

Record World

Neil Diamond

M · I · D · E · M
• issue •

Special: **Jem**
RECORDS

Hits of the Week

SINGLES

THE DOOBIE BROTHERS, "HERE TO LOVE YOU" (prod.: Templeman) (writer: McDonald) (Snug, BMI) (3:29). Originally found on the "Minute by Minute" LP but now released as a single off the "Best of ..." package, this vintage Doobies slice boasts the undeniable pen and voice of Michael McDonald. WB 50001.

GO-GO'S, "WE GOT THE BEAT" (prod.: Gottehrer-Freeman) (writer: Caffey) (Daddy-Oh Music) (2:30). The top 20 success of "Our Lips Are Sealed" made girl group music more than just a fad from the past. This follow-up, featuring Belinda Carlisle's huggable lead vocal and jungle beat, could create a craze. I.R.S. 9903 (A&M).

COMMODORES, "WHY YOU WANNA TRY ME" (prod.: Carmichael-group) (writers: Richie, Jr.-Cochrane) (Jobete/Commodores, ASCAP) (3:58). The expressive lead vocal of Lionel Richie, Jr. and smart rhythm guitar/bass/percussion interaction are the potent forces behind this hitbound slice. Motown 1604.

MIKE POST, "THEME FROM MAGNUM P.I." (prod.: Post) (writers: Post-Carpenter) (MCA, ASCAP) (3:25). Post's "Theme from Hill Street Blues" enjoyed top 20 status, and this follow-up from the forthcoming "Television Theme Songs" LP is headed in the same direction. Pure pop entertainment. Elektra 47400.

SLEEPERS

POCO, "SEA OF HEARTBREAK" (prod.: Flicker) (writers: David-Hampton) (Shapiro Bernstein & Co., ASCAP) (3:29). Culled from the forthcoming "Cowboys and Englishmen" LP, this sentimental ballad has Rusty Young's sweet vocal in the spotlight. The trademark harmonies will score on pop-A/C. MCA 52001.

HUEY LEWIS and the NEWS, "DO YOU BELIEVE IN LOVE" (prod.: group) (writer: Lange) (Zomba, BMI) (3:30). The S.F.-based rockers have a blockbuster hit on their hands with this Robert John Lange-penned single from the forthcoming "Picture This" LP. The rousing chorus hook demands airplay. Chrysalis 2589.

GREG GUIDRY, "GOIN' DOWN" (prod.: Ryan) (writers: Guidry-Martin) (World Song, ASCAP) (3:45). The veteran songwriter makes his solo debut with this heartache ballad from the upcoming "Over the Line" LP. Produced by John Ryan, it features gorgeous harmonies and Guidry's affecting tenor. Col/Badland 18-02691.

CHARLIE, "FOOL FOR YOUR LOVE" (prod.: Thomas-Verity) (writer: Thomas) (Sunbury, ASCAP) (3:08). The Canadian quintet makes its label debut with this initial single from the new "Good Morning America" LP. Terry Thomas' vocal is adorned by harmonies and a monumental instrumental score. RCA 13025.

ALBUMS

SISTER SLEDGE, "THE SISTERS." Spearheaded by the cover single, "My Guy," the new album by these four sultry siblings is headed for black radio and crossover success. Their self-production covers the entire musical spectrum, including a fashionable rap interlude during the dance anthem, "Super Bad Sisters." Cotillion SD 5231 (Atlantic) (8.98).

KASIM SULTON, "KASIM." Utopia's bassist steps into the spotlight with sensitive vocals, songwriting craftsmanship and the three-dimensional production of Bruce Fairbairn (Loverboy). The sound quality alone will tantalize AOR and pop radio, with "Someone To Love," "Evil" and "Sweet Little Accident" highlighting. EMI-America ST 17063 (8.98).

JANIS JOPLIN, "FAREWELL SONG." Album radio's obsession with the late 1960s spells ideal timing for this collection of previously unreleased live and studio tracks, representing the Big Brother period and later. The recordings may not be state-of-the-art, but Janis' go-for-broke performances are timeless. Columbia PC 37569.

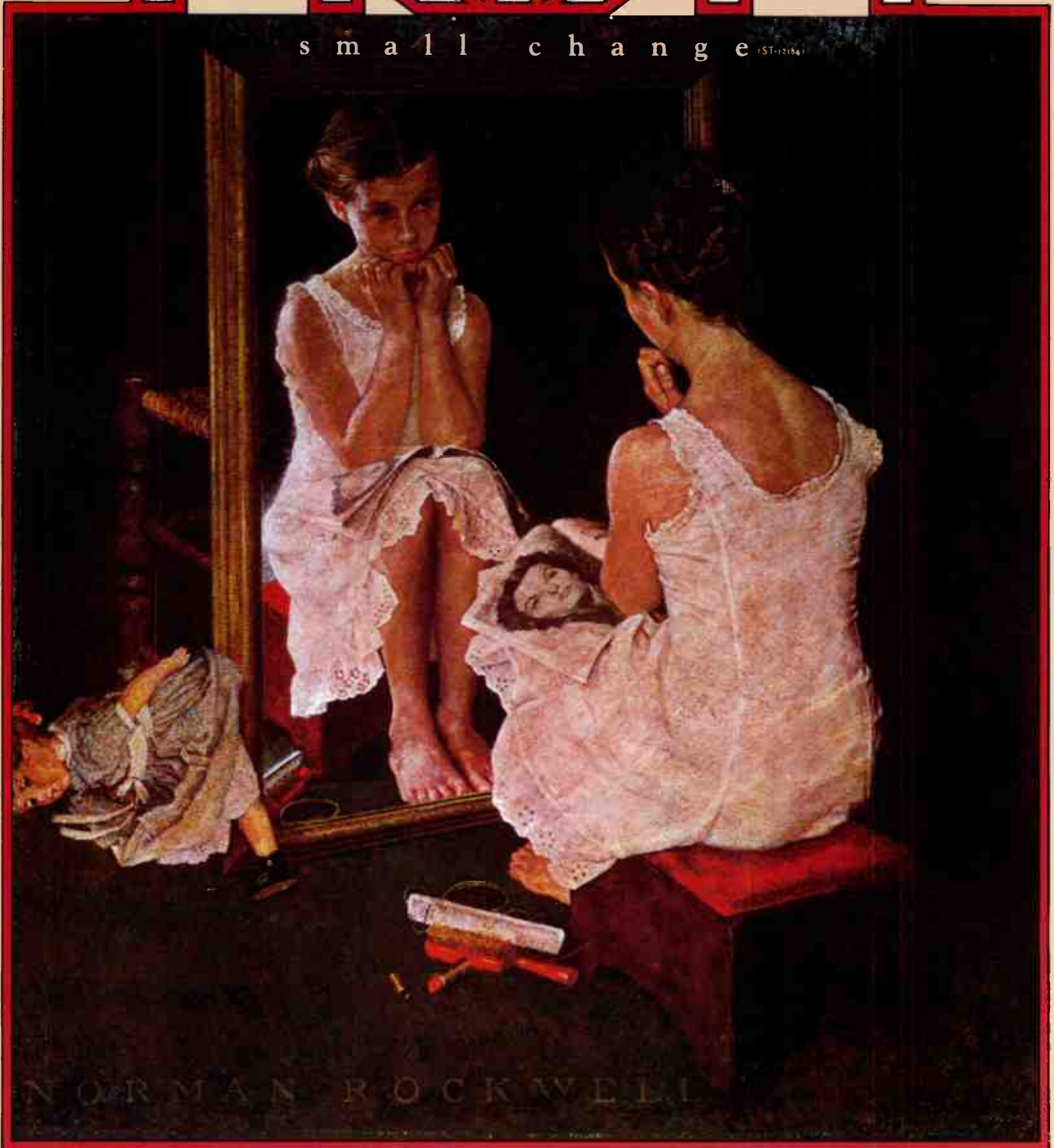
"ECHOES OF AN ERA." Chaka Khan, Freddie Hubbard, Joe Henderson, Chick Corea, Stanley Clarke and drummer/producer Lenny White re-create the live spirit of a late 1950s jazz date. Khan's flexible voice stretches in all the right places on swinging renditions of standards like "Them There Eyes" and "I Hear Music." Elektra E1-60021 (8.98).



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Produced by Carter

World Radio History



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Record World



JANUARY 30, 1982

Capitol/EMI Ups Singles Prices

By JOSEPH IANELLO

■ NEW YORK—The Capitol/EMI/Liberty Group has raised the suggested list price of seven-inch singles, effective January 15. All singles released prior to that date will remain at a suggested list price of \$1.69.

Capitol/EMI/Liberty is the latest of the major branch-distributed labels to up singles from \$1.69 to \$1.99. Similar price hikes were announced in recent weeks by the Warner-Elektra-Atlantic group, MCA, and PolyGram, with RCA leading the pack on December 1. CBS Records eliminated list prices last year.

In contrast to these moves by the majors, a *Record World* survey of the major independently-distributed labels — Alfa, Arista, Boardwalk, Chrysalis, and Motown — as well as A&M, which is distributed by RCA but operated independently — reveals that they are

(Continued on page 58)

Ohio Court Overturns Festival Seating Ban

By LAURIE LENNARD

■ NEW YORK—A Federal appeals court in Toledo, Ohio has overturned an earlier Ohio state court decision that banned unreserved seating at rock concerts in that state.

The new decision, in effect, allows promoters in Ohio to use festival seating in cities that do not have a city ordinance specifically prohibiting it.

(Continued on page 58)

1981 Album Chart Share Survey: Columbia Top Label, WEA Top Group

By GREG BRODSKY

■ NEW YORK—Columbia Records and the Warner-Elektra-Atlantic group once again had the largest shares of *Record World's* Album Charts in 1981 in the individual label and distribution categories respectively.

A similar analysis last week (*RW*, Jan. 23) showed that Columbia and WEA were the Singles Chart champs for 1981 as well.

Although the order in which the six major distribution companies and the three largest independent labels finished in 1981 in the Group or Distribution category differed only slightly from 1980, the changes in the finishing order in the Individual Label category were quite dramatic.

Columbia, WB Lead

Columbia and Warner Bros. Records again finished first and second among the individual labels, but one label jumped from tenth to third place. In addition, there was a three-way tie for fourth place in which one of the labels rose all the

way from 15th place.

The domination of sales by the six majors — WEA, CBS, RCA, Capitol/EMI/Liberty, PolyGram and MCA — was down slightly in 1981, the first such decrease in several years. The majors held 85 percent of Album Chart positions in 1981, down from 86 percent the year before.

Three Dominant Indies

Three other companies — Arista, Motown and Chrysalis — dominated the independently distributed labels during the year with approximately 12½ percent of the Album Charts. The six majors and three largest independents thus controlled approximately 98 percent of the Album Charts, virtually the same figure as the year before.

Last week's analysis showed a similar domination of 98 percent by the same nine companies (plus Boardwalk) on the Singles Charts for 1981.

These totals reflect an analysis of each week's top 100 Album Chart

for 1981. Companies were given one point for each record on the chart. A record listed for 12 weeks on the chart, for example, would earn 12 points. The results do not take into account relative positions on the charts — a number one record earned no more points than a number 100 song — and therefore do not exactly reflect a company's sales or airplay strength. Instead, the analysis breaks down chart shares, as many companies already measure their own performance.

For the individual labels category, any company with a separate staff or structure was considered separately, even if it was a wholly owned subsidiary of a large company. Any company not wholly owned by a major was considered separately even if it shared staff. Where several in-house labels shared staff, they were added together.

Capitol and EMI/Liberty were therefore totalled separately, while

(Continued on page 22)

16th MIDEM Under Way

■ NEW YORK—The 16th annual MIDEM convention officially opens this Monday (25) in Cannes, France with strong representation from large and small companies from around the world.

According to U.S. spokesman John Nathan, approximately 210 companies from the U.S. will be represented. "Attendance figures are definitely better than last year," Nathan said. "I've also noticed an overall attitude this year that is more positive than in previous years. I can't really ex-

plain it because business doesn't seem to be that much better, but people are definitely more optimistic."

This year's MIDEM will feature an expanded list of artists — some 100 from around the world will be attending and performing in concert. The opening night gala will be held in the Grande Salle of the Palais des Festivals and will feature Shirley Bassey, Vic Damone, Eydie Gorme and Steve Lawrence, Peggy Lee, the Lettermen and

(Continued on page 56)

Appeals Court Hears Goody Trial Arguments

■ NEW YORK—The U.S. Court of Appeals here met last Tuesday (19) to hear oral arguments on a Federal judge's decision to overturn the convictions in the ongoing Sam Goody counterfeit tape case, and is expected to reach a decision in several weeks.

The prosecution, led by Edward Korman, U.S. Attorney for the Eastern District, told the three-judge panel that there should not be

(Continued on page 58)

Foreign Acts Impacting on U.S. Charts

By JIM FISHEL

■ NEW YORK—Non-U.S. acts account for more than 40 positions on this week's *Record World* pop, country and disco charts, reinforcing the notion that foreign acts continue to impact powerfully in the U.S.

Most of these artists are from English-speaking nations (Great Britain, Australia, Canada). But Sweden, Greece and Italy also account for current chart positions.

The disco chart is perhaps the most widely invaded area, with almost one-quarter of the positions held by non-U.S. artists.

Disco chart acts include Junior

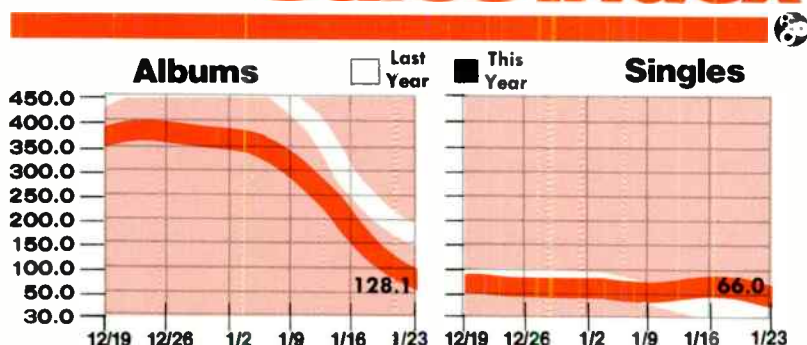
(Mercury), Chas Jankel (A&M), Soft Cell (Sire), Modern Romance (Atlantic), Aneka (Handshake) and Central Line (Mercury) from Great Britain; Suzy Q (Atlantic) from Canada; and Kano (Mirage) from Italy.

Pop Charts

British artists showing legs on the pop charts include Central Line, Jack Bruce and Robin Trower (Chrysalis), Def Leppard (Mercury), Joan Armatrading (A&M), Sheena Easton (EMI-America), David Bowie (RCA), Black Sabbath (Warner Bros.), the Kinks (Arista),

(Continued on page 56)

Record World Sales Index



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

Contents

Record World



Opposite page 28. Ten years ago, three young entrepreneurs began distributing import records from a trailer; today, JEM Records operates manufacturing and distribution arms, opening alternative avenues of exposure for American and international artists. This week, *Record World* salutes JEM's 10th anniversary with an in-depth profile of the company and its executives.



Page 45. From the "Great White North" to a satiric look at the "First Family" and new visits with old friends like Steve Martin, George Carlin and Soupy Sales, the record industry is cautiously looking to trade yucks for bucks. Comedy is serious business, as *Record World* finds in a report on the people, and problems, behind the major new humor releases.

departments

| | | | |
|------------------------------|-------------|---------------------------|-------------|
| A/C Chart | Page 22 | Country Singles Chart | Page 70 |
| Album Airplay Report | Pages 26-27 | Country Singles Picks | Page 68 |
| Album Chart | Page 48 | Nashville Report | Page 65 |
| Album Picks | Page 12 | Cover Story | Page 14 |
| Black Oriented Music | Pages 52-54 | Disco | Page 50 |
| Picks of the Week | Page 52 | Disco File Top 40 | Page 50 |
| Black Oriented Singles Chart | Page 53 | International | Pages 56-57 |
| Black Oriented Album Chart | Page 54 | Jazz | Page 20 |
| Black Music Report | Page 52 | Jazz LP Chart | Page 20 |
| Book Report | Page 46 | Latin American | Pages 60-64 |
| Classical | Page 51 | Album Picks | Page 60 |
| Coast | Page 14 | Hit Parade | Page 62 |
| Country | Pages 65-71 | Nuestro Rincon | Page 60 |
| Country Hot Line | Page 66 | Radio Action | Page 64 |
| Country Album Chart | Page 69 | New York, N.Y. | Page 19 |
| Country Album Picks | Page 68 | Radio World | Page 28 |
| Country Picks of the Week | Page 65 | Singles Chart | Page 28 |
| | | Stage & Screen | Page 59 |
| | | Video World | Pages 15-18 |
| | | Video Visions | Page 15 |

Powerhouse Picks

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

Stevie Wonder (Tamla) "That Girl"

In just three weeks, this record is bulleting top 10 on the Black Oriented Singles Chart. On the pop level, an excellent spread of activity and significant growth aims it in the same direction.

Video Retailers Form New Group

By ELIOT SEKULER

■ LOS ANGELES—Prompted by objections from some video retailers to the participation of distributors in the Video Software Dealers Association (VSDA) and the status of that organization as a division of the National Association of Recording Merchandisers (NARM), a group of midwestern video dealers met last week to form the nucleus of a separate national organization, the Video Software Retailers Association.

The organization is an outgrowth
(Continued on page 16)

Martell Foundation Honoring Ellis, Wright

■ NEW YORK—The board of directors of the T.J. Martell Memorial Foundation for Leukemia Research has announced that this year's annual Humanitarian Awards Dinner will honor Terry Ellis and Chris Wright, co-chairmen of the Chrysalis Group of Companies.

The event will be held on April 24 at the Waldorf Astoria here.

Jay Morgenstern Joins WB Music

■ LOS ANGELES—Chuck Kaye, chairman of the board of Warner Bros. Music, has announced that Jay Morgenstern has joined the company as vice president and general manager.



Jay Morgenstern

Morgenstern, a 20-year veteran of the music industry, was most recently vice president and general manager of Infinity Music Publishing, a division of MCA. Before that he was president of American Broadcasting Music and vice president and general manager of the international division of ABC Records. Both companies became part of MCA in March 1979.

From 1971 to 1976, Morgenstern was co-president of Music Maximus and Theatre Maximus, companies that owned and operated music publishing, record production, and artist management subsidiaries. The company, which was started by Morgenstern and Frank Military, was sold in 1976 to The Entertainment Company.

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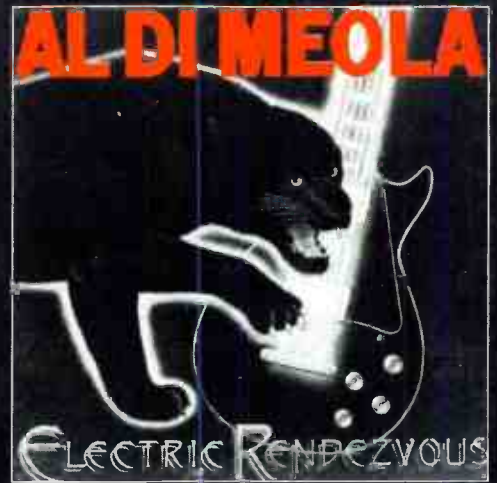
Al Di Meola's "Electric Rendezvous" FC 37654

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| 1/29 | Chicago |
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World Radio History



Give the gift of music.

Anderson Promoted at CBS Associated Labels

■ NEW YORK—Don Dempsey, senior vice president and general manager, Epic/Portrait/CBS Associated Labels, has announced that Gordon Anderson has been named vice president, national promotion, CBS Associated Labels.



Gordon Anderson

Anderson has been national director, promotion, CBS Associated Labels since 1976. He joined CBS in 1969 as local promotion manager, Chicago and in 1972 was named regional promotion marketing manager, Columbia Records in that market. In 1975 he became director, sales and artist development, CBS Records.

ASCAP's Cleary Retires

■ NEW YORK—James L. Cleary, national sales manager for general licensing for the American Society of Composers, Authors and Publishers, retired as of January 4, it was announced by Gloria Messenger, ASCAP's managing director.

Atco Names Knesz

■ NEW YORK—Margo Knesz has been named to the newly-created position of general manager of Atco Records, a division of the Atlantic Recording Corp., it was announced by Atco vice president Reen Nalli, to whom she reports.



Margo Knesz

Knesz will be responsible for overseeing Atco's day-to-day operation, including coordination of the label's activities with the various departments within the Atlantic organization. She was most recently director of national pop promotion for MCA Records, prior to which she held the same position with RCA Records. From 1973 to 1978, Knesz was a member of the Atlantic Records promotion department.

48 Songs Nominated for NMPA Awards

■ NEW YORK—National Music Publishers' Association president Leonard Feist last week announced the names of 48 songs nominated in eight categories by the NMPA membership for the third annual NMPA Song Awards.

Winners will be announced on March 16 at the Hotel Pierre here.

Pop category nominees are: Neil Diamond's "America"; Donna Weiss and Jackie DeShannon's "Bette Davis Eyes"; Rick Springfield's "Jessie's Girl"; Stephen A. Kipner and Terry Shaddick's "Physical"; Daryl Hall, Warren Pash, Sara Allen and Janna Allen's "Private Eyes"; and Michael Clark and John Bettis' "Slow Hand."

In the R&B category, nominees are: "Celebration," by Ronald Bell and Kool & the Gang; "Just the Two Of Us," by Bill Withers, Ralph MacDonald and William Salter; "Master Blaster (Jammin')" by Stevie Wonder; "She's a Bad Mama Jama," by Leon Haywood; and "We're in This Love Together," by Roger Murrah and Keith Stegall.

Country nominees are: "Elvira," by Dallas Frazier; "I Love a Rainy Night," by Eddie Rabbitt, Even Stevens, and Dave Malloy; "Loving Her Was Easier," by Kris Kristofferson; "9 to 5," by Dolly Parton; and "Seven Year Ache," by Rosanne Cash.

Thirty-two other songs are nominated in movie, Broadway, Latin, easy listening, and gospel

categories. All 48 are eligible for the overall Song of the Year award.

Completed ballots should be returned to independent accountants Prager and Fenton at 444 Madison Ave, New York 10022 by Feb. 12. Writers and publishers of winning works will be honored at a reception immediately following the presentations.

Eighth MUSEXPO Set

■ NEW YORK—The eighth annual MUSEXPO — International Record/Video and Music Industry Market — will be held from September 30 to October 4, 1982 at the Sheraton Bel Harbour, Miami Beach, Florida, it was announced by Roddy S. Shashoua, president of International Music Industries, Ltd.

For the second consecutive year, MUSEXPO will be held in conjunction with VIDEXPO — Video International Exposition and Conference — and registrants at either event will be entitled to attend the other's activities.

Representatives from around the world in both the music and video fields will attend, with the designated exhibition/marketplace area set up in the poolside cabana section to ensure maximum traffic and visibility. Office booth cabanas will be fully furnished as well as equipped with telephones, TV sets, and record/cassette playback equipment.

Epic Ups Dileo

■ NEW YORK—Frank Dileo has been named vice president, national promotion, Epic Records, it was announced by Don Dempsey, senior vice president and general manager, Epic/Portrait/CBS Associated Labels.



Frank Dileo

Dileo joined CBS Records in 1979 as associate director, national promotion, CBS Associated Labels, and was named director, national promotion, Epic Records in 1980. He came to the company with a wide range of promotion experience, including national promotion positions at RCA Records and Monument Records. Prior to that, Dileo worked at CBS Records for three years in sales and local and regional promotion capacities.

E/A Names Edwards

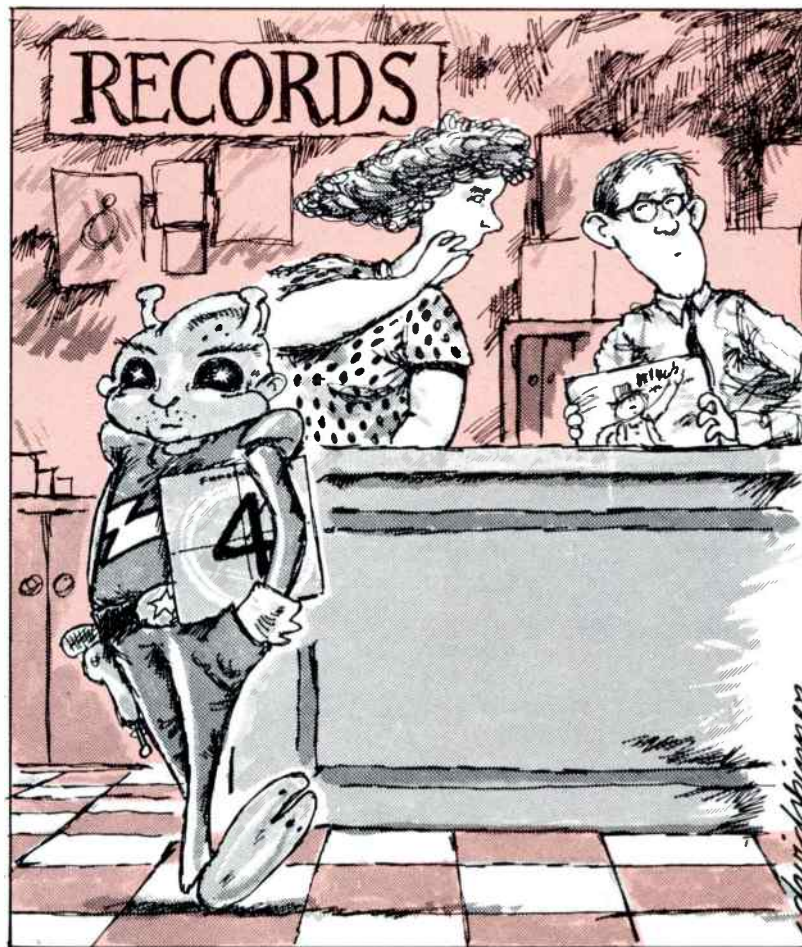
■ LOS ANGELES—Randy Edwards has been named director of advertising at Elektra/Asylum Records, it was announced by Lou Maglia, vice president/sales.



Randy Edwards

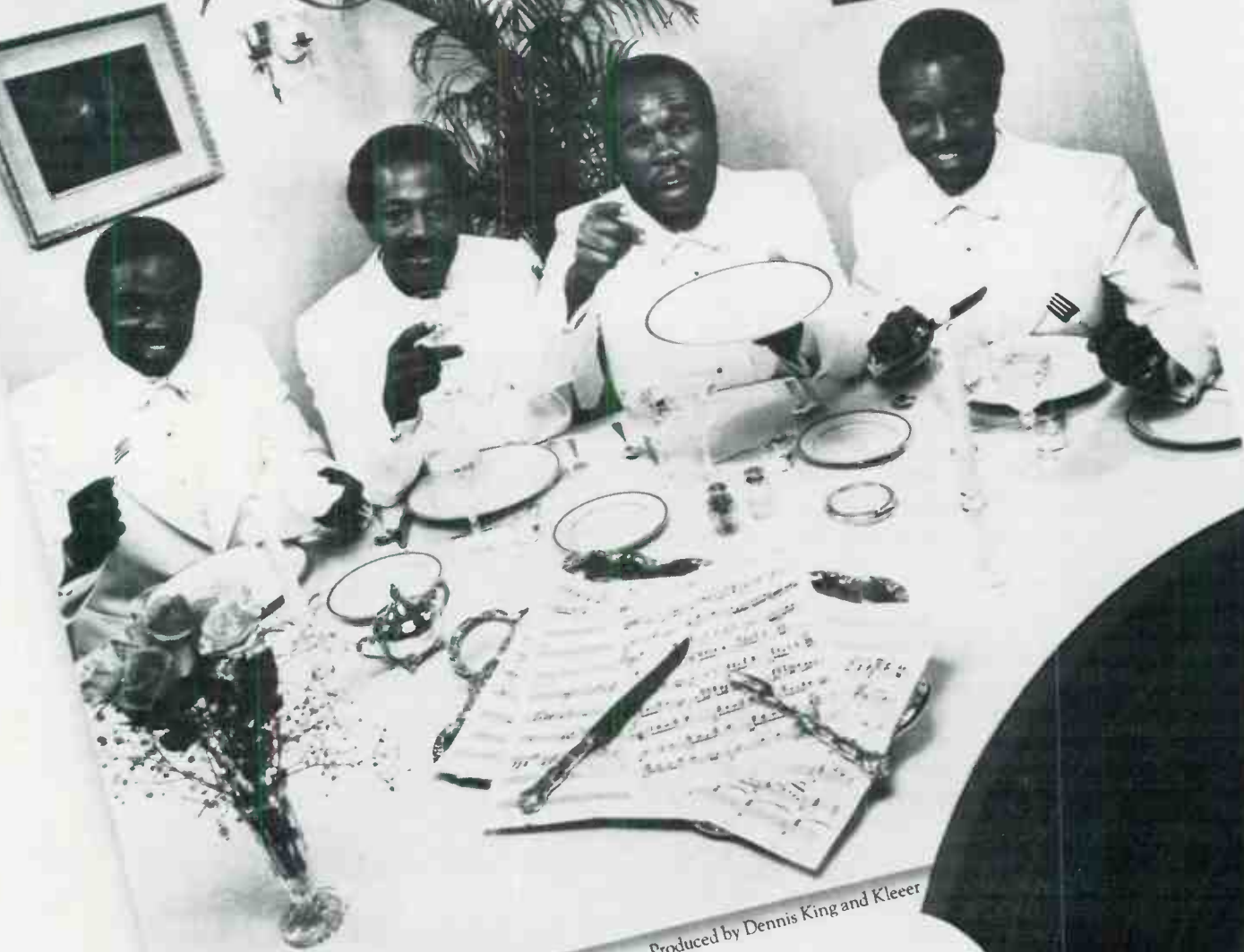
Edwards had been E/A's merchandising/consumer advertising director. He began his music industry career in 1974 as a warehouseman for Heilicher Bros., a Chicago independent distributor. He was later promoted to Chicago advertising manager for the firm and subsequently took over national advertising responsibilities.

In 1977, Edwards joined WEA's Chicago branch as midwest marketing coordinator, a post he held until joining E/A in 1979 as merchandising director.



"Foreigner."

KLEER TASTE THE MUSIC



SD 19334

The new album from Kleer,
"TASTE THE MUSIC."
It's delicious!

On Atlantic Records
and Tapes. 

Indie Labels Strong on Black Charts

By NELSON GEORGE

■ NEW YORK—A survey of *Record World's* Black Oriented Charts reveals that independently distributed labels are having a significant impact. Twenty-one of the 75 slots of the Black Oriented Singles Chart and 13 of 60 on the album side are held by independent labels.

On both charts, the major success story is Bobby Womack. His album "The Poet," which is number five bullet, and single "If You Think You're Lonely Now" (three bullet), are on the Los Angeles-based Beverly Glen Records.

Womack's album built momentum slowly after its release last fall. The first single, "Secrets," made the BOS Chart, peaking at 57 after four weeks on the chart. "... Lonely Now" received play out of the box in Los Angeles, breaking next in three midwestern cities: Detroit, Chicago, and St. Louis. Strangely, considering the strong R&B tone of the song, the south was one of the last sections of the country to play it extensively.

On the album chart the bigger indies, Motown and Arista, each have four singles, but of those eight titles, only one is in the top 20, Stevie Wonder's "That Girl," which this week jumps from 22 to nine bullet. The small indies fared well on the traditionally more volatile singles chart: Prelude has two top 25 singles, Gayle Adams' "Love

Fever" at 17 and "D" Train's "You're The One for Me" at 23 bullet. Sugarhill is represented by two singles, "Apache" by the Sugarhill Gang at 33 bullet and "It's Nasty (Genius of Love)" by Grandmaster Flash & the Furious Five at 69 bullet.

Curtis Mayfield's career has taken a definite upturn with "Toot an' Toot an' Toot," from his first Boardwalk LP, "Love Is the Place." "Toot" is 20 bullet after six weeks. The album peaked at 30 in December.

Other small indies with charted singles are Sam, with Mike & Brenda Sutton's "We'll Make It" at 41 bullet; Becket with Denroy Morgan's "Sweet Tender Love" at 45; TSOB, with Live's "Strut Your Stuff" at 59 bullet; Brunswick, with AM-FM's "You Are the One" at 60 bullet; Brasilia, with Weeks & Co.'s "Rock Your World" at 62; Harlem International with the Whatnauts' "Help Is on the Way" at 63 bullet; and Mirus, with Dunn & Bruce Street's "If You Come with Me" at 68 bullet.

MacDonald LP Set

■ NEW YORK—The SWS Organization has announced that it will be releasing a solo album by Carol MacDonald on March 1.

Richard Thompson in New York



Hannibal recording artist Richard Thompson recently made his first U.S. appearances in over nine years (and his first solo gigs ever) in San Francisco, Los Angeles and New York. Thompson was a founding member of Fairport Convention and has recorded several albums with his wife, Linda. The latest Richard and Linda Thompson LP "Shoot Out the Lights," will be released by Hannibal in February. Pictured at the Bottom Line in New York following Thompson's performance are, from left: Joe Boyd, president of Hannibal Records and producer of "Shoot Out the Lights;" Brian Eno; Thompson; Loudon Wainwright III; and Terre Roche.

FCC Denies Petition To Stop Sale of WTUP

■ WASHINGTON—The North Mississippi Coalition for Better Broadcasting and Blacks for Action have lost their joint FCC petition to stop Lee Broadcasting Corporation's distress sale of WTUP-AM in Tupelo, Mississippi, to the minority-controlled WTUP Broadcasting Company.

Distress sales allow licensees unwilling to face long and expensive FCC hearings to sell their stations to minority-controlled companies.

The Coalition argued that because WTUP Broadcasting had not assured the Commission that it would serve the needs of the black community, the sale would not be in the public interest. The Commission denied the petition because it has no basis for requiring WTUP Broadcasting to provide such assurance.

In another action, the Commission relaxed the requirements on professionals seeking reimbursement of expenses as a condition for withdrawing an application in a broadcast proceeding. The Commission reported that it was "unaware of a single instance" where the extra paperwork required in December 1979 had proven of value. Presiding judges can still ask for additional documentation when they see fit.

Capitol/MSS Sign Aces' Russell Smith

■ LOS ANGELES—Capitol and Muscle Shoals Sound Records have signed singer/songwriter Russell Smith, former frontman of the Amazing Rhythm Aces, to an exclusive, long-term recording contract, it was jointly announced by Michael Barnett, president, MSS Records, and Rupert Perry, vice president, A&R, Capitol Records Inc. Smith's debut LP, "Russell Smith," is being released in February.

Candidates Named for ASCAP Review Board

■ NEW YORK—The American Society of Composers, Authors and Publishers (ASCAP) has nominated 14 writer candidates and 12 publisher candidates to stand for election to the ASCAP board of review, it was announced last week by ASCAP president Hal David.

Those elected will serve for two years on the board, which decides membership questions concerning the application of the Society's rules relating to revenue distributions.

Candidates in the popular-production field are lyricists John Bettis, Walter Bishop, Donald Kahn, Richard C. Leigh and Robert E. Morrison, and composers Burton Lane, Vic Mizzy, Jule Styne and William E. Taylor. Publisher nominees are Freddy Bienstock, of the Herald Square Music Co.; Dan Fisher, of Fisher Music Corp.; Phil Kahl, of Planetary Music Publishing Corp.; Buddy Killen, of Cross Keys Publishing Co., Inc.; Leeds Levy, of MCA, Inc.; Stanley Mills, of September Music Corp.; Bob Montgomery, of Bobby Goldsboro Music, Inc.; and Larry Spier, of Larry Spier, Inc.

Candidates in the standard field are Jack Hamilton Beeson, Carlisle Floyd, William Kraft, George Perle and Vincent Persichetti. The nominated publishers are Ron Freed, of European American Music Distributors Corp.; Donald G. Hinshaw, of Hinshaw Music, Inc.; Art Jenson, of Jenson Publications, Inc.; and Fred Waring, Jr., of Shawnee Press, Inc.

KII Inks Weisberg

■ LOS ANGELES—Ron Kramer and Bruce Kramer of KII Management have announced the signing of MCA recording artist Tim Weisberg to a long-term personal management agreement.



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Oriolo to Famous

■ NEW YORK—Marvin Cane, president and chief operating officer of Famous Music, a division of Paramount Pictures, has announced the appointment of Don Oriolo as New York pop creative director.

Johnny Musso Named Scotti Brothers Pres.

■ LOS ANGELES—Johnny Musso has been named president of Scotti Brothers Records and publishing companies and their recording facilities, it was announced by Tony Scotti, chairman of Scotti Brothers Entertainment Industries.



Johnny Musso

Musso, who had been vice president of Scotti Brothers Records, joined the company four years ago after holding executive positions at MCA, Atlantic and Liberty.

Mozart Concerto Features Schmidt



EMI's international classical division will release a recording of Mozart's Concerto for Three Pianos which features the performance of West German Chancellor Helmut Schmidt. Chancellor Schmidt had been invited to play on the session, recorded under security watch last December at EMI's Abbey Road studio, by pianists Christoph Eschenbach and Justus Frantz. The album will be released early this year. The Chancellor donated his fee to Amnesty International.

UA Music Ups Strick

■ LOS ANGELES—Danny Strick has been named vice president/creative activities, United Artists Music, it was announced today by Harold Seider, president of the music publishing company.

Strick, who joined UA Music three years ago, had previously served as west coast professional director. He is based at the UA Music headquarters in Los Angeles.

NMA To Host Producer Forum

■ NASHVILLE—The Nashville Music Association hosts its second industry forum Thursday (28) at 5 p.m. at the Blair School of Music on the Vanderbilt campus.

Titled "Producers Forum — Is Nashville Ready To Pop?," the forum will feature Nashville record producers Steve Buckingham, Rodney Crowell, Brent Maher, James Stroud and Jimmy Bowen.

Two Sentenced in Presley Bootleg Case

■ NEW YORK—Gene Haffner of St. Louis and Robert Heis of Dayton were sentenced last month in U.S. District Court, Memphis, after being convicted in November on 10 counts of copyright infringement in the distribution of bootleg Elvis Presley recordings.

Both defendants were sentenced to two years of supervised probation and the payment of a \$1,500 fine within one year of the sentencing date. All of the seized bootlegs will be destroyed.

Another Presley bootlegger, Aca "Ace" Anderson of Baltimore, convicted in November, awaits sentencing next month.

All three convictions stemmed from an FBI sweep of the Elvis Presley Convention at the Cook Convention Center in Memphis in August 1980. At that convention, search warrants were served following a two-year undercover operation. Each had been distributing Presley recordings through the mail and selling directly at their convention booths.

Subsequent trial testimony showed that these individuals dealt directly with four principal U.S. manufacturers of the bootleg recordings. The FBI investigation is continuing.



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Record World Single Picks



BOB & DOUG MCKENZIE — Mercury 76134 (PolyGram)



TAKE OFF (prod.: Giacomelli) (writers: Crawford-Goldsmith-Giacomelli-Moranis-Thomas) (McKenzie Brothers/PRO) (2:42)

Bob and Doug (Rick Moranis and Dave Thomas of "SCTV") take their crazy antics and humor to the turntables and airwaves with this initial single from the new "Great White North" LP. Rush's Geddy Lee gives vocal, instrumental and inspirational support, turning this tongue-in-cheek fun into a good-time rocker with a rousing hook and a memorable chorus.

Pop

DEVO — Warner Bros. 50010

JERKIN' BACK 'N' FORTH (prod.: Devo) (writers: Mothersbaugh-Casale) (Devo/Nymph, BMI) (2:59)

As the title says, this kinetic slice from the "New Traditionalists" LP is all about dancin'. The driving rhythm section is propelled by a rock-steady beat, while the de-volutionized lead vocals call the shots. A must for young, energetic dancers and AOR-pop formats.

ALVIN LEE — Atlantic 4004

CAN'T STOP (prod.: not listed) (writer: Lee) (WB, ASCAP) (3:58)

A steady, ominous beat clear the way for Lee's trademark guitar signatures and understated lyrical message on this cut from his "RX5" LP. It's premium AOR material that should find acceptance on pop radio too.

DOUG MAYS & THE STICKY KIDS with Thomie Williams — Rock Island 13415

PART TIME LOVER (prod.: Mays) (writers: Mays-Williams) (Singing River, BMI) (3:02) The Gulf coast-based band is somewhat of a regional phenomenon and that popularity could spread nationwide with this R&B-rooted rocker. Calling to mind the Rascals, the band cooks with Mays' soulful vocals upfront, Williams fluid guitar lines all over and a delicious organ break in the middle.

JOYCE FAISON — Erect 106

DO YOU WANNA DANCE (prod.: Porter) (writer: Barthel) (Jima Jo, BMI) (3:50)

The Chicago-based vocalist makes her debut with this initial single from her "Love Fire" LP. Faison has a seductively dreamy vocal that glides into the upper registers. Not the time-honored hit by the same title, this enchanting ballad should break on pop and A/C radio.

THE DIRT BAND — Liberty 1449



JEALOUSY (prod.: Hanna-Edwards) (writers: Hanna-Carpenter-Holster) (Le-Bone-Aire/Vicious Circle, ASCAP) (3:33)

Nifty little guitar riffs trade calls while Jeff Hanna's loveable pop vocal fervor rides a hellbent rhythm section on this hot rocker, the title cut from the group's latest LP. Blistering lead and slide guitar pyrotechnics cool during a pensive keyboard break, but otherwise the pace is non-stop rock 'n' roll. A cinch to hit heavy rotation on AOR and pop radio.

MICKY THOMAS — Elektra 47402

SHE'S GOT YOU RUNNING (prod.: Szymczyk-Blazek) (writers: Goldmark-Ryan) (Walden/Nanpareil/Elva, ASCAP) (4:35)

Pulsating keyboards and guitars create an attractive opening hook on this single from Thomas' "Alive Alone" LP. Thomas' familiar pop-rock vocal explodes over a hard-driving rhythm with a recurring chorus hook that's sure to find a home on AOR and pop stations.

JACK GREEN — RCA 13041

WHEN I WAS YOUNG (prod.: Green) (writers: Green-Adey) (Keymack, BMI) (3:23)

Green delivers some witty, observant lyrics with his confident tenor on this pop-rocker from the "Reverse Logic" LP. A cute remembrance for pop radio and aging rockers.

THE DAVE RIVERS BAND — Long View 8118

BURNIN' (prod.: not listed) (writer: Plotkin) (Dave Rivers Music) (3:18)

The Worcester, Mass. faves debut with this punchy rocker. Bold, brassy horn charts and a sweltering guitar break surround Rivers' compelling lead local. It's a big, moving sound that will fit nicely into AOR, pop and barroom formats.

NORMAN SALEET — RCA 13040

MAGIC IN THE AIR (prod.: Glasser) (writer: Sallitt) (Al Gallico/Turtle, BMI) (2:58)

From the forthcoming "Here I Am" LP comes this foot-tapper featuring Saleet's contagious vocal enthusiasm. The spring-like Jimmie Haskell arrangement is guaranteed to brighten up the dullest day.

ABSTRACTS — Post Modernist 2

TAKE ME AWAY (prod.: group) (writers: Lewis-Vangieri) (Post Modernist Music) (3:05)

The New Jersey-based quintet makes its debut with this affecting pop-rocker that shows various influences yet maintains a distinctive feel all its own. The simple song structure and rhythm guitar are rockabilly-rooted while the vocals and hook are Beatlesque.

PRINCE — Warner Bros. 50002



LET'S WORK (prod.: Prince) (writer: Prince) (Controversy, ASCAP) (2:56)

As the label copy says, this infectious music is produced, arranged, composed, and performed — rather admirably and quite explosively — by Prince. A superb theme to help tackle the task at hand, no matter what it may be or what one's definition of work is, it features Prince's undeniable funky rhythm mix, refreshing keyboard layers and the kind of vocal enthusiasm that makes one feel guilty if the body isn't moving.

B.O.S./Pop

XAVIER — Liberty 1445

WORK THAT SUCKER TO DEATH (prod.: Philips-Harris-Currier) (writers: Philips-Harris-Hunt, Jr.-Mitchell) (Terry Philips, ASCAP) (3:45)

The nine-member, New York-based contingent makes its debut with this funky, percussive single from the forthcoming "Point of Pleasure" LP. George Clinton and Bootsy Collins back Ernest Smith's rubbery vocal while a deep bass groove leads the way to the dance floor.

THE McCRARYS — Capitol 5090

NIGHT ROOM (prod.: Henderson) (writers: Henderson-McCrary-McCrary) (Kerith/Youngstown/Island, ASCAP/BMI) (3:35)

Charity McCrary's sweet vocal trades effectively with brother Alfred's warm tenor while a full chorus provides a beautiful backdrop on this track from the forthcoming "All Night Music" LP. The recurring chorus hook, bright horn charts and crisp production spell multi-format hit.

SWITCH — Gordy 1603

CALL ON ME (prod.: Williams) (writers: Ingram-Williams-Giles) (Jobete, ASCAP) (3:58)

Phillip Ingram (his brother James recently had a hit with Quincy Jones' "Just Once") makes his lead vocal debut on this romantic ballad from the group's "V" LP. The tasteful production and Ingram's touching, robust tenor will garner radio reaction.

CHOCOLATE MILK — RCA 13026

LET'S GO ALL THE WAY (prod.: Jones) (writers: Richards-Smith, III-Richard-Castanell-Dabon-Tio) (Chocolate Milk, BMI) (3:40)

From the "Blue Jeans" LP, this funk-filled dance slice has the New Orleans-based septet offering light harmony choruses supporting Frank Richard's creamy lead vocal. The sharp beat and fancy percussion/electronic frills give crossover appeal.

CARL CARLTON — 20th Century-Fox 2601 (RCA)



I THINK IT'S GONNA BE ALRIGHT (prod.: Haywood) (writer: McGloiry) (Jim-Edd, BMI/Mikel Nickel, ASCAP) (3:28)

Carlton's "Bad Mama Jama . . ." made his crossover trip a successful one. This rich ballad presents another side of Carl, one that's sure to please pop and even A/C listeners in addition to his traditional black base. The pretty, comforting choruses on the hook support his yearning tenor that shakes, cries and shimmers with genuine emotion.

REN WOODS — Elektra 47403

TAKE ME TO HEAVEN (prod.: Jackson) (writers: Brown-Moore) (Little Mama/Kevin Moore/Tammi, BMI) (3:59)

A veteran of the theatre ("The Wiz"), film ("Hair") and TV ("Roots"), Woods makes her label debut with this stunning ballad from the upcoming "Azz Izz" LP. Sporting a dramatic, multi-octave vocal, she turns this Chuck Jackson-produced effort into a tour-de-force for black radio audiences.

CHUCK CISSEL & MARVA KING — Arista 0650

IF I HAD THE CHANCE (prod.: Barnes) (writers: Lasley-Wilcox) (Almo, ASCAP/Daremoily, BMI) (3:44)

Light, feathery lead and harmony vocals are the main attraction on this beautiful ballad collaboration by the two talented vocalists. The title track from Cissel's forthcoming LP, it's a romantic piece for black radio.

TERRI GONZALES — Becket 10

TREAT YOURSELF TO MY LOVE (prod.: Reid-Anderson) (writers: Reid-Anderson-Wilson) (Fools Prayer/Crown Heights Affair, BMI) (3:37)

Gonzales makes her label debut with this enticing, mid-tempo tune. A boss bass groove dominates the tasteful arrangement that includes appropriate percussion adds and falsetto chorus chants. Terri's emotional vocal phrasing shows range and power that should appeal to several audiences.

SUZY Q — Atlantic/RFC 4002

WITH YOUR LOVE (prod.: Cucuzzella) (writers: Panzera-D'Orazio) (J.C./Larry Spier, ASCAP) (3:29)

Sassy and every bit the irresistible temptress, Suzy Q (a/k/a Michelle Mills) tears up the house on this dancer from her "Get On Up and Do It Again" LP. The big dance beat and cool chorus are spiced with percussion and keyboard effects. Well-produced for maximum airplay at clubs and radio.

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WYNTON MARSALIS

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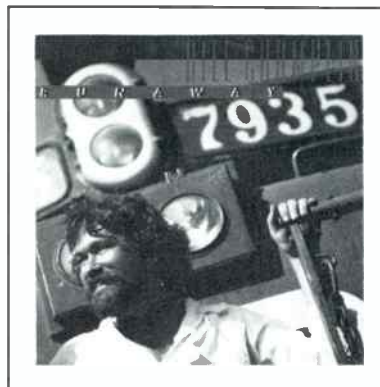
This 20-year-old trumpeter is more than an amazing jazz soloist: he sets entire bands on fire. Produced by Herbie Hancock, this all-acoustic LP is up to the creative standards of the 1960s, with 1980s state-of-the-art recording.



TASTE THE MUSIC

KLEER — Atlantic SD 19334 (8.98)

This quartet serves up a delectable menu of things danceable, from the electronic title cut (including a rap in German) to the vibrant female vocals and orchestration of "I Shall Get Over." Overall, a good diet for black radio.



RUNAWAY

BILL CHAMPLIN — Elektra SE-563 (8.98)

As "Tonight Tonight" bullets upward on the singles chart, the much-credited vocalist/writer follows with a varied LP of equal strength. "Sara" is a wonderful ballad, and "Take It Uptown" features Kenny Loggins.



OBJECTS OF DESIRE

MICHAEL FRANKS — Warner Bros. BSK 3648 (8.98)

A veritable army of session stars (including Bonnie Raitt on "Ladies' Night") helps Franks set his romantic lyrics to restrained music. "Jealousy" takes a funky turn, while "Tahitian Moon" demystifies the Gauguin trip.



SPIES OF LIFE

PLAYER — RCA AFL1-4186 (8.98)

This quartet stands ready to rejuvenate its successful track record with the single, "If Looks Could Kill," and other elegantly produced pop songs with a refreshing lyric wit, like "It Only Hurts When I Breathe."



ONCE UPON A TIME/THE SINGLES

SIOUXSIE AND THE BANSHEES — PVC 8906 (JEM) (8.98)

Sequenced chronologically, this LP provides a cross-section of the popular British band's development, from the frenetic "Hong Kong Garden" (1978), through "Love in a Void" and the more current "Israel" and "Spellbound."



CONDUCTOR

Montage MLP — 72500 (5.98)

Vocalist Judy Comden and keyboardist Philip Mimardi have created a very European pop/rock style. They didn't write the single, "Voice . . .," but their own writing is strong enough to create hits with cuts like "Night After Night."



HEARTSONG

JUNE MILLINGTON — Fabulous LF 929 (Olivia) (8.98)

The former lead guitarist with Fanny returns with a well-crafted self-production. The lyrics are a bit autobiographical, but the music has wide pop appeal in cuts like "Rosarita," "I'll Keep Holding On" and "Coconut Mentality."

MISTER BLUES IS BACK TO STAY

ROBERT JR. LOCKWOOD & JOHNNY SHINES — Rounder 2026 (8.98)



Two legendary blues musicians add up to much more than a blues album: the band moves into jazz at times, and settles into dangerous funk at others. The recording quality should please rock 'n' rollers.

ADVENTURES IN CLUBLAND

MODERN ROMANCE — Atlantic SD 19338 (8.98)



This LP contains (the experts tell us) the most authentic rapping ever enunciated by British dandies. Their dance hit "Can You Move" is accompanied by interpretations of many black music styles.

THE CHURCH

Capitol ST 12193 (8.98)



With clean layers of strummed electric guitar and smooth vocals, this Australian quartet has a sound reminiscent of 1960s British pop. "Too Fast for You" is lighthearted and tuneful.

WHO'S LANDING IN MY HANGAR?

HUMAN SWITCHBOARD — Faulty COPE 1 (8.98)



With scraping guitars, farfisa organ and individualistic vocals, this Cleveland trio plays with the power and innocence that characterized the late-1970s New York underground club scene.

ELECTRIC VIBES

CRAIG PEYTON PROJECT — Sutra SUS 1009 (8.98)



Peyton is a sterling vibraphone player, and his band complements his style on jazz-influenced instrumentals and rocking, guitar-filled vocal cuts like "Power."

BACK TO EARTH

DEBORAH JO PIPER — Muffin MF5 9009 (8.98)



This west coast artist has received regional airplay, and her independent release has the commercial potential to spread much further. The vocal textures and production are reminiscent of Bonnie Raitt.

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By SAMUEL GRAHAM and ELIOT SEKULER

■ **HOSEHEADS UNITE:** In case you didn't notice, it might just be that the most fascinating group of nominees for this year's Grammy awards is in the spoken word category, where the term "strange bedfellows" only begins to tell the tale. Why, we've got Orson Welles reading "Donovan's Brain"; E.G. Marshall reciting "Justice Holmes' Decisions"; the "McCartney Interview" album, perhaps the first time a tape that was primarily intended to become a written article became a Grammy contender as well; James Mason reading "Lolita," which is certainly appropriate in view of the actor's renowned portrayal of Humbert Humbert; and last but certainly not least, Ed McMahon's dramatic version of " 'Twas the Night Before Christmas," which may or may not have been performed under the influence of several cases of Budweiser, Big Ed's favorite brew.

Needless to say, we can hardly contain our anticipation as we await the announcement of this year's spoken word Grammy winner. However, that doesn't mean that we aren't already looking forward to the 1982 Grammys as well, prophets that we are, and although it's merely January, we fearlessly predict that one of the spoken word nominees next year will be none other than brothers Bob and Doug McKenzie and their album "Great White North" (Mercury). The brothers, of course, have parlayed their two-minute weekly spot on the hilarious "SCTV" show into quite a little career for themselves, in the process giving Canadians everywhere a very bad name and effectively incorporating such phrases as "G'day, eh?" into everyday use.

Doug and Bob (in reality Dave Thomas and Rick Moranis, who are also responsible for any number of amazing "SCTV" bits; Thomas' Bob Hope has to be seen to be believed) came to L.A. the other day, knitted toques atop their heads and ready to drink some beer (have you guys met Ed McMahon?), and proceeded to give new meaning to the notion of a press conference. As recent defectors to the U.S. (at least that's what they claim), the McKenzies will probably remain on the west coast for as long as it takes to limber up; after all, "When you defect, you have to take ballet lessons," said Bob. Meanwhile, adjusting to life in L.A., no easy task for any stranger, hasn't been too tough for them, although they find the scarcity of taxis in this city to be quite an inconvenience. Said Doug, "We keep seeing all these nice girls on Sunset Boulevard waiting for a ride."

The brothers predict that "now that we're a rock band" (Rush's Geddy Lee sings on the LP; "We love Anne Murray, but like, she's not our sound"), Margaret Trudeau is expected to join their retinue in the near future. In the meantime, they're still trying to adjust to the fact that what they call "back bacon" is known as Canadian bacon in the colonies. "We have this stuff called American cheese in Canada," they said, "but we figure you must call it back cheese here."

■ **TEAR THE ROOF OFF THE SUCKER:** Informally billed as a reunion of that bagatelle of personalities who frequented the seminal (and long defunct) L.A. punk club The Masque, last Tuesday's (19) show at the Cathay de Grande took place before a well-over-capacity audience made up of several generations of west coast leatherjackets. Of the five bands who appeared — the Controllers, the Plugz, the Skulls, the Gold Cups and the Bags — only the Plugz are still active, although two former Skulls, Mark Moreland and Bruce (formerly Barf) Moreland, are now members of the I.R.S. band Wall of Voodoo. As one can easily imagine, the devastation that took place was truly breathtaking in scope, with morning-after rubble resembling nothing less than the more drastic scenes of Berlin immediately following World War II. More interesting, though, was the segmentation of the audience. According to Cathay booker and L.A. Weekly columnist Pleasant Gehman, who was there in the halcyon days, there were three distinct generations of Masque punkers, and several new waves (so to speak) of punks — each oddly separate from one another — have been called up as reinforcements in the years that have followed the mid-'70s heyday of that club. "The younger kids don't know who we are," she says. "They think we're old fogies."

It could well be that a gap may be widening between punk generations — at the Masque reunion show, a member of one band reportedly muttered, "We're tired; I'm gettin' too old for this s**t" — which would certainly be an unexpected development. Some of the original L.A. punk musicians are now well into their thirties, and could easily be beset with generation problems of their own making. To them, we can only recommend a newly-formed therapy group called "Parents of Punkers." Put together a couple of months ago by Norwalk, California-based family counselor Serena Dank, "Parents of Punkers" was formed to help bring beleaguered parents closer to their purple-haired, shaven-skulled or dog-collared offspring. "A major concern with parents is that it's such a young movement; there are a lot of kids who are 14 years old or even younger" who are into punk rock, Dank said. "The aspect of violence is also a major

(Continued on page 54)

Cover Story

Neil Diamond Writes for the World

■ Even though Neil Diamond is one of the world's most popular concert performers and recording artists, he still views himself as a songwriter first and foremost. As he tells it, "I originally never really had the drive or desire to be an entertainer. It was never crucial to my survival; writing was."

One would be hard pressed to compile a complete list of the more than 20 albums' worth of songs that Diamond has thus far made hits for himself and the numerous cover versions of his material that have brought success to other artists, but even a short sampling proves the composer's versatility. "I'm a Believer" brought the Monkees a hit single in the earliest stages of their career, and is still a popular number with young bands in the pop/rock mode. "You Don't Bring Me Flowers," originally recorded by Barbra Streisand and Diamond in separate solo versions, became a 1979 number one smash after an inventive DJ's spliced mix of the two tracks brought the pair back to the studio for a stirring duet. From the bright pop bounce and rock energy of early Diamond hits like "Cracklin' Rosie" and "Kentucky Woman" to the more recent romantic lushness of "September Morn" and "Longfellow Serenade," Diamond's career has reflected a great love of popular American songwriting styles and a sure grasp of international popular tastes.

The Brooklyn-born singer/songwriter began his career nearly 20 years ago after leaving pre-med studies at New York University for a job as a songwriter in Manhattan's legendary Tin Pan Alley. He tired quickly of the routine there, however, and set up shop for him-



self in a small office where he composed tunes with an eye — and ear — toward personal creativity. By 1966, he cracked the charts with three hit singles and, but for a self-imposed three-and-a-half-year hiatus for relaxation, reflection and writing, has been a fixture of the music industry ever since.

A man of diverse abilities and varied interests, Diamond's career entered a new phase in 1980, with his star turn in the EMI Films remake of the Al Jolson classic, "The Jazz Singer." With top ten hits like "America" and "Love on the Rocks" to spur it on, the soundtrack album of that film went on to join the rest of Diamond's catalogue at the top of the charts.

Diamond's latest release, "On the Way to the Sky" is currently following a similar track, showcasing the performer in a number of settings, from the slow waltz rhythms of the title tune, through the tender sentiments of new ballads like "The Drifter" and "Love Burns" and back to the intense energy of "Be Mine Tonight," which invites comparison to his early classic "Cherry Cherry."

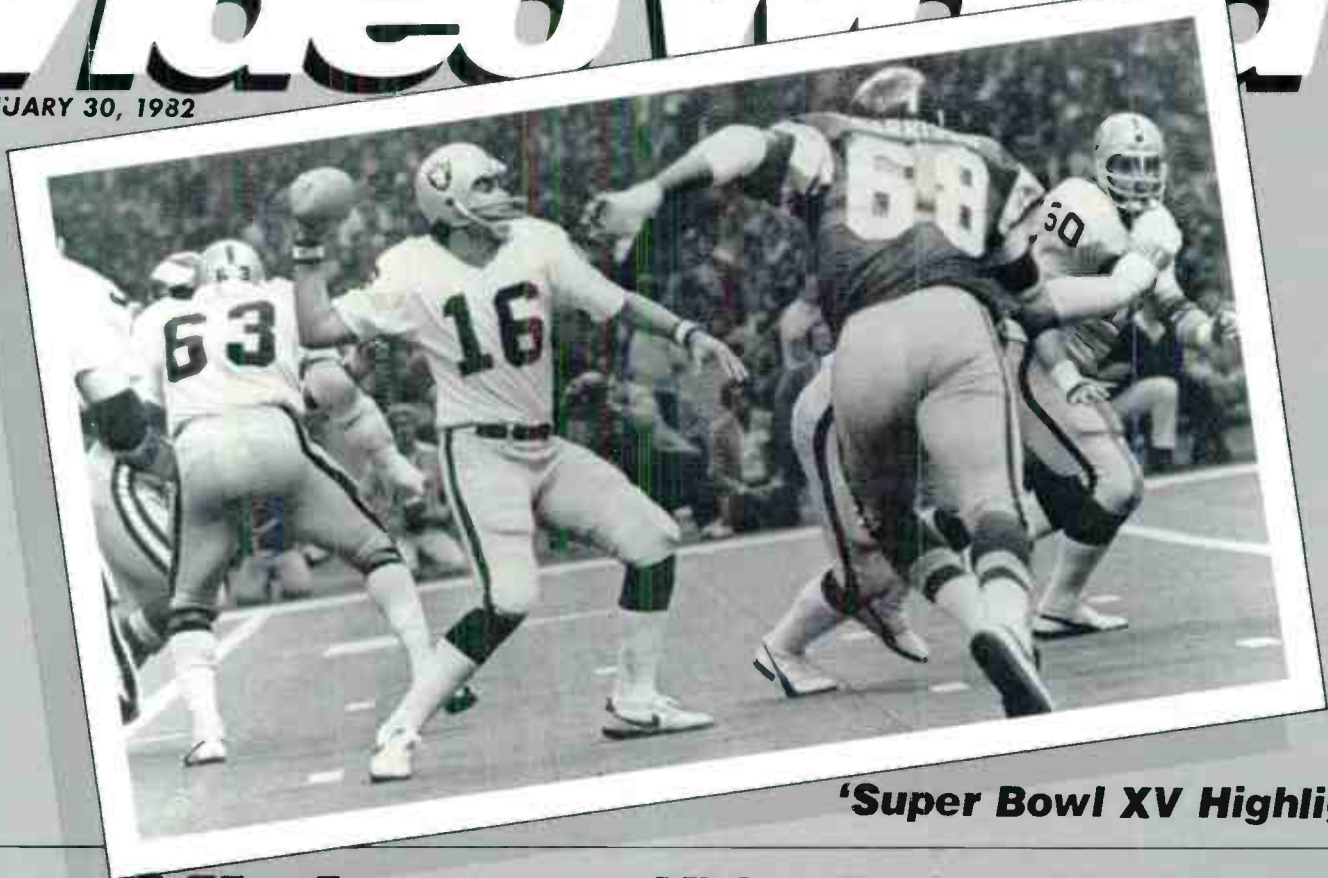
Twilley to EMI/Liberty



Jim Mazza, president of EMI America/Liberty Records, has announced the signing of Dwight Twilley to EMI America. Twilley's debut LP for the label, "Scuba Divers," is due in early February. Pictured at EMI/Liberty headquarters are, from left: Jack Satter, national pop promotion director; Frenchy Gauthier, director, merchandising, advertising; Joe Petrone, vice president, marketing; Don Grierson, vice president, A&R; Twilley; Mark Levinson, vice president, business affairs; Robbie Randall, Twilley associate; Gary Gersh, director, A&R; and Clay Baxter, director, artist development.

Video World

JANUARY 30, 1982



'Super Bowl XV Highlights'

Video Visions

By DIDIER C. DEUTSCH

■ **LET'S BRAG A BIT:** Before moving on to other topics, we would like to offer the final word on the Winter Consumer Electronics Show in Las Vegas. According to an official press release from the CES offices, this was the **BIGGEST** (caps theirs, not ours) show ever held, with record attendance of 67,782, "a clear indication that consumer electronics is the growth industry of the '80s," to quote Jack Wayman, senior vice president, Electronic Industries Association's Consumer Electronics Group, which sponsored and produced the show.

More than 900 exhibitors took over 532,000 square feet in the Las Vegas Convention Center, Hilton Hotel and Jockey Club, attracting daily throngs of visitors, retailers, and others interested in this burgeoning branch of the industry, who also flocked to the various conferences, workshops and seminars.

International visitors apparently made good use of the 11 terminals supplied by Toshiba that enabled them to quickly learn the name and location of exhibitors with products available for export. And, among other exhibits, the Right-To-Tape booth attracted 2,500 retailers who sent mailgrams to members of Congress, urging them to support legislation that would legalize the public's right to tape TV programs off the air for private, non-commercial use.

On the whole, everyone involved with the show was pleased with the way things turned out, and while the buzz has now somewhat subsided (at least in Las Vegas), the Electronic Industries Association is already gearing itself for the 1982 International Summer Consumer Electronics Show, scheduled to take place in Chicago June 6 to 9, and, planning way ahead, for the 1983 Winter CES, which will be held in Las Vegas next January 6 to 9.

MEANWHILE, BACK AT THE RANCH: Lest we think the industry is only looking forward to shows, exhibits, and parties, the past two weeks have again been characterized by an inordinate amount of new tie-ins, deals and arrangements of all kinds; new products being announced; and new companies being created to tap the vast possibilities of the video industry.

Last week, for instance, Thorn-EMI announced a distribution agreement with Thames Television International, based in England, which will give the former exclusive videocassette rights to the latter's programming in the U.S. and Canada. For those who don't know what Thames is or does, let us just say that it is one of the world's top ten suppliers of TV productions, ranging from the low-brow humor of "Benny Hill" to the high-brow class of series like "Edward and Mrs. Simpson," "Jennie" and "The World at War." The agreement is viewed as a major step in developing a strong home video market for programming other than feature films in North America.

Meanwhile, cable seems to be attracting an awful lot of people intent on

(Continued from page 16)

Video Picks

PATERNITY (1981): Produced by Lawrence Gordon and Hank Moonjean. Directed by David Steinberg. Starring Burt Reynolds, Beverly D'Angelo, Lauren Hutton and Norman Fell. (Paramount Home Video, color, 94 mins., \$84.95.) Burt Reynolds stars as a successful bachelor who finds the perfect surrogate mother to bear him an heir to his fortune. A delightful romantic comedy.

CONTINENTAL DIVIDE (1981): Produced by Bob Larson. Directed by Michael Apied. Starring John Belushi, Blair Brown, Alan Gorwitz and Carlin Glynn. (MCA Videocassette, color, 103 mins., \$89.) Belushi proves effective in his first non-comedic role as a hard-hitting political columnist uncharacteristically assigned to write an environmental story. His relationship with a beautiful naturalist (Blair Brown) makes for an engagingly offbeat romantic tale.

THE FRONT (1976): Produced and Directed by Martin Ritt. Starring Woody Allen, Zero Mostel and Herschel Bernardi. (Columbia Home Entertainment, color, no time listed, \$79.95.) Woody Allen displayed remarkable versatility in this departure from his familiar film persona in this story of a man "fronting" for blacklisted screenwriters during the McCarthy era. Like all Woody Allen films, this serio-comedy should prove to be a collectors item.

A STREETCAR NAMED DESIRE (1951): Produced by Charles K. Feldman. Directed by Elia Kazan. Starring Marlon Brando, Vivien Leigh and Kim Hunter. (Magnetic Video, color, 122 mins., \$69.95.) Brando is at his best, bringing to life Tennessee Williams' superb screenplay about a violent interaction between a brutish man and his neurotic sister-in-law. A must for the home film archives.



Promo Picks

"WHAT I BELIEVE"/"NEW BANJO IN TOWN"—STEVE MARTIN (Warner Bros.). Directed by Alan Metter. Produced by Larry DeLeon for EUE/Screen Gems Video Music. Each clip is representative of one side of Martin's recently released and pointedly schizoid album. "What I Believe" features a classic Martin routine, with the comedian set like Patton against a giant American flag. "New Banjo in Town" is no less humorous, but centers on his five-string prowess.



"WORKING FOR THE WEEKEND/GANGS IN THE STREET"—LOVERBOY (Columbia). Produced by Barry Rabbad and Bill Smith. Directed by Arnold Levine. The opening sequence depicts the Canadian band in an informal setting with each member taking credit for naming the album, "Get Lucky," from which these two cuts were culled. The performance sequences that follow are exciting and representative of the band's live dynamics.



Video World



Video Visions

(Continued from page 15)

revitalizing what we watch on our home tube. Last Wednesday (20), Group W Satellite Communications announced that it was hooking up with the NLT Corporation, based in Nashville, for the creation of a new cable-TV venture scheduled to debut in 1983, and solely devoted to country music (see separate story).

And closer to us (in time span at least), The Entertainment Channel, which is launching its new pay-TV program service on June 4, has made an arrangement with RKO Nederlander Productions to broadcast Broadway shows to cable subscribers.

The first shows in the agreement include "Sweeney Todd," the Stephen Sondheim musical, starring Angela Lansbury; "I Do, I Do," a Tom Jones-Harvey Schmidt musical which, when it was presented on Broadway, starred Robert Preston and Mary Martin; "Canterbury Tales," another musical, based on Chaucer's 14th-century collection of poems; "Emlyn Williams as Charles Dickens," a one-man show; and "Lena Horne: The Lady and Her Music," which is currently packing them in on Broadway, and which will be made available on cassette once the show has terminated its New York run and has been on the road.

In other software news, MCA has announced the release of several new videocassettes, including "Physical," by Olivia Newton-John (will she repeat on video the success achieved by the album?) and, in February, "Continental Divide," starring John Belushi, "Raggedy Man," with Sissy Spacek, and "High Plains Drifter," starring Clint Eastwood . . . Family Home Entertainment and Wizard Video have joined forces, with the former becoming the exclusive U.S. manufacturer for all titles by the latter, including the highly popular cult film, "The Texas Chainsaw Massacre" . . . And Columbia Pictures (pre-Coca-Cola) has added the following titles to its already extensive catalogue: "Tommy," the classic rock opera by The Who, starring Ann-Margret, Elton John, Roger Daltrey and Tina Turner; "Hellcats of the Navy," the only film in which Ronald Reagan and Nancy Davis (the current First Lady) appeared together; Truman Capote's "In Cold Blood"; "Nobody's Perfekt," with Gabe Kaplan and Robert Klein; "The Front," with Woody Allen and Zero Mostel; and volume IV of "The Three Stooges," with our favorite trio, Larry, Curly and Moe. All of those are scheduled for release in February.

And from Los Angeles comes the news that Media Productions, Inc., a Nashville-based videotape production company, has shot 13 one-hour shows at the Palomino Club, all of them hosted by Jimmie Rodgers, and including such well-known country artists as Razy, Bailey, David Frizzell and Shelly West, Sylvia, Freddy Fender and Reba McEntire. Other projects to be done in Nashville in February will be added to this series, scheduled for commercial syndication at dates yet to be announced.

PRIME MOVERS: Craig Braun, the graphic designer noted for such album covers as the Rolling Stones' "Sticky Fingers," Alice Cooper's "School's Out," Cheech and Chong's "Big Bambu," and Led Zeppelin's third album, has teamed with TV producer Albert Fisher to form a video production company named — Fisher/Braun Communications, Inc. (what did you expect?). The new company, located at 36 East 61st Street, New York (Phone: 212-838-6268), will concentrate its efforts in music video, corporate video and programming for syndication and cable TV . . . Saul Melnick has been appointed national sales manager at CBS Video Enterprises, where he will be responsible for directing the activities of the company's four regional sales managers . . . John Sansone has joined the Pacific Arts Corporation as vice president of business affairs and finance, a newly-created position . . . Andrew Jaeger has been named vice president in charge of television at 21st Century Distribution Corporation, a company with many full-length motion pictures, including such box office hits as "Fighting Mad", with Jayne Kennedy and Leon Isaac Kennedy, and the horror picture "Nightmare." . . . John McDonald has been elected chairman of the Personal Electronics Division of the Electronic Industries Association's Consumer Electronic Group. The newly-formed division will be "responsive to the needs of member companies which will include manufacturers of personal computers, calculators and electronic games" . . . At Allsop, Inc., Jeffrey V. Heininger has been named national sales manager. Heininger was until recently executive publisher of Video Store Magazine, and has held marketing and sales promotion positions with leading consumer product manufacturers.

Video Retailers' Group Formed

(Continued from page 3)

of a midwestern regional association, but claims the support of such other regional groups as the New York-based Video Association of America and the Southern California Video Dealers Association, two of the strongest local dealer groups.

According to Mike Weiss, chief executive of the midwestern regional group that has spurred the formation of the VSRA, the association has adopted a list of some 13 objectives, agreed upon by a regional group which met on Wednesday (20) in Chicago. The following are the objectives adopted by the group:

"1) To assist in the organizing of local and regional video groups around the country to enable us to speak and act as one strong unified voice for our industry.

"2) To establish a safe and secure retail marketplace for our members.

"3) To help our members establish responsible and strong retail businesses.

"4) To reach basic agreements in regard to video movie rentals.

"5) To represent our members in any lobbying and legal action.

"6) To police our own industry and coordinate anti-piracy actions with other associations and the attorney general's office.

"7) To gather and share statistical information regarding our industry.

"8) To establish direct and open lines of communication with all manufacturers, studios, unions and guilds that affect our business.

"9) To establish an annual convention for our members.

"10) To establish a monthly newsletter for the exchange of ideas and communication amongst our members.

"11) To establish various retailer programs, including a national credit card discount rate, a group insurance program, a national bonding service and a members training program in advertising and the use of display services.

"12) To establish a national board to hear complaints regarding problem vendors.

"13) To establish and recognize outside buying groups and arrange for an exchange of services."

The association's statement of purpose, drafted at the Chicago meeting, stressed the need for autonomy. "The Video Software Retailers Association will be a completely autonomous group made up of video retailers only. It is the belief of the VSRA that the true and real representation of video retailers can be accomplished only

(Continued on page 18)

First Country Cable Network Set

■ NASHVILLE—WSM Inc. and Group W have joined forces to produce and distribute The Nashville Network, an advertiser-supported cable TV network offering country music programming that will also represent cable TV's first nightly live entertainment shows.

The network, due to debut in early 1983, will initially broadcast 12 hours of programming a day, with plans to expand to a 24-hour

schedule. The network plans to offer at least 90 minutes of live programming each day from here.

The Nashville Network's programming is slated to include programs featuring comedy, drama, dance, games, and music. Programs being developed for the network include "Nashville Tonight," a nightly, live 90-minute country music show featuring dance and

(Continued on page 65)

On the Cover: NFL Films Video

■ Jim Plunkett leads the Oakland Raiders to victory over the Philadelphia Eagles in this scene from Super Bowl XV. This and other exciting sports action can be found in two NFL Films Video presentations — "Super Bowl XV Highlights" and "Saviors, Saints and Sinners," a compilation of key moments from the 1980 NFL season.

NFL Films Video was also on hand during this weekend's Super Bowl XVI, and sports fans can look forward to their "Super Bowl XVI

Highlights" video, along with the rest of the 1981 season's most important action, in new videos coming in the late spring and early summer of 1982.

While the most popular selling period for NFL Films Video titles has been during the National Football League's regular season on through the "Super Sunday" weekend, sports action fans are always ready for instant replays of their favorite teams, making them a welcome addition to the retail roster in any season.

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Video Retailers' Group (Continued from page 16)

through an association that is totally independent of both manufacturers and distributors," the statement reads.

"That's the issue between the two groups," said Weiss. "I feel that some of the actions taken by distributors — especially Sound/Video Unlimited — prove that our interests are not identical. And they're still a division of NARM; if it comes down to restraint of trade lawsuits, I cannot imagine a NARM-affiliated video dealers' association proceeding with lawsuits against members of their own board of directors," Weiss added, alluding to the NARM board membership of Sound/Video Unlimited's Noel Gimbel. Weiss accused Sound/Video Unlimited of playing retailer against retailer in an effort to secure participation in MGM-CBS Home Video's rental program.

Weiss who owns Chicago's That's Entertainment video store, conceded that the stated goals of VSDA and VSRA are close to identical, and that the organization of two separate national trade associations could prove counterproductive. "I'll walk away from this and throw my support behind VSDA if that's what the other retailers want. I'm totally opposed to having two groups; if NARM proves to be the right group, I'll support them," he said.

Rocco LaCapria of Brooklyn, New York's AA Video Exchange, who heads the 125-member Video Association of America, a regional dealers' association, echoed some of Weiss' sentiments: "I might be wrong, but it seems that there are too many distributors in the VSDA

who don't belong in a retailers' association. The distributors are caught between the dealers and the studios who want them to push their rental programs through. Their interests and my interests are not the same. And video stores are new and unique entities; they're not record stores, shoe stores or anything else. As video retailers, we have common goals; we understand that we have to stand together because there are people who are trying to hurt us."

La Capria expressed special concern over pending legislation sponsored by Senator Charles Mathias (R-Md.). The Mathias bill (S. 1758) would effectively revoke the first-sale doctrine that currently allows video retailers to rent product to consumers.

Another regional association, Video Connecticut Retailers, is currently considering which of the two organizations it will affiliate with. Craig Middlemass, spokesman for the 50-member association, said the group would meet at the end of February to make a decision.

The VSRA will announce a pro tem slate of national officers this week.

Change of Name For Magnetic Video

■ LAS VEGAS—Magnetic Video will now be officially called Twentieth Century-Fox Video, and future packaging will reflect a newly designed logo, it was announced at the recent Winter CES here.



The firm has been a wholly owned subsidiary of Twentieth Century-Fox Film Corporation since 1979, when it was acquired from its founder and former president, Andre Blay.

The firm's commercial products operation, responsible for production and distribution of educational and industrial programming, and the manufacturing division, will continue to use the Magnetic Video Corporation name.

At a CES press conference, the firm asserted its renewed commitment to the videodisc market, with a new disc catalogue due for distribution in the near future. Adding to its current line of laserdisc product, Twentieth Century-Fox Video will enter the CED disc market later this year.

WEA Int'l Holds First Video Confab

■ NEW YORK—WEA International held its first worldwide video conference in Amsterdam last Thursday and Friday (14 and 15), under the aegis of president Nesuhi Ertegun and Video Division vice president Lee Mendell.

The conference, which was attended by managing directors and video managers from twenty territories, affirmed the company's intention to continue with its recently instituted rental program.

Warner Home Video president Mort Fink, who was a key figure in the acquisition of the United Artists library, stated that with this agreement, "WEA International becomes the number one home video company in the world." He also indicated that he will work closely with Warren Liederfarb, newly-appointed executive director, east coast video operations, in developing marketing plans for the impending launch of the U.A. catalogue, which includes all the James Bond titles, the Pink Panther series, and Woody Allen's films, in addition to a large amount of French and Italian pictures.

Addressing the conference on the question of piracy and counterfeiting, Ertegun said, "We are committed to the maintenance of top security measures and protection of copyright on all of our home video product."

Several key appointments were also announced during the conference. Daniel Gruenberg, former European Production Coordinator for WEA International, was named to the newly-created post of director, European video operations, and David Jones, former executive vice president of WEA Discos Ltda. in Brazil, was named director, WEA video operations, South and Central America.

RIAA, NARM Sponsoring Transportation Classes

■ NEW YORK—The Recording Industry Association of America (RIAA), in cooperation with the National Association of Recording Merchandisers (NARM), is sponsoring three regional workshops in 1982 to provide the music industry, customers and suppliers with practical information on traffic and transportation.

Basic and advanced level workshops will be offered, with three one-day basic-level sessions set for this year, the first at PolyGram Records Distribution Center, Edison, N.J., on Tuesday, April 13, the second at Terre Haute or Indianapolis, Indiana in June, and the third in Los Angeles in October.

Members of RIAA and RIAA/VIDEO's traffic committee will guest lecture, along with consultants Behme Associates. Registration is limited to one person per company, at \$75 for RIAA and NARM regular and associate members. For information, call (212) 765-4330 or (609) 795-5555.

E/A Promotes Hanna

■ LOS ANGELES—Al Hanna has been promoted to director of merchandising for Elektra/Asylum Records, according to Lou Maglia, vice president/sales.

Hanna had been the label's merchandising coordinator. He joined E/A in 1978 under the auspices of the Warner Communications management trainee program.

Masterdisk Names Dix

■ NEW YORK—Masterdisk Corporation has named Jill Dix general manager. In addition, Aimee Chiarello has joined the company's staff as production manager.

Authors Lead Free Music Business Course

■ LOS ANGELES—Authors Bob Monaco and James Riordan will conduct a free seminar based on their book "The Platinum Rainbow — How To Succeed in the Music Business Without Selling Your Soul" at Long Beach City College on Thursday, February 18 and Friday, February 19.

Monaco, a Grammy-winning record producer, and Riordan, a nationally syndicated music columnist, will cover such topics as myths of the music business, deal-making, the stage, the song, production, management, etc. Other experts in the field will be featured as guest speakers; and activities will commence with a general introduction at 4 p.m., Thursday (19).

Dr. George Shaw, coordinator of commercial music at Long Beach City College, has helped to organize the event with support from Priscilla Remeta, chairman of the Long Beach City College Music Department.

For further information call (213) 420-4309.

Show Biz/Multimedia Sets Country TV Specials

By AL CUNIFF

■ NASHVILLE—Reg Dunlap, president of Show Biz/Multimedia, has announced that his firm will release "the biggest package of specials in the history of TV syndication," a nine-special lineup representing a budget of about \$5 million for a total of 17½ hours of prime time programming.

The specials, all related to country music, will be produced by Jim Owens Entertainment, Dick Clark, Bob Precht, and possibly others, according to Dunlap, who said that another special may be added to the lineup. Station clearances for the specials, to be marketed under the wraparound title "Country Comes

Alive," will be handled by Show Biz/Multimedia here, and by the sales department of Multimedia Program Productions Inc. of Cincinnati.

Kris Kristofferson is the first personality to be signed to appear in one of the specials. Dunlap said other stars will be announced soon. Owens will produce these specials for the lineup: "The 16th Annual Music City News Country Awards" show, the "Music City News Top Country Hits of the Year Awards Show," "Texas and Tennessee — A Musical Affair," "Conway Twitty on the Mississippi," and a two-hour

(Continued on page 65)

Elektra/Musician Signs Material



New York-based new music group Material, by special arrangement with Celluloid Records, has signed an exclusive agreement for the U.S. with Elektra/Musician Records, it was announced by Bruce Lundvall, president of the new Elektra/Asylum-distributed label. "Memory Serves," Material's first E/M album, will be released February 12 as part of the new label's initial release. Pictured from left are Celluloid president John Karakos, Lundvall, Material's Bill Laswell, and Steven Machat, attorney representing Material.

MCIII Opens Doors

■ NEW YORK—MCIII, an entertainment consulting firm, has been organized by industry veterans Dick Broderick, Joe D'Imperio and Bill Walsh.

Broderick, a former vice president of international for MCA Records, is presently director of the music business and technology program at New York University. D'Imperio is a former vice president, product and business affairs at RCA, and Walsh is a former managing director of RCA Australia.

Among the new company's first clients are Audi Productions, Ltd., Music of Your Life, Accord/Townhouse Records, Cross Country Productions, Summit Records, National Art Industries and Nomac Records.

MCIII is located at 141 East 63rd Street, New York 10021. Phone: (212) 308-1128.

Jarush Named At Sesame Street

■ NEW YORK—Ron Jarush has been named vice president and general manager of Sesame Street Records, it was announced by William Whaley, president of the Products Group of Children's Television Workshop.

Jarush joined CTW Products Group in July 1980 as vice president, merchandising. He was previously head of his own product, package and market development company, and also spent 15 years in various buying and management capacities for Sears Roebuck and Company.

Solar Ups Andrews

■ LOS ANGELES—Edna Colliison, vice president marketing/promotion, Solar Records, has announced the appointment of Dina Andrews as director of production for the Elektra/Asylum-distributed label.

Marks to Pasha

■ LOS ANGELES—Larry Marks has been named studio manager of the Pasha Group of Studios by Spencer Proffer, president of the Pasha Music Organisation.

Marks will oversee, negotiate and book all activities for the studios, which will now be open for outside business in addition to Pasha label and production company activities.

Marks began his career as an artist-writer-producer and most recently was general professional manager and director of creative services at A. Schroeder International, 20th Century Music Corporation and the Interworld Music Group.

Rogers & Cowan Names Tanzman

■ NEW YORK—Joe Dera, vice president of Rogers & Cowan's New York music operation, has announced the promotion of Linn Tanzman to director of the east coast music division.

Tanzman will oversee the national publicity and public relations campaigns for many of R&C's recording artists, including Peter Allen, Gladys Knight & the Pips, George Carlin, Larry Gatlin and the Gatlin Brothers, and Paul Anka.

Prior to joining Rogers & Cowan early in 1981, Tanzman worked in the New York publicity department of Warner Bros. Records.

Capitol Signs O'Bryan

■ LOS ANGELES—Capitol Records has signed vocalist/songwriter O'Bryan Burnette II to an exclusive long-term recording agreement, it was announced by Varnell Johnson, vice president, A&R.

O'Bryan's first album, "Doin' Alright," executive produced by Don Cornelius, will be released in February.

New York, N.Y.

By JOSEPH IANELLO

■ WE LIKE IT, BUT IS IT ONLY ROCK 'N' ROLL?: Many of us who've grown up with rock music playing a major role in our lives have often ruminated on the cultural significance of this popular art form. That question is considered rather purposefully by freelance writer George W.S. Trow in his thought-provoking book, "In the Context of No Context" (Little, Brown).

Trow, a member of the baby boom and a confessed rock fanatic, assigns the music he's known intimately for years a lofty status in today's pop culture. In the book's first essay, Trow postulates that the rapid and ongoing barrage of media culture we're confronted with leaves the individual little or no historical perspective in which to make sense of things. He argues, by setting up grids representing levels of interpersonal interaction affected on different levels by the media, that rock music is the only popular art form that has historical interest; the rock audience gets coherence through its knowledge and awareness of albums, performances and music from the fifties and sixties. Although we don't agree with some of Trow's conclusions — we think film and TV provide the same historical reference points — we are intrigued by his methodology and especially his media analysis.

The second half of the book is a loosely-constructed personality piece on Atlantic Records founder and chairman Ahmet Ertegun. Trow vividly depicts how Ertegun's love of black music and personal style and tastes wrote several chapters in the history of rock 'n' roll. Most fascinating is Trow's retelling of how the enterprising young Ertegun set out to find, and finally encountered, Professor Longhair in the backwoods outside of New Orleans. It alone is worth the price of the book.

For anyone interested in rock music or popular culture, "In the Context of No Context" is a book we highly recommend.

NO RECESSION HERE: The Licensing Letter, a Scottsdale, Arizona-based trade publication for the licensed merchandise industry — companies that license the name, logo or likeness of famous media entities — has just released the results of its annual survey and the figures tell a story of dramatic growth. According to the Licensing Letter, licensed products accounted for \$13.7 billion in retail sales in 1981, a figure that represents more than a 38 percent increase over the previous year and a record high for the licensing industry. Royalty rates earned by licensing agents and agencies in 1981, according to the survey, amounted to approximately \$734 million.

Apparel and accessories — the kind of things you find at your average rock concert — accounted for almost one-third of the total sales figure. Toys and games yielded 25 percent, with the rest divided evenly among various gifts, novelties, housewares, sporting goods and home furnishings.

According to Andrew Bolka, publisher of the Licensing Letter, sales of licensed products have more than doubled in less than five years. Bolka predicted that they would double again in the next four to five years, rising to between \$50 and \$75 billion by the end of the decade. Among the most popular properties in licensing in 1981 were the National Football League, "The Dukes of Hazzard," fashion designers, and performers of popular music. It's little wonder why we've seen concert merchandisers like Bill Graham's Winterland Productions and Ken Kragen's Roadrunner Tour Merchandising spend thousands of dollars trying to stop T-shirt bootleggers.

TODD ALONE: When Utopia band members couldn't get their schedules together for a recent west coast tour, Todd Rundgren decided to salvage the dates, performing completely solo while utilizing various video and audio tapes. The L.A. and S.F. dates went so well that Rundgren has decided to do a solo club tour, which began at Ripleys in Philadelphia last week and winds down at the Paradise in Boston, February 12-13. The solo tour is his first ever and comes several weeks before the release of Utopia's fifth Bearsville LP, "Swing to the Right."

THE STARS COME OUT FOR CHARITY: The Actor's Fund, the oldest theatrical charity in the world, will celebrate its centennial birthday at Radio City Music Hall on February 14 with a three-hour "Night of the Stars" benefit show that will be taped for worldwide airing on ABC-TV, March 8.

The charity aids the needy of the entertainment world — anyone from ticket-takers to seamstresses to musicians to actors — and is seeking to raise \$2 million for a nursing home. Among the stars from the musical world slated to appear are the Doobie Brothers, Rick Springfield, Lionel Richie, Jr., Lena Horne, Blondie, and Christopher Cross, who'll perform "Arthur's Theme" with Dudley Moore on piano.

WHAT'S GOIN' ON: Stereo Review magazine held its annual Awards Party at the St. Regis Hotel here recently (12), and among the Record of

(Continued on page 68)

Jazz Beat

By SAMUEL GRAHAM

■ **THREE VIEWS OF A SECRET:** Most jazz fans learned long ago that Jaco Pastorius is a simply monstrous musician. As an electric bass player, of course, he has about re-written the book; moreover, as a member of *Weather Report* and, more recently, as a composer, arranger and bandleader in his own right, he's shown himself to be a complete and (dare we say it) "important" musical figure.

So much for praise. The fact is that if a January 6 press conference held at Warner Bros. Records in Burbank is a true indication, it's a good thing that Jaco is such a great musician, because he'd certainly be a long shot to win any popularity contests. At that gathering — and it could be better described as an audience than as an interview — he came across as superior, impatient (if not downright bored), contrary and, to coin a phrase, tragically hip.

The subject was Pastorius' recent album, "Word of Mouth," and the January 10-11 concerts at the Dorothy Chandler Pavilion here that marked the beginning of his band's tour. Asked why it had taken so long for him to release a second album (the first, on Epic, came out in '76), he replied, "Cause I joined *Weather Report*." Asked why "the time was right" to issue "Word of Mouth" last fall — and let's face it, the question itself is kinda fatuous — he answered, "Why not? . . . They asked me that on an advanced English senior exam: Why? So I said, 'Why not?' and walked out — and I got an A . . . I know that's stupid, but I just want to get out of here, 'cause I have to go to a gig, you know?"

The "press conference" continued at about that speed: awkward, tentative, laced with nervous laughter (and occasional comments by Peter Erskine, drummer with both *Weather Report* and Jaco's "Word of Mouth" band). After responding briefly to one inquiry, Pastorius said, "Next question — let's go. I gotta play this weekend, by the way." All in all, not a great way to make people who were genuinely interested in talking to him feel comfortable.

In fairness, it should be added that Pastorius was a bit more expansive on a few points. We learned, for instance, that much of the material on his marvelous album — so named, as he tells it, because when Jaco first came along, a lot of musicians heard about him through word of mouth — was written long ago, some of it for his 11-year-old daughter and some of it for his wife, and that most of the second side was recorded in his living room, via remote truck. Perhaps the braggadocio merely disguised the fact that he was uncomfortable in a sizeable group of writers; certainly he was more revealing and personal in a separate interview with David Weiss of the L.A. Herald-Examiner. And of course, maybe he simply believes that music should be played, not discussed, and although we make our living doing the latter, we'd be hard pressed to argue with that opinion.

Pastorius' music does, in fact, do a lot of his talking for him. At the Pavilion, he and his five-piece band (including Erskine, trumpeter Randy Brecker, percussionist Don Alias and reed-woodwind player Bob Mintzer) were augmented by no less than 15 additional musicians, 14 of them horn and reed players and all of them simply top-notch. Jaco seemed to sublimate his own virtuosity in favor of his brilliant arranging and writing, which had hints of everything from Stravinsky to Oliver Nelson. There were a few slow spots, but highlights were many: an amazing tuba solo by Dave Bargeron during a breakneck rendition of Charlie Parker's "Donna Lee"; the swaggering, bravura horn assault of Pastorius' own "Liberty City"; a beautiful conga-French horn-bass (harmonics only) reading of "Okonkole Y Trompa," a piece from his first album; and even a blues, sung by the leader himself. A giant ego Jaco may have, but he has a talent to match — and isn't that what really counts?

OOO BABA LEBA!: Jazz people generally record so many dates, both live and in the studio, that an artist's death by no means has to signal the end of his or her recorded output. Such has certainly been the case with the late, great Helen Humes, a singer whose active career spanned more than three decades. In the past couple of years, Humes albums have been released by Contemporary (two "Contemporary Classics" reissues: "Tain't Nobody's Business If I Do" and "Songs I Like To Sing"), Muse ("Helen," a Grammy nominee this year — and deservedly so), and Inner City ("Let the Good Times Roll"), and although the singer died last fall, there are apparently several more masters set to see the light of day. The latest comes from the outstanding Jazz Man line (distributed by Seattle's

First American Records). Called "On the Sunny Side of the Street" and recorded in '74, the record is further evidence that Humes flowered anew in the '70s, some 30 years after her four-year stint with Count Basie and following a protracted period of inactivity. Overall, the sound is less formal, less mannered than that evidenced on the Contemporary albums (which come from the late '50s and early '60s); "On the Sunny Side . . ." you might say, is downtown to the Contemporary works' uptown. That may have something to do with the setting, which was a live concert; the players, including Jay McShann, Earl "Fatha" Hines and Buddy Tate, also provide loose, swinging backing on such familiar items as "Kansas City" and "I Got It Bad and That Ain't Good." All in all, the Jazz Man, Muse and Inner City albums feature Helen Humes at her sauciest, and that definitely is good.

AND MORE: Also new from Jazz Man are Jimmy Witherspoon "Sings the Blues," the Claude Bolling Big Band's "Rolling with Bolling," Milt Buckner "Rockin' Again" and Phil Woods' "Rights of Swing" . . . Alligator's "The New Johnny Otis Show" is out now, too, but it's not the only recent Otis album, as we learned a couple of weeks ago; L.A.'s Ala label has one of its own, entitled "Back to Jazz" and first released in '77 . . . New from Muse: vocalist Morgana King's "Looking Through the Eyes of Love"; pianist Cedar Walton's "The Maestro" (who does this guy think he is, Barry White?), featuring Abbey Lincoln on vocals; Red Rodney and Ira Sullivan's "Night and Day"; bassist David Friesen's "Storyteller," and pianist Arthur Dailey's "Textures" . . . The new Jazz Hounds label, headquartered in L.A. and directed by Jack Harcourt, has released another fine album by trumpeter Bobby Shew, who in the last couple of years has been represented by both Inner City ("Outstanding in His Field") and Sutra ("Class Reunion"); like the others, the new one (called "Play Song") features Gordon Brisker on tenor, Bill Mays on piano and Bob Magnusson on bass. Also from Jazz Hounds is saxophonist Dave Le Febvre and band's "Marble Dust" . . . Rounder Records is at it again, this time with a fascinating album called "Stride Guitar," wherein guitarist Guy Van Duser plays Ellington, Gershwin, Fats Waller, Jerome Kern and more. Rounder has also just released Robert Jr. Lockwood and Johnny Shines' "Mister Blues Is Back To Stay" .

The Jazz LP Chart

JANUARY 30, 1982

- | | |
|---|---|
| <ol style="list-style-type: none"> 1. THE GEORGE BENSON COLLECTION GEORGE BENSON/Warner Bros. 2HW 3577 2. COME MORNING GROVER WASHINGTON, JR./Elektra 5E 562 3. CRAZY FOR YOU EARL KLUGH/Liberty LT 51113 4. BREAKIN' AWAY AL JARREAU/Warner Bros. BSK 3576 5. SOLD GROUND RONNIE LAWS/Liberty LO 51087 6. YOURS TRULY TOM BROWNE/Arista/GRP 5507 7. THE DUDE QUINCY JONES/A&M SP 3721 8. SOMETHING ABOUT YOU ANGELA BOFILL/Arista AL 9576 9. FREE TIME SPYRO GYRA/MCA 5238 10. STANDING TALL CRUSADERS/MCA 5254 11. REFLECTIONS GIL SCOTT-HERON/Arista AL 9566 12. ECHOES OF AN ERA VARIOUS ARTISTS/Elektra E1 60021 13. OBJECTS OF DESIRE MICHAEL FRANKS/Warner Bros. BSK 3648 14. SLEEPWALKER LARRY CARLTON/Warner Bros. BSK 3635 15. BELO HORIZONTE JOHN McLAUGHLIN/Warner Bros. BSK 3619 16. SIGN OF THE TIMES BOB JAMES/Tappan Zee/Columbia FC 37495 17. SOLO SAXOPHONE II - LIVE JOHN KLEMMER/Elektra 5E 566 18. EVERY HOME SHOULD HAVE ONE PATTI AUSTIN/Qwest/WB QWS 3591 19. AUTUMN GEORGE WINSTON/Windham Hill C 1012 20. THE MAN WITH THE HORN MILES DAVIS/Columbia FC 36790 | <ol style="list-style-type: none"> 21. ENDLESS FLIGHT RODNEY FRANKLIN/Columbia FC 37154 22. AS FALLS WICHITA, SO FALLS WICHITA PAT METHENY & LYLE MAYS/ECM 1 1190 (WB) 23. LOVE BYRD DONALD BYRD AND 125TH ST, NYC / Elektra 5E 531 24. PIECES OF A DREAM Elektra 6E 350 25. FREE LANCING JAMES BLOOD ULMER/Columbia ARC 37493 26. LA LEYENDA DE LA HORA McCOY TYNER/Columbia FC 37375 27. SILK FUSE ONE/CTI 9006 28. THE LADY AND HER MUSIC-LIVE ON BROADWAY LENA HORNE/Qwest/WB 2QW 3597 29. WINELIGHT GROVER WASHINGTON, JR./Elektra 6E 305 30. TENDER TOGETHER STANLEY TURRENTINE/Elektra 5E 534 31. COOL "C" RICHIE COLE/Muse MR 5245 32. CHARIOTS OF FIRE ERNE WATTS/Qwest/WB QWS 3637 33. MAGIC WINDOWS HERBIE HANCOCK/Columbia FC 37387 34. SEND IN THE CLOWNS SARAH VAUGHAN and THE COUNT BASIE ORCHESTRA/Pablo 2312 (RCA) 35. PROPHECY TYZIK/Capitol ST 12186 36. STRAIGHT AHEAD ART BLAKEY and THE JAZZ MESSENGERS/Concord Jazz CJ 168 37. SPLASH FREDDIE HUBBARD/Fantasy F 9610 38. MOVIN' UPSIDE THE BLUES JIMMY McGRUFF/JAM 005 39. MORNING SUN ALPHONSE MOUZON with GUEST ARTISTS/Pausa 7107 40. MONDO MANDO DAVID GRISMAN/Warner Bros. BSK 3618 |
|---|---|

WYNTON MARSALIS' HORN OF PLENTY.

What's made 20-year-old Wynton Marsalis one of the most talked-about trumpeters in years?

From Leonard Feather in the **L.A. Times**:

"As a jazz soloist, he seems to have become a symbol for the fledgling decade. His maturity and creativity make one wonder what new avenues he will find in what will unquestionably be a formidable career."

From down beat on Wynton's performance at The Montreux Jazz Festival:

"Marsalis' open and muted horn was dynamite, his use of space and notes was impressive, the lines and patterns of his stories were resourceful and played with impeccable time."

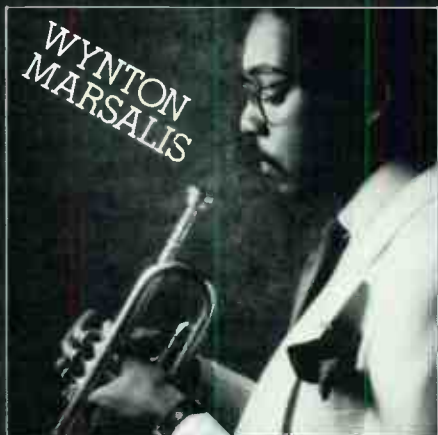
Even **People** has alerted its many readers to Wynton in its "1982 Personalities To Watch."

And Ron Carter, who along with Herbie Hancock and Tony Williams join Wynton on his debut album, has declared him "the most remarkable musician to appear on the scene in years."

There is a simple reason for all this praise: Hear it on the album, "Wynton Marsalis."

"WYNTON MARSALIS" THE DEBUT ALBUM.

FC 37574



ON COLUMBIA RECORDS
AND TAPES.



Record World A/C Chart

JANUARY 30, 1982

Jan. 30 Jan. 23

WKS. ON CHART

| | | | | |
|----|----|---|---|----|
| 1 | 1 | COMIN' IN AND OUT OF YOUR LIFE BARBRA STREISAND Columbia 18 02621 (3rd Week) |  | 10 |
| 2 | 2 | THE SWEETEST THING (I'VE EVER KNOWN) JUICE NEWTON/Capitol 5046 | | 12 |
| 3 | 6 | COOL NIGHT PAUL DAVIS/Arista 0645 | | 9 |
| 4 | 4 | LEATHER AND LACE STEVIE NICKS with DON HENLEY/ Modern 7341 (Atl) | | 11 |
| 5 | 5 | TURN YOUR LOVE AROUND GEORGE BENSON/Warner Bras. 49846 | | 12 |
| 6 | 7 | I WOULDN'T HAVE MISSED IT RONNIE MILSAP/RCA 12342 | | 9 |
| 7 | 8 | SHE'S GOT A WAY BILLY JOEL/Columbia 18 02628 | | 7 |
| 8 | 13 | I CAN'T GO FOR THAT (NO CAN DO) DARYL HALL & JOHN OATES/RCA 12361 | | 8 |
| 9 | 9 | SOMEONE COULD LOSE A HEART TONIGHT EDDIE RABBITT/Elektra 47239 | | 8 |
| 10 | 11 | LEADER OF THE BAND DAN FOGELBERG/Full Moon/ Epic 14 02647 | | 6 |
| 11 | 3 | YESTERDAY'S SONGS NEIL DIAMOND/Columbia 18 02604 | | 11 |
| 12 | 12 | HOOKED ON CLASSICS LOUIS CLARK CONDUCTS THE ROYAL PHILHARMONIC ORCHESTRA/RCA 12304 | | 12 |
| 13 | 14 | COME GO WITH ME BEACH BOYS/Caribou 02633 (CBS) | | 8 |
| 14 | 16 | YOU COULD HAVE BEEN WITH ME SHEENA EASTON/ EMI-America 8101 | | 6 |
| 15 | 10 | WAITING FOR A GIRL LIKE YOU FOREIGNER/Atlantic 3868 | | 15 |
| 16 | 17 | SOMEWHERE DOWN THE ROAD BARRY MANILOW/Arista 0658 | | 4 |
| 17 | 25 | THROUGH THE YEARS KENNY ROGERS/Liberty 1444 | | 3 |
| 18 | 18 | COULD IT BE LOVE JENNIFER WARNES/Arista 0611 | | 6 |
| 19 | 21 | SWEET DREAMS AIR SUPPLY/Arista 0655 | | 4 |
| 20 | 19 | MORE THAN JUST THE TWO OF US SNEAKER/Handshake 59 02557 | | 9 |
| 21 | 15 | WHY DO FOOLS FALL IN LOVE DIANA ROSS/RCA 12349 | | 13 |
| 22 | 23 | THOSE GOOD OLD DREAMS CARPENTERS/A&M 2386 | | 5 |
| 23 | 28 | TAKE IT EASY ON ME LITTLE RIVER BAND/Capitol 5057 | | 4 |
| 24 | 24 | TROUBLE LINDSEY BUCKINGHAM/Asylum 47223 | | 11 |
| 25 | 20 | CASTLES IN THE AIR DON McLEAN/Millennium 11819 (RCA) | | 12 |
| 26 | 29 | LOVE IN THE FIRST DEGREE ALABAMA/RCA 12288 | | 5 |
| 27 | 30 | KEY LARGO BERTIE HIGGINS/Kat Family 9 02524 (CBS) | | 4 |
| 28 | 32 | WHEN ALL IS SAID AND DONE ABBA/Atlantic 3889 | | 3 |
| 29 | 26 | OH NO COMMODORES/Matawn 1527 | | 16 |
| 30 | 22 | IF I WERE YOU LULU/Alfa 7011 | | 9 |
| 31 | 31 | HARDEN MY HEART QUARTERFLASH/Geffen 49824 (WB) | | 8 |
| 32 | 27 | THE OLD SONGS BARRY MANILOW/Arista 0633 | | 15 |

CHARTMAKER OF THE WEEK

| | | | | |
|----|----|---|---|----|
| 33 | — | DADDY'S HOME CLIFF RICHARD EMI-America 8103 |  | 1 |
| 34 | 36 | PERHAPS LOVE PLACIDO DOMINGO & JOHN DENVER/ Columbia 18 02679 | | 3 |
| 35 | 37 | BREAKIN' AWAY AL JARREAU/Warner Bras. 49842 | | 3 |
| 36 | 34 | WKRP IN CINCINNATI STEVE CARLISLE/MCA 51205 | | 6 |
| 37 | — | ANOTHER SLEEPLESS NIGHT ANNE MURRAY/ Capital 5083 | | 1 |
| 38 | 33 | STEAL THE NIGHT STEVIE WOODS/Catillion 46016 (Atl) | | 17 |
| 39 | 35 | HERE I AM (JUST WHEN I THOUGHT I WAS OVER YOU) AIR SUPPLY/Arista 0626 | | 18 |
| 40 | 38 | THEME FROM HILL STREET BLUES MIKE POST featuring LARRY CARLTON/Elektra 47186 | | 20 |
| 41 | — | ONE HUNDRED WAYS QUINCY JONES/A&M 2387 | | 1 |
| 42 | — | ONLY ONE YOU T.G. SHEPPARD/Warner/Curb 49858 | | 1 |
| 43 | 44 | WAITING ON A FRIEND ROLLING STONES/Rolling Stones 21004 (Atl) | | 2 |
| 44 | — | OPEN ARMS JOURNEY/Columbia 18 02687 | | 1 |
| 45 | — | MAIN THEME FROM "CHARIOTS OF FIRE" VANGELIS/ Polydor 2189 (PolyGram) | | 1 |
| 46 | 39 | YOUNG TURKS ROD STEWART/Warner Bras. 49843 | | 6 |
| 47 | 41 | PHYSICAL OLIVIA NEWTON-JOHN/MCA 51182 | | 15 |
| 48 | 40 | I WANT YOU, I NEED YOU CHRIS CHRISTIAN/Boardwalk 7 11 126 | | 15 |
| 49 | 45 | LET'S GROOVE EARTH, WIND & FIRE/ARC/Columbia 18 02536 | | 5 |
| 50 | 42 | HARD TO SAY DAN FOGELBERG/Full Moon/Epic 14 02488 | | 21 |

Album Chart Share Totals

1981 Leaders in Total Album Chart Shares: Individual Labels

1. Columbia (534)
2. Warner Bros. (442)
3. Capitol (367)
4. A&M (295)
Arista (295)
RCA (295)
7. PolyGram (Casablanca/Mercury/Polydor) (261)
8. Elektra/Asylum (259)
9. Atlantic (247)
10. MCA (242)
11. Epic (231)
12. EMI/Liberty (198)
13. Motown (174)
14. Chrysalis (153)
15. Solar (75)
16. Geffen (58)
17. Island (55)
18. Jet (49)
19. Cotillion (47)
20. De-Lite (37)

1981 Leaders in Total Album Chart Shares: Group or Distribution

1. WEA (1357)
2. CBS (936)
3. RCA (784)
4. Capitol/EMI/Liberty (565)
5. PolyGram (355)
6. Arista (302)
7. MCA (242)
8. Motown (174)
9. Chrysalis (153)

Album Chart Shares (Continued from page 3)

Elektra/Asylum and Motown/Tamla/Gordy were counted together. In addition, the Casablanca, Mercury and Polydor labels were counted together and referred to as PolyGram Records in the Individual Label category.

On the strength of strong releases by Billy Squier and Juice Newton and the success of "The Jazz Singer" soundtrack, Capitol Records vaulted from tenth place to a firm grip on third place in the Individual Label category. Tied for fourth place were Arista, which jumped from eighth place thanks to big records from Air Supply, Barry Manilow and others; A&M, in ninth place last year, but aided by the continued success of Styx and the Police; and RCA, which finished in 15th place in 1980 but received stellar performances from Daryl Hall and John Oates, Rick

Springfield, Alabama and Ronnie Milsap in 1981.

In the Group or Distribution category, WEA and CBS were again one and two. Upward movement was made by RCA, which went from fourth place to third (and increasing from 503 to 784 positions on the Album Charts for 1981) and by the Capitol/EMI/Liberty Group, which moved up to fourth place from last year's fifth place finish.

The absorption of the separate PolyGram labels into one unified record company allowed several new labels to enter the top 20. Entering in 16th to 20th place were, in order, Geffen Records; Island (thanks largely to Steve Winwood's "Arc of a Diver" album); Jet (Ozzy Osbourne's two LPs and ELO); Cotillion and De-Lite (Kool & the Gang).

Record World Singles

Alphabetical Listing

Record World Singles

101-150

Producer, Publisher, Licensee

JANUARY 30, 1982

| | | | |
|--|-----|--|----|
| ABACAB Genesis (Hit & Run/Pun, ASCAP) | 40 | MORE THAN JUST THE TWO OF US Baxter (Shell Songs/Sneaker/Home Grown, BMI) | 63 |
| ALL OUR TOMORROWS Schwartz-Tyson (ATV/Schwartzcake, BMI) | 35 | MY GIRL (GONE, GONE, GONE) Henderson-MacLeod (ATV Canada/Some Sung/Solid Gold, P.R.O.) | 44 |
| ARTHUR'S THEME (BEST THAT YOU CAN DO) Omartian (Irving/Woolnough/Unichappell/Begonia Melodies, BMI/Hidden Valley/Pap'n'Roll/WB, ASCAP) | 89 | MY GUY Group (Jobete, ASCAP) | 77 |
| A WORLD WITHOUT HEROES Ezrin (Kiss, ASCAP/Undercut/Metal Machine, BMI) | 81 | MY KINDA LOVER Mack-Billy (Songs of the Knight, BMI) | 57 |
| BETTER THINGS Davies (Dawray, P.R.S.) | 100 | OH NO Carmichael-Grupp (Jobete/Cammadores Entertainment, ASCAP) | 45 |
| BOBBIE SUE Chauncey (House of Gold, BMI) | 76 | ONE HUNDRED WAYS Jones (State of the Arts/Eliza M. Ritsonian, ASCAP) | 71 |
| BREAKIN' AWAY Graydon (Al Jarreau/Desperate/Golden Rake, BMI) | 50 | OPEN ARMS Stone-Elson (Weed High Nightmare, BMI) | 32 |
| CALL ME Muller-Roberts (One to One, ASCAP) | 46 | OUR LIPS ARE SEALED Gottehrer-Freeman (Gotown/Plangent Visions, ASCAP) | 36 |
| CASTLES IN THE AIR Butler (Mayday/Benny Bird, BMI) | 49 | PAC-MAN FEVER Buckner-Garcia (BGO, ASCAP) | 48 |
| CENTERFOLD Justman (Center City, ASCAP) | 1 | PERHAPS LOVE Okun (Cherry Lane, ASCAP) | 92 |
| COME GO WITH ME Jardine (Gil/See Bee, BMI) | 27 | PHYSICAL Farrar (Stephen A. Kipner/April/Terry Shaddick, ASCAP, BMI) | 3 |
| COMIN' IN AND OUT OF YOUR LIFE Webber (Songs Of Bandier Kappelman/Landers-Whiteside/Emanuel, ASCAP) | 14 | PRIVATE EYES Hall-Oates (Fust Buzza/Hat-Cha/Six Continents, BMI) | 33 |
| COOL Day-Starr (Tianna) | 91 | SEA OF LOVE Petty (Fort Knox/Tek, BMI) | 42 |
| COOL NIGHT Seay-Davis (Web IV, BMI) | 15 | SHAKE IT UP Baker (Ric Ocasek/Lido, BMI) | 6 |
| COULD IT BE LOVE Norman (Gee Sharp, BMI) | 65 | SHE'S GOT A WAY Ramone (April/Impulsive, ASCAP) | 28 |
| CRAZY Orshoff-Hall (Siren/Clean Cut, ASCAP, BMI) | 62 | SHOULD I DO IT Perry (Unichappell/Watch Hill, BMI) | 70 |
| DADDY'S HOME Richard (Big Seven, BMI) | 54 | SOMEONE COULD LOSE A HEART TONIGHT Mallay (Briarpatch/Debdav, BMI) | 18 |
| DON'T STOP BELIEVIN' Stone-Elson (Weed High Nightmare, BMI) | 16 | SOMEWHERE DOWN THE ROAD Manilow (ATV/Mann & Weil/Snow, BMI) | 34 |
| 867-5309 Plotkin-Tutane-Taylor (Tutone-Keller, BMI) | 90 | SPIRITS IN THE MATERIAL WORLD Grupp-Padgham (Virgin/Chappell, ASCAP) | 43 |
| EVERY HOME SHOULD HAVE ONE Jones (Blackwood, BMI) | 68 | START ME UP Glimmer Twins (Colgems-EMI, ASCAP) | 47 |
| EVERY LITTLE THING SHE DOES IS MAGIC Grupp-Padgham (Virgin/Chappell, ASCAP) | 85 | STEAL THE NIGHT White (Sunrise/Slapshot/Vinyl/Interworld, BMI) | 99 |
| FALLING IN LOVE Grupp-Bangiavi (Daksel, BMI) | 86 | SWEET DREAMS Maslin (Careers/Bestall, BMI/Riva, P.R.S.) | 17 |
| FEEL LIKE A NUMBER Seger-Punch (Gear, ASCAP) | 55 | TAKE IT EASY ON ME Prod. not listed (Colgems-EMI, ASCAP) | 21 |
| GENIUS OF LOVE Grupp (Metered/Ackee, ASCAP) | 80 | TAKE MY HEART Deodata-Grupp (Delightful/Secand Decade, BMI) | 52 |
| HARDEN MY HEART Boylan (Narrow Dude/Bonnie Bee Good/Geffen-Koye, ASCAP) | 7 | THAT GIRL Wander (Jobete/Black Bull, ASCAP) | 39 |
| HEART LIKE A WHEEL Miller (Sailor, ASCAP) | 78 | THE OLD SONGS Manilow (WB/Upward Spiral, ASCAP) | 88 |
| HERE I AM (JUST WHEN I THOUGHT I WAS OVER YOU) Maslin (Al Gallica/Turtle, BMI) | 69 | THE SWEETEST THING (I'VE EVER KNOWN) Landis (Sterling/Addison/Street, ASCAP) | 12 |
| HIT AND RUN Jones (Barkays/Warner-Tamerlane, BMI) | 97 | THEME FROM HILL STREET BLUES Post (MTM, ASCAP) | 94 |
| HOOKED ON CLASSICS Jarrack-Reedman (Chappell/MCPS copy controlled) | 9 | THOSE GOOD OLD DREAMS Carpenter (Almo/Sweet Harmony/Hammer & Nails, ASCAP) | 75 |
| I BELIEVE Henderson-MacLeod (ATV, Some Sung/Solid Gold, P.R.O.) | 61 | THROUGH THE YEARS Richie (Pesa/SwaneeBravo, BMI) | 26 |
| I CAN'T GO FOR THAT (NO CAN DO) Hall-Oates (Fust Buzza/Hat-Cha/Six Continents, BMI) | 2 | TELL ME TOMORROW (Part 1) Tabin (Charday, BMI) | 66 |
| IF I WERE YOU Landon (Blackwood/Fullness, BMI) | 84 | TONIGHT I'M YOURS (DON'T HURT ME) Stewart (Riva/WB, ASCAP) | 58 |
| IF LOOKS COULD KILL Lambert (Tuneworks/Big Stick, BMI) | 79 | TONIGHT, TONIGHT Faster (Irving/Faster Frees/Xray, BMI) | 73 |
| IF YOU THINK YOU'RE LONELY NOW Wamack (Ashtray, BMI) | 83 | TROUBLE Buckingham-Dashut (Now Sounds, BMI) | 13 |
| I'VE DONE EVERYTHING FOR YOU Olsen (Warner-Tamerlane, BMI) | 87 | TRYIN' TO LIVE MY LIFE WITHOUT YOU Seger-Punch (Happy Hooker, BMI) | 96 |
| I WOULDN'T HAVE MISSED IT Millsap-Collins (Pi-Gem, BMI/Chess, ASCAP) | 19 | TURN YOUR LOVE AROUND Graydon (Garden Rake, BMI/Rentakul Veets/JSH, ASCAP) | 8 |
| JUST ONCE Jones (ATV/Mann & Weil, BMI) | 98 | UNDER PRESSURE Grupp-Bowie (Queen/Beechwood/Bewlay/Fleur, BMI) | 29 |
| KEEPING OUR LOVE ALIVE Beamish (Sienna, BMI/WB/Easy Action, ASCAP) | 59 | WAITING FOR A GIRL LIKE YOU Lange-Jones (Somerset Songs/Evansongs, Ltd, ASCAP) | 4 |
| KEY LARGO Sumba-MacLellan (Jen Lee/Chappell, ASCAP/Lowrey, BMI) | 37 | WAITING ON A FRIEND Glimmer Twins (Colgems-EMI, ASCAP) | 20 |
| LEADER OF THE BAND Fogelberg-Lewis (Hickory Grove/April, ASCAP) | 23 | WALKING INTO SUNSHINE Carter (Central Line, PRS) | 95 |
| LEATHER AND LACE Iovine (Welch Witch, BMI) | 10 | WANNA BE WITH YOU White (Saggyfire/Yaugoulei, ASCAP) | 67 |
| LET ME LOVE YOU ONCE Lake (Pesca, BMI/Alma, ASCAP) | 64 | WE GOT THE BEAT Gottehrer-Freeman (Daddy On, ASCAP) | 82 |
| LET'S GET IT UP Lange (Jay Albert/Marks, BMI) | 72 | WHEN ALL IS SAID AND DONE Anderson-Ulvaeus (Countless Songs, BMI) | 60 |
| LET'S GROOVE White (Saggyfire/Yaugoulei, ASCAP) | 11 | WHY DO FOOLS FALL IN LOVE Rass (Patricia, BMI) | 24 |
| LET THE FEELING FLOW Bryson-Pate (WB/Peabo, ASCAP) | 53 | WORKING FOR THE WEEKEND Fairbairn-Dean (Blackwood/Dean of Music, BMI) | 31 |
| LITTLE DARLIN' Olsen (Land of Dreams, ASCAP) | 93 | YESTERDAY'S SONGS Diamond (Stanebridge, ASCAP) | 38 |
| LOVE IN THE FIRST DEGREE Grupp-McBride-Shedd (Maypop, BMI) | 41 | YOU'RE MY LATEST, MY GREATEST INSPIRATION Gumble-Huff (Mighty Three, BMI) | 56 |
| LOVE IS ALRIGHT TONITE Springfield-Drescher (Rabie Parter, BMI) | 25 | YOU COULD HAVE BEEN WITH ME Neil (ATV, BMI) | 22 |
| LOVE IS A ROCK Avsec (Bema/Sweet City, ASCAP) | 51 | YOUNG TURKS Stewart (Riva/Nite-Stalk, ASCAP) | 5 |
| MAIN THEME FROM CHARIOTS OF FIRE Vangelis (Spheric B.V./WB, ASCAP) | 74 | | |
| MIRROR, MIRROR Rass (Songs of Bandier-Kappelman/Jay Landers/Gravity Raincoat/Rosstown, ASCAP) | 30 | | |

| | | | | | |
|---------|---------|---|-----|--|---|
| Jan. 30 | Jan. 23 | 101 | 102 | ANYONE CAN SEE IRENE CARA/Network 47950 (E/A) (Carub, ASCAP/Fedora, BMI) | |
| 102 | 101 | SEASONS OF GOLD GIDEA PARK featuring ADRIAN BAKER/Profile 5003 (Various Publishers, not listed) | 103 | 103 | I WILL FIGHT GLADYS KNIGHT & THE PIPS/Columbia 18 02549 (Nick-O-Val, ASCAP) |
| 104 | 106 | DESTROYER KINKS/Arista 0619 (Dawray, P.R.S.) | 105 | 105 | LOVE FEVER GAYLE ADAMS/Prelude 8040 (Trumar/Diamond In The Rough, BMI) |
| 106 | 112 | WAIT FOR ME SLAVE/Cotillion 46028 (Atl) (Cotillion, BMI) | 107 | 116 | MAMA USED TO SAY JUNIOR/Mercury 76132 (PolyGram) (Pressure/Aves/EMI, PRS) |
| 108 | 113 | YOU CAN MADLEEN KANE/Chalet 1225 (GMPC, no licensee) | 109 | 110 | TAINTED LOVE SOFT CELL/Sire 49855 (WB) (Equinox, BMI) |
| 110 | 117 | TOOT AN' TOOT AN' TOOT CURTIS MAYFIELD/Boardwalk 7 11 132 (M&M, BMI) | 111 | 104 | SOUTHERN PACIFIC NEIL YOUNG & CRAZY HORSE/Reprise 49870 (WB) (Silver Fiddle/ASCAP) |
| 112 | 115 | IT'S MY PARTY DAVE STEWART & BARBARA GASKIN/Platinum 4 (World Songs, ASCAP) | 113 | 114 | SPIES IN THE NIGHT MANHATTAN TRANSFER/Atlantic 3877 (Garden Rake/Foster Frees/Living, BMI/Heen/Yellow Dog, ASCAP) |
| 114 | 124 | DO IT TO ME VERNON BURCH/Spector 0019 (Sand B/Bayard, BMI) | 115 | 129 | YOU'RE THE ONE FOR ME "D" TRAIN/Prelude 8043 (Trumar/Huemar, BMI) |
| 116 | 119 | OPPOSITES DO ATTRACT ALL SPORTS BAND/Radio 3892 (Atl) (All Sports/Diode, ASCAP) | 117 | 122 | JUST CAN'T WIN 'EM ALL STEVIE WOODS/Cotillion 46030 (Atl) (Slapshot/Edition Sunrise/Interworld/Mighty Mathieson/Vinyl, BMI) |
| 118 | 120 | START IT OVER MCGUFFEY LANE/Atco 7345 (McGuffey Lane/Hot Band, BMI) | 119 | — | MAKE UP YOUR MIND AURRA/Salsoul 77017 (RCA) (Lucky Three/Red Aurra, BMI) |
| 120 | 121 | HOW CAN LOVE SO RIGHT (BE SO WRONG) RAY, GOODMAN & BROWN/Polydor 2191 (Dark Cloud/H.A.B./We Got Music, BMI/ASCAP) | 121 | 130 | APACHE SUGARHILL GANG/Sugarhill 567 (Sugarhill, BMI) |
| 122 | 125 | ONLY ONE YOU T.G. SHEPPARD/Warner/Curb 49858 (Crosskeys, ASCAP/Tree, BMI) | 123 | 107 | KICKIN' BACK L.T.D./A&M 2382 (Almo/McRovscod, ASCAP) |
| 124 | 118 | SPLISH SPLASH DR. JOHN/Columbia 18 02675 (Unart, BMI) | 125 | — | STAGE FRIGHT CHIC/Atlantic 3887 (Chic/Warner-Tamerlane, BMI) |
| 126 | 127 | BAD LADY CON FUNK SHUN/Mercury 76128 (PolyGram) (Val-ie-Joe/Dis 'n' Dat/Exxxtra Foxx, BMI) | 127 | — | IN THE RAW WHISPERS/Solar 47961 (E/A) (Spectrum VII/Silver Sounds/Satellite III, ASCAP) |
| 128 | 137 | JAM THE BOX BILL SUMMERS AND SUMMERS HEAT/MCA 51221 (Pure Delite/Bilsum, BMI) | 129 | — | DO IT ROGER ROGER/Warner Bros. 49883 (Troutman's, BMI) |
| 130 | 132 | GOIN' BACK TO CHINA DIESEL/Regency 7343 (Atl) (Peer Southern, BMI) | 131 | — | I WANT TO HOLD YOUR HAND LAKESIDE/Solar 47954 (E/A) (Duchess, BMI) |
| 132 | 123 | (I FOUND) THAT MAN OF MINE JONES GIRLS/Phila. Intl. 5 02618 (CBS) (Mighty Three, BMI) | 133 | 109 | NUMBERS KRAFTWERK/Warner Bros. 49795 (No Nonsense, ASCAP) |
| 134 | 131 | SOMETHING ABOUT YOU ANGELA BOFILL/Arista 0636 (ATV/Irving/Patmos/Charleville, BMI) | 135 | 135 | TWINKLE EARL KLUGH/Liberty 1432 (United Artists/Earl Klugh, ASCAP) |
| 136 | 136 | FUNGI MAMA/BEPOPAFUNKADISCOLYPSO TOM BROWNE/Arista/GRP 2518 (Blue Horizon/Thomas Browne/Roaring Fork, BMI) | 137 | 140 | TUBE SNAKE BOOGIE ZZ TOP/Warner Bros. 49865 (Hamstern, BMI) |
| 138 | 138 | CAN'T HOLD BACK (YOUR LOVING) KANO/Mirage 3878 (Atl) (Pub. not listed) | 139 | 134 | I BELIEVE IN LOVE ROCKIE ROBBINS/A&M 2380 (Almo, ASCAP/BMI) |
| 140 | — | TATTOO NOVO COMBO/Polydor 2194 (PolyGram) (Novo, BMI) | 141 | 126 | FUNKY SENSATION GWEN McCRAE/Atlantic 3853 (Kenix, ASCAP) |
| 142 | 142 | LONELY NIGHTS BRYAN ADAMS/A&M 2359 (Irving, BMI) | 143 | 128 | LOVED BY THE ONE RUPERT HOLMES/Elektra 47225 (WB/The Holmes Line, ASCAP) |
| 144 | 133 | LOVE IN THE FAST LANE DYNASTY/Solar 47946 (E/A) (Spectrum VII/Silver Sounds, ASCAP) | 145 | 139 | RUNAWAY RITA LEIF GARRETT/Scotti Bros. 02879 (CBS) (Flowering Stone, ASCAP) |
| 146 | 141 | LOOKER SUE SAAD/Warner Bros. 49851 (Warner-Tamerlane, BMI/WB, ASCAP) | 147 | 143 | SANDY BEACHES DELBERT McCLINTON/MSS/Capitol 5069 (Narcolepsy/Steve Morris/Duchess/MCA, BMI) |
| 148 | 144 | STUCK IN THE MIDDLE GRAND FUNK RAILROAD/Warner Bros. 49866 (Cram Renraff, BMI) | 149 | 145 | BEWARE BARRY WHITE/Unlimited Gold 5 02580 (CBS) (Stone Diamond, BMI) |
| 150 | 146 | I WANT YOU BOOKER T./A&M 2374 (Irving/House of Jones, BMI) | | | |

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Record World Singles



JANUARY 30, 1982

TITLE, ARTIST, Label, Number (Distributing Label)

| Jan. 30 | Jan. 23 | | WKS. ON CHART |
|---------|---------|--|---------------|
| 1 | 3 | CENTERFOLD J. GEILS BAND EMI-America 8012 | 11 |
| 2 | 1 | I CAN'T GO FOR THAT (NO CAN DO) DARYL HALL & JOHN OATES/RCA 12361 | 10 |
| 3 | 2 | PHYSICAL OLIVIA NEWTON-JOHN/MCA 51182 | 16 |
| 4 | 4 | WAITING FOR A GIRL LIKE YOU FOREIGNER/Atlantic 3868 | 15 |
| 5 | 5 | YOUNG TURKS ROD STEWART/Warner Bros. 49843 | 14 |
| 6 | 13 | SHAKE IT UP CARS/Elektra 47250 | 9 |
| 7 | 7 | HARDEN MY HEART QUARTERFLASH/Geffen 49824 (WB) | 14 |
| 8 | 11 | TURN YOUR LOVE AROUND GEORGE BENSON/Warner Bros. 49846 | 13 |
| 9 | 9 | HOOKED ON CLASSICS LOUIS CLARK CONDUCTS THE ROYAL PHILHARMONIC ORCHESTRA/RCA 12304 | 11 |
| 10 | 10 | LEATHER AND LACE STEVIE NICKS with DON HENLEY/Modern 7341 (Atl) | 17 |
| 11 | 6 | LET'S GROOVE EARTH, WIND & FIRE/ARC/Columbia 18 02536 | 16 |
| 12 | 12 | THE SWEETEST THING (I'VE EVER KNOWN) JUICE NEWTON/Capitol 5046 | 13 |
| 13 | 8 | TROUBLE LINDSEY BUCKINGHAM/Asylum 47223 | 13 |
| 14 | 14 | COMIN' IN AND OUT OF YOUR LIFE BARBRA STREISAND/Columbia 18 02621 | 10 |
| 15 | 17 | COOL NIGHT PAUL DAVIS/Arista 0645 | 11 |
| 16 | 15 | DON'T STOP BELIEVIN' JOURNEY/Columbia 18 02567 | 12 |
| 17 | 24 | SWEET DREAMS AIR SUPPLY/Arista 0655 | 6 |
| 18 | 19 | SOMEONE COULD LOSE A HEART TONIGHT EDDIE RABBITT/Elektra 47239 | 10 |
| 19 | 20 | I WOULDN'T HAVE MISSED IT RONNIE MILSAP/RCA 12342 | 12 |
| 20 | 22 | WAITING ON A FRIEND ROLLING STONES/Rolling Stones 21004 (Atl) | 7 |
| 21 | 23 | TAKE IT EASY ON ME LITTLE RIVER BAND/Capitol 5057 | 7 |
| 22 | 25 | YOU COULD HAVE BEEN WITH ME SHEENA EASTON/EMI-America 8101 | 8 |
| 23 | 29 | LEADER OF THE BAND DAN FOGELBERG/Full Moon/Epic 14 02647 | 7 |
| 24 | 16 | WHY DO FOOLS FALL IN LOVE DIANA ROSS/RCA 12349 | 14 |
| 25 | 33 | LOVE IS ALRIGHT TONITE RICK SPRINGFIELD/RCA 13008 | 7 |
| 26 | 31 | THROUGH THE YEARS KENNY ROGERS/Liberty 1444 | 4 |
| 27 | 30 | COME GO WITH ME BEACH BOYS/Caribou 5 02633 (CBS) | 8 |
| 28 | 28 | SHE'S GOT A WAY BILLY JOEL/Columbia 18 02628 | 8 |
| 29 | 26 | UNDER PRESSURE QUEEN & DAVID BOWIE/Elektra 47235 | 11 |
| 30 | 37 | MIRROR, MIRROR DIANA ROSS/RCA 13021 | 3 |
| 31 | 35 | WORKING FOR THE WEEKEND LOVERBOY/Columbia 18 02589 | 10 |
| 32 | 36 | OPEN ARMS JOURNEY/Columbia 18 02687 | 3 |
| 33 | 27 | PRIVATE EYES DARYL HALL & JOHN OATES/RCA 12296 | 21 |
| 34 | 39 | SOMEWHERE DOWN THE ROAD BARRY MANILOW/Arista 0658 | 5 |
| 35 | 40 | ALL OUR TOMORROWS EDDIE SCHWARTZ/Atco 7342 | 6 |
| 36 | 34 | OUR LIPS ARE SEALED GO-GO'S/I.R.S. 9901 (A&M) | 21 |
| 37 | 41 | KEY LARGO BERTIE HIGGINS/Kat Family 9 02524 (CBS) | 8 |
| 38 | 18 | YESTERDAY'S SONGS NEIL DIAMOND/Columbia 18 02604 | 11 |
| 39 | 50 | THAT GIRL* STEVIE WONDER/Tamla 1602 (Motown) | 3 |
| 40 | 45 | ABACAB GENESIS/Atlantic 3891 | 5 |
| 41 | 53 | LOVE IN THE FIRST DEGREE ALABAMA/RCA 12288 | 6 |
| 42 | 46 | SEA OF LOVE DEL SHANNON/Network 47950 (E/A) | 6 |
| 43 | 51 | SPIRITS IN THE MATERIAL WORLD POLICE/A&M 2390 | 3 |
| 44 | 32 | MY GIRL (GONE, GONE, GONE) CHILLIWACK/Millennium 11813 (RCA) | 16 |
| 45 | 21 | OH NO COMMODORES/Motown 1527 | 17 |
| 46 | 55 | CALL ME SKYY/Salsoul 7 2152 (RCA) | 6 |
| 47 | 38 | START ME UP ROLLING STONES/Rolling Stones 21003 (Atl) | 22 |
| 48 | 60 | PAC-MAN FEVER BUCKNER & GARCIA/Columbia 18 02673 | 4 |



| | | | |
|----|----|--|----|
| 49 | 43 | CASTLES IN THE AIR DON McLEAN/Millennium 11819 (RCA) | 10 |
| 50 | 54 | BREAKIN' AWAY AL JARREAU/Warner Bros. 49849 | 7 |
| 51 | 57 | LOVE IS LIKE A ROCK DONNIE IRIS/MCA 51223 | 5 |
| 52 | 42 | TAKE MY HEART KOOL & THE GANG/De-Lite 815 (PolyGram) | 15 |
| 53 | 61 | LET THE FEELING FLOW PEABO BRYSON/Capitol 5065 | 7 |
| 54 | 65 | DADDY'S HOME CLIFF RICHARD/EMI-America 8103 | 3 |
| 55 | 56 | FEEL LIKE A NUMBER BOB SEGER & THE SILVER BULLET BAND/Capitol 5077 | 5 |
| 56 | 63 | YOU'RE MY LATEST, MY GREATEST INSPIRATION TEDDY PENDERGRASS/Phila. Intl. 5 02619 (CBS) | 4 |
| 57 | 52 | MY KINDA LOVER BILLY SQUIER/Capitol 5037 | 8 |
| 58 | 78 | TONIGHT I'M YOURS (DON'T HURT ME) ROD STEWART/Warner Bros. 49886 | 2 |
| 59 | 62 | KEEPING OUR LOVE ALIVE HENRY PAUL BAND/Atlantic 3883 | 5 |
| 60 | 67 | WHEN ALL IS SAID AND DONE ABBA/Atlantic 3889 | 3 |
| 61 | 73 | I BELIEVE CHILLIWACK/Millennium 13102 (RCA) | 2 |
| 62 | 70 | CRAZY JOHN HALL BAND/EMI-America 8096 | 3 |
| 63 | 44 | MORE THAN JUST THE TWO OF US SNEAKER/Handshake 59 02557 | 10 |
| 64 | 47 | LET ME LOVE YOU ONCE GREG LAKE/Chrysalis 2571 | 9 |
| 65 | 68 | COULD IT BE LOVE JENNIFER WARNES/Arista 0611 | 4 |
| 66 | 75 | TELL ME TOMORROW (PART 1) SMOKEY ROBINSON/Tamla 1601 (Motown) | 2 |
| 67 | 76 | WANNA BE WITH YOU EARTH, WIND & FIRE/ARC/Columbia 18 02688 | 2 |
| 68 | 66 | EVERY HOME SHOULD HAVE ONE PATTI AUSTIN/Qwest 49854 (WB) | 5 |
| 69 | 48 | HERE I AM (JUST WHEN I THOUGHT I WAS OVER YOU) AIR SUPPLY/Arista 0626 | 18 |

CHARTMAKER OF THE WEEK

| | | | |
|-----|----|--|----|
| 70 | — | SHOULD I DO IT POINTER SISTERS Planet 47960 (E/A) | 1 |
| 71 | 80 | ONE HUNDRED WAYS QUINCY JONES featuring JAMES INGRAM/A&M 2387 | 2 |
| 72 | 79 | LET'S GET IT UP AC/DC/Atlantic 3894 | 3 |
| 73 | 81 | TONIGHT, TONIGHT BILL CHAMPLIN/Elektra 47240 | 3 |
| 74 | 86 | MAIN THEME FROM "CHARIOTS OF FIRE" VANGELIS/Polydor 2189 (PolyGram) | 3 |
| 75 | 77 | THOSE GOOD OLD DREAMS CARPENTERS/A&M 2386 | 4 |
| 76 | 90 | BOBBIE SUE OAK RIDGE BOYS/MCA 51231 | 2 |
| 77 | — | MY GUY SISTER SLEDGE/Cotillion 47000 (Atlantic) | 1 |
| 78 | 49 | HEART LIKE A WHEEL STEVE MILLER BAND/Capitol 5068 | 12 |
| 79 | — | IF LOOKS COULD KILL PLAYER/RCA 13006 | 1 |
| 80 | 89 | GENIUS OF LOVE TOM TOM CLUB/Sire 49882 (WB) | 2 |
| 81 | 83 | A WORLD WITHOUT HEROES KISS/Casablanca 2343 | 5 |
| 82 | — | WE GOT THE BEAT GO-GO'S/I.R.S. 9903 (A&M) | 1 |
| 83 | 87 | IF YOU THINK YOU'RE LONELY NOW BOBBY WOMACK/Beverly Glen 2000 | 4 |
| 84 | 58 | IF I WERE YOU LULU/Alfa 7011 | 8 |
| 85 | 59 | EVERY LITTLE THING SHE DOES IS MAGIC POLICE/A&M 3471 | 17 |
| 86 | 69 | FALLING IN LOVE BALANCE/Portrait 24 02608 (CBS) | 6 |
| 87 | 64 | I'VE DONE EVERYTHING FOR YOU RICK SPRINGFIELD/RCA 12166 | 22 |
| 88 | 72 | THE OLD SONGS BARRY MANILOW/Arista 0633 | 15 |
| 89 | 74 | ARTHUR'S THEME (BEST THAT YOU CAN DO) CHRISTOPHER CROSS/Warner Bros. 49787 | 23 |
| 90 | — | 867-5309/JENNY TOMMY TUTONE/Columbia 18 02646 | 1 |
| 91 | 96 | COOL (PART 1) TIME/Warner Bros. 49864 | 2 |
| 92 | 94 | PERHAPS LOVE PLACIDO DOMINGO & JOHN DENVER/Columbia 18 02679 | 2 |
| 93 | 71 | LITTLE DARLIN' SHEILA/Carrere 02564 (CBS) | 5 |
| 94 | 82 | THEME FROM HILL STREET BLUES MIKE POST featuring LARRY CARLTON/Elektra 47186 | 20 |
| 95 | 84 | WALKING INTO SUNSHINE CENTRAL LINE/Mercury 76126 (PolyGram) | 7 |
| 96 | 85 | TRYIN' TO LIVE MY LIFE WITHOUT YOU BOB SEGER & THE SILVER BULLET BAND/Capitol 5042 | 19 |
| 97 | 88 | HIT AND RUN BAR-KAYS/Mercury 76123 (PolyGram) | 7 |
| 98 | 91 | JUST ONCE QUINCY JONES featuring JAMES INGRAM/A&M 2357 | 22 |
| 99 | 92 | STEAL THE NIGHT STEVIE WOODS/Cotillion 46016 (Atl) | 15 |
| 100 | 93 | BETTER THINGS KINKS/Arista 0649 | 6 |



*Denotes Powerhouse Picks

PRODUCERS AND PUBLISHERS ON PAGE 23

World Radio History

Record World Album Airplay

JANUARY 30, 1982

FLASHMAKER

LAST SAFE PLACE
LE ROUX
RCA



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

WNEW-FM/NEW YORK

ADDS:
AMY BOLTON (EP) — Importe/12
JIMMY BUFFETT — MCA
PETER CETERA — Full Moon/WB
TIM GOODMAN — Columbia
JOHN HALL BAND — EMI-America
JANIS JOPLIN — Columbia
LE ROUX — RCA
PRISM (12") — Capitol
HEAVY ACTION:
ROLLING STONES — Rolling Stones
POLICE — A&M
FOREIGNER — Atlantic
ROD STEWART — WB
J. GEILS BAND — EMI-America
JOAN JETT — Boardwalk
CARS — Elektra
GENESIS — Atlantic
KINKS — Arista
LINDSEY BUCKINGHAM — Asylum

WBCN-FM/BOSTON

ADDS:
SAMMY HAGAR — Geffen
HOT DATES (EP) — Boston Intl.
JANIS JOPLIN — Columbia
JUNIOR (single) — Mercury
PRISM — Capitol
SOFT CELL — Sire
HEAVY ACTION:
J. GEILS BAND — EMI-America
CARS — Elektra
ROLLING STONES — Rolling Stones
GENESIS — Atlantic
POLICE — A&M
GO-GO'S — I.R.S.
FOREIGNER — Atlantic
HALL & OATES — RCA
AC/DC — Atlantic
JOURNEY — Columbia

WCOZ-FM/BOSTON

ADDS:
JON BUTCHER AXIS — Local
DONNIE IRIS — MCA
PRISM — Capitol
WRABIT — MCA
HEAVY ACTION:
J. GEILS BAND — EMI-America
JOAN JETT — Boardwalk
ROLLING STONES — Rolling Stones
SHOOTING STAR — Virgin/Epic
CARS — Elektra
MOODY BLUES — Threshold
OZZY OSBOURNE — Jet
RUSH — Mercury
LOVERBOY — Columbia
POLICE — A&M

WBLM-FM/MAINE

ADDS:
DONNIE IRIS — MCA
LE ROUX — RCA
BOB & DOUG MCKENZIE — Mercury
WRABIT — MCA
HEAVY ACTION:
CARS — Elektra
SURVIVOR — Scotti Bros.
MICHAEL SCHENKER GROUP — Chrysalis
TOUCH — Atlantic
ROLLING STONES — Rolling Stones
QUARTERFLASH — Geffen
LOVERBOY — Columbia

J. GEILS BAND — EMI-America
JOAN JETT — Boardwalk
PETER CETERA — Full Moon/WB

WCCC-FM/HARTFORD

ADDS:
ALDO NOVA — Portrait
HEAVY ACTION:
AC/DC — Atlantic
J. GEILS BAND — EMI-America
CARS — Elektra
POLICE — A&M
JOAN JETT — Boardwalk
CARS — Elektra
GENESIS — Atlantic
ROLLING STONES — Rolling Stones
BLACK SABBATH — WB
LOVERBOY — Columbia

WPLR-FM/NEW HAVEN

ADDS:
PAUL COLLINS' BEAT (12") — Columbia
JIMMY DESTRI — Chrysalis
LE ROUX — RCA
SOFT CELL — Sire
WRABIT — MCA
HEAVY ACTION:
POLICE — A&M
J. GEILS BAND — EMI-America
JOAN JETT — Boardwalk
AC/DC — Atlantic
OZZY OSBOURNE — Jet
CARS — Elektra
LOVERBOY — Columbia
DONNIE IRIS — MCA
KINKS — Arista
ROD STEWART — WB

WBAB-FM/LONG ISLAND

ADDS:
PAUL COLLINS' BEAT (12") — Columbia
LE ROUX — RCA
THIN LIZZY (import) — Vertigo
WAITRESSES — Polydor
HEAVY ACTION:
AC/DC — Atlantic
ROLLING STONES — Rolling Stones
J. GEILS BAND — EMI-America
JOAN JETT — Boardwalk
CARS — Elektra
QUARTERFLASH — Geffen
GENESIS — Atlantic
FOREIGNER — Atlantic
JOURNEY — Columbia
POLICE — A&M

WLIR-FM/LONG ISLAND

ADDS:
JACK BRUCE/ROBIN TROWER — Chrysalis
LARRY CARLTON — WB
PAUL COLLINS' BEAT (12") — Columbia
FULL MOON — WB
LE ROUX — RCA
ROBERT PALMER (import EP) — Island
THE TEARDROP EXPLODES — Mercury
WAITRESSES — Polydor
WRABIT — MCA
XTC (import EP) — Virgin
HEAVY ACTION:
CARS — Elektra

POLICE — A&M
J. GEILS BAND — EMI-America
AC/DC — Atlantic
FOREIGNER — Atlantic
JOAN JETT — Boardwalk
GENESIS — Atlantic
SOFT CELL — Sire
AL DI MEOLA — Columbia
QUARTERFLASH — Geffen

WHFS-FM/WASHINGTON

ADDS:
RORY BLOCK — Rounder
AMY BOLTON (12") — Importe/12
LARRY CARLTON — WB
ECHOES OF AN ERA — Elektra
FLESHSTONES — I.R.S.
LE ROUX — RCA
MAXUS — WB
KASIM SULTON — EMI-America
HEAVY ACTION:
POLICE — A&M
GO-GO'S — I.R.S.
LAURIE ANDERSON (12") — WB
KING CRIMSON — WB/EG
JOAN JETT — Boardwalk
PETE SHELLEY — Genetic
EMMYLOU HARRIS — WB
CHARIOTS OF FIRE (soundtrack) — Polydor
CARS — Elektra
GENESIS — Atlantic

WQBK-FM/ALBANY

ADDS:
ALDO NOVA — Portrait
RORY BLOCK — Rounder
GANG OF FOUR (EP) — WB
LE ROUX — RCA
SUSAN LYNCH — Johnston
ELLEN McILWAINE — Blind Pig
PRISM — Capitol
KASIM SULTON — EMI-America
THE TEARDROP EXPLODES — Mercury
WAITRESSES — Polydor
HEAVY ACTION:
POLICE — A&M
KINKS — Arista
ROLLING STONES — Rolling Stones
CARS — Elektra
J. GEILS BAND — EMI-America
JOAN JETT — Boardwalk
PRETENDERS — Sire
U2 — Island
GO-GO'S — I.R.S.
HALL & OATES — RCA

WAQX-FM/SYRACUSE

ADDS:
PRISM — Capitol
HEAVY ACTION:
CARS — Elektra
ROLLING STONES — Rolling Stones
J. GEILS BAND — EMI-America
BRYAN ADAMS — A&M
GENESIS — Atlantic
JOAN JETT — Boardwalk
LOVERBOY — Columbia
DONNIE IRIS — MCA
POLICE — A&M
HENRY PAUL BAND — Atlantic

WOUR-FM/UTICA

ADDS:
ALDO NOVA — Portrait

FULL MOON — WB
KEITH SYKES — Backstreet/MCA
WRABIT — MCA

HEAVY ACTION:
J. GEILS BAND — EMI-America
GENESIS — Atlantic
AC/DC — Atlantic
ROLLING STONES — Rolling Stones
CARS — Elektra
JOAN JETT — Boardwalk
POLICE — A&M
TRIUMPH — RCA
BRYAN ADAMS — A&M
LOVERBOY — Columbia

WCMF-FM/ROCHESTER

ADDS:
BILL CHAMPLIN — Elektra
LE ROUX — RCA
EDDIE SCHWARTZ — Atco
KASIM SULTON — EMI-America
HEAVY ACTION:
ROLLING STONES — Rolling Stones
GENESIS — Atlantic
AC/DC — Atlantic
OZZY OSBOURNE — Jet
JOURNEY — Columbia
SHOOTING STAR — Virgin/Epic
LOVERBOY — Columbia
JOAN JETT — Boardwalk
KINKS — Arista
TRIUMPH — RCA

WMJQ-FM/ROCHESTER

ADDS:
SAMMY HAGAR — Geffen
DONNIE IRIS — MCA
LE ROUX — RCA
PRISM — Capitol
HEAVY ACTION:
ROLLING STONES — Rolling Stones
FOREIGNER — Atlantic
AC/DC — Atlantic
LOVERBOY — Columbia
GENESIS — Atlantic
QUARTERFLASH — Geffen
TRIUMPH — RCA
J. GEILS BAND — EMI-America
OZZY OSBOURNE — Jet
JOAN JETT — Boardwalk

WDVE-FM/PITTSBURGH

ADDS:
NONE
HEAVY ACTION:
ROLLING STONES — Rolling Stones
GENESIS — Atlantic
POLICE — A&M
CARS — Elektra
AC/DC — Atlantic
DONNIE IRIS — MCA
J. GEILS BAND — EMI-America
OZZY OSBOURNE — Jet
HENRY PAUL BAND — Atlantic
IRON CITY HOUSEROCKERS — MCA

WMMS-FM/CLEVELAND

ADDS:
CARMINE APPICE — Pasha
FLESHSTONES — I.R.S.
PRISM — Capitol
HEAVY ACTION:
J. GEILS BAND — EMI-America
POLICE — A&M
CARS — Elektra

QUARTERFLASH — Geffen
AC/DC — Atlantic
GO-GO'S — I.R.S.
ROLLING STONES — Rolling Stones
BOB & DOUG MCKENZIE — Mercury
BRYAN ADAMS — A&M
OZZY OSBOURNE — Jet

WQFM-FM/MILWAUKEE

ADDS:
PRISM — Capitol
HEAVY ACTION:
FOREIGNER — Atlantic
GENESIS — Atlantic
SURVIVOR — Scotti Bros.
BRYAN ADAMS — A&M
JOAN JETT — Boardwalk
PETER CETERA — Full Moon/WB
SAMMY HAGAR — Geffen
CARS — Elektra
SHOOTING STAR — Virgin/Epic
ROLLING STONES — Rolling Stones

WLPX-FM/MILWAUKEE

ADDS:
BRYAN ADAMS — A&M
PETER CETERA — Full Moon/WB
HEAVY ACTION:
ROLLING STONES — Rolling Stones
GENESIS — Atlantic
SURVIVOR — Scotti Bros.
TRIUMPH — RCA
CARS — Elektra
OZZY OSBOURNE — Jet
LOVERBOY — Columbia
FOREIGNER — Atlantic
QUARTERFLASH — Geffen
SHOOTING STAR — Virgin/Epic

Y95-FM/ROCKFORD

ADDS:
JOURNEY (12") — Columbia
LE ROUX — RCA
NOVO COMBO — Polydor
SURVIVOR — Scotti Bros.
TRIUMPH — RCA
HEAVY ACTION:
BOB & DOUG MCKENZIE — Mercury
AC/DC — Atlantic
POLICE — A&M
LOVERBOY — Columbia
CARS — Elektra
JOURNEY — Columbia
J. GEILS BAND — EMI-America
QUARTERFLASH — Geffen
OZZY OSBOURNE — Jet
Y95 ROCKFORD HOMEMADE ALBUM — Local

WXRT-FM/CHICAGO

ADDS:
ARTHUR BLYTHE — Columbia
BILL CHAMPLIN — Elektra
AL DI MEOLA — Columbia
JANIS JOPLIN — Columbia
THE TEARDROP EXPLODES — Mercury
WAITRESSES — Polydor
HEAVY ACTION:
J. GEILS BAND — EMI-America
POLICE — A&M
ROLLING STONES — Rolling Stones
GENESIS — Atlantic
HALL & OATES — RCA

MOST ADDED

LAST SAFE PLACE — Le Roux — RCA (21)
 SMALL CHANGE — Prism — Capitol (12)
 WRABIT — MCA (11)
 ALDO NOVA — Portrait (7)
 FAREWELL SONG — Janis Joplin — Columbia (6)
 PAUL COLLINS' BEAT (12") — Columbia (5)
 NON-STOP EROTIC CABARET — Soft Cell — (5)
 DOC HOLLIDAY RIDES AGAIN — A&M (5)

TOP AIRPLAY

SHAKE IT UP
 CARS
 Elektra



MOST AIRPLAY

SHAKE IT UP — Cars — Elektra (31)
 TATTOO YOU — Rolling Stones — Rolling Stones (27)
 FREEZE-FRAME — J. Geils Band — EMI-America (26)
 GHOST IN THE MACHINE — Police — A&M (26)
 ABACAB — Genesis — Atlantic (25)
 FOR THOSE ABOUT TO ROCK WE SALUTE YOU — AC/DC — Atlantic (24)
 GET LUCKY — Loverboy — Columbia (24)
 I LOVE ROCK 'N' ROLL — Joan Jett — Boardwalk (22)
 DIARY OF A MADMAN — Ozzy Osbourne — Jet (16)
 QUARTERFLASH — Geffen (14)

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

ROD STEWART — WB
 CARS — Elektra
 JANIS JOPLIN — Columbia
 BOB WEIR — Arista
 STEVE MILLER BAND — Capital

KSHE-FM/ST. LOUIS

ADDS:
 ALDO NOVA — Portrait
 JANIS JOPLIN — Columbia
 LE ROUX — RCA
HEAVY ACTION:
 J. GEILS BAND — EMI-America
 POLICE — A&M
 CARS — Elektra
 AC/DC — Atlantic
 GENESIS — Atlantic
 HENRY PAUL BAND — Atlantic
 SAMMY HAGAR — Geffen
 LOVERBOY — Columbia
 ROLLING STONES — Rolling Stones
 KSHE SEEDS VOL. II — Sweetmeat

KQRS-FM/MINNEAPOLIS

ADDS:
 LE ROUX — RCA
 STARFIGHTERS — Arista/Jive
 TOMMY TUTONE — Columbia
HEAVY ACTION:
 J. GEILS BAND — EMI-America
 QUARTERFLASH — Geffen
 AC/DC — Atlantic
 POLICE — A&M
 BLACK SABBATH — WB
 OZZY OSBOURNE — Jet
 LOVERBOY — Columbia
 CARS — Elektra
 JOAN JETT — Boardwalk
 GENESIS — Atlantic

WRXL-FM/RICHMOND

ADDS:
 ALDO NOVA — Portrait
 LE ROUX — RCA
 BOB & DOUG MCKENZIE — Mercury
HEAVY ACTION:
 CARS — Elektra
 POLICE — A&M
 J. GEILS BAND — EMI-America
 TRIUMPH — RCA
 HENRY PAUL BAND — Atlantic
 RICK SPRINGFIELD — RCA
 GENESIS — Atlantic
 LOVERBOY — Columbia
 AC/DC — Atlantic
 KINKS — Arista

WKLS-FM/ATLANTA

ADDS:
 ALDO NOVA — Portrait
 PETER CETERA — Full Moon/WB
 LE ROUX — RCA
 SOFT CELL — Sire
 WRABIT — MCA
HEAVY ACTION:
 AC/DC — Atlantic
 POLICE — A&M
 CARS — Elektra
 GO-GO'S — I.R.S.
 ROLLING STONES — Rolling Stones
 JOAN JETT — Boardwalk
 GENESIS — Atlantic
 LOVERBOY — Columbia

BOB & DOUG MCKENZIE — Mercury
 DONNIE IRIS — MCA

WYMX-FM/AUGUSTA

ADDS:
 BLASTERS — Slash
 JANIS JOPLIN — Columbia
 LITTLE RIVER BAND — Capital
 PRISM — Capital
HEAVY ACTION:
 J. GEILS BAND — EMI-America
 JOURNEY — Columbia
 BILLY SQUIER — Capital
 GRAND FUNK RAILROAD — Full Moon/WB
 CARS — Elektra
 GENESIS — Atlantic
 LOVERBOY — Columbia
 DAN FOGELBERG — Full Moon/Epic
 AC/DC — Atlantic
 RICK SPRINGFIELD — RCA

WSHE-FM/FT. LAUDERDALE

ADDS:
 SURVIVOR — Scatti Bras.
HEAVY ACTION:
 JOURNEY — Columbia
 QUARTERFLASH — Geffen
 CARS — Elektra
 KINKS — Arista
 JOAN JETT — Boardwalk
 POLICE — A&M
 LOVERBOY — Columbia
 ROLLING STONES — Rolling Stones
 GENESIS — Atlantic
 OZZY OSBOURNE — Jet

KLOL-FM/HOUSTON

ADDS:
 ALDO NOVA — Portrait
 LE ROUX — RCA
 WRABIT — MCA
HEAVY ACTION:
 LOVERBOY — Columbia
 OZZY OSBOURNE — Jet
 SAMMY HAGAR — Geffen
 JOAN JETT — Boardwalk
 AC/DC — Atlantic
 QUARTERFLASH — Geffen
 JOURNEY — Columbia
 FOREIGNER — Atlantic
 SURVIVOR — Scatti Bras.
 TRIUMPH — RCA

KSRR-FM/HOUSTON

ADDS:
 DOC HOLLIDAY — A&M
 PRISM — Capital
 KEITH SYKES — Backstreet/MCA
HEAVY ACTION:
 J. GEILS BAND — EMI-America
 AC/DC — Atlantic
 JOURNEY — Columbia
 ROLLING STONES — Rolling Stones
 CARS — Elektra
 POLICE — A&M
 LOVERBOY — Columbia
 OZZY OSBOURNE — Jet
 GENESIS — Atlantic
 JOAN JETT — Boardwalk

KTXQ-FM/DALLAS

ADDS:
 BRYAN ADAMS — A&M

CARMINE APPICE — Pasha
 JACK BRUCE/ROBIN TROWER — Chrysalis
 DOC HOLLIDAY — A&M
 WRABIT — MCA
HEAVY ACTION:
 J. GEILS BAND — EMI-America
 LOVERBOY — Columbia
 CARS — Elektra
 ROLLING STONES — Rolling Stones
 JOAN JETT — Boardwalk
 AC/DC — Atlantic
 JOURNEY — Columbia
 GENESIS — Atlantic
 RED RIDER — Capital
 OZZY OSBOURNE — Jet

KZEW-FM/DALLAS

ADDS:
 DOC HOLLIDAY — A&M
 LE ROUX — RCA
 ROMEO VOID — 415
 KEITH SYKES — Backstreet/MCA
HEAVY ACTION:
 POLICE — A&M
 CARS — Elektra
 TOMMY TUTONE — Columbia
 PETER CETERA — Full Moon/WB
 GENESIS — Atlantic
 JOURNEY — Columbia
 LOVERBOY — Columbia
 J. GEILS BAND — EMI-America
 QUARTERFLASH — Geffen
 NEIL YOUNG — Reprise

KLBJ-FM/AUSTIN

ADDS:
 PAUL COLLINS' BEAT (12") — Columbia
 JANIS JOPLIN — Columbia
 LE ROUX — Capital
 PRISM — Capital
 SHAKE RUSSELL/DANA COOPER BAND — Twin Dream
 WRABIT — MCA
HEAVY ACTION:
 CARS — Elektra
 LOVERBOY — Columbia
 DELBERT MCCLINTON — Capital
 GENESIS — Atlantic
 ROD STEWART — WB
 AC/DC — Atlantic
 POLICE — A&M
 HENRY PAUL BAND — Atlantic
 J. GEILS BAND — EMI-America
 ROLLING STONES — Rolling Stones

KBPI-FM/DENVER

ADDS:
 JOAN JETT — Boardwalk
 LE ROUX — RCA
 MAXUS — WB
HEAVY ACTION:
 CARS — Elektra
 JOURNEY — Columbia
 DAN FOGELBERG — Full Moon/Epic
 POLICE — A&M
 QUARTERFLASH — Geffen
 ROLLING STONES — Rolling Stones
 RICK SPRINGFIELD — RCA
 ROD STEWART — WB
 AC/DC — Atlantic
 STEVIE NICKS — Modern

KROQ-FM/LOS ANGELES

ADDS:
 JOAN ARMATRADING — A&M
 FLESHTONES — I.R.S.
 GANG OF FOUR (EP) — WB
 OMD — Virgin/Epic
 SOFT CELL — Sire
HEAVY ACTION:
 POLICE — A&M
 ADAM AND THE ANTS — Epic
 ROLLING STONES — Rolling Stones
 CARS — Elektra
 AC/DC — Atlantic
 QUEEN — Elektra
 GO-GO'S — I.R.S.
 ROMEO VOID — 415
 DEPECHE MODE — Sire
 DEVO — WB

KOME-FM/SAN JOSE

ADDS:
 PAUL COLLINS' BEAT (12") — Columbia
 DOC HOLLIDAY — A&M
 LE ROUX — RCA
 SOFT CELL — Sire
HEAVY ACTION (in alphabetical order):
 AC/DC — Atlantic
 PAT BENATAR — Chrysalis
 CARS — Elektra
 FOREIGNER — Atlantic
 J. GEILS BAND — EMI-America
 JOURNEY — Columbia
 LOVERBOY — Columbia
 POLICE — A&M
 BILLY SQUIER — Capital
 ROLLING STONES — Rolling Stones

KSJO-FM/SAN JOSE

ADDS:
 GO-GO'S — I.R.S.
 LE ROUX — RCA
 WRABIT — MCA
HEAVY ACTION:
 LOVERBOY — Columbia
 GENESIS — Atlantic
 QUARTERFLASH — Geffen
 FOREIGNER — Atlantic
 OZZY OSBOURNE — Jet
 SHOOTING STAR — Virgin/Epic
 ROLLING STONES — Rolling Stones
 JOAN JETT — Boardwalk
 PRISM — Capital
 SAMMY HAGAR — Geffen

KZOK-FM/SEATTLE

ADDS:
 LE ROUX — RCA
 PRISM — Capital
 WRABIT — MCA
HEAVY ACTION:
 LOVERBOY — Columbia
 OZZY OSBOURNE — Jet
 J. GEILS BAND — EMI-America
 JOAN JETT — Boardwalk
 SAMMY HAGAR — Geffen
 SHOOTING STAR — Virgin/Epic
 PETER CETERA — Full Moon/WB
 AC/DC — Atlantic
 ROLLING STONES — Rolling Stones
 QUARTERFLASH — Geffen

36 stations reporting this week.

Radio World

Radio Replay

By PHIL DIMAURO

■ **DON'T PANIC, MA, IT'S NOT ANOTHER EARTHQUAKE:** San Franciscans who tune in to KCBS-FM at the stroke of midnight this Monday (25) will be greeted by Bruce Springsteen's "I'm a Rocker," heralding a new, hard-rocking AOR station, KRQR, "Rocker 97." It will be a historic moment in the history of CBS Radio: according to general manager George Sosson, it's the first time CBS has approved a call letter change for one of its FM properties, and it's certainly the first time that CBS has gone after rock 'n' roll supremacy in a market with a promotional commitment to match the big competitors in the field.

"We couldn't have done it without the support of Bob Hyland (vice president of the CBS FM Group) and Bob Hosking (president, CBS Radio Division)," said Sosson, who added that their predecessors (both men have held their present positions for about a year) would probably never have approved such a move. KCBS-FM's format was oldies-oriented "classic rock."

The new format, ID and marketing concept are the result of six months of call-out, focus group and other types of research conducted by PD Dave Roberts, whose background includes programming positions at KYA, San Francisco, and KEZY, Anaheim. Roberts feels that while San Francisco tends to be a "soft market" (KMEL, while officially the market's leading AOR, tends to stick to pop single hits), the "non-stop rock" of KRQR will fill a void in reaching the 18-34 demographic, with the core audience at 18-24.

Sosson said the call-letter change was dire necessity, brought about by the pervasive influence of news station KCBS in the market. He reports that interviews in the market regarding a CBS rock station yielded comments like, "Could you see Walter Cronkite introducing the Beatles?" To get its point across, KRQR will run little or no news after AM drive time. The station will run commercial-free for the first 30 days, with extensive billboards, a big TV blitz two weeks into the change, and \$1000 a day in giveaways for the first month.

Music director of the station will be John Russell, from KZAP, Sacramento, while Loren Charles of KOMA, San Jose will join the station as promotion director.

The debut of KRQR brings thoughts of San Francisco's KSAN to mind, for two reasons. KSAN didn't survive as a rock station, while many of the classic AOR signals (WNEW-FM, New York and WBCN, Boston for instance) made the transition. Sosson sees a key in the individual markets. "San Francisco is not as unusual a town as many people think," he explains, describing the metropolitan area as similar to American cities such as Kansas City or Miami. (Therefore, a tight, hard-rocking signal could be what the doctor ordered.) Then there are those persistent rumors of a format shift from country *back* to AOR at KSAN, brought on by the purchase of the station by Malrite, owners of WMMS, Cleveland. Sosson says he's heard nothing more than rumors himself, but he reasons that Malrite, which also owns San Francisco AM country station KNEW, is just as likely to make a go of it with country in the market. Of course,

ABC Radio Enterprises Purchases Watermark

■ **NEW YORK**—ABC Radio Enterprises, the operating group of the ABC Radio Division formed in May 1981, made its first acquisition last Tuesday (19) with the purchase of west coast-based Watermark, Inc. for a reported four million dollars.

Watermark is the producer and cash syndicator of "American Top 40," which airs on over 900 radio stations around the world; "American Country Countdown;" "The Robert W. Morgan Special of the Week;" and "Soundtrack of the 60's."

Watermark president Tom Rounds will retain his title, reporting to Michael Hauptman, vice

president in charge, ABC Radio Enterprises. In an official statement, Hauptman affirmed ABC's intention "to operate Watermark in much the same way it has been in the recent past." Rounds added that "Watermark's present customers can look forward to the continuation of present programming services and the announcement of additional product."

ABC Radio president Ben Hoberman, who announced the purchase, called the move "a major step forward for ABC Radio and ABC Radio Enterprises," praising Watermark's "outstanding reputation for programming excellence."

there's still another AOR in the market, KSFX, which has been making a gradual transition for some time.

Beginning 9 a.m. Sunday, KRQR is announcing its change (picking up what Sosson says is an old Gordon McLendon top 40 technique) by playing, in succession, AC/DC's "For Those About To Rock . . ." and Queen's "We Will Rock You," for the entire day.



PIEOLA: "The trials are many, but the rewards are greasy." That's the lesson being learned by WNEW-FM's newly appointed music director Jim Monaghan (seated), who seems to be pondering a choice between two flat, circular objects: a pizza pie and a copy of the Waitresses' new ZE/Polydor LP, "Wasn't Tomorrow Wonderful?" Of course, if he wants a smaller portion, he can try the single, "I Know What Boys Like." Looking on with gluttony in his eyes is PolyGram's New York promotion manager, Steve Greenberg.

MOVES: Charlie Van Dyke, PD at Boston's WRKO since 1980, will join A/C formatted KOY, Phoenix as PD . . . John Larsen, PD of WLLZ, Detroit, will move within the Doubleday chain to WAVA, Washington. MD Joe Urbiel takes over as PD at WLLZ . . . Lee Arnold, whose extensive list of AOR programming credits includes WAAF, Worcester, has ended a two-year stint in record promotion to become PD of WQFM, Milwaukee. He fills the position left vacant by Brent Alberts, who recently joined Y 95 (WYFE), Rockford, as PD . . . KZEW, Dallas will have a new PD in Andy Lockridge, who leaves KATT AM and FM in Oklahoma City. The change is effective February 1 . . . Larry Patton is leaving his post as operations manager of WCUZ AM and FM in Grand Rapids to become program manager of Detroit country station WCXI . . . Fred Henderson, formerly PD of KMJM, St. Louis, has taken over as PD of KMJQ, Houston.

SHORT WAVES: Drake-Chenault Enterprises has sealed an agreement with Moffat Communications of Canada for distribution of Drake-Chenault's "The Weekly Music Magazine" north of the border. Moffat's Mark Goodman will produce the show, which will be customized for the Canadian market. Also from Drake-Chenault comes news that its "The History of Country Music," originally set to debut in April, has been postponed due to prolonged illnesses suffered by key members of the production team last. New airdates will be announced later in the year . . . WABC, New York has affiliated with the ABC Information Radio Network . . . Hicks Communications, a Dallas-based broadcasting company, has purchased KCSW, San Marcos/Austin, and changed its call letters to KEY. The company also purchased Austin's KNOW . . . Westwood One has set eight concerts to air in February on an estimated 800 total stations, according to Norm Pattiz, president. The "In Concert" rock series features Loverboy and the Rockets (week of February 1) and the Outlaws (15); the black-oriented "Budweiser Concert Hour" features Aretha Franklin (8) and the Jacksons (22); "Live at Gilley's" offers four concerts, one a week, starring Ray Stevens, Johnny Paycheck, the Burrito Brothers and John Anderson . . . The United Stations' "Weekly Country Music Countdown" features Razy Bailey January 30 and the Bellamy Brothers February 6 . . . Narwood Productions has set several concerts for its MOR-targeted "Music Makers" series (with host Skitch Henderson), including Helen O'Connell (broadcast week of January 25); Harry James (week of February 1); the Mills Brothers (February 8); George Shearing (February 15); Connie Francis (February 22); and for its "Country Closeup" series (with host Glen Campbell): Emmylou Harris (January 25); the Bellamy Brothers (February 1); Tammy Wynette (February 8); Razy Bailey (February 15); Charly McClain (February 22).

RECORD WORLD SALUTES

**THE
TENTH ANNIVERSARY
OF Jem
records**

JANUARY 30, 1982

No-one had ever rated

“10”

(apart from Bo)

-until **Jem**
records

Congratulations from Charisma



We look forward to
another wonderful
ten years together.

Franklin, Weinrib, Rudell & Vassallo, P.C.

Jem records

The Story of JEM's First Decade

By JEFFREY PEISCH

■ A good idea of what the early days of JEM Records were like can be gained from two anecdotes from the company's first two years.

The first took place in the spring of 1972, about a year after JEM had started. At that time, the company consisted only of its three principals — Marty Scott, Ed Grossi and Jeffrey Tenenbaum — and Rick Lawler, who was JEM's first employee. Grossi was in law school at the time; Scott, Tenenbaum and Lawler had recently moved from a trailer sitting in the parking lot of Program One Stop, in Union, New Jersey, to a small office in the back of Program.

The four workers had just received a large order of British records — by artists like Fairport Convention, Rory Gallagher and John Mayall — and they didn't have room to put all the records in their 10-by-15-foot office. As was their habit, they lined the boxes up outside the office, in the parking lot, and began repacking the records to send off to retailers. Rain was forecast that day, so the four found themselves frantically packing records and rushing them off to be mailed before a storm started.

"We simply didn't have enough room in that tiny office," recalls JEM president Marty Scott, "so we'd often have to spread out on the parking lot. We actually raced against the rain several times."

The second anecdote dates from several months later, after Scott had returned from his first official business trip to England. He had gone there to establish contacts with British exporters and labels, and he had considerable success on his trip. One company Scott visited was EMI, whose debut LP by the group Flash did very well as a JEM import record. The evening Scott returned from the U.K., Flash happened to be playing in New York. To celebrate Scott's successful trip, Grossi and Tenenbaum had a limousine meet their partner at the airport and drive him to the concert. "I was 22 years old," says Scott, "and here I was being driven in a limousine to the backstage of the concert, having been in London that same afternoon. Things were happening so fast for us, it was amazing."

Scott, Grossi and Tenenbaum were grade school buddies, raised in Metuchen, New Jersey, only a few miles from the 15,000-square-foot office building and warehouse JEM moved into in 1977.

In the summer of 1970, between his junior and senior year in col-



lege, Scott worked at Program One Stop. Throughout the 1970-71 school year, Scott, Grossi and Tenenbaum started buying records from Program — domestic American records — and selling them to students in the dorms. Scott went to school at Franklin & Marshall; Grossi to Wesleyan; and Tenenbaum to Cornell. "At that time," said Scott, "there wasn't a network of hip record stores on college cam-

puses throughout the country. The bookstores sold records, but most of them had racked accounts. They got records late and they sold them at list price. We got records early from Program and we sold them cheaply. There was a tremendous market.

"We'd set up in the lobby of dorms and the records would go like mad. One of our first big sellers was Carole King's 'Writer,' her record

before 'Tapestry.' We sold hundreds of copies of that record just on our campuses."

By the spring of 1971 Scott, Grossi and Tenenbaum had hired other college reps on their campuses and had the reps sell records on a commission basis; by the end of the college year they had built up a considerable business.

When school ended, the three took their savings and headed to Europe. One of the trio's tasks while in England was to buy a copy of "Direct Hits" by the Who, which wasn't released in the U.S. "While we were there," says Scott, "we thought to ourselves that if we had to come to England to get this record, there must be other people who would want it also. So we looked into buying a quantity of the record and having them shipped back home. Before we left we ordered the Who record, 'Empty Sky' by Elton John and 'Smash Your Head Against The Wall' by John Entwistle.

When the three returned from England, they formed JEM (the letters stand for Jeff, Ed and Marty) and waited six weeks for their records. The first order consisted of 250 records, but the Elton John record went on to sell 100,000 import copies, becoming the first import LP to sell that well.

(Continued on page 13)



From left: Ed Grossi, Marty Scott, Jeff Tenenbaum in 1979.

Jem records

Marty Scott on the JEM Philosophy

By PHIL DIMAURO

■ "We have a good idea of where we stand within the music industry," states Marty Scott, president of JEM Records. "We are a distribution company that operates both manufacturing and importing divisions. While it might be tougher for us to sell a half million copies of a title, we are able to exploit the five to 20,000-unit sale with great efficiency and success."

JEM may not be invulnerable to the economic pressures affecting major labels, but the company's position in today's marketplace is still an enviable one. According to Scott, JEM's flexibility in marketing a wide variety of music has evolved from effectively targeting an individual he calls "the cult buyer."

"The cult buyer is more interested in getting the music than he is in getting a buy," Scott explains. "The original cover or track listing of an album released ten or even 20 years ago is more important to him or her than an artist's greatest hits." Scott observes that marketing cult records assures stable sales in the face of factors which have dramatically affected the mass marketing of new artists, such as the difficulty in securing airplay, and, even more importantly, the weakened cultural impact of music in the late 1970s and early 1980s.

"The college students of today are just not that interested in music; it's simply another form of entertainment to them," Scott observes. "Popular music is not having the effect on society which it had for people in college between the years 1965 and 1972. Many of today's record executives are products of that revolutionary period in music, and it's hard for them to come to terms with the record buyers of today . . . That's why we're looking to the marketing of more cult-oriented product, both new and old, because we know the demand is there."

"A good example is what we did this past June with the Eno solo LPs. They had been released on Island and distributed through Warner Bros., and had sold very poorly as catalogue." The titles were deleted, and JEM picked up the rights through a deal with EG Records and "sold about three times as many copies in six weeks as were sold through WEA in a year. That's not to say we're a better distribution company, but those were cult records."

Perhaps the most dramatic example of keying in on a cult market is "The Rocky Horror Picture

Show" soundtrack LP, a failure in original release, which JEM agreed to distribute after several majors had passed on it. The film became a cult phenomenon, boosting sales of the record, which in turn fueled the film mania and spread in popularity to the point that, Scott said, it has sold over 800,000 copies to date, and "that is the biggest cult there ever was."

Reissue successes like "Rocky Horror" and the National Lampoon albums (previously on major labels, now distributed by JEM) have led Scott to modify the position he took in a 1977 *Record World* Dialogue. At that time, the JEM president criticized major labels for selling their newest, most desirable product at the lowest prices, rather than utilizing the price incentive where it was needed most, to boost catalogue sales.

"Times have changed," said Scott. "In the seventies, there was a big demand for certain deleted records (out of print Cream LPs, which JEM imported for a while, for example). In the last two years, more than 2000 albums have been reissued at \$5.98 list, many of which I believe could be sold at full price: \$8.98." Scott recognizes that major labels have activated mid-line programs to increase turnover, thus getting more use from expensive sales staffs, warehouses and manufacturing facilities. Still, he feels that in the case of certain titles, "They lose on back catalogue."

Of course, the number of cult buyers interested in catalogue items is equalled if not surpassed by those who just can't live without "being the first person on the block to have what's new," says Scott. JEM has managed to zero in on these fanatics through ten years of shifting styles in music.

"I remember sitting in the lobby of the Carlton Hotel, at the January 1977 MIDEEM, with (Sex Pistols manager) Malcolm McLaren, who was wearing one of his creations," Scott recalls. "I was talking to him about buying all the EMI copies of 'Anarchy in the U.K.' People said 'What are you getting into?'"

In answer to their question, JEM got "heavily" into distributing so-called punk and new wave singles and seven-inch EPs, servicing stores with counter displays to expose the picture sleeves. "They weren't being made in America at that time," says Scott. "Picture sleeves came back via the import . . . If a piece of product we import influences a new marketing strategy in a major, then I think we've done our job." Scott singles out A&M Rec-



Marty Scott

ords for particularly ingenious adaptations of British packaging and merchandising concepts.

JEM became the small British labels' major conduit to the United States, and soon began distributing product on small American labels which had sprung up across the nation. "Think about a group that had an independent single, and we probably were there at the time," says Scott, citing the B-52's, Devo and Robin Lane and the Chartbusters as artists whose independent records were distributed by JEM before they graduated to the major labels. The most recent success story is X, distributed by JEM on Slash records before signing with Elektra/Asylum, and Scott sees a bright future for 415 Records' Romeo Void.

When an independent artist is picked up by a major, Scott feels it's another incidence of JEM "doing its part" within the greater scope of the record industry. "Very often, JEM is contacted by a major label



Passport artist Larry Fast

A&R department for information on how a particular independent or import act is selling. The relationship between JEM and the majors is strong in this area, and it carries to the American labels' affiliates overseas in the exploitation of their product in the U.S. market."

Scott notes that JEM's thorough market penetration can often create a "buzz" on a new artist far beyond actual record sales and dollars earned. If that buzz can increase the momentum of a major labels' marketing campaign, "this also reflects well on JEM. Our position forces us to act before a trend develops; while the major's job is to pick up that trend and carry the ball."

Scott is disappointed that album radio, which had been playing at least a small proportion of independent product and imports in the late 1970s — has tightened up more than ever as an outlet for exposure. "And the so-called burgeoning club scene hasn't come close to filling the void in terms of stimulating activity on new artists' product at the retail level," he adds. "Too big a proportion of money that could be spent on records is going to admission and drinks . . . True, the concert venues of the late 1960s and early 1970s were places for young people to 'hang out,' just as clubs are today, but admissions were lower, and promoters and theatre owners weren't making a big profit at the bar."

How will consumers learn about new music? Once again, Scott looks across the Atlantic for part of the solution. "Over the past ten years, amazing packages have been created in England which were not manufactured here because of cost. It's ironic, because packaging is more expensive in England, yet it's a feature to which record labels have devoted much attention and creativity."

"A possible reason for this is that sale or return schemes have been much less prevalent in the British record industry. For the most part, the retailer owned what he bought. The manufacturer has to compete for the attention of the retailer and the consumer, and creative packaging is a way to do this, especially with new artists."

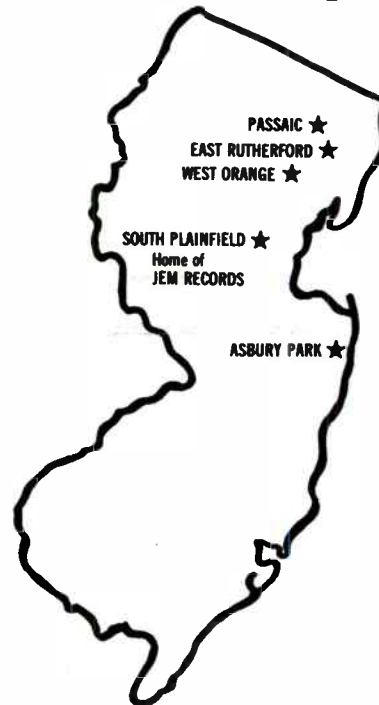
"I think future marketing plans here will have to concentrate much more on the retail stores. There's got to be more creativity in selling to the consumer in the store itself. What Joe Cohen and NARM are doing with the 'Give the Gift of Music' campaign is a big step in the right direction."

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Jem records

Ed Grossi Surveys a Decade of Change

By PHIL DIMAURO

■ Surveying the past 10 years as vice president of JEM Records, Ed Grossi has seen far-reaching changes in both the American and European record industries, in the world economic situation, and in the competitive environment JEM faces in the United States.

Over the decade, it's been Grossi's task to restructure the company in response to new circumstances to achieve the healthiest growth profile possible. "Throughout our growth, it's always been a question of designing structures as the need has arisen," he explains, "rather than initially coming up with some grand design and trying to establish things per that pattern."

As the company developed, major structural additions included setting up a U.K. office, Pacific Records, "so we didn't have to deal with 30 or 40 companies over 5000 miles and five hours difference in time," and the opening of a full-fledged west coast branch and warehouse operation, which Grossi feels has given JEM a "major advantage" over its competitors.

Over the years the competitive



Ed Grossi

situation has affected the extent to which JEM can offer certain specialized services. "We believe, and I think most of the industry would agree, that we were responsible for having created the rock 'n' roll import market." Grossi says. "As we expanded into virtually every store in the country, it was inevitable that other people would try to get into the same business.

"I don't think, however, that the market for imports has grown in direct proportion to the number of people who've jumped into it. Talk to European manufacturers about

their volume of business in the United States and it hasn't doubled or tripled by any means — it may be up, but modestly.

"In a way, it's unfortunate," Grossi continues. "I don't think having six or eight importers is as beneficial to the major manufacturers of records imported to America as the situation was when we were the only importer."

Grossi emphasizes that the competition is not upsetting in itself; rather, it's the potential effect competition has had on JEM's policies. At the point that JEM began to develop importing as a substantial business, "we were able to act as a record company, not just a distributor," says Grossi. "On new product and unknown acts, we were able to take a record and 'pretend' it was our own — get it on the radio, get it publicity, give discount programs, get dealers to create displays, dispense copies for in-store play — we could put an extensive marketing campaign behind a record."

At that time, says Grossi, "we could justify that expenditure because virtually every copy that was sold as a result of that effort would be sold by us." Now, with six or eight companies importing the same title, "none of those people can justify the kinds of expenditures that we could justify when we had the lion's share of the market."

Despite the competition, JEM has been able to maintain these services on a variety of product, and the company has grown at a rate which, while not matching the 30 percent a year strides of the late 1970s, has remained stable in the ten percent range. "The import market has remained steadier than other segments of the record market as a whole," says Grossi, "because you're handling specialized product and selling to a knowledgeable, dedicated, record-collector type of consumer, who is less likely to reduce his expenditures on records than the consumer who probably gives up buying records when the price of gasoline increases from 75 cents to \$1.50, as we've seen in the last four years."

While the dedicated rock import buyer might be JEM's foundation, a major area of growth in import sales over the past few years has been non-rock product. "Much of the emphasis, unfortunately, I think, now has to be on the type of records that tend to sell themselves rather than records that it takes

work to go out and break." According to Grossi, some of JEM's largest selling albums over the past two years have been middle-of-the-road and country compilations, attractively packaged, not available in the U.S., and list priced in the \$8.98-\$9.98 range.

The growth in sales of non-rock, according to Grossi, has also been "the result of rack jobbers' realization that imports are simply records they can sell in their outlets.

"For years," Grossi admits, "we had to suffer through the image that we had so successfully created in our early days at JEM — as dealers of the newest, most interesting, innovative music — when we went to branch out to the rack jobbers, chain stores and malls." Now, Grossi proudly reports, "No store can say, 'I can't sell JEM product,' because there is something in our catalogue for everybody."

Grossi sees the future as a period of increasing cooperation between JEM and the European manufacturers, because of the tightening of expenditures on both sides of the Atlantic. "Some of the European record companies are now beginning to realize that they have to be more supportive of JEM, because of the difficulties we face, and because they have so much to gain from our working their product and getting it exposed."

Grossi sees the trend of fewer simultaneous worldwide new artist releases as a continuing one, a factor which he feels will make imports all the more significant for foreign manufacturers in years to come. "It's one inexpensive method for them, hopefully, to develop an act," he explains. "If the first or second albums imported to the states build up something of a following here, then the third or fourth may get an American release."

Despite changes in the international and domestic industries, Grossi feels that JEM Records still offers the same basic advantages: "We're the only company that treats an import as if it were on one of our own labels. We have an art department, we lay out all of our own advertising, we have marketing people, publicity people. We try to offer terms of trade on par with the domestic record companies, including returns allowances, advertising and discount schemes. It's difficult, and most importers aren't able to do so, but we want to provide the type of service for imported records that a record label provides for its own releases."

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Jem records

Jeff Tenenbaum & the JEM Computer

By BRIAN CHIN

■ One of the key factors in the growth of JEM Records into its current size is the development of its computer system. The computer's various capabilities were the creations, mainly, of JEM treasurer Jeff Tenenbaum, a Cornell engineering graduate who spent several months in the fall of 1977 customizing JEM's D.E.C. computer to the specific needs of the organization.

The system, put on line January 1, 1978, is a relatively small one, according to Tenenbaum, but it has yielded a large amount of use for the hardware involved. It runs 24 hours a day, staffed by two full-time operators, with two of its four terminals available for employees in other departments. Sandy Phillips is JEM's systems analyst, who works with Tenenbaum modifying existing operations and devising new ones. "It was designed from scratch," Tenenbaum says. "All applications were developed by us."

At the time that the computer was being planned, JEM's very growth was becoming unmanageable — "a financial time bomb," as Tenenbaum puts it. A central difficulty in the company's operation is the fact that although JEM allows a certain number of returns from their accounts, they themselves are seldom allowed any returns at all by the foreign suppliers. The inventory control necessitated by their small margin for error here was compounded by erratic lead times in receiving stock from abroad and a manual system of back-ordering and inventory level checking. Multiplied by JEM's thousands of accounts and 5,000 titles, it's easy to see that "the computer was instrumental in taking care of all this more clearly. We would not have been able to survive without that control." Because of the chance factor involved in keeping track of back orders and inventory by thumbing through separate account books, the risk of handling so many unreturnable records was becoming acute. "We were getting stuck with too many records. When we got in a hundred different titles in one week, going through hundreds of pages hundreds of times, it just wasn't getting done manually. Our inventory was growing much faster than our profits."

There are a number of applications of the computer, therefore, which are in themselves simple ones that help JEM keep up on a daily, weekly or monthly basis, with stock levels in the warehouse and accounts and with back orders. The bottom-line importance of



Jeff Tenenbaum

these functions is just as simple: in its first year, the computer contributed to a doubling of inventory turnover and successive sales increases in each following year.

One of the computer's operations is a back order processing system that keeps track of customer orders and helps JEM buyers gauge their own orders more carefully. The ongoing process of ordering and reordering is greatly rationalized through computerization, which keeps records of both stock and orders in each customer account, on a piece-by-piece basis. This increased

available information signals JEM's buyers to selling trends and puts unsold stock, in effect, at the company's fingertips so that it can be transferred between stores to fill orders rather than being overordered from the foreign vendor. Popular advance-ordered titles can be pre-allocated through the computer and kept in a computer "holding bin," committed to the customer, and when shipments come in, back orders can be filled overnight and billed with similar efficiency.

Other specific functions include customizing discount programs to each account, keeping up with exchange rates for 15 different currencies and the effect their fluctuations have on pricing, and differentiation between pressings of the same record from different countries. Returns processing and deletions are also computerized.

In addition, the general ledger for JEM Records and their manufacturing arm, Passport Records, is also computerized. "This is particularly vital," according to Tenenbaum. "Each record is a project unto itself, and the computer keeps a running record of expenses

per-project. Just for Passport, we have 3,000 general ledger accounts. It was impossible to really look at project costs until we got the ledger computerized."

And even the most elementary job — packing an order and sending it out — was expedited by the computer, in that formerly, "our people got an order and looked for the records. Extra time was wasted just determining if it was there in stock." A planned location system for the JEM warehouse will further speed delivery.

The west coast JEM outlet has also been put on line to run the same applications as in New Jersey. The two systems are also used to exchange back order and inventory data with each other. The computer then alerts buyers at both locations as to which products should be shipped between the two companies rather than being reordered from vendors.

The net result of computerization: "Dead stocks have been greatly reduced. It's still a problem, but the system minimized it. It's hard to imagine how much we would have been stuck with otherwise."

Howard Herbitter: In Control

■ JEM Records controller Howard Herbitter joined the company ten years ago, "right after the company moved from its 'trailer' operations into its first building. At the time, there were only four people working there, and we pretty much did everything ourselves."

At first, because of his previous experience in accounting, the then-21-year-old was assigned to take care of bookkeeping, and his expertise in international finance paralleled the growth of the company on the international scene.

"Quite rapidly, I found out that exchange rates, for instance, which fluctuate on a daily basis," he says, "can create difficulties when you are trying to assess and work within a given gross margin. Even though we can figure out our costs, fluctuations might affect whatever projections we might be making. . .

"To remedy the situation, we try to hedge on our payables, i.e. we contract with the banks to purchase foreign currencies on future dates at rates fixed on the date that we make the contract. However, the situation sometimes becomes more volatile, because you're not only dealing with economic factors,

you're also dealing with social and political ones, for example, Poland, the Middle East or a threatened miners' strike."

Herbitter adds that in a lot of countries, particularly European countries, the rate of inflation has not always been as bad as it has been in the U.S. "Inflation has been going at anywhere between five and 20 percent, depending on the countries, but on the average it evens itself out. England, for instance, has had one of the highest rates of inflation of countries JEM deals with, but as the British economy weakened the dollar became stronger against the pound, so the problem was not as severe as it might otherwise have been."

Herbitter finds his position quite a challenge, even today. "When I started, I had to develop my own system," he says, "based on the many different criteria applied here and abroad. In effect, now I straddle two different industries — the recording industry in the U.S. and overseas. It gives me a broader overview of the industry in general, how it is operating here and how it is operating in other parts of the world."



Howard Herbitter

As one of the men directly responsible for bringing JEM to its successful position in the 1980s, Herbitter now looks forward to the years ahead as a time of greater involvement in the industry. "We have been able to develop a sophisticated processing system that has taken JEM right into the computer age," he says, "and the success we have achieved so far clearly seems to indicate that we are doing something right."

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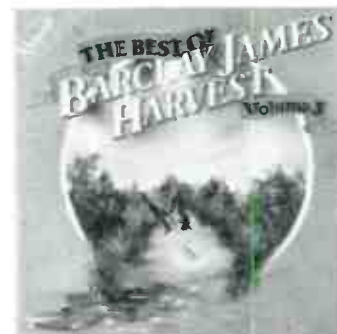
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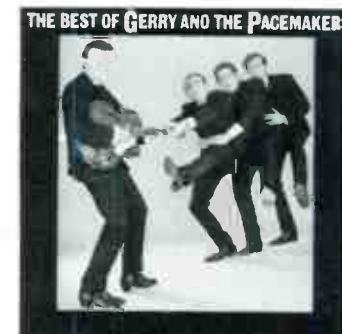
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Jem records

Rick Lawler Has Grown with JEM

■ Rick Lawler, general manager of JEM Records, holds the distinction of being the first employee ever hired at JEM. Since he started in February 1972 as a jack-of-all-trades, Lawler's role with and contributions to JEM have grown along with the company, so that in many ways his career is a microcosm of the New Jersey-based label.

An old college buddy of JEM co-owner Ed Grossi, Lawler was hired at a time when his main occupation was avoiding the draft. Although he had spent some time working in a recording studio in England — an experience he says helped give him invaluable background and knowledge of the English music scene — Lawler admits that joining JEM was his first real job in the music business. "In the early days of the company, we all pitched in and did everything," Lawler recalls. "I was primarily a salesman in the early years; I'd order records, call up a store and sell them the records, and then when the records came in I'd unpack them, check them in, and ship them to the stores."

"It was very exciting because we were getting records that no one else got or could get," he adds. But as the label grew, job functions became more distinct and specialized; Lawler's responsibilities included buying and warehouse operations. With JEM, as is typical with any growing company, Lawler learned many things while actually doing the job, always utilizing the input of other staff members.

As general manager, a role he assumed officially in 1976 but a position he actually evolved into much earlier, Lawler oversees all the buying and actually has a hand in approving everything that is purchased. "My function in overseeing the buyers is somewhat of an A&R role because I help determine what releases we're going to handle among the tremendous volume of product that comes out all over the world. But by no means is it a one-man decision; we have staff meetings to discuss ideas and listen to things."

In order to keep aware of developing trends and the myriad of product released overseas, Lawler spends a great deal of time reading foreign press and listening to new releases that span the entire gamut of music. And for the most part, Lawler's dedication and sense for what's important has paid off for JEM. "We're usually on top of what the latest trends are," he says, listing the folk-rock movement from England and bands like Fairport Convention as the earliest example

of JEM being ahead of the "next big thing."

"We're certainly not looking only for hits, because over the years we must have imported thousands of different titles and our current catalogue is well over a thousand titles, a large number of which have never sold the kind of quantity that would even be considered respectable," he says. What JEM is looking for, according to Lawler, and what's shaped their philosophy for importing records over the past 10 years, is the belief that "there's a wide variety of music in the world and people have the right to hear it. A lot of records that we sell, even though they'll never get the kind of exposure that they deserve, are still good records and people deserve the chance to be able to buy them."

Lawler points to the success of progressive rock groups in America — groups like Genesis, Gentle Giant, Nektar and others — as another example of the public taking advantage of an opportunity to purchase records by English bands even before they were signed by labels stateside. And the subsequent popularity of these bands



Rick Lawler

in the U.S. put JEM in an enviable position: "After doing a lot of work importing these groups and publicizing them, we were able to promote their earlier catalogue records given the reputation and popularity they attained from their American releases. As an example, there were live albums we imported by Genesis and King Crimson that weren't available here and really sold well after those groups took off in this country."

Other examples of JEM's trend-setting that Lawler feels especially

proud about are the ECM jazz label they imported in '74 — "before anyone ever heard of it, and we still carry some titles Warner Bros. doesn't have"; the entire Trojan label back in '73 and '74 — "which was at the time *the* reggae label and no one else was doing that at all"; and the new wave/punk explosion of '77 — "it all happened in a period of three or four months in early '77, and none of those records (debuts by Elvis Costello, the Clash, the Jam) were released in America until months later."

Besides spending a great deal of time on the buying aspect of his job, Lawler is heavily involved with overseeing the warehouse operation which involves a smooth communications network between the New Jersey operation and the California and London branches. "I act as a communications director, making certain that everyone knows what we're concentrating on, what records are selling, and what records we need," Lawler says. The increased sophistication of JEM's operation has demanded that Lawler learn how to work with

(Continued on page 14)

Ben Liemer: Into JEM's Music

■ It wasn't hard for Ben Liemer to take on the responsibility of publicity manager for JEM Records last year because, as he puts it, "I've been into the kind of music that JEM is into all along."

From being the "only guy in the dorm who had the first Ramones album" as a Cornell English major to his current fondness for British bands like the Jam, the Cure, and Joy Division, Liemer's musical taste stretches toward the new, adventurous music that is JEM's stock in trade.

Liemer has been active in music since college, when he was chairman of the university concert committee and promoted 8,000-seaters for the likes of the Doobie Brothers and Bruce Springsteen in conjunction with John Scher's Monarch Enterprises. After college, Liemer worked for *Record World* before joining CMJ/Progressive Media, a biweekly airplay and feature magazine for college radio, as a contributing editor. A mutual friend introduced Liemer to JEM co-principal Marty Scott, and their shared enthusiasm for import product led to Liemer's joining up with JEM.

As publicity manager, Liemer's background in the press and his experience as a frequent club-goer

hold him in good stead, as they are two areas he considers "essential" for breaking JEM acts. "The press is extremely important," he says, "because quite a few of our bands don't get AOR airplay. AOR is interested in dead artists or veterans that have a history behind them, which appeal to a wide demographic bracket and are 'safe.' We have to bypass them if they won't help us. We have to do it some other way."

One way that's worked for JEM is the placement of in-depth interviews in "the right places, like college radio and newspapers and so called 'underground' magazines. The press is naturally interested in our artists, and in some cases I have my hands full just trying to accommodate them all."

Clubs are also a large part of the JEM exposure strategy and, citing

recent sold-out shows by PVC artists Siouxsie and the Banshees in major cities like Boston, L.A. and New York, Liemer foresees working "even closer with the clubs in the future. If a band is coming into town, we want to make sure the club has all the information they need before the band gets there, and is playing the record for weeks before to build up excitement for the group. Appropriate tour support is a key factor for generating interest in our artists."

"Many of our acts may be young, underexposed bands," Liemer concludes, "but they're not lacking in talent, creativity or originality. People can decide whether they like such artists if they can only hear them or hear about them from a reliable source, and I'm here to provide information that's as accurate as possible."



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Jem records

Mark Ferjulian Covers the West Coast

■ When JEM Records was looking to establish a presence on the west coast six or seven years ago, they made a move that was both logical — obvious, even — and efficient: they hooked up with an operation that had already made a name for itself as something of a JEM of the west.

As JEM founders Marty Scott, Ed Grossi and Jeff Tenenbaum had discovered, a fellow by the name of Mark Ferjulian, along with his Moby Disc retail store, had become the leading record importer in the Los Angeles area, bringing product from Europe directly into his store at a time when, according to Ferjulian, “nobody else in the country was doing that.” Imports, in fact, were Moby Disc’s “strong suit,” Ferjulian adds. “The word of mouth on imports is pretty amazing, and since we had a reputation for handling them, we even had people from out of state writing to ask about particular records.” Moreover, while Moby Disc had also begun selling to accounts in Colorado, the Pacific northwest and throughout California, JEM’s own penetration into the west at the time was negligible.

A partnership between JEM and Ferjulian was inevitable, perhaps, especially since Moby Disc had already started purchasing some product from JEM, thereby handling the New Jersey-based firm’s western distribution “in an indirect and informal way.” As Ferjulian recalls it, “I was starting to turn my business into a wholesale operation; I was selling to other people out of the back room of the store, because others wanted the product and I figured, ‘Well, if I can get it, I’ll sell it to ‘em.’” In 1974, “JEM kind of came to me. Their thought, which was right on, was, ‘We don’t know that area at all. Why don’t you link up with us, and we’ll open up a branch out there?’” Ferjulian became a partner, and thus was JEM Records West founded.

Joining up with JEM, Ferjulian continues, was certainly beneficial to both parties. “It had the immediate impact of enabling me to get records faster and at a lower price. That gave me more profit to work with, which meant that I could expand my operation. That was the bottom line: getting records for cheaper prices meant that I could channel the money into bigger warehousing, more help, more sales penetration, and do the things I didn’t have the capital to do before. It gave me more financial flexibility. And I was able to handle a wider range of product; we put in a

full line of inventory, and it just expanded the operation on all fronts.”

Expansion is indeed the word for it. In the past six years, Ferjulian notes, JEM West has moved three times: from the backroom at Moby Disc to its first official JEM building; from that first JEM building to an office structure with 5000 square feet; and from there to its present location in Reseda, California, where JEM West occupies some 10,000 square feet of space. The staff has grown as well, from a total of two — “just myself and one other guy, doing everything from shipping and receiving to sales and billing” — to a current force of 16 or 17. Among the JEM West staff are general manager Bob Say, who joined not long after the Moby Disc-JEM alliance was made, and three salesmen, under the direction of sales manager Greg Biggs. JEM West has also installed a computer system in its Reseda building.

“We played it pretty close to the vest at first,” says Ferjulian. “We were trying to grow, so we kept the overhead to the bare bones. Instead of putting money into extra payroll, we just wanted to plow it all back into inventory. Subsequently, the inventory went from almost nothing to hundreds of thousands of dollars, which is about where it is now.”

And while three salesmen are hardly what one would call a huge staff, “They’re definitely in tune with what we’re selling here. We don’t have a lot of older guys who are used to selling Mantovani and now are selling the Plugz and the Blasters.”

With JEM now “approaching parity on a domestic-import basis,” according to Ferjulian — “over a third of our merchandise is now domestic, probably more” — the alliance between JEM West and such L.A. and San Francisco-based rock ‘n’ roll labels as Slash, Posh Boy, Fatima, 415 and Frontier has been a fruitful one for all involved. In the beginning, JEM “wasn’t recognized as one of the big independent distribution outlets, like a Pickwick,” Ferjulian notes. “But we were very effective; we were basically covering the entire country with imports from just two locations, east and west coast. A lot of these people were unhappy with what they were getting from some of the larger distributors, and they felt like going with someone who was smaller but maybe a little bit more efficient.

“We’re filling in a lot of gaps (as a distributor),” he continues. “We’re handling product, as a specialty house that understands more esoteric music, that a lot of these larger distributors don’t know what

to do with. I don’t really think Pickwick or Lieberman would know what to do with a Van der Graaf Generator album or something like that. So we’re filling a need for music that there is a consumer demand for.”

Of course, that consumer demand varies according to region; JEM West will naturally sell more albums by an L.A. group like X, while JEM East will do better with a New York act like the Good Rats. “Sure, we cater to regional needs,” says Ferjulian, “because the markets are different. But it’s all one group. We’ve never had a problem (with competition between the two JEM offices), because we leave it up to the account. We’ve never delineated it specifically, although obviously it wouldn’t make any sense if they were selling to somebody in San Diego and we were selling to somebody in Newark. But in a place like Texas, if the account wants to buy from the west coast, it’s totally up to them. We don’t force an account to buy from one office or the other.

“We’ve never been overly sensitive about (which office sells to whom). We consider ourselves to be a family, and if one part of the family can be more effective than the other, there’s no jealousy involved. We keep each other on our toes.”

London’s Pacific Records: A Key Part of the JEM Family

■ Eight years ago, it was decided that JEM Records could be served best by opening its own company in the United Kingdom to export product back to the United States. The end result was the establishment of London-based Pacific Records, an import-export concern that is wholly owned by JEM.

Under the direction of general manager Pete Macklin and international liaison manager Glenn Fidell, Pacific has flourished into an important commodity in the JEM family. Besides exporting pertinent European product to the states, Pacific also imports JEM product for release in the U.K. and Europe.

According to Fidell, Pacific was started up to supply JEM with English and European product since “it was much more beneficial for them to have a buying agent over here.

“Although most people think that we only cover Europe and the United States markets, the fact is that we get records from all over the

world. We are the eyes and ears of JEM for this part of the world and keep a constant watch on what’s happening throughout our region.”

One of the newer functions performed by Pacific is the export of country and easy listening packages that are not commercially

available in the U.S. Examples include country greatest hits packages, compilation albums and “live” LPs by many top artists.

Pacific, which was set up to act as “JEM-U.K.,” has broadened that horizon and grown into a considerable source on its own.



JEM Warehouse

Jem records

History

(Continued from page 3)

The success of the first few import shipments prompted the three partners to phase out their involvement with selling domestic records to college reps and concentrate on imports. By Christmas of 1971, JEM had had considerable success with several records, most notably Emerson, Lake and Palmer's "Pictures at an Exhibition."

The record went on to become a large domestic success for Atlantic Records, but the initial push by JEM was instrumental in its success.

The success of the ELP record set the tone for dozens of records JEM has handled during the last ten years. Each year, JEM is responsible for the initial buzz on at least a handful of records that, when released domestically, become big sellers. In 1972, it was the first record by ELO, the Flash record, and "Hocus Pocus," by Focus; in 1973 it was Genesis's "Foxtrot." More recently, JEM has had a hand in breaking the Budokan records by Cheap Trick and Bob Dylan, and distributed records by Elvis Costello and the Clash in the U.S. months before their records were available domestically.

Scott is modest when discussing the role JEM has played in developing artists: "It's hard to even use the word 'broke' when you're talking about records by ELP and Genesis, because we really didn't sell millions of their import records. We exposed them in a disproportionate way, and in a sense created an artificial aura about them. Because their records were imports and because a few important radio stations were playing them, there was a lot of hype, but all we really did was expose the artists in a way that made it possible to expand their potential more quickly."

The year 1973 was an important one at JEM. The company started an export company in England, Pacific Records, to facilitate the export/import process, and also signed a deal with the British reggae label, Trojan Records. "We were obviously too early with the reggae," says Scott, "but it was significant that we were making all this music available, and people were buying it."

Perhaps the most important development of 1973 was the creation of Passport Records, which was co-owned by JEM and Sire Records. "The idea was that we could test the records as imports," says Scott. "Then, if they were successful, we'd release them domestically on

(Continued on page 14)

Bob Grossi and Andy Miele: Maintaining Steady Service

■ There are over 2,000 outlets across the nation selling the records JEM distributes. The responsibility for maintaining steady service to those accounts, and expanding the list of single location retailers, national chains and racks which sell JEM's many product lines, falls with Andy Miele, director of marketing, and Bob Grossi, sales manager.

Because of the nature of import records and their relatively high wholesale and retail price, a specific set of marketing approaches is required. "Marketing imports is definitely a challenge," says Miele, an industry veteran whose 30 years' experience includes management positions in every facet of the business, including major labels. "We have to do a lot of work with retailers, emphasize in-store displays and cooperative advertising. We also place a heavy emphasis on college radio, because the commercial stations are becoming harder and harder to crack."

According to Miele, active dealer participation is a crucial factor in the marketing of imports, U.S. independent labels and JEM's own Passport, Visa and PVC labels. "With in-store airplay and merchandising, retailers have the ability to break acts," he said. "And almost all our advertising is done on a local level in cooperation with the retail stores." Miele reports "direct results" with artists like Human Sexual Response (a Boston-based group signed to JEM's Passport label, which is serviced to stores through independent distribution), the Raybeats (on JEM's PVC label, which is sold direct to retail through the JEM sales network) and Medium Medium (a British group licensed to Cachalot Records, a New York label which has a manufacturing and distribution arrangement with JEM). "All of those albums are selling well and none of them has gotten any kind of extensive radio play," Miele observed.

JEM-distributed product, both domestic and imported, can be found in major retail and rack accounts including Record Bar, Camelot, Pickwick and Lieberman. Along with servicing these major accounts, Bob Grossi and the sales staffs based in the New York metropolitan area (South Plainfield, New Jersey) and Los Angeles (JEM Records West in Reseda, California) are always working on expanding their distribution base. JEM's account list includes retailers who



Bob Grossi



Andy Miele

order anything from 15 pieces at a time to several hundred.

"We're still making an effort to carry new artists, but we are now concentrating our efforts on a smaller group of records," said Grossi, who also notes that JEM has begun distributing a significant amount of import country and MOR packages, mainly to the racks, because the records represent work by popular artists in compilations not available on U.S. labels.

JEM's direct to retail sales force can move large amounts of product

when the demand is there. In November, JEM sold about 85,000 copies of "The Chipmunks Sing the Beatles," an original 1964 release which had been deleted, and was pressed in England especially for JEM.

According to Grossi, during a good week, JEM will release 40 new records, including singles. "Our catalogue is our mainstay, though. Jem has the most extensive import catalogue in the country."

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Marty, Ed and Bob
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STERLING SOUND

Jem records

Sire's Stein Salutes JEM

By SEYMOUR STEIN

President, Sire Records

Wednesday, September 28, 1972

■ "It was the best of times, it was the worst of times" — both for myself and for Sire Records. After six years of struggling, Richard Gotterher and I finally had a potential major act and hit LP with "Moving Waves" by Focus, but were running into steep opposition from Polydor, our U.S. distributor, in obtaining a release commitment. Sire was running out of money and our option on the band was running out as well.

It was on this day that the president of Polydor laid his cards on the table: "I know you have a guaranteed release commitment, but it's not just that I think there's no market for Dutch yodelers in America. If they were from any other country it would be O.K. But you see, Freddie Haayen, the head of our Dutch company, is a producer, and he's always after me to release his artists like Golden Earring. If I release Focus, I'll have to release Golden Earring as well."

I was amazed. The buzz on Focus in the U.K. was strong and the Polydor company there, under John Fruin, was most enthusiastic. Golden Earring and Focus were the two most commercial Dutch groups at the time. There was an argument, and all of a sudden Sire had no deal in America and without it very little chance of fulfilling the release commitment and retaining Focus.

That night I had tickets to see David Bowie at Carnegie Hall. Having seen him only once before in the mid-60s, I had been looking



Seymour Stein

Photo by Deborah Feingold

forward to the concert and was determined to keep my business and personal problems from intruding.

Bowie was wonderful. Toward the end of the concert, a young man came up behind me and shouted in my ear the name of Focus organist Thijs Van Leer. After getting over my paranoia (as the band was virtually unknown here), I discovered he was Marty Scott, president of the newly-formed JEM Records. His knowledge of the European market caught me off guard, and his enthusiasm was a refreshing tonic at this trying time. Somehow I knew this was going to be the start of a long and meaningful relationship.

I had heard of JEM because the idea of importing rock records from Europe had occurred to me. I had gone so far as to investigate setting

up a company with Harold Lipsius of Universal Distributing in Philadelphia. After researching the prospects we found that JEM, though new on the scene, was already thoroughly entrenched. Marty was surprised at the extent of my awareness of JEM. I remember ending our conversation by saying, "With all the music and information that passes through your hands, you should have your own label. Let's have lunch."

Within a week we did, and shortly after landing Sire a new deal with Tony Martell at Paramount, JEM and Sire collaborated in the formation of Passport. Within a year we were cooking with Nektar and Synergy on Passport — not to mention the success of Focus, Climax Blues Band and Renaissance on Sire.

It is hard to believe that all this happened nearly 10 years ago and can still be so vividly recalled. But then, I consider this chance meeting and the ensuing events to have been of major importance in the growth and development of Sire.

In retrospect, JEM were true pioneers by creating and building the supply line that made rock imports accessible in America and setting up a distribution network that has proven effective for over a decade, despite radical changes in marketing and musical tastes. Their success has made our industry aware of the long-term possibilities of less immediately obvious music from abroad, whether it was Kraftwerk and Tangerine Dream in the mid-70's or later with the Sex Pistols and Adam and the Ants, the latter in the years prior to signing with CBS. They also helped expose the domestic potential of previously unreleased foreign LPs such as "Empty Sky" by Elton John and Cheap Trick "Live at Budokan."

Their most singularly significant achievement, sales in excess of 800,000 on the "Rocky Horror Picture Show" LP, serves as an excellent example of cult marketing. Most recently they have been in the forefront of alternative market distribution for the small U.S. and U.K. indie labels, many of which would have no means of marketing their product but for JEM.

Continually, and most of all, JEM has been a major factor in bringing the world of rock 'n' roll closer together by removing barriers and helping to make foreign and new repertoire more accessible and acceptable. New product is the lifeblood of our industry. Our musical spectrum is broader, more excit-

ing and less boring and the business richer for JEM's presence — a presence which we sometimes don't fully appreciate or understand and all too often take for granted. Beyond that, it is difficult to assess JEM's total contribution to our industry. Hopefully we will never have cause to, and their pipeline will continue to flow long into the future in endless spurts of the best in new music for us to evaluate and enjoy.

Rick Lawler

(Continued from page 10)

computers, just another example of how his job has become more complicated over the years. But despite all the changes and innovations he's gone through during the past decade, Lawler is most proud of JEM's taking the imports out of the speciality shops and giving them national availability.

History

(Continued from page 13)

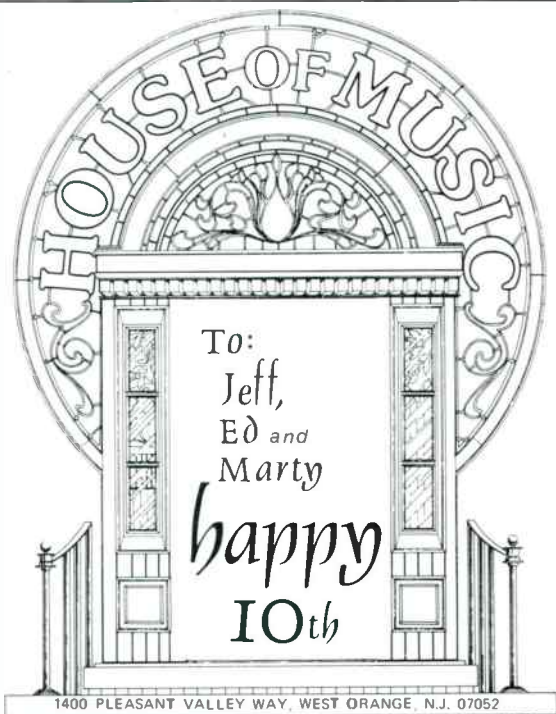
Passport." Some of the first releases on Passport were by Arthur Brown, Tucky Buzzard, and Nektar.

In the last several years, JEM has created two more domestic labels, Visa Records and PVC Records. Visa was to be used for one-off deals that were distributed by independents, and PVC was for one-offs that were distributed from JEM directly to accounts.

In 1974, JEM Records West was formed as a partnership between JEM and Mark Ferjulian, owner of the Moby Disc retail store. Prior to '74, Ferjulian had been acting as a one-stop for JEM, servicing other retailers on the west coast. According to Scott, "It was a necessity to set up a sister operation in California."

The last major structural development for JEM came in 1979, when the company set up its FARM (first album release and manufacture) distribution system, which has expanded to include the manufacture and distribution of other non-JEM independent labels. This system has led to the success of such JEM-distributed labels as Slash Records, Editions E.G., Virgin International, and Ode Records.

JEM's expansion as a distributor has limitless possibilities, according to Scott. When asked where he'd like to see JEM in another ten years, he says, "I'd like us to be more of a penetrating force as a distributor, more of a force with the majors. I think we should take on certain projects for them and develop them, and that we could also do a great job with a lot of their catalogue."



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Comedy Albums Are Serious Business

By MARIANNE MEYER

■ NEW YORK—Comedy albums are no laughing matter to the music industry.

While smaller labels like Rhino, Laff, and Visa release humor albums with a confidence that low overhead can justify potentially limited sales, those people responsible for A&R, promotion and marketing decisions at the major labels tend to look at comedy releases with a cautious eye, given limited radio playlists and changeable consumer interest.

In the past few months, five significant comedy albums have appeared on major labels ("The Steve Martin Brothers" on Warner Bros., George Carlin's "A Place for My Stuff" on Atlantic, MCA's "Still Soupy (Sales) After All These Years," Boardwalk's "The First Family Rides Again" and Bob and Doug McKenzie's "Great White North" on Mercury), with another expected shortly ("Monty Python's Instant Record Collection" on Arista). The results, so far, have been mixed, as were industry reactions to the comedy question posed in a recent *Record World* survey.

Although most record company insiders tend to view a "track record" as an important element in signing a comic artist, the debut album of Bob and Doug McKenzie (a/k/a Rick Moranis and Dave Thomas of the popular "SCTV Network 90" TV series) has so far proven to be the first and most successful effort this year at breaking

through retail and radio resistance to the charms of nonmusical product.

Chip Taylor, the PolyGram A&R man responsible for bringing "Great White North" into domestic release (it was initially available in Canada on the Anthem label), confesses that he was at first unsure about its viability. "I felt the way a lot of people in this business feel about comedy," he said. "It's a scary area, especially when you're talking about profits over a long period of time. Those things are generally one-shot things that we stay away from, except for people like Robin Williams and Rodney Dangerfield (other members of the PolyGram comedy roster) who have long, long careers to reinforce their staying power."

Taylor had been given the McKenzie Brothers tape by Eileen Garrish, a business affairs staffer in the PolyGram organization, who discovered it in negotiations with Rush managers Tom Berry and Ray Daniels (Rush's Geddy Lee, a childhood friend of Rick Moranis and a fan of SCTV, makes a guest appearance on the LP and is a labelmate of the comic pair in their native Canada). "I wasn't all that excited about the idea of releasing a comedy album," Taylor continued, "but I played the tape and everybody in the office went crazy. The guys from AOR got real excited about it and everybody was on the floor, so we thought 'Why not? Let's take a shot with it.'"

That shot has paid off considerably, with the McKenzie Brothers challenging the likes of ABBA and Joan Jett in recent *RW* Retail Reports and jumping from number 83 to 49 bullet on this week's charts, and with radio stations, especially in the great white north of the U.S., plugging the LP into their airplay lists.

At MCA Records, Ray D'Ariano, who produced the *Soupy Sales* LP, recalled that label president Bob Siner's decision to sign Sales came about when Siner and a few other MCA executives saw the comedian perform at New York's Savoy. "We went in just to have a good time and unwind after a day's work, and we came out thinking 'let's see if we can put this on a record.'" While D'Ariano was happy to report that a variety of formats, AM and FM, are playing the record and that DJs are pleased to have Sales in for guest shots on the air ("most of the people in radio grew up with Soupy, and they're glad to have the chance to finally meet him"), he pointed out that "these artists tend to get out to the public through a whole different system," which emphasizes film, television, press and in-store promotions. "With comedy albums, airplay is of course fabulous, but it's not necessarily the thing that's gonna sell them."

D'Ariano also explained that "a comedy album costs a lot less to produce than a musical album, so the units that you must sell to make a profit are considerably lesser

than for the average new rock band. In addition, while a comedy album may not be a big, big smash hit like a Foreigner album the year it comes out, it can sell consistently well over the course of ten years, and many become almost instant collectors items."

Many of the record company people contacted about their comedy plans pointed to Steve Martin as the most successful comic artist in the past few years, especially in light of his high charted single, "King Tut." Robin Rothman, the Warner Bros. product manager who has worked with Martin on his last two albums, credits that success to "Steve's working long and hard to tour and support his albums," to an extensive radio promotion and marketing campaign on the part of the label, and to Martin's extensive exposure on TV shows like "Saturday Night Live" and "The Tonight Show." With his new "Steve Martin Brothers" LP, the wild and crazy guy takes aim at a new market as well — country fans — by the inclusion of an entire side devoted to banjo picking.

"The banjo music was a common interest shared by Steve and William E. McKuen, his manager," Rothman explained, and the favorable response to the musical "King Tut" "was a consideration as well." Rothman admitted, however, that while there's been "good acceptance for the comedy side of the album, with some slight resistance because

(Continued on page 59)

By LAURIE LENNARD

■ There is certainly no shortage of books about the Beatles these days. John Lennon's death of course prompted a flurry of quickly-put-together remembrances and tributes (there is even a book that's a collection of those tributes). But the best and most interesting of the lot had been in the works long before Lennon's death. The most talked-about Beatle book in recent years is Philip Norman's "Shout" (Fireside, softback, \$9.95, 397 pp); any list of "must read" biographies has to include it.

Norman's chronicle of the development of the Beatles is detailed and engrossing and long-time Beatles fans will be hard pressed to find many holes in this history. Beatles buffs who have read the dozens of biographies over the years will find many new anecdotes and insights in the pages of "Shout." The book paints a particularly vivid picture of manager Brian Epstein, detailing his personal unhappiness and his ironic lack of business acumen.

Reading "Shout" is the perfect preface to the recently published "The Playboy Interviews with John Lennon and Yoko Ono" (Playboy Press, David Sheff, \$13.95). Quite simply, the interviews Lennon did with Playboy, portions of which first appeared in the December '81 issue of the Playboy magazine, are the most revealing he ever gave. They give a clear picture of the complexities of Lennon's relationship with the Beatles and Yoko Ono and his struggle with the reality of fame. Reporter David Sheff was fortunate enough to spend several days with Lennon and Ono and caught the two in a variety of moods and locations from the recording studio to the kitchen of their Dakota apartment. Sheff has included italicized comments interspersed through the interview calling attention to Lennon's coughing, the intonations in his voice, and other details the reader gobbles up as fast as they are revealed.

Just as the Playboy interviews give a revealing look at John Lennon, revealing him as the great man we knew and loved, George Harrison's "I Me Mine" (Simon & Schuster, \$12.95, 381 pp.) reveals Harrison to be a self-centered bore. Two thousand copies were originally published as a \$355 signed, limited edition. The book has since been reissued in hardcover with a new advertising push that goes so far as to offer a money-back guarantee. The 381 pages are comprised mostly of reproductions of Harrison's lyrics, originally written on envelopes and hotel stationery. The same lyrics are then reprinted, superfluously, on a following page and accompanied with brief summaries of when and why Harrison wrote the song. Only 76 pages of "I Me Mine" consist of substantive editorial content, and even these are sketchy and unorganized. As a further distraction, paragraphs are frequently interspersed with italicized explanations and filler written by ex-Beatles press agent Derek Taylor (who also ghost-wrote Brian Epstein's book "A Cellarful of Noise") in an attempt to make the book more cohesive. Harrison's relationship with the other Beatles is superficially covered here (Lennon admitted being personally hurt by Harrison's book because of its glaring omission of Lennon's influence on Harrison's life). If you are looking for an in-depth, soul-searching work, you're better off with "Shout." "I Me Mine" is for hard-core fans only.

If your appetite for information on the Beatles is still not satiated (as this reader's will never be), then you should go back into the archives (or the used book stores) and try to find Hunter Davies' 1968 authorized biography or Epstein's "A Cellarful of Noise" (1964) or the more obscure "Longest Cocktail Party" and "Apple to the Core". And there looks to be no immediate end to the books published about this famous group. Released within the last few months have been "The Beatles After the Beatles" by John Blake, published by Perigee Books, and "The Beatles Apart" by Bob Woffinden, published by Proteus Press. In the not-too-distant future will be "The Ballad of John and Yoko" from Rolling Stone Press, featuring essays by leading rock critics.

BOOKENDS: The word on publishing row is that Quincy Jones has signed a contract with Doubleday to publish his autobiography . . . Greil Marcus is nearing completion of his updated version of "Mystery Train," to be published by E.P. Dutton. The new version will feature a completely redone discography and a new preface. The only other chapter that will be revised is the one on Randy Newman. The book will be an oversized paperback retailing for \$7.95 and will be released in March . . . The Book Report ran into rock writer Robert Palmer at Elvis Costello's New Year's Eve show, where he mentioned that he is busy doing research for his next book for Viking Press. The book, as yet untitled, will deal with the roots of rock 'n' roll. "The researching for a book takes me a lot of time," Palmer commented. "It's the writing that's the easy part" . . . Delilah Press will be releasing a photo journal of Jim Morrison, with 100 previously unreleased photos taken by Morrison's old school chum Frank Lisciandro. The book will also include previously unreleased poems written by Morrison . . . Ed Sanders, formerly of the radical beatnik group, the Fugs, has just com-

(Continued on page 53)

NYU's Music Business Program: Part of a Growing Educational Trend

By MARIANNE MEYER

■ NEW YORK—The Music Business and Technology Program, a four-year undergraduate curriculum leading to a Bachelor of Science degree from New York University, is entering its third year in operation as part of a growing trend in higher education to prepare students for careers in the music industry.

According to Dick Broderick, director of the program and a 25-year veteran of the music industry, "More and more schools are getting into such programs, and nowhere in a competitive sense. There are more than enough students interested in this kind of education, and the industry needs them. It's grown to a point where you can't afford to spend three to five years training people on the job."

The NYU MBT program includes study in the liberal arts and sciences, a series of electives in the areas of business and finance or audio technology, and various opportunities for internship and/or independent study within professional music industry offices. In addition, all students are required to minor in music in an effort to, in Broderick's words, "bring the business and creative sides of the industry to a better understanding of each other."

Industry cooperation with the program has been "literally unanimous," Broderick says, pointing to an advisory board of over 50 members of the music community who lend their time to biannual board meetings, curriculum discussions and, in many cases, serve as guest lecturers in the classroom. From record companies and recording studios booking agencies and management groups, Broderick seeks to discover "what the industry is looking for" in future employees so as to keep the program current, "particularly in the technology area, which holds the challenge and promise of the future."

At present, some 50 companies,

including CBS, A&M, and smaller labels, studios and other concerns, have co-operated with the MBT internship program in offering an opportunity for students to see the workings of the business from the inside. One student recently went on the road with the Rolling Stones to experience the specific problems of large tour promotion, although Broderick admits that not all the assignments are such coups. "Even if you're sweeping floors," he says, "if you've got intelligence and interest, you'll learn by being there and seeing what happens."

Educators Association

At present, there are nearly a dozen schools with music industry programs similar to NYU's, many of which are joined together in the Music Industry Educators Association, and Broderick reports receiving "many inquiries from schools around the country that are thinking of instituting such programs." One of the important concerns for all, he says, is "not to sugar-coat the industry for the students. We don't hide its problems because, in many cases, these students will be the ones who'll have to come up with the answers."

For the future, Broderick hopes to increase the industry's knowledge of, and cooperation with, programs such as NYU's, and is working on the formation of a student-run "showcase label," distributed by a major label, which would provide greater chances for on-the-spot training and perhaps generate scholarship funds for expanding the program. He'll also, he laughs, be working on his image. "Many parents come to see me and expect to find some finger-snapping guy with hair down to his shoulders. I shock them with the fact that the music industry in all its parameters is the seventh largest industry in the United States and needs a professional business approach to make it even bigger. Our students are serious, interested in the business, not the show."

Waters to Destiny



Arnie Orleans, president of Destiny Records, and Bunky Shepard, senior vice president, have announced the signing of vocal group the Waters. Pictured at the signing are, from left, standing: Shepard, Luther Waters, Orleans, and manager Will Wade; seated: Oren Waters, Julia Waters, producer Leon Haywood, and Maxine Waters.

Record World Retail Report

JANUARY 30, 1982

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

SALESMAKER

I LOVE ROCK 'N' ROLL
JOAN JETT AND THE BLACKHEARTS
Boardwalk

TOP SALES

I LOVE ROCK 'N' ROLL — Joan Jett and the
Blackhearts — Boardwalk
SOMEWHERE OVER CHINA — Jimmy
Buffett — MCA
STANDING HAMPTON — Sammy Hagar —
Geffen
OBJECTS OF DESIRE — Michael Franks — WB
GREAT WHITE NORTH — Bob & Doug
McKenzie — Mercury



HANDLEMAN/NATIONAL

ABBA — Atlantic
BEACH BOYS — Caribou
SHEENA EASTON — EMI-America
CAROL HENSEL — Vintage
J. GEILS BAND — EMI-America
JAZZ EXERCISE — MCA
JOAN JETT — Boardwalk
LITTLE RIVER BAND — Capitol
QUARTERFLASH — Geffen
CONWAY TWITTY — Elektra

MUSICLAND/NATIONAL

ABBA — Atlantic
JIMMY BUFFETT — MCA
SAMMY HAGAR — Geffen
JOAN JETT — Boardwalk
LAKESIDE — Solar (E/A)
BOB & DOUG MCKENZIE — Mercury
EDDIE SCHWARTZ — Atco
SOMEWHERE IN TIME (Soundtrack) — MCA
WHISPERS — Solar (E/A)
BOBBY WOMACK — Beverly Glen

STRAWBERRIES/NEW ENGLAND

ADAM AND THE ANTS — Epic
CENTRAL LINE — Mercury
BILL CHAMPLIN — Elektra
JOAN JETT — Boardwalk
LOVERBOY — Columbia
DENROY MORGAN — Becket
CLIFF RICHARD — EMI-America
SOFT CELL — Sire
SUGARHILL GANG — Sugarhill
WAITRESSES — Polydor

RECORD WORLD/TSS/NORTHEAST

BRYAN ADAMS — A&M
JOAN JETT — Boardwalk
LOVERBOY — Columbia
PRISM — Capitol
ROYAL PHILHARMONIC ORCHESTRA — RCA
SKYY — Salsoul
GROVER WASHINGTON, JR. — Elektra
BARRY WHITE — Unlimited Gold
BOBBY WOMACK — Beverly Glen

DISC-O-MAT/NEW YORK

JIMMY BUFFETT — MCA
DOMINGO & DENVER — CBS Masterworks
FLESHTONES — I.R.S.
MICHAEL FRANKS — WB
SAMMY HAGAR — Geffen
JOAN JETT — Boardwalk
BOB & DOUG MCKENZIE — Mercury
SKYY — Salsoul
KASIM SULTON — EMI-America
MARY WELLS — Epic

CRAZY EDDIE/NEW YORK

BIITZ — RCA
ANGELA BOFILL — Arista
PEABO BRYSON — Capitol
EARTH, WIND & FIRE — ARC/Columbia
OZZY OSBOURNE — Jet
QUARTERFLASH — Geffen
ROCKIE ROBBINS — A&M
TEARDROP EXPLODES — Mercury
TYZIK — Capitol
WAITRESSES — Polydor

KING KAROL/NEW YORK

GEORGE BENSON — WB
EARTH, WIND & FIRE — ARC/Columbia
J. GEILS BAND — EMI-America
JOAN JETT — Boardwalk
KOOL & THE GANG — De-Lite
PLAYER — RCA
SKYY — Salsoul
BARBRA STREISAND — Columbia
GROVER WASHINGTON, JR. — Elektra
BOBBY WOMACK — Beverly Glen

WEBB/PHILADELPHIA

BEST OF — Phila. Int'l
IRENE CARA — Network
ECHOES OF AN ERA — Elektra
FUSE ONE — CTI
FREDERICK KNIGHT — Juana
RONNIE LAWS — Liberty
JIMMY McGRUFF — JAM
OLIVIA NEWTON-JOHN — MCA
STARPOINT — Chocolate City
BARBRA STREISAND — Columbia

RECORD REVOLUTION/PA./DEL.

JIMMY BUFFETT — MCA
IRENE CARA — Network
PAUL DAVIS — Arista
AL DI MEOLA — Columbia
SAMMY HAGAR — Geffen
PLAYER — RCA
SOFT CELL — Sire
TEARDROP EXPLODES — Mercury
WAITRESSES — Polydor

RECORD & TAPE COLLECTORS/BALTIMORE

ADAM AND THE ANTS — Epic
JIMMY BUFFETT — MCA
LARRY CARLTON — WB
ECHOES OF AN ERA — Elektra
MICHAEL FRANKS — WB
GO-GO'S — I.R.S.
LOVERBOY — Columbia
BOB & DOUG MCKENZIE — Mercury
JUICE NEWTON — Capitol
ZOOM — Polydor

RECORD THEATRE/BALTIMORE

ANGELA BOFILL — Arista
PEABO BRYSON — Capitol
LARRY CARLTON — WB
CON FUNK SHUN — Mercury
EARTH, WIND & FIRE — ARC/Columbia
MICHAEL FRANKS — WB
LOVERBOY — Columbia
BOB & DOUG MCKENZIE — Mercury
JUICE NEWTON — Capitol
ZOOM — Polydor

RECORDS UNLIMITED/BALTIMORE

JIMMY BUFFETT — MCA
CARO — Elektra
DOMINGO & DENVER — CBS Masterworks
GENESIS — Atlantic
DONNIE IRIS — MCA
J. GEILS BAND — EMI-America
JOAN JETT — Boardwalk
LOVERBOY — Columbia
JUICE NEWTON — Capitol
STARFIGHTERS — Jive/Arista

KEMP MILL/WASHINGTON, D.C.

JIMMY BUFFETT — MCA
ECHOES OF AN ERA — Elektra
MICHAEL FRANKS — WB
JOAN JETT — Boardwalk
LAKESIDE — Solar (E/A)
BOB & DOUG MCKENZIE — Mercury
RAY, GOODMAN & BROWN — Polydor
SHOCK — Fantasy
TOM TOM CLUB — Sire
GROVER WASHINGTON, JR. — Elektra

WAXIE MAXIE/WASHINGTON, D.C.

BRYAN ADAMS — A&M
CENTRAL LINE — Mercury
JOAN JETT — Boardwalk
BOB & DOUG MCKENZIE — Mercury
ALDO NOVA — Portrait
GIL SCOTT-HERON — Arista
T-CONNECTION — Capitol
BOB WELCH — RCA
WHISPERS — Solar (E/A)

PENGUIN FEATHER/NO. VIRGINIA

BRYAN ADAMS — A&M
JIMMY BUFFETT — MCA
JOAN JETT — Boardwalk
BOB & DOUG MCKENZIE — Mercury
GIL SCOTT-HERON — Arista
SOFT CELL — Sire
TOM TOM CLUB — Sire
GROVER WASHINGTON, JR. — Elektra
WISHBONE ASH — MCA
BOBBY WOMACK — Beverly Glen

RECORD REVOLUTION/CLEVELAND

JIMMY BUFFETT — MCA
IRENE CARA — Network
CON FUNK SHUN — Mercury

DAVE EDMUNDS — Swan Song
MICHAEL FRANKS — WB
SAMMY HAGAR — Geffen
SOFT CELL — Sire
TEARDROP EXPLODES — Mercury
WAITRESSES — Polydor

WHEREHOUSE/MICHIGAN

JIMMY BUFFETT — MCA
JERRY CARR — Atco
PAUL DAVIS — Arista
MICHAEL FRANKS — WB
SAMMY HAGAR — Geffen
JOAN JETT — Boardwalk
BILLY JOEL — Columbia
OZONE — Motown
PENNIES FROM HEAVEN (Soundtrack) — WB
PRISM — Capitol

ROSE/CHICAGO

ABBA — Atlantic
IRENE CARA — Network
ECHOES OF AN ERA — Elektra
JOSE FELICIANO — Motown
QUARTERFLASH — Geffen
RAY, GOODMAN & BROWN — Polydor
SHARKY'S MACHINE (Soundtrack) — WB
SOFT CELL — Sire
TROWER/BRUCE — Chrysalis
JAMES BLOOD ULMER — Columbia

RECORD CITY/CHICAGO

BRYAN ADAMS — A&M
AL DI MEOLA — Columbia
SAMMY HAGAR — Geffen
JANIS JOPLIN — Columbia
ORCHESTRAL MANOEUVRES IN THE DARK —
Virgin/Epic
HENRY PAUL BAND — Atlantic
PLAYER — RCA
TEARDROP EXPLODES — Mercury
WAITRESSES — Polydor
WRABIT — MCA

RADIO DOCTORS/MILWAUKEE

PEABO BRYSON — Capitol
LARRY CARLTON — WB
CENTRAL LINE — Mercury
CHOCOLATE MILK — RCA
AL DI MEOLA — Columbia
FLOCK OF SEA GULLS — Jive/Arista
MICHAEL FRANKS — WB
LAMONT CRANSTON BAND — Waterhouse
TROWER/BRUCE — Chrysalis
WAITRESSES — Polydor

KARMA/INDIANAPOLIS

ABBA — Atlantic
JIMMY BUFFETT — MCA
MICHAEL FRANKS — WB
SAMMY HAGAR — Geffen
JOAN JETT — Boardwalk
LAKESIDE — Solar (E/A)
LAMONT CRANSTON BAND — Waterhouse
BOB & DOUG MCKENZIE — Mercury
RAY, GOODMAN & BROWN — Polydor
TROWER/BRUCE — Chrysalis

LIEBERMAN/MINNESOTA

LARRY CARLTON — WB
MICHAEL FRANKS — WB
GO-GO'S — I.R.S.
SAMMY HAGAR — Geffen
J. GEILS BAND — EMI-America
LAMONT CRANSTON BAND — Waterhouse
POLICE — A&M
PRISM — Capitol
TOM TOM CLUB — Sire
WRABIT — MCA

GREAT AMERICAN/MINNEAPOLIS

JIMMY BUFFETT — MCA
PETER CETERA — Full Moon/WB
BILL CHAMPLIN — Elektra
JOHN HALL BAND — EMI-America
JAZZ EXERCISE — MCA
JOAN JETT — Boardwalk
PRISM — Capitol
RAGTIME (Soundtrack) — Elektra
GROVER WASHINGTON, JR. — Elektra
WRABIT — MCA

STREETSIDE/ST. LOUIS

LARRY CARLTON — WB
BILL CHAMPLIN — Elektra

JOHN HALL BAND — EMI-America
LE ROUX — RCA
ALDO NOVA — Portrait
ORCHESTRAL MANOEUVRES IN THE DARK —
Virgin/Epic
SOFT CELL — Sire
STARFIGHTERS — Jive/Arista
WAITRESSES — Polydor

MUSIC VISION/ST. LOUIS

BAR-KAYS — Mercury
CENTRAL LINE — Mercury
CHARIOTS OF FIRE (Soundtrack) — Polydor
CON FUNK SHUN — Mercury
FATBACK — Spring
SAMMY HAGAR — Geffen
HALL & OATES — RCA
BOB & DOUG MCKENZIE — Mercury
JUICE NEWTON — Capitol
QUARTERFLASH — Geffen

ALBUM DEN/RICHMOND

PEABO BRYSON — Capitol
HALL & OATES — RCA
KOOL & THE GANG — De-Lite
RAY, GOODMAN & BROWN — Polydor
SKYY — Salsoul
TROUBLE FUNK — Jamt
LUTHER VANDROSS — Epic
GROVER WASHINGTON, JR. — Elektra
WHISPERS — Solar (E/A)
BOBBY WOMACK — Beverly Glen

GARY'S/RICHMOND

CARS — Elektra
CON FUNK SHUN — Mercury
GO-GO'S — I.R.S.
J. GEILS BAND — EMI-America
KINKS — Arista
LOVERBOY — Columbia
JUICE NEWTON — Capitol
OLIVIA NEWTON-JOHN — MCA
EDDIE SCHWARTZ — Atco
SKYY — Salsoul

EAST/WEST/CENTRAL FLORIDA

IRENE CARA — Network
LARRY CARLTON — WB
MICHAEL FRANKS — WB
SAMMY HAGAR — Geffen
JOAN JETT — Boardwalk
NOVO COMBO — Polydor
PRISM — Capitol
KASIM SULTON — EMI-America
TOM TOM CLUB — Sire
TROWER/BRUCE — Chrysalis

RECORD CITY/ORLANDO

BLASTERS — Slash
CHARIOTS OF FIRE (Soundtrack) — Polydor
GENE DUNLAP — Capitol
DAVE EDMUNDS — Swan Song
JOAN JETT — Boardwalk
JUICE NEWTON — Capitol
NOVO COMBO — Polydor
TYZIK — Capitol
LUTHER VANDROSS — Epic
BOBBY WOMACK — Beverly Glen

SPEC'S/FLORIDA

PEABO BRYSON — Capitol
JIMMY BUFFETT — MCA
IRENE CARA — Network
LARRY CARLTON — WB
MICHAEL FRANKS — WB
SAMMY HAGAR — Geffen
JOAN JETT — Boardwalk
MADLEEN KANE — Chalet
LOVERBOY — Columbia
BOBBY WOMACK — Beverly Glen

TURTLES/ATLANTA

LARRY CARLTON — WB
CHARIOTS OF FIRE (Soundtrack) — Polydor
ECHOES OF AN ERA — Elektra
JOSE FELICIANO — Motown
MICHAEL FRANKS — WB
FULL MOON — WB
JOHN HALL BAND — EMI-America
MIDNIGHT STAR — Solar (E/A)
T.G. SHEPPARD — WB
CONWAY TWITTY — Elektra

POPLAR TUNES/MEMPHIS

CENTRAL LINE — Mercury
ECHOES OF AN ERA — Elektra
SAMMY HAGAR — Geffen

EARL KLUGH — Liberty
LE ROUX — RCA
KEITH SYKES — Backstreet
TOM TOM CLUB — Sire
GROVER WASHINGTON, JR. — Elektra
WHISPERS — Solar (E/A)

SOUND WAREHOUSE/HOUSTON

BLASTERS — Slash
LARRY CARLTON — WB
DONNIE IRIS — MCA
KISS — Cosablanca
EDDIE SCHWARTZ — Atco
SHOOTING STAR — Virgin/Epic
SOFT CELL — Sire
STARFIGHTERS — Jive/Arista
TOM TOM CLUB — Sire
TROWER/BRUCE — Chrysalis

TAPE CITY/NEW ORLEANS

ABBA — Atlantic
JIMMY BUFFETT — MCA
MICHAEL FRANKS — WB
SAMMY HAGAR — Geffen
LAKESIDE — Solar (E/A)
LE ROUX — RCA
LOVERBOY — Columbia
BOB & DOUG MCKENZIE — Mercury
SKYY — Salsoul
GROVER WASHINGTON, JR. — Elektra

TOWER/PHOENIX

ADAM AND THE ANTS — Epic
JOAN ARMATRADING — A&M
GEORGE BENSON — WB
JIMMY BUFFETT — MCA
SAMMY HAGAR — Geffen
PINK FLOYD — Columbia
SHARKY'S MACHINE (Soundtrack) — WB
SKYY — Salsoul
TROWER/BRUCE — Chrysalis
WHISPERS — Solar (E/A)

MUSIC PLUS/LOS ANGELES

BAR-KAYS — Mercury
IRENE CARA — Network
LARRY CARLTON — WB
MICHAEL FRANKS — WB
FULL MOON — WB
JOAN JETT — Boardwalk
LE ROUX — RCA
PLAYER — RCA
TOMMY TUTONE — Columbia
CONWAY TWITTY — Elektra

LICORICE PIZZA/LOS ANGELES

JIMMY BUFFETT — MCA
PEABO BRYSON — Capitol
LARRY CARLTON — WB
DOC HOLLIDAY — A&M
FUSE ONE — CTI
BOB & DOUG MCKENZIE — Mercury
PLAYER — RCA
RODNEY ON ROQ — Posh Boy
ROMEO VOID (LP) — 415
TEARDROP EXPLODES — Mercury

EUCALYPTUS/WEST/NORTHWEST

JIMMY BUFFETT — MCA
IRENE CARA — Network
LARRY CARLTON — Elektra
ECHOES OF AN ERA — Elektra
MICHAEL FRANKS — WB
SAMMY HAGAR — Geffen
JOAN JETT — Boardwalk
BOB & DOUG MCKENZIE — Mercury
SKYY — Salsoul

EVERYBODY'S/NORTHWEST

JOAN ARMATRADING — A&M
JIMMY BUFFETT — MCA
IRENE CARA — Network
BILL CHAMPLIN — Elektra
SAMMY HAGAR — Geffen
JOAN JETT — Boardwalk
BOB & DOUG MCKENZIE — Mercury
STARFIGHTERS — Jive/Arista
TOM TOM CLUB — Sire
TROWER/BRUCE — Chrysalis



Record World Albums

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

JANUARY 30, 1982

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

| Jan. 30 | Jan. 23 | | WKS. ON CHART |
|---------|---------|---|---------------|
| 1 | 1 | 4 FOREIGNER Atlantic SD 16999 (13th Week) | 26 H |
| 2 | 2 | ESCAPE JOURNEY/Columbia TC 37408 | 24 O |
| 3 | 3 | FOR THOSE ABOUT TO ROCK WE SALUTE YOU AC/DC/ Atlantic SD 11111 | 6 H |
| 4 | 4 | TATTOO YOU ROLLING STONES/Rolling Stones COC 16052 (Atl) | 19 H |
| 5 | 5 | PHYSICAL OLIVIA NEWTON-JOHN/MCA 5229 | 12 H |
| 6 | 6 | MEMORIES BARBRA STREISAND/Columbia TC 37678 | 6 O |
| 7 | 7 | HOOKEO ON CLASSICS LOUIS CLARK CONDUCTS THE ROYAL PHILHARMONIC ORCHESTRA/RCA AFL1 4194 | 10 H |
| 8 | 9 | FREEZE-FRAME J. GEILS BAND/EMI-America SOO 17062 | 10 H |
| 9 | 8 | GHOST IN THE MACHINE POLICE/A&M SP 3730 | 13 H |
| 10 | 11 | BELLA DONNA STEVIE NICKS/Modern MR 38 139 (Atl) | 23 H |
| 11 | 12 | PRIVATE EYES DARYL HALL & JOHN OATES/RCA AFL1 4028 | 18 H |
| 12 | 10 | RAISE! EARTH, WIND & FIRE/ARC/Columbia TC 37548 | 10 O |
| 13 | 13 | SHAKE IT UP CARS/Elektra SE 567 | 8 H |
| 14 | 15 | WHY DO FOOLS FALL IN LOVE DIANA ROSS/RCA AFL1 4153 | 11 H |
| 15 | 16 | GREATEST HITS QUEEN/Elektra SE 564 | 10 H |
| 16 | 18 | GET LUCKY LOVERBOY/Columbia FC 37638 | 10 O |
| 17 | 17 | TONIGHT I'M YOURS ROD STEWART/Warner Bros. BSK 3602 | 9 H |
| 18 | 20 | ABACAB GENESIS/Atlantic SD 19313 | 14 H |
| 19 | 22 | THE INNOCENT AGE DAN FOGELBERG/Full Moon/Epic KE2 37393 | 18 O |
| 20 | 14 | ON THE WAY TO THE SKY NEIL DIAMOND/Columbia TC 37628 | 8 O |
| 21 | 21 | DIARY OF A MADMAN OZZY OSBOURNE/Jet FZ 37492 (CBS) | 9 O |
| 22 | 24 | THE GEORGE BENSON COLLECTION/Warner Bros. 2HW 3577 | 9 X |
| 23 | 28 | QUARTERFLASH/Geffen GHS 2003 (WB) | 12 H |
| 24 | 27 | BEAUTY & THE BEAT GO-GO'S/I.R.S. SP 70021 (A&M) | 25 H |
| 25 | 23 | EXIT...STAGE LEFT RUSH/Mercury SRM 2 7001 (PolyGram) | 10 K |
| 26 | 19 | NINE TONIGHT BOB SEGER AND THE SILVER BULLET BAND/ Capitol STBK 12182 | 17 K |
| 27 | 30 | FEELS SO RIGHT ALABAMA/RCA AHL1 3920 | 44 H |
| 28 | 31 | SOMETHING SPECIAL KOOL & THE GANG/De-Lite DSR 8502 (PolyGram) | 14 H |
| 29 | 29 | DON'T SAY NO BILLY SQUIER/Capitol ST 12146 | 37 H |
| 30 | 26 | PRECIOUS TIME PAT BENATAR/Chrysalis CHR 1346 | 26 H |
| 31 | 32 | COME MORNING GROVER WASHINGTON, JR./Elektra SE 562 | 6 H |
| 32 | 34 | NEVER TOO MUCH LUTHER VANDROSS/Epic FE 37451 | 18 O |
| 33 | 33 | PERHAPS LOVE PLACIDO DOMINGO with JOHN DENVER/ CBS Masterworks FM 37243 | 10 O |
| 34 | 46 | SKYYLINE SKYY/Salsoul SA 3548 (RCA) | 11 H |
| 35 | 35 | KENNY ROGERS' GREATEST HITS/Liberty LOO 1072 | 64 H |
| 36 | 36 | THE ONE THAT YOU LOVE AIR SUPPLY/Arista AL 9551 | 32 H |
| 37 | 40 | JUICE JUICE NEWTON/Capitol ST 12136 | 42 H |
| 38 | 38 | THE BEST OF BLONDIE/Chrysalis CHR 1337 | 12 H |
| 39 | 43 | WORKING CLASS DOG RICK SPRINGFIELD/RCA AFL1 3697 | 43 H |
| 40 | 99 | SOMEWHERE OVER CHINA JIMMY BUFFETT/MCA 5285 | 2 H |
| 41 | 39 | IF I SHOULD LOVE AGAIN BARRY MANILOW/Arista AL 9573 | 14 H |
| 42 | 42 | SONGS IN THE ATTIC BILLY JOEL/Columbia TC 37461 | 16 O |
| 43 | 48 | I AM LOVE PEABO BRYSON/Capitol ST 12179 | 8 H |
| 44 | 44 | HI INFIDELITY REO SPEEDWAGON/Epic FE 36884 | 56 O |
| 45 | 45 | NIGHTCRUISING BAR-KAYS/Mercury SRM 1 4028 (PolyGram) | 10 H |
| 46 | 77 | THE VISITORS ABBA/Atlantic SD 19332 | 3 H |
| 47 | 47 | FANCY FREE OAK RIDGE BOYS/MCA 5029 | 33 H |
| 48 | 72 | TOM TOM CLUB/Sire SRK 3628 (WB) | 14 H |
| 49 | 83 | GREAT WHITE NORTH BOB & DOUG MCKENZIE/Mercury SRM 1 4034 (PolyGram) | 3 H |
| 50 | 87 | I LOVE ROCK 'N' ROLL JOAN JETT AND THE BLACKHEARTS/ Boardwalk NB 1 33243 | 5 H |
| 51 | 41 | A COLLECTION OF GREAT DANCE SONGS PINK FLOYD/ Columbia TC 37680 | 6 O |



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|----|----|--|------|
| 52 | 59 | THE POET BOBBY WOMACK/Beverly Glen BG 10000 | 10 H |
| 53 | 60 | STREET SONGS RICK JAMES/Gordy G8 1002M1 (Motown) | 39 H |
| 54 | 54 | THE MANY FACETS OF ROGER ROGER/Warner Bros. BSK 3594 | 17 H |
| 55 | 55 | MUSIC FROM THE ELDER KISS/Casablanca NBLP 7261 (PolyGram) | 7 H |
| 56 | 61 | IT'S TIME FOR LOVE TEDDY PENDERGRASS/Phila. Intl. TZ 37491 (CBS) | 16 O |
| 57 | 62 | GIVE THE PEOPLE WHAT THEY WANT KINKS/Arista AL 9567 | 19 H |
| 58 | 58 | ALL THE GREAT HITS DIANA ROSS/Motown M13 960C2 | 13 L |
| 59 | 37 | LIVE JACKSONS/Epic KE2 37545 | 8 O |
| 60 | 64 | ALLIED FORCES TRIUMPH/RCA AFL1 3902 | 18 H |
| 61 | 49 | IN THE POCKET COMMODORES/Motown M8 955M1 | 28 H |
| 62 | 65 | SHARE YOUR LOVE KENNY ROGERS/Liberty LOO 1108 | 28 H |
| 63 | 50 | LAW AND ORDER LINDSEY BUCKINGHAM/Asylum SE 561 | 11 H |
| 64 | 70 | CHARIOTS OF FIRE (ORIGINAL SOUNDTRACK) VANGELIS/ Polydor PD 1 6335 (PolyGram) | 13 H |
| 65 | 71 | CIMARRON EMMYLOU HARRIS/Warner Bros. BSK 3603 | 6 H |
| 66 | 57 | WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)/Columbia KC2 37542 | 18 O |
| 67 | 69 | BEST OF THE DOOBIES VOLUME II DOOBIE BROTHERS/ Warner Bros. BSK 3612 | 7 H |
| 68 | 84 | LOVE IS WHERE YOU FIND IT WHISPERS/Solar S 27 (E/A) | 3 H |
| 69 | 51 | CONTROVERSY PRINCE/Warner Bros. BSK 3601 | 11 H |
| 70 | 68 | 7 CON FUNK SHUN/Mercury SRM 1 4030 (PolyGram) | 6 H |
| 71 | 85 | AEROBIC DANCE HITS MARCY MUIR/Parade PA 101 (Peter Pan) | 4 H |
| 72 | 74 | TIME/Warner Bros. BSK 3598 | 22 H |
| 73 | 73 | CHRISTOPHER CROSS/Warner Bros. BSK 3383 | 95 H |
| 74 | 75 | BREAKIN' AWAY AL JARREAU/Warner Bros. BSK 3576 | 22 H |
| 75 | 56 | URBAN CHIPMUNK CHIPMUNKS/RCA AFL1 4027 | 34 H |

CHARTMAKER OF THE WEEK

76 116 CAROL HENSEL'S EXERCISE &
DANCE PROGRAM VOL. II
Vintage/Mirus VN 1773



| | | | |
|-----|-----|--|------|
| 77 | 115 | AEROBIC DANCING featuring DORIAN DAMMER Parade PA 100 (Peter Pan) | 16 H |
| 78 | 98 | CAROL HENSEL'S EXERCISE AND DANCE PROGRAM Vintage/Mirus VNI 7713 | 48 H |
| 79 | 86 | DIRTY DEEDS DONE DIRT CHEAP AC/DC/Atlantic SD 16033 | 40 H |
| 80 | 88 | GET AS MUCH LOVE AS YOU CAN JONES GIRLS/Phila. Intl. FZ 37627 (CBS) | 7 O |
| 81 | 121 | AEROBIC DANCING/Gateway GSLP 7610 | 33 H |
| 82 | 90 | YOU COULD HAVE BEEN WITH ME SHEENA EASTON/ EMI-America SW 17061 | 7 H |
| 83 | 66 | RE-AC-TOR NEIL YOUNG & CRAZY HORSE/Reprise HS 2304 (WB) | 9 H |
| 84 | 79 | SOMETHING ABOUT YOU ANGELA BOFILL/Arista AL 9576 | 9 H |
| 85 | 63 | TAKE NO PRISONERS MOLLY HATCHET/Epic FE 37480 | 7 O |
| 86 | 94 | YOUR WISH IS MY COMMAND LAKESIDE/Solar S 26 (E/A) | 5 H |
| 87 | 82 | YOURS TRULY TOM BROWNE/Arista GRP 5507 | 6 H |
| 88 | 67 | CIRCLE OF LOVE STEVE MILLER BAND/Capitol ST 12121 | 10 H |
| 89 | 78 | CRIMES OF PASSION PAT BENATAR/Chrysalis CHE 1275 | 72 H |
| 90 | 89 | THE DUDE QUINCY JONES/A&M SP 3721 | 42 H |
| 91 | 91 | PARADISE THEATER STYX/A&M SP 3719 | 51 H |
| 92 | 93 | CHANGESTWOBOWIE DAVID BOWIE/RCA AFL1 4202 | 6 H |
| 93 | 53 | MOB RULES BLACK SABBATH/Warner Bros. BSK 3605 | 8 H |
| 94 | 25 | CHRISTMAS KENNY ROGERS/Liberty LOO 51115 | 8 H |
| 95 | 81 | LONG DISTANCE VOYAGER MOODY BLUES/Threshold TRL 1 2901 (PolyGram) | 33 H |
| 96 | 97 | REFLECTIONS GIL SCOTT-HERON/Arista AL 9566 | 16 H |
| 97 | 95 | BACK IN BLACK AC/DC/Atlantic SD 16018 | 73 H |
| 98 | 107 | HANG ON FOR YOUR LIFE SHOOTING STAR/Virgin/Epic NFE 37407 | 22 O |
| 99 | 92 | SHOWTIME SLAVE/Cotillion SD 5227 (Atl) | 15 H |
| 100 | 100 | CRAZY FOR YOU EARL KLUGH/Liberty LT 51113 | 11 H |

Albums 101-200



JANUARY 30, 1982

| Jan. 30 | Jan. 23 | | WKS. ON CHART | | | | | |
|---------|---------|---|-----------------|----|---|--|--|--|
| 101 | 109 | TIME EXPOSURE LITTLE RIVER BAND/Capitol ST 12163 | 18 | H | | | | |
| 102 | 102 | THERE'S NO GETTING OVER ME RONNIE MILSAP/RCA AHL1 | | | | | | |
| | | | 4060 | 21 | H | | | |
| 103 | 76 | PRINCE CHARMING ADAM & THE ANTS/Epic ARE 37615 | 6 | O | | | | |
| 104 | 104 | TAKE IT OFF CHIC/Atlantic SD 19323 | 6 | H | | | | |
| 105 | 106 | COMPUTER WORLD KRAFTWERK/Warner Bros. HS 3549 | 33 | H | | | | |
| 106 | — | OBJECTS OF DESIRE MICHAEL FRANKS/Warner Bros. | | | | | | |
| | | | BSK 3648 | 1 | H | | | |
| 107 | 111 | HEAVY METAL (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/ Full Moon/Asylum DP 90004 | 24 | X | | | | |
| 108 | 103 | SOLID GROUND RONNIE LAWS/Liberty LO 51087 | 16 | H | | | | |
| 109 | 96 | TORCH CARLY SIMON/Warner Bros. BSK 3592 | 14 | H | | | | |
| 110 | 110 | NEW TRADITIONALISTS DEVO/Warner Bros. BSK 3593 | 15 | H | | | | |
| 111 | 124 | 8TH WONDER SUGARHILL GANG/Sugarhill SH 249 | 3 | H | | | | |
| 112 | 122 | TRUCE JACK BRUCE/ROBIN TROWER/Chrysalis CHR 1352 | 3 | H | | | | |
| 113 | 114 | SONGS FROM THE BROADWAY PRODUCTION OF "THE CATHERINE WHEEL" DAVID BYRNE/Sire SRK 3645 (WB) | 5 | H | | | | |
| 114 | 117 | TOUCH GLADYS KNIGHT & THE PIPS/Columbia FC 37086 | 20 | O | | | | |
| 115 | 125 | STAY RAY, GOODMAN & BROWN/Polydor PD 1 6341 (PolyGram) | 3 | H | | | | |
| 116 | 126 | CENTRAL LINE/Mercury SRM 1 4033 (PolyGram) | 4 | H | | | | |
| 117 | 120 | THE JAZZ SINGER (ORIGINAL SOUNDTRACK) NEIL DIAMOND/Capitol SWAY 12120 | 58 | I | | | | |
| 118 | 119 | LIVING EYES BEE GEES/RSO RX 1 3098 (PolyGram) | 9 | H | | | | |
| 119 | 129 | JAZZERCISE JUDY SHEPPARD MISSETT/MCA 5272 | 7 | H | | | | |
| 120 | 105 | FREETIME SPYRO GYRA/MCA 5238 | 21 | H | | | | |
| 121 | 118 | EVERY HOME SHOULD HAVE ONE PATTI AUSTIN/Qwest/ WB QWS 3591 | 16 | H | | | | |
| 122 | 80 | SHE SHOT ME DOWN FRANK SINATRA/Reprise | | | | | | |
| | | | FS 2305 (WB) | 7 | H | | | |
| 123 | 130 | ANYTIME HENRY PAUL BAND/Atlantic SD 19325 | 6 | H | | | | |
| 124 | 101 | LOVE MAGIC LTD/A&M SP 4881 | 8 | H | | | | |
| 125 | 133 | WANNA BE A STAR CHILLIWACK/Millennium BXL1 7759 (RCA) | 20 | H | | | | |
| 126 | 137 | JAM THE BOX BILL SUMMERS & SUMMER'S HEAT/ MCA 5266 | 4 | H | | | | |
| 127 | 131 | DISCIPLINE KING CRIMSON/Warner Bros. BSK 3629 | 12 | H | | | | |
| 128 | — | ANYONE CAN SEE IRENE CARA/Network E1 60003 (E/A) | 1 | H | | | | |
| 129 | — | SLEEPWALKER LARRY CARLTON/Warner Bros. BSK 3635 | 1 | H | | | | |
| 130 | 140 | NON STOP EROTIC CABARET SOFT CELL/Sire | | | | | | |
| | | | SRK 3647 (WB) | 3 | H | | | |
| 131 | 132 | STANDING TALL CRUSADERS/MCA 5254 | 15 | H | | | | |
| 132 | — | ECHOES OF AN ERA VARIOUS ARTISTS/Elektra E1 60021 | 1 | H | | | | |
| 133 | 128 | BLUE JEANS CHOCOLATE MILK/RCA AFL1 3876 | 7 | H | | | | |
| 134 | — | WASN'T TOMORROW WONDERFUL WAITRESSES/Polydor PD 1 6346 (PolyGram) | 1 | H | | | | |
| 135 | 52 | CHRISTMAS WISHES ANNE MURRAY/Capitol SN 16232 | 8 | H | | | | |
| 136 | 141 | STEP BY STEP EDDIE RABBITT/Elektra SE 532 | 22 | H | | | | |
| 137 | 135 | LIVE! BARBARA MANDRELL/MCA 5243 | 17 | H | | | | |
| 138 | 138 | GIGOLO FATBACK/Spring SP 1 6734 (PolyGram) | 5 | H | | | | |
| 139 | — | SPIES OF LIFE PLAYER/RCA AFL1 4186 | 1 | H | | | | |
| 140 | 127 | GWEN McCRAE/Atlantic SD 19308 | 9 | H | | | | |
| 141 | — | WILDER TEARDROP EXPLODES/Mercury SRM 1 4035 (PolyGram) | 1 | H | | | | |
| 142 | 113 | GREG LAKE/Chrysalis CHR 1357 | 12 | H | | | | |
| 143 | 147 | MOVING PICTURES RUSH/Mercury SRM 1 4013 (PolyGram) | 45 | H | | | | |
| 144 | 151 | ALL OF THE ABOVE JOHN HALL BAND/EMI-America | | | | | | |
| | | | SW 16058 | 10 | H | | | |
| 145 | — | RUNAWAY BILL CHAMPLIN/Elektra SE 563 | 1 | H | | | | |
| 146 | 146 | MORE OF THE GOOD LIFE T.S. MONK/Mirage WTG 19324 (Atl) | 4 | H | | | | |
| 147 | 149 | LIVE IN NEW ORLEANS MAZE featuring FRANKIE BEVERLY/ Capitol SKBK 12156 | 29 | I | | | | |
| 148 | — | LAST SAFE PLACE LE ROUX/RCA AFL1 4195 | 1 | H | | | | |
| 149 | 175 | YOU WANT IT, YOU GOT IT BRYAN ADAMS/A&M SP 4864 | 2 | H | | | | |
| 150 | 136 | BELO HORIZONTE JOHN McLAUGHLIN/Warner Bros. | | | | | | |
| | | | BSK 3619 | 7 | H | | | |
| 151 | 142 | INSIDE YOU ISLEY BROTHERS/T-Neck FZ 37533 (CBS) | 12 | O | | | | |
| 152 | 152 | BLIZZARD OF OZZ OZZY OSBOURNE/Jet JZ 36812 (CBS) | 40 | O | | | | |
| 153 | 182 | WALK UNDER LADDERS JOAN ARAMATRAIDING/A&M | | | | | | |
| | | | SP 4876 | 14 | H | | | |
| 154 | 157 | DROP DOWN AND GET ME DEL SHANNON/Network SE 568 (E/A) | 7 | H | | | | |
| 155 | 158 | BEWARE BARRY WHITE/Unlimited Gold FZ 37176 (CBS) | 14 | O | | | | |
| 156 | 167 | LOVERBOY/Columbia JC 36762 | 52 | O | | | | |
| 157 | 168 | PIRATES RICKIE LEE JONES/Warner Bros. BSK 3432 | 24 | H | | | | |
| 158 | 161 | THE BEST OF THE MANHATTAN TRANSFER/Atlantic | | | | | | |
| | | | SD 19319 | 5 | H | | | |
| 159 | 160 | GREATEST HITS DOORS/Elektra SE 5151 | 59 | H | | | | |
| 160 | 173 | HOT ROCKS 1964-1971 ROLLING STONES/London | 14 | X | | | | |
| | | | 2PS 60617 | | | | | |
| 161 | — | SMALL CHANGE PRISM/Capitol ST 12184 | 1 | H | | | | |
| 162 | 199 | SHARKY'S MACHINE (ORIGINAL SOUNDTRACK) Warner Bros. | | | | | | |
| | | | BSK 3653 | 3 | H | | | |
| 163 | 139 | SIGN OF THE TIMES BOB JAMES/Columbia/Tappan Zee | | | | | | |
| | | | FC 37495 | 19 | O | | | |
| 164 | 155 | LOVE BYRD DONALD BYRD AND 125TH STREET, NYC/Elektra | | | | | | |
| | | | SE 531 | 18 | H | | | |
| 165 | — | KING COOL DONNIE IRIS/MCA 5237 | 1 | H | | | | |
| 166 | 144 | STOP AND SMELL THE ROSES RINGO STARR/Boardwalk | | | | | | |
| | | | NB 1 33246 | 10 | H | | | |
| 167 | 148 | HIGH 'N' DRY DEF LEPPARD/Mercury SRM 1 4021 (PolyGram) | 23 | H | | | | |
| 168 | 169 | RAGTIME (ORIGINAL SOUNDTRACK)/Elektra SE 565 | 3 | H | | | | |
| 169 | 159 | THE SPIRIT'S IN IT PATTI LABELLE/Phila. Intl. FZ 37380 (CBS) | 18 | O | | | | |
| 170 | — | STARFIGHTERS JIVE VA 33001 (Arista) | 1 | H | | | | |
| 171 | 145 | TONIGHT! FOUR TOPS/Casablanca NBLP 7258 (PolyGram) | 20 | H | | | | |
| 172 | 172 | KEEP ON MOVING STRAIGHT AHEAD LAKESIDE/Solar | | | | | | |
| | | | BXL1 3974 (RCA) | 8 | H | | | |
| 173 | 176 | PETER CETERA/Full Moon/Warner Bros. FMN 3624 | 2 | H | | | | |
| 174 | 177 | HOT ASH/Wishbone Ash/MCA 5283 | 2 | H | | | | |
| 175 | — | MR. T CONWAY TWITTY/MCA 5204 | 1 | H | | | | |
| 176 | 181 | THAT'S WHAT TIME IT IS JOHNNY GUITAR WATSON/A&M | | | | | | |
| | | | SP 4880 | 8 | H | | | |
| 177 | 178 | JUST LIKE DREAMIN' TWENNYNINE with LENNY WHITE/ Elektra SE 551 | 7 | H | | | | |
| 178 | 179 | REDS (ORIGINAL SOUNDTRACK)/Columbia BJS 37690 | 3 | O | | | | |
| 179 | 153 | MAGIC WINDOWS HERBIE HANCOCK/Columbia FC 37387 | 16 | O | | | | |
| 180 | 154 | CAN'T SHAKE THIS FEELIN' SPINNERS/Atlantic SD 19318 | 7 | H | | | | |
| 181 | 156 | PIECES OF A DREAM/Elektra 6E 350 | 16 | H | | | | |
| 182 | — | ELECTRIC RENDEZVOUS AL DI MEOLA/Columbia FC 37654 | 1 | O | | | | |
| 183 | 186 | SATURDAY SATURDAY NIGHT ZOOM/Polydor PD 1 6343 (PolyGram) | 3 | H | | | | |
| 184 | — | WRABIT MCA 5268 | 1 | H | | | | |
| 185 | — | NO REFUGE EDDIE SCHWARTZ/Atco SD 38 141 | 1 | H | | | | |
| 186 | — | SHAKEDOWN LAMONT CRANSTON/Waterhouse 15 | 1 | H | | | | |
| 187 | 163 | OCTOBER U2/Island ILPS 9680 (WB) | 11 | H | | | | |
| 188 | 188 | GO FOR IT SHALAMAR/Solar BXL1 3984 (RCA) | 14 | H | | | | |
| 189 | 200 | THE BLASTERS/Slash SR 109 | 2 | H | | | | |
| 190 | 193 | AQUA DREAM McGUFFEY LANE/Atco SD 38 144 | 3 | H | | | | |
| 191 | 191 | TOMMY TUTONE 2 TOMMY TUTONE/Columbia ARC 37401 | 2 | O | | | | |
| 192 | 196 | SNEAKER/Handshake FW 37631 | 7 | H | | | | |
| 193 | 195 | AS FAR AS SIAM RED RIDER/Capitol SO 12145 | 17 | H | | | | |
| 194 | 197 | PENNIES FROM HEAVEN (ORIGINAL SOUNDTRACK)/Warner Bros. 2HW 3639 | 2 | X | | | | |
| 195 | — | BEST OF DAVE EDMUNDS/Swan Song SS 8510 (Atl) | 1 | H | | | | |
| 196 | — | JOSE FELICIANO/Motown MB 953M1 | 1 | H | | | | |
| 197 | 174 | NEW YORK CAKE KANO/Mirage WTG 19327 (Atl) | 7 | H | | | | |
| 198 | — | ALDO NOVA/Portrait ARR 37498 | 1 | O | | | | |
| 199 | 183 | EL LOCO ZZ TOP/Warner Bros. BSK 3593 | 24 | H | | | | |
| 200 | — | KASIM KASIM SULTON/EMI-America ST 17063 | 1 | H | | | | |

Disco File

By BRIAN CHIN

■ Three of the week's new albums are by artists who first emerged during the boom of disco late in the '70s; their latest work finds them in pretty good shape after production and/or label changes. Linda Clifford is one of the outstanding voices in black pop music; she's not really underrated, just underheard. "I'll Keep On Loving You" (Capitol) is a very capable sixth album, produced in part by Chicago's Leo Graham and by Michael Gore, whose "Red Light," from the "Fame" soundtrack, put Clifford in the top 40 in 1980. The backup credits list top-notch singers and players, and both Graham's and Gore's productions are clean, spare pop-R&B. Listen to: the single, "Let It Ride" (4:37), perhaps a bit subtle for the dance floor, but you never know; Graham's "Build a Fire" (5:36), a loose, uptempo track; a gospel-flavored "I Lied" (3:02), high uptempo and joyous, its title to the contrary, and "Don't Come Crying to Me" (4:01), a loping electronic production that's been specially mixed by Endless Music's Rusty Garner and Paul Sabu. Sister Sledge has assumed self-production for the first time since the group's career began in a buzz of DJ talk in late 1974; "The Sisters" (Cotillion) is the decisive change in sound one would have expected. Although the most interesting material is not uptempo ("Il Macquillage Lady"), there are three that could go over in clubs: the opener, "Super Bad Sisters" (4:36), a horn-led pop funk that ends in a sequence of raps; "Jackie's Theme (There's No Stopping Us)" (4:06), a straight-forward call to dance, and a lowdown, left-field "Get You in Our Love" (3:41). Kleer broke through last spring with their biggest club/BOS hit yet, "Get Tough," and "Taste the Music" (Atlantic), their fourth album, is another cleer indication of their strength as a writing and performing unit. We're very fond indeed of "I Shall Get Over" (6:29), a gutsy, goodbye-for-good, I'm-over-you number with gorgeous choral parts, and the ballads, "Fella," which actually ends on a rhythm break, and a slightly mysterious "Swann." The 7:23 title track is riff-and-chant in English and German, very minimal and hard; "De Ting Continues" is a rap-sprinkled reprise of last album's "De Kleer Ting."

Other newer names with followups: Soft Cell, a strong top ten entrant with "Tainted Love," is a duo of fairly crazed Britons, judging by their totally absorbing "Non-Stop Erotic Cabaret" (Sire). The album is an almost Brechtian celebration of the grime and boredom of urban low life — even Brecht might not have wallowed in it quite as explicitly as Soft Cell, however. Their musical palette is very varied, considering its almost exclusively electronic base; "Frustration" and "Entertain Me" have a pop-rock bounce, and "Seedy Films" has an authentic rhythm-box funk approach. Two of the cuts are, in fact, zipping Eurodisco, "Sex Dwarf" and "Chips on My Shoulder," so there's something for everybody's preference, musical and otherwise. If it breaks through, "Non-Stop" could convert a great many people. Empress, the group that hit the club top 10 last year with "Dyin' To Be Dancin'," have out their first album on Prelude this week. The material is variable, but the production and musicianship is impeccable, as befits producers Raymond Reid and William Anderson. Highlights are "Give In to Love" (6:00), the best song here, and two very clever come-and-get-it songs, "Control It" (4:50), and "Gonna Get Ya What You Want" (6:57), the latter particularly interesting and full of changes, especially in the long jamming tag. Also: "Take Me Along," and "Take a Risk," more standard stuff, but well-played, as always. T.S. Monk, the trio whose debut "House of Music" was a real highlight last year, has delivered a surprisingly lush second album, the appropriately titled "More of the Good Life," on Mirage. Three possible cuts are the very pretty "First Lady of Love," "Everybody Get On Up and Dance" (which would be more substantial with a remix), and "I'm Askin' You, You're Askin' Me," which runs closest to the offbeat funk style of the hit, "Bon Bon Vie."

DISCO DISCS: Gary Turnier, the mastermind of Gary's Gang a couple of years back, is suddenly visible again on the chart with the Tracy Weber and Vicky 'D' hits; his rather giddy, but certainly crowd-pleasing style is evident in two more records released this week, both co-produced by Darryl Payne. Komiko's "Feel Alright" (Sam) is a relatively smoother sound, with a subtle percussion track (compare Queen Samantha's "Take a Chance") and a sweet, laid-back vocal. It was already close to the chart this week on early reports. Carol Williams' "No One Can Do It" (Vanguard) is even more a departure, with a strong downtempo pull — really good club material. It's stronger by far in a new remix version done by DJ Shep Pettibone, who's one of the best mix specialists now working in New York radio. Other new and recent releases, all of them with some following:

Slyck's "Bush Beat," from the Boston-based Solid Platinum label, is showing up sporadically; its supporters cite the catchy synthesizer riffing and the wolf howls at the intro. Yella is a new studio tag coined by Tina Weymouth, Chris Frantz and Steven Stanley, of the enormously successful Tom Tom Club. "Yella" (7:00), a commercial 12-inch on Antilles, is the group's own rap cover, appropriately enough, of "Genius of Love," which sounds somehow like a diary of New York in the winter of 1981, intended, perhaps, to document the impact of the original. Briefly: Terri Gonzales' "Treat Yourself to My Love" (Becket) is another Reid/Anderson production, on which their work is near-perfect — explosive mix and master job, especially on the instrumental; Pure Energy's "Breakaway" (Prism) is a pop-soul radio shot with a catchy hook and tight, tight execution; Amy Bolton's "What Does It Take" (Importe/12) is a very polished piece on the border of rock and dance — a radio add, in fact, on New York's album-oriented WNEW-FM.

NEWS AND NOTES: Pavillion Records has signed British band Funkapolitan, and August Darnell will produce . . . EMI-America is expecting to sign a couple of major P-Funkers . . . West End's Mel Cheren has discovered a new and possibly troublesome permutation of the blank tape dilemma facing the record industry. He says that Michael Brody, one of the principals in New York's Paradise Garage, has noticed patrons slipping into the club with microcassette recorders and attempting to record an entire evening of music. Cheren says that this could eventually escalate to the point where clubgoers might not have to buy any records at all; in addition, unreleased material played in the course of a night could be "stolen" in this way, not to mention the DJ's live mixes. When the shoulder-sized boogie boxes were in vogue, Cheren says, it was impossible to smuggle in a tape recorder, but the advance of technology has presented a new threat. He suggests that club owners post signs forbidding the use of recording devices and threatening confiscation or 86-ing DJs, he adds, are urged to press the issue, inasmuch as they are in an interdependent relationship with the record labels.

D.C. LaRue, the creator of the 1976 chartbuster, "Cathedrals," has established a production company with Roy Webb, an entertainment consultant. The New York-based firm, LaRue-Webb, Ltd., is designed to take advantage of the continuing international demand for disco/dance material by offering sub-licensing options to foreign record companies worldwide to distribute product produced in the U.S. by some of the major names of the disco era. Overseas labels are offered a greater percentage

(Continued on page 53)

Disco File Top 40

JANUARY 30, 1982

- | | |
|--|---|
| 1. YOU'RE THE ONE FOR ME D' TRAIN / Prelude (12") PRLD 621 | 22. PHYSICAL OLIVIA NEWTON-JOHN / MCA (LP cut) 5229 |
| 2. CALL ME SKYY / Salsoul (12") SG 356 (RCA) | 23. IN THE RAW WHISPERS / Solar (12") AS 11543 (E/A) |
| 3. GLAD TO KNOW YOU CHAS JANKEL / A&M (12") SP 12044 | 24. ROCK YOUR WORLD WEEKS & CO. / Chaz-Ro (12") CHDS 2519 |
| 4. MAMA USED TO SAY JUNIOR / Mercury (12") MDS 4014 (PolyGram) | 25. YOU'RE REALLY GOT A HOLD ON ME / ARE YOU LOVIN' SOMEBODY DEBRA DEJEAN / Handshake (12") 4W9 02541 |
| 5. I CAN'T GO FOR THAT (NO CAN DO) DARYL HALL & JOHN OATES / RCA (12") JD 12358 | 26. JAPANESE BOY ANEKA / Handshake (12") 4W9 02623 |
| 6. MEGATRON MAN (LP) PATRICK COWLEY / Megatone M 1002 | 27. GET ON UP AND DO IT AGAIN (LP) SUZY Q / Atlantic / RFC SD 19328 |
| 7. TAINTED LOVE / WHERE DID OUR LOVE GO SOFT CELL / Sire (12") DSRE 49856 (WB) | 28. HELP IS ON THE WAY WHATNAUTS / Harlem International (12") HIR 110 |
| 8. SURE SHOT TRACY WEBER / Quality / RFC (12") QRFC 005 | 29. FUNGI MAMA (BEBOPAFUNKADISCOLYPSO) TOM BROWNE / Arista / GRP (12") 5507 |
| 9. GENIUS OF LOVE / WORDY RAPPINGHOOD TOM TOM CLUB / Sire (12" / 12") SRK 3628 / DSRE 49817 (WB) | 30. TURN YOUR LOVE AROUND GEORGE BENSON / Warner Bros. (LP cut) 2HW 3577 |
| 10. TELL ME THAT I'M DREAMING WAS (NOT WAS) / Island / Ze (12") DISD 50011 (WB) | 31. TIME STONE / West End (12") WES 22139 |
| 11. WORK THAT BODY / MIRROR, MIRROR DIANA ROSS / RCA (LP cut / 12") AFL1 4153 / JD 13022 | 32. COME LET ME LOVE YOU JEANETTE 'LADY' DAY / Prelude (12") PRLD 619 |
| 12. YOU CAN / FIRE IN MY HEART MADLEEN KANE / Chalet (12") CH 0702 | 33. LET'S GROOVE EARTH, WIND AND FIRE / ARC / Columbia (12") TC 37548 |
| 13. GIGOLO MARY WELLS / Epic (12") 49 02663 | 34. COOL TIME / Warner Bros. (12") BSK 3598 |
| 14. WATCH OUT BRANDI WELLS / WMOT (12") FW 37668 | 35. LET'S WORK / CONTROVERSY PRINCE / Warner Bros. (LP cut / 12") BSK 3601 |
| 15. SIXTY-NINE BROOKLYN EXPRESS / One Way (12") OW 003 | 36. HOLD ME DOWN / DESIGNER MUSIC LIPPS, INC. / Casablanca (12") NBLP 7262 (PolyGram) |
| 16. THIS BEAT IS MINE VICKY 'D' / Sam (12") S 12343 | 37. THE TWO OF US RONNIE JONES / CLAUDIA BARRY / Handshake (12") 4W9 02554 |
| 17. LOVE FEVER GAYLE ADAMS / Prelude (12") PRLD 618 | 38. A LITTLE BIT OF JAZZ (LP) NICK STRAKER BAND / Prelude PRL 14101 |
| 18. LET'S STAND TOGETHER / TAKE MY LOVE MELBA MOORE / EMI-America (12") ST 16060 | 39. THE VISITORS ABBA / Atlantic (12") SD 19332 |
| 19. U TURN ME ON TOMORROW'S EDITION / Atlantic / RFC (12") DM 4825 | 40. WALKING INTO SUNSHINE CENTRAL LINE / Mercury (12") MDS 4013 (PolyGram) |
| 20. OUT THE BOX / CAN'T SHAKE YOUR LOVE SYREETA / Tamla (12" / LP cut) T8 376 M1 (Motown) | |
| 21. CAN YOU MOVE MODERN ROMANCE / Atlantic (12") DM 4819 | |

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

Solid Gold Pavarotti, London Treasures

By SPEIGHT JENKINS

■ NEW YORK—No regular reader of this column should be surprised to learn that a record of Luciano Pavarotti's has become gold. The curious fact is which record: *O Holy Night*, the Italian tenor's recording of Christmas songs. The disc exceeded the 500,000-copy mark in the United States during the past holiday season, thus exceeding the sales of *Bravo Pavarotti* and *The Best of Pavarotti*. Since *O Holy Night* first appeared, it has racked up huge sales every Christmas, and it has consistently been a Best Seller of the Week during that period.

Pavarotti's success in the sacred song category and his effect on many listeners can be exemplified by a New Jersey woman who wrote me recently. She was concerned that the tenor had cancelled his Dec. 19 *Rigoletto* broadcast from the Metropolitan. Her letter said that Pavarotti's performance at St. Patrick's Cathedral a few years ago — when he sang the "Ave Maria" of Gounod — had moved her so much that she returned to the Church after a long absence. She said she considers him a major force in her life and was concerned that something might be wrong. He was actually only suffering from a cold, which in a new version has again plagued him this arctic January in New York. So far he has missed two of his scheduled performances of Rodolfo in *Luisa Miller*. But despite the inevitable colds, the tenor is healthy.

The sales statistics for *O Holy Night* were compiled by the Recording Industry Association of America (RIAA). Pavarotti's is, surprisingly, the only classical vocal record save Mario Lanza's *The Great Caruso* to earn a gold record. Other records that have made it are such favorites as Van Cliburn's recording of the Tchaikovsky Piano Concerto and Claudio Bolling's Suite for Flute and Jazz Piano.

Pachelbel Kanon

No new Pavarotti album has appeared this month from London, but the company has issued one record that is almost sure to win many sales. It is yet another version of the Pachelbel Kanon — probably the most overrecorded piece of classical music that exists. But this time the performers make it interesting — the Academy of Ancient Music led by Christopher Hogwood. These fine musicians turn their considerable talents to making the Kanon sound properly of its time and not as though it were

composed for 100 violins. Stripping the short work of the veneer that has developed on it in the last 15 years is no easy task, but Hogwood succeeds. One can enjoy the work anew, the fresh and inventive ideas in it and, above all, its bounce and clarity. The whole record should be a joy for baroqueists.

It might strike some as a mite over-happy, but that is characteristic of the music of the late seventeenth and early eighteenth century. On this brilliantly played disc one can sample the inevitable Vivaldi (a Concerto for Four Violins and Cellos), a bit of Gluck (the familiar Dance of the Blessed Spirits and Dance of the Furies from *Orfeo ed Euridice*), and some Handel (the Air & Hornpipe from the *Water Music*, the Arrival of the Queen of Sheba from *Solomon* and the Overture, Minuet and Gisue from his opera *Berenice*). All the music gets a bright, clean, involved performance that points out its complications and resolves them, conveys the melodies with clarity and effect and is unerringly musical. It is a prize baroque record, one that would grace any library no matter how richly stocked.

Vladimir Ashkenazy has steadily expanded the phonographic library of works he chooses to conduct. Sibelius has played a large part, and his new release on London of the composer's Fifth Symphony is full of the Nordic passion and description which Ashkenazy has shown in his previous recordings. Of even greater interest is his increasing success in uniting pianistic virtuosity and conducting skills. With the Philharmonia Orchestra, the pianist can be heard in Mozart's E-flat Major Concerto (K. 482) and the Concert Rondo in D (L. 382). To both, Ashkenazy brings the touch of the sure Mozartean.

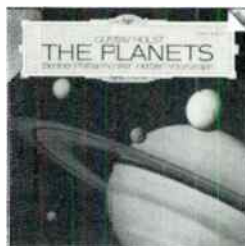
Sometimes in performance here he has seemed not enough concerned with the phrases and their communication. This seems to be a thing of the past; at least the last several Mozart records indicate so. On this record his playing and communication is at a high level indeed, with plenty of color and variety and an unflinching sense of how to make the music sound right. His conducting is strong as well. Never just a support for his own piano, Ashkenazy keeps the orchestra taut and gives it some personality. All the grandeur of this piece can be heard, and the deep flow of humanity as well. The Concert Rondo, which is really a set of

(Continued on page 64)

Classical Retail Report

JANUARY 30, 1982

CLASSIC OF THE WEEK



HOLST
THE PLANETS
KARAJAN
DG Digital

BEST SELLERS OF THE WEEK

HOLST: THE PLANETS — Karajan — DG Digital
BEST OF LUCIANO PAVAROTTI — London
PONCHIELLI: LA GIOCONDA — Caballe, Pavarotti, Bartaletti — London Digital
ELISABETH SCHWARZKOPF: THE EARLY YEARS — Angel
STRAUSS: ARABELLA — Varady, Fischer-Dieskau, Sawallisch — Angel

SAM GOODY/EAST COAST

BOLLING: SUITE FOR FLUTE AND JAZZ PIANO — Rampal, Bolling — CBS
PLACIDO DOMINGO IN A GALA CONCERT — Giulini — DG Digital
KORNGOLD: VIOLIN CONCERTO — Perlman, Previn — Angel Digital
PACHELBEL: KANON — Paillard — RCA
BEST OF PAVAROTTI — London
PONCHIELLI: LA GIOCONDA — London Digital
PUCCINI: TOSCA — Scatto, Domingo, Bruson, Levine — Angel Digital
SCHWARZKOPF: THE EARLY YEARS — Angel
STRAUSS: ARABELLA — Angel Digital
TCHAIKOVSKY: ROMEO AND JULIET — Simon — Chandos

KING KAROL/NEW YORK

DELIUS: ORCHESTRAL MUSIC — Fenby — Vanguard
BRAVISSIMO DOMINGO — RCA
HOLST: THE PLANETS — DG Digital
MENDELSSOHN: PIANO CONCERTOS — Merscher — Eurodisc
MOZART: REQUIEM — Boehm — Philips
PUCCINI: TOSCA — Scatto, Domingo, Bruson, Levine — Angel Digital
ROSSINI: MOSE — Hungaraton
WEILL: UNKNOWN SONGS — Stratas — Nonesuch Digital
KIRI TE KANAWA IN RECITAL — CBS
WAGNER: TRISTAN UND ISOLDE — Goodall — London Digital

SPECS/MIAMI

BEETHOVEN: SYMPHONY NO. 9 — Boehm — Philips
BRAHMS: BALLADES — Michelangeli — DG Digital
HOLST: THE PLANETS — DG Digital
MAHLER: SYMPHONY NO. 8 — Ozawa — Philips
LUCIANO PAVAROTTI: O HOLY NIGHT — London
BEST OF PAVAROTTI — London
PONCHIELLI: LA GIOCONDA — London Digital
BOSTON POPS: PLAY THAT'S ENTERTAINMENT — Philips
SCHWARZKOPF: THE EARLY YEARS — Angel
WAGNER: TRISTAN UND ISOLDE — Goodall — London Digital

RADIO DOCTORS/MILWAUKEE

BACH: BRANDENBURG CONCERTOS — Marriner — Philips
BEETHOVEN: COMPLETE SYMPHONIES — Karajan — DG Budget Box
PLACIDO DOMINGO IN GALA CONCERT — Giulini — DG Digital
DURUFLE: REQUIEM — Baker, Ledger — Angel
HOLST: THE PLANETS — DG Digital
MAHLER: SYMPHONY NO. 8 — Ozawa — Philips
MAHLER: SYMPHONY NO. 9 — Karajan — DG
MENDELSSOHN — Stern, Ozawa — CBS
MOZART: DIE ZAUBERFLOETE — Catruba, Tappy, Boesch, Levine — RCA Digital
SHOSTAKOVICH: SYMPHONY NO. 5 — Maazel — Telarc

DISCOUNT RECORDS/SAN FRANCISCO

BEETHOVEN: VIOLIN CONCERTO — Perlman, Giulini — Angel Digital
HOLST: THE PLANETS — DG Digital
PACHELBEL: KANON — Hogwood — L'Oiseau Lyre
BEST OF PAVAROTTI — London
PONCHIELLI: LA GIOCONDA — London Digital
STRAUSS: ARABELLA — Angel Digital
KIRI TE KANAWA IN RECITAL — CBS
VERDI: ARIAS — Price — London
WAGNER: DER RING DES NIBELUNGEN — Baulez, Bayreuth Festival — Philips Digital
WAGNER: DAS RHEINGOLD — Janowski — Eurodisc (TELARC)

TOWER RECORDS/LOS ANGELES

BRAHMS: CELLO SONATAS — Harrell, Ashkenazy — London
DEL TREDICI: FINAL ALICE — Hendricks, Solti — London Digital
FAURE: PENELOPE — CBS
MIRELLA FRENI AND LUCIANO PAVAROTTI IN CONCERT — Telefunken
MAHLER: SYMPHONY NO. 10 — Rattle — Angel Digital
PACHELBEL: KANON — Paillard — RCA
RAMEAU: DARDANUS — CBS
SCHWARZKOPF: THE EARLY YEARS — Angel
STRAUSS: ARABELLA — Angel Digital
VERDI: IL TROVATORE — Ricciarelli, Carreras, Davis — Philips Digital

Black Oriented Music

Black Music Report

By NELSON GEORGE

■ It was cold, bitter cold, yet 20,000 people turned out for the Stevie Wonder march and rally in Washington to call for making Martin Luther King's birthday a national holiday on January 15. The crowd, composed mostly of young people, should be saluted for braving the frigid conditions, as should Gil Scott-Heron, who performed as master of ceremonies with the same charm and commitment that is his music's trademark. Wonder's efforts to publicize the Congressional maneuverings involved in making King's birthday a national holiday have been extraordinary. In an era when political interest by top performers is at a low ebb, Wonder has given considerable time and money to this quest.

Since we're giving out kudos this week, congratulations to Quincy Jones for the Grammy nominations his "The Dude" album and Lena Horne's "The Lady and Her Music" garnered last week. If folks didn't know that Jones was, perhaps, the top pop (note that word) producer in America after his work on Michael Jackson's "Off the Wall" and George Benson's "Give Me the Night," then "The Dude" should clarify matters. There were a number of surprises in this year's nominations (such as Rick James in the rock vocal category for "Super Freak"), but Lena Horne's placement right in there for female pop vocal with Kim Carnes, Sheena Easton, Juice Newton, and Olivia Newton-John was a real stunner. The intriguing thing is that she probably has a good shot at winning.

SHORT STUFF: A home video entitled "James Brown, Live in Monterey" is being marketed by Astralvision Products, Inc. A video of Lionel Hampton is also on their roster . . . A blues LP worth hearing is Prince Gabe and the Famous Millionaires' "Rebirth of the Beale Street Blues: Volume Two," a collection of blues standards and original material by a lively group of Memphis music veterans. "Memories of Beale Street: Volume One" was a Grammy nominee in 1978, and this album is of similar quality. In another era their "Bad Decision Baby" might have been a major black single. Copies can be obtained through Musical Management, 396 N. Cleveland, Memphis, 38104. Phone: (901) 278-0563 . . . Linx's first album, "Intuition," was the first Brit-funk LP released in America last year and, overall, the best. Unfortunately, it didn't spawn a hit single, so unlike other British imports (Billy Ocean, Junior, Central Line,) Linx didn't make an impact on black radio. Still, Linx is a major attraction in England, and its second release, "Go Ahead," has met with instant acceptance. Will Chrysalis release it here, despite the disappointing sales of "Intuition?" I sure hope so . . . Con Funk Shun is now being managed by Tony Sobel and Ron Kreitzman, with Regency Artists handling booking. A European tour is being arranged . . . Rufus and Chaka Khan are recording a tenth anniversary album at New York's Savoy from February 12-14. The current "Camouflage" album on MCA is the band's last with the label. Word is that group leader Kevin Murphy is negotiating a Rufus contract with another west coast company. Khan is still a solo act with Warner Bros. . . . In "Ragtime," Howard Rollins plays an early 20th-century jazz musician. Though Rollins looks the part, the character he plays is more

obsessed with cars than his music and is totally unbelievable, at least to me. For a more realistic and enjoyable picture of that era musically and socially pick up a copy of "Music on My Mind," the memoirs of the great jazz pianist Willie "the Lion" Smith. It was originally published in 1964 and is currently available in a 1978 Da Capo Press paperback edition. Smith was a brilliant player, a running buddy of James P. Johnson and Fats Waller, and a natural storyteller. His vivid recollections of his life and times makes the wide screen images of "Ragtime" seem positively drab . . . Phyllis Hyman is the only member of the original "Sophisticated Ladies" cast to remain with the New York production. Most have moved west with the Los Angeles version . . . Harari, a black South African group, makes its American debut with a self-titled album on A&M. As song titles like "Party," "Dance," and "Get Funky" suggest these gents are into purely escapist fare. Yet they might cause some controversy. Many Afro-Americans have criticized any American business involvement with South Africa because of that nation's racial policies. A&M Records brought these tapes from South Africa's Gallo Records after Harari established itself as one of South Africa's most popular groups. Though their music is rather innocuous, I wonder if their presence in American record bins and, possibly, on black radio will spark any protest . . . "The George Benson Collection" has gone gold, the guitarist-vocalist's sixth consecutive gold LP. Since his rise to commercial prominence in 1976, Benson has had three gold double album sets, an amazing success ratio considering the economy during this period . . . Jimmy Dockett's Star-Vision Records has collaborated with the Babla Orchestra of India on what he calls "a mix of funk and Indian music." The recording, financed by India's Filmways Records, is being distributed in India. Plans for American release have not been set . . . CBS Records is apparently going to aggressively tap the northeast's lucrative "street music" market in 1982. They have recently signed Hamilton Bohannon's label, Phase II, as an associated label (Bohannon had a pressing and distribution deal with CBS), and they just made a similar arrangement with producers William Anderson and Raymond Reid, who have had club hits with Unlimited Touch, the Strikers, and France Joli. Their latest production is a Becket Records 12-inch on New York singer-songwriter Terri Gonzales. . . . Speaking of top street producers, the Washington, D.C. team of Willie Lester and Rodney

(Continued on page 53)

Hammond and Simon in Chicago

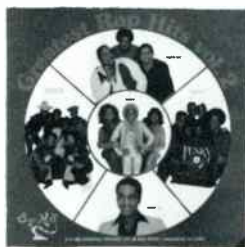


While in Chicago recently, John Hammond, chairman of the board of Hammond Music Enterprises, Inc., met with Lowrell Simon, Jr., to discuss his current single, "Love Massage," and upcoming album on Zoo York Recordz, Hammond Music's CBS-distributed affiliated label. Pictured from left are executive producer Derrick Parker, Hammond, Simon, and producer Gus Redmond.

Black Oriented Picks of the Week

GREATEST RAP HITS VOL. 2

Sugarhill SH 262



This is the rap album for everybody. The six cuts are the Sugar Hill Gang's "8th Wonder," Spoonie Gee &

Sequence's "Monster Jam," the Funky Four + One's "That's the Joint," and Grandmaster Flash's "Freedom," "Birthday Party," and "The Wheels of Steel."

CHARIOTS OF FIRE

ERNIE WATTS — Qwest 3637 (WB)

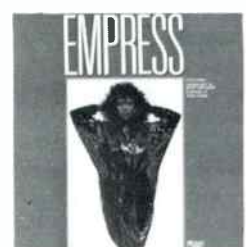


This LP contains four interpretations of songs from the film "Chariots of Fire." But the selling points

are two tunes featuring Grammy nominee James Ingram: "Hold On," written by Ingram and Quincy Jones, a soulful mid-tempo stomp, and "Gigolo," a catchy dance track.

EMPRESS

Prelude PRL 14102



The slick young New York production team of Ray Reid and William Anderson strut their stuff on cuts

like "Control It," "Take Me Along," and last year's disco sensation, "Dyin' To Be Dancin'." Gail Smith sings on every cut except "Dyin'," which is performed by Heidi Dudley.

HOLLYWOOD

SILVER, PLATINUM & GOLD — Neptune JMH-77101 (R&L)



The debut of this four-member band (Reenee Heard, Hubert Heard, Adrian Chivers, Patrick Molten) is

surprisingly good. "SPG Theme" and the title cut are danceable synthesizer funk, "Only You" has a good hook, and "The One I Love" is a gospel influenced love song.

Record World Black Oriented Singles



JANUARY 30, 1982

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

| Jan. 30 | Jan. 23 | | WKS. ON CHART |
|---------|---------|---|---------------|
| 1 | 1 | CALL ME SKYY Salsoul 7 2152 (RCA) (2nd Week) | 12 |
| 2 | 3 | I CAN'T GO FOR THAT (NO CAN DO) DARYL HALL & JOHN OATES/RCA 12361 | 9 |
| 3 | 4 | IF YOU THINK YOU'RE LONELY NOW BOBBY WOMACK/ Beverly Glen 2000 | 9 |
| 4 | 2 | TURN YOUR LOVE AROUND GEORGE BENSON/Warner Bros. 49846 | 12 |
| 5 | 5 | LET'S GROOVE EARTH, WIND & FIRE/ ARC/Columbia 18 02536 | 16 |
| 6 | 9 | LET THE FEELING FLOW PEABO BRYSON/Capitol 5065 | 12 |
| 7 | 10 | COOL (PART I) TIME /Warner Bros. 49864 | 8 |
| 8 | 6 | HIT AND RUN BAR-KAYS/Mercury 76123 (PolyGram) | 12 |
| 9 | 22 | THAT GIRL STEVIE WONDER/Tamla 1602 (Motown) | 3 |
| 10 | 8 | YOU'RE MY LATEST, MY GREATEST INSPIRATION TEDDY PENDERGRASS/Phila. Intl. 5 02619 (CBS) | 10 |
| 11 | 23 | MIRROR, MIRROR DIANA ROSS/RCA 13021 | 3 |
| 12 | 11 | WHY DO FOOLS FALL IN LOVE DIANA ROSS/RCA 12349 | 13 |
| 13 | 13 | BLUE JEANS CHOCOLATE MILK/RCA 12335 | 14 |
| 14 | 12 | WALKING INTO SUNSHINE CENTRAL LINE/Mercury 572 (PolyGram) | 14 |
| 15 | 7 | TAKE MY HEART KOOL & THE GANG/De-Lite 815 (PolyGram) | 16 |
| 16 | 16 | I WILL FIGHT GLADYS KNIGHT & THE PIPS/Columbia 18 02549 | 12 |
| 17 | 17 | LOVE FEVER GAYLE ADAMS/Prelude 8040 | 9 |
| 18 | 19 | BE MINE (TONIGHT) GROVER WASHINGTON, JR. featuring GRADY TATE/Elektra 47246 | 8 |
| 19 | 20 | WAIT FOR ME SLAVE/Cotillion 46028 (Atl) | 5 |
| 20 | 21 | TOOT AN' TOOT AN' TOOT CURTIS MAYFIELD/Boardwalk 7 11 132 | 6 |
| 21 | 14 | CONTROVERSY PRINCE/Warner Bros. 49808 | 16 |
| 22 | 24 | DO IT TO ME VERNON BURCH/Spector 00019 (Capitol) | 7 |
| 23 | 31 | YOU'RE THE ONE FOR ME "D" TRAIN/Prelude 8043 | 5 |
| 24 | 34 | TELL ME TOMORROW (PART 1) SMOKEY ROBINSON/Tamla 1601 (Motown) | 2 |
| 25 | 29 | MAKE UP YOUR MIND AURRA/Salsoul 7 7017 (RCA) | 6 |
| 26 | 27 | BAD LADY CON FUNK SHUN/Mercury 76128 (PolyGram) | 6 |
| 27 | 30 | HOW CAN LOVE SO RIGHT (BE SO WRONG) RAY, GOODMAN & BROWN/Polydor 2191 (PolyGram) | 7 |
| 28 | 15 | OH NO COMMODORES/Motown 1527 | 17 |
| 29 | 35 | DON'T YOU KNOW THAT? LUTHER VANDROSS/Epic 14 02658 | 4 |
| 30 | 18 | KICKIN' BACK L.T.D./A&M 2382 | 11 |
| 31 | 40 | WANNA BE WITH YOU EARTH, WIND & FIRE/ARC/Columbia 18 02688 | 2 |
| 32 | 44 | IN THE RAW WHISPERS/Solar 47961 (E/A) | 2 |
| 33 | 36 | APACHE SUGARHILL GANG/Sugarhill 774 | 7 |
| 34 | 37 | JAM THE BOX BILL SUMMERS AND SUMMERS HEAT/MCA 51221 | 6 |



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|----|----|---|----|
| 35 | 26 | NUMBERS KRAFTWERK/Warner Bros. 49795 | 13 |
| 36 | 41 | DO IT ROGER ROGER/Warner Bros. 49883 | 4 |
| 37 | 46 | I WANT TO HOLD YOUR HAND LAKESIDE/Solar 47954 (E/A) | 4 |
| 38 | 38 | FUNGI MAMA/BEOPAFUNKADISCOLYPSO TOM BROWNE/ Arista/GRP 2518 | 7 |
| 39 | 39 | CAN'T HOLD BACK (YOUR LOVING) KANO/Mirage 3878 (Atl) | 7 |
| 40 | 42 | TOO MUCH TOO SOON T.S. MONK/Mirage 3875 (Atl) | 6 |
| 41 | 45 | WE'LL MAKE IT MIKE & BRENDA SUTTON/Sam 81 5023 | 4 |
| 42 | 61 | MY GUY SISTER SLEDGE/Cotillion 47000 (Atl) | 2 |
| 43 | 60 | GENIUS OF LOVE TOM TOM CLUB/Sire 29882 (WB) | 2 |
| 44 | 33 | QUICK SLICK SYREETA/Tamla 54333 (Motown) | 8 |
| 45 | 47 | SWEET TENDER LOVE DENROY MORGAN/Becket 45 8 | 5 |
| 46 | 51 | STAGE FRIGHT CHIC/Atlantic 3887 | 4 |
| 47 | 58 | MAMA USED TO SAY JUNIOR/Mercury 76132 (PolyGram) | 2 |
| 48 | 49 | "B" MOVIE GIL SCOTT-HERON/Arista 0647 | 5 |
| 49 | 50 | LET'S STAND TOGETHER MELBA MOORE/EMI-America 8104 | 4 |
| 50 | 68 | STEPPIN' OUT KOOL & THE GANG/De-Lite 816 (PolyGram) | 2 |
| 51 | 56 | PHYSICAL OLIVIA NEWTON-JOHN/MCA 51182 | 3 |
| 52 | 57 | A LITTLE MORE LOVE T-CONNECTION/Capitol 5076 | 3 |
| 53 | 59 | ONE HUNDRED WAYS QUINCY JONES featuring JAMES INGRAM/A&M 2387 | 2 |
| 54 | 28 | SOMETHING ABOUT YOU ANGELA BOFILL/Arista 0636 | 8 |
| 55 | 53 | LOVE MESSAGE LOWRELL SIMON/Zoo York 1324 (CBS) | 5 |
| 56 | 32 | I BELIEVE IN LOVE ROCKIE ROBBINS/A&M 2380 | 9 |
| 57 | 69 | WE NEED LOVE TO LIVE MAZE featuring FRANKIE BEVERLY/ Capitol 5072 | 2 |
| 58 | 67 | WATCH OUT BRANDI WELLS/WMot 9 02654 | 2 |
| 59 | 65 | STRUT YOUR STUFF LIVE/TSOB 2006 | 4 |
| 60 | 66 | YOU ARE THE ONE AM-FM/Dakar 4568 (Brunswick) | 4 |

CHARTMAKER OF THE WEEK

| | | | |
|----|----|---|----|
| 61 | — | LET'S WORK PRINCE Warner Bros. 50002 | 1 |
| 62 | 62 | ROCK YOUR WORLD WEEKS & CO./Chaz-Ro 2519 (Brasilia) | 4 |
| 63 | — | HELP IS ON THE WAY WHATNAUTS/Harlem Intl. 110 | 1 |
| 64 | 70 | RAINBOW MADAGASCAR/Arista 0654 | 2 |
| 65 | — | IMAGINARY PLAYMATES RENE & ANGELA/Capitol 5081 | 1 |
| 66 | — | HOT ON A THING (CALLED LOVE) CHI-LITES featuring EUGENE RECORD/Chi-Sound/20th Century-Fox 2600 (RCA) | 1 |
| 67 | — | WORK THAT SUCKER TO DEATH XAVIER/Liberty 1445 | 1 |
| 68 | — | IF YOU COME WITH ME DUNN & BRUCE STREET/ Devaki 4005 (Mirus) | 1 |
| 69 | — | IT'S NASTY (GENIUS OF LOVE) GRANDMASTER FLASH & THE FURIOUS FIVE/Sugarhill 775 | 1 |
| 70 | — | THE PLANET FUNK JOHNNY GUITAR WATSON/A&M 2383 | 1 |
| 71 | 64 | THERE'S A WAY RONNIE LAWS/Liberty 1442 | 4 |
| 72 | 55 | FUNKY SENSATION GWEN McCRAE/Atlantic 3853 | 15 |
| 73 | 52 | NEVER TOO MUCH LUTHER VANDROSS/Epic 14 02409 | 24 |
| 74 | 43 | BREAKIN' AWAY AL JARREAU/Warner Bros. 49842 | 8 |
| 75 | 48 | EVERY HOME SHOULD HAVE ONE PATTI AUSTIN/Qwest 49854 (WB) | 7 |



Disco File (Continued from page 50)

than those given by major labels, and because there is no label overhead, their upfront investment goes strictly to production costs. If several overseas labels option a production, costs are further split. Because disco is crossover pop music just about everywhere except the U.S., it could well spark new activity for a number of yet-unnamed artists, who may renew their prospects in this country by scoring overseas. LaRue's own material, over the years, has turned up on pop charts in Holland, Spain, Germany and Brazil: the germ of the strategy came from the enthusiastic overseas call for new LaRue music, and his upcoming album and 12-inch will be the first product available under the system. LaRue-Webb will also put together a touring orchestra that will combine big band swing, disco, light rock, and Latin music with foxtrot and theatre for hotel ballrooms, nightclubs, casino showrooms and college campuses. The act, D.C. LaRue's High Society Orchestra, is scheduled to hit the road sometime this spring. LaRue-Webb is headquartered at 63 Perry Street, New York 10014. Phone: (212) 741-1414.

The Book Report

(Continued from page 46)

pleted a 900-page biography of the Eagles, which will be out this spring. Although Sanders is known primarily as the leader of the Fugs, he has written half a dozen books over the last 15 years, including one about Charles Manson. According to Sanders, "The Eagles" is "much more than a biography; it is a sociological study of the music industry and the pop star mentality."

Black Music Report (Continued from page 56)

Brown, regulars on the *RW* Disco Chart, have a new album on Prelude's Gayle Adams, "Love Fever", named after their top ten disco hit. Anderson & Reid and Lester & Brown, are two of the most promising young production teams in the industry. Though their work for the most part has been aimed at the hardcore dance market, they have shown considerable variety and invention in their arrangements and rhythmic ideas. This may be the breakout year for both.

Black Oriented Albums

JANUARY 30, 1982

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

Jan. 30 Jan. 23

WKS. ON CHART

| | | | | |
|----|----|---|---|----|
| 1 | 1 | RAISE! EARTH, WIND & FIRE ARC/Columbia TC 37548 (10th Week) |  | 10 |
| 2 | 2 | WHY DO FOOLS FALL IN LOVE DIANA ROSS/RCA AFL1 4153 | | 11 |
| 3 | 3 | SOMETHING SPECIAL KOOL & THE GANG/De-Lite DSR 8502 (PolyGram) | | 14 |
| 4 | 4 | SKYYLINE SKYY /Salsoul SA 8548 (RCA) | | 9 |
| 5 | 7 | THE POET BOBBY WOMACK/Beverly Glen BG 10000 | | 11 |
| 6 | 5 | NEVER TOO MUCH LUTHER VANDROSS/Epic FE 37451 | | 18 |
| 7 | 6 | NIGHTCRUISING BAR-KAYS/Mercury SRM 1 4028 (PolyGram) | | 10 |
| 8 | 9 | THE GEORGE BENSON COLLECTION GEORGE BENSON/ Warner Bros. 2 HW 3577 | | 9 |
| 9 | 10 | I AM LOVE PEABO BRYSON/Capitol ST 12179 | | 8 |
| 10 | 11 | COME MORNING GROVER WASHINGTON, JR./Elektra 5E 562 | | 6 |
| 11 | 8 | CONTROVERSY PRINCE/Warner Bros. BSK 3601 | | 11 |
| 12 | 12 | IT'S TIME FOR LOVE TEDDY PENDERGRASS/Phila. Intl. TZ 37491 (CBS) | | 16 |
| 13 | 13 | TIME /Warner Bros. BSK 3598 | | 22 |
| 14 | 15 | PRIVATE EYES DARYL HALL & JOHN OATES/RCA AFL1 4028 | | 6 |
| 15 | 20 | LOVE IS WHERE YOU FIND IT WHISPERS/Solar S 27 (E/A) | | 3 |
| 16 | 18 | YOUR WISH IS MY COMMAND LAKESIDE/Solar S 26 (E/A) | | 5 |
| 17 | 17 | GET AS MUCH LOVE AS YOU CAN JONES GIRLS/Phila. Intl. FZ 37627 (CBS) | | 7 |
| 18 | 21 | TOM TOM CLUB /Sire SRK 3628 (WB) | | 10 |
| 19 | 16 | THE MANY FACETS OF ROGER ROGER /Warner Bros. BSK 3594 | | 18 |
| 20 | 22 | SHOWTIME SLAVE /Cotillion SD 5227 (Atl) | | 15 |
| 21 | 14 | LIVE JACKSONS /Epic KE2 37545 | | 8 |
| 22 | 19 | 7 CON FUNK SHUN /Mercury SRM 1 4030 (PolyGram) | | 6 |
| 23 | 23 | YOURS TRULY TOM BROWNE/Arista/GRP 5507 | | 6 |
| 24 | 25 | JAM THE BOX BILL SUMMERS & SUMMERS HEAT/MCA 5266 | | 8 |
| 25 | 24 | LOVE MAGIC L.T.D./A&M SP 4881 | | 8 |

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|----|----|---|--|----|
| 26 | 31 | 8TH WONDER SUGARHILL GANG/Sugarhill SH 249 | | 4 |
| 27 | 28 | SOMETHING ABOUT YOU ANGELA BOFILL/Arista AL 9576 | | 9 |
| 28 | 34 | CENTRAL LINE Mercury SRM 1 4033 (PolyGram) | | 3 |
| 29 | 29 | TAKE IT OFF CHIC/Atlantic SD 19323 | | 6 |
| 30 | 32 | REFLECTIONS GIL SCOTT-HERON/Arista AL 9566 | | 17 |
| 31 | 30 | TOUCH GLADYS KNIGHT & THE PIPS/Columbia FC 37086 | | 20 |
| 32 | 33 | STREET SONGS RICK JAMES/Gordy G8 1002M1 (Motown) | | 39 |
| 33 | 26 | BREAKIN' AWAY AL JARREAU/Warner Bros. BSK 3576 | | 22 |
| 34 | 27 | IN THE POCKET COMMODORES/Motown M8 955M1 | | 28 |
| 35 | 38 | STAY RAY , GOODMAN & BROWN/Polydor PD 1 6341 (PolyGram) | | 4 |
| 36 | 35 | BLUE JEANS CHOCOLATE MILK/RCA AFL1 3896 | | 8 |
| 37 | 43 | THE DUDE QUINCY JONES/A&M SP 3721 | | 40 |
| 38 | 39 | ALL THE GREAT HITS DIANA ROSS/Motown M13 960C2 | | 13 |
| 39 | 37 | LOVE IS THE PLACE CURTIS MAYFIELD/Boardwalk NB 1 33239 | | 15 |
| 40 | 41 | CRAZY FOR YOU EARL KLUGH/Liberty LT 51113 | | 12 |
| 41 | 44 | SEND IT OZONE/Motown M8 962M1 | | 9 |
| 42 | 45 | LIVE IN NEW ORLEANS MAZE FEATURING FRANKIE BEVERLY/Capitol SKBK 12156 | | 29 |
| 43 | 42 | GO FOR IT SHALAMAR/Solar BXL1 3984 (RCA) | | 14 |
| 44 | 46 | BEWARE BARRY WHITE/Unlimited Gold FZ 37176 (CBS) | | 16 |
| 45 | 48 | COMPUTER WORLD KRAFTWERK/Warner Bros. HS 3549 | | 23 |
| 46 | 49 | WATCH OUT BRANDI WELLS/WMOT FW 37668 | | 2 |
| 47 | 47 | CAN'T SHAKE THIS FEELING' SPINNERS/Atlantic SD 19318 | | 5 |
| 48 | 59 | SATURDAY SATURDAY NIGHT ZOOM /Polydor PD 1 6343 (PolyGram) | | 2 |
| 49 | 36 | INSIDE YOU ISLEY BROTHERS/T-Neck FZ 37533 (CBS) | | 13 |
| 50 | 50 | GWEN McCRAE /Atlantic SD 19308 | | 13 |
| 51 | 57 | DOWN HOME ZZ HILL/Malaco MAL 7406 | | 2 |
| 52 | 51 | JUST LIKE DREAMIN' TWENNYNINE featuring LENNY WHITE/Elektra 5E 551 | | 4 |
| 53 | 40 | CAMOUFLAGE RUFUS with CHAKA KHAN/MCA 5270 | | 11 |
| 54 | 52 | GIGOLO FATBACK/Spring SP 1 6734 (PolyGram) | | 4 |
| 55 | 53 | TONIGHT FOUR TOPS /Casablanca NBLP 7528 (PolyGram) | | 20 |
| 56 | 60 | I'LL DO ANYTHING FOR YOU DENROY MORGAN/Becket BKS 015 | | 2 |
| 57 | 54 | THE SPIRIT'S IN IT PATTI LABELLE/Phila. Intl. FZ 37380 (CBS) | | 18 |
| 58 | 58 | THE SECOND ADVENTURE DYNASTY/Solar S 20 (E/A) | | 15 |
| 59 | 55 | FANCY DANCER ONE WAY/MCA 5247 | | 17 |
| 60 | 56 | I LIKE YOUR STYLE JERMAINE JACKSON/Motown M8 952M1 | | 17 |

The Coast

(Continued from page 14)

concern," she added, and it's that aspect that distinguishes the punkers from such other subcultures as the hippies, the yuppies or the jitterbuggers of days gone by. Dank refused to "badmouth any specific bands" as being responsible for driving new clients into her therapy group. But in the days to come, it wouldn't be too surprising if some members of the older punk bands turn up at her meetings with their own young incorrigibles in tow.

ROAD FEVER: For the vast majority of working bands, the day-to-day business of the one-night-stand tour has taken on a somewhat grimmer and certainly more businesslike atmosphere than that which characterized the tours of the good old days of the early and mid-'70s. With the price of furniture these days, how many bands can afford to take along a Joe Walsh model buzz-saw? Rock still has its standard bearers, though, and few artists in recent times have done so much to keep the legend alive among this nation's innkeepers as Rod Stewart, who, along with his entourage, has been terrorizing hotel employees, restaurateurs and hapless limo drivers across the breadth of this continent. Latest reports from the road include the tale of six chickens who, with the assistance of Stewart's band, arrived in Rod the Mod's hotel room just in time to disrupt a televised interview with Dick Clark. And the current cold wave besetting the country has apparently done nothing to dissuade members of the entourage from appearing at restaurants and other public establishments in various stages of undress. The cold did, however, force the cancellation of one show in Shreveport, Louisiana, called off when the band's crew was forced to travel at speeds not exceeding 10 m.p.h. along an ice-encrusted Interstate.

GIGS: Darlene Love, vocalist on any number of great Phil Spector

records and the subject of a recent rave in this column on the occasion of her New Year's Eve performance, will be appearing at Club Lingerie on February 13, along with special guests the Heaters. The weekend is turning into quite a hot one, what with Prince and the Pretenders also in town; these three acts are performing on separate nights, too, so you can take 'em all in if you're so inclined.

THREE CHEERS FOR THE LITTLE GUY: In an age of conglomerates and major labels dominating the music business, it's nice to hear about a smaller, independent-minded label finding success with the "do it my way" approach. We're talking about the Los Angeles-based Bainbridge Records, the year-and-a-half-old label that has turned the philosophy of direct sales to major chains and mom and pop stores into a thriving business. Industry veteran Stan Marshall, founder and president of Bainbridge, and wife Harlene started with an initial catalogue of 30 albums they acquired from Time Records, a division of the Ampex Corporation. Bainbridge has since doubled its catalogue and is currently at three quarters of a million dollars in sales. Their catalogue of eclectic titles includes vintage jazz, "mystic moods" albums and a wide variety of MOR music.

PICTURE THIS: EMI-America will be holding a listening party for newly-signed Dwight Twilley's new album at the Museum of Rock Art here in Hollywood. Among that institution's inaugural exhibits will be a display of Twilley's sketches, paintings and drawings. . . Local rock photographer Gary Leonard's work will be shown later this month at the Zero Zero Gallery.

Palo Alto Jazz Label Debuts With an Aggressive Five-Year Plan

By SAMUEL GRAHAM

■ LOS ANGELES—Dr. Herb Wong had little idea of what he was getting into several months ago when he went to hear an outfit called the Full Faith and Credit Big Band at a most unlikely venue, the San Francisco Stock Exchange Club. From the sound of things, Wong — a noted music critic, journalist, educator, record producer

and radio broadcaster — might well have imagined that he was entering a world where money, not music, did the talking. As it turned out, both money and music were making some noise, and Wong now finds himself guiding the Palo Alto Jazz label.

Some explanation is clearly in order here. The Full Faith and Credit Big Band, Wong soon learned, includes three prominent members who in real life are officers of the Capitol Preservation Fund, a subsidiary of Palo Alto, California's Benham Management Corp. and an operation that's been described as the oldest and largest safe money market fund in the United States. Trumpeter James Benham, alto saxophonist Paul Robertson, bassist/flugelhorn player Dent Hand and their band had already recorded an album, while Robertson had a quartet LP of his own — yet they had no label to release either of them.

Enter Wong. Originally brought in to write liner notes for the albums in question, Wong started inquiring about distribution, promotion and other matters that were foreign to the Fund officers. "I was then invited to give them some input," Wong said in a recent interview, and he determined that what was needed was a label name (in the end, of course, they went for the obvious), a logo and a well-thought-out five-year plan.

Full Faith and Credit's "Debut" album was released in the fall of 1980. By spring of the next year, Wong again had brought up the notion of a "planned program" that would put a handle on the new venture. "I spent some time helping them to understand what this record industry is like: where the de-

ficiencies seem to be, what some of the grievances of the musicians are, and where there is a niche to be filled by a label like this one," Wong said.

In Wong's view, Palo Alto Jazz can best fill that niche by way of an aggressive release program, one that will see the label issue "a minimum of five or six" albums each in February, May, August and October of 1982. Next month's release will include offerings by alto saxophonist Lanny Morgan; baritone saxophonist Pepper Adams; "Basie's Buddies," an aggregation of past and present Count Basie sidemen; the Barone brothers, trombonist Mike and flugelhorn player Gary; vibist Terry Gibbs and clarinetist Buddy de Franco; and Full Faith and Credit (the big band's second). Among future releases will be albums by pianist Mal Waldron ("This one puts us out there with some rather big league artists" and features Joe Henderson, David Friesen and Billy Higgins); the Elvin Jones Quartet, with Dave Liebman; pianist Larry Vuckovich; trumpeter Tom Harrell; drummer Les DeMerle, and a "Bebop Summit" with Sonny Stitt, Richie Cole, John Handy, Cedar Walton and others.

Noted Wong, who handles A&R, production, artwork coordination and other chores for Palo Alto Jazz's various releases: "I have a very good relationship with most of the jazz community, and I suppose that's how I attracted some of these artists to the label. Some of these albums — like "Bebop Summit" and the Lanny Morgan and Les DeMerle records — "are just things I wanted to do."

Wong estimated that sales of approximately 5000 units of each album will cover the label's production costs; another 5000 copies sold will cover overhead. Wong himself is responsible for coming up with such economic projections, and "I've been pretty conservative about all of it."

Ryback Expands

■ LOS ANGELES—Kenny Ryback Promotion, a firm geared towards multi-media promotion of newer and independently distributed artists, is expanding its services into the international marketplace.

For the first time, Ryback is sending representatives to MIDEM to seek new promo clients to be handled from the firm's west coast base.

Ryback's services include AOR radio, press, tip sheet and TV coverage.

Reno/Metz Diversifying

By ELIOT SEKULER

■ LOS ANGELES—Founded less than two years ago, Reno/Metz Music Inc., a partnership helmed by industry veterans Bob Reno and Stephen Metz, is spinning off numerous widely diverse projects from the firm's original base in TV music administration.

The representation of such TV programming giants as Spelling/Goldberg and Norman Lear's T.A.T. earned the company better than a seven-figure sum in its first year of operation and has helped subsidize the firm's grand-scale entry into feature film production, artist management, TV music packaging, other publishing ventures and a label deal with RCA Records.

Special Service

Reno, whose background includes an integral involvement with such artists as John Travolta, Carol Douglas, Silver Convention and Neil Scott, recently described the service he provides to such TV moguls as Lear and Aaron Spelling: "Basically, they don't have the time. If they're told that they can pick up an extra half million or a million dollars by carefully monitoring the music rights to the TV shows they have airing overseas, they'd shrug their shoulders."

Reno and Metz have made a specialty out of simply taking the time. Employing some 25 representatives overseas, they carefully check foreign TV broadcasters, an occupation made more complex by the changes of title that shows undergo in translation. A show such as "Charlie's Angels," for example, is not necessarily known by its literal interpretation ("Las Angeles de Carlos") in Spanish-speaking markets.

Projects

Along the way, the company has been instrumental in the further development of some copyrights through its instigation of some record production projects (a successful recording of "Vegas" in France, for example) and has also been active in the packaging of music, composers and producers for its TV production clients. The latter enterprise is made substantially more viable by the company's management representation (through subsidiary Chameleon Music Limited) of such writers as Mark Snow, Joseph Conlan and John Davis. Reno/Metz has been involved in the week-to-week scoring of such shows as "Hart to Hart," "Simon and Simon" and "The Love Boat."

Also on the drawing board are the production of two film projects, the most notable among them being the Bobby Darin biography, "Borrowed Time," for which Metz, a personal acquaintance of Darin's, is seeking a new talent to portray the title role and will be holding auditions in the near future. The film will be handled, he has said, as "a balance between his life and his music."

Inner City Sets City Sounds Dist.

■ NEW YORK—Inner City Records, an affiliate of MMO Music Group, Inc., has established a one-stop and distribution operation, City Sounds Distribution, managed by Gary Hall.

Following six months of preparation and operation, City Sounds has acquired distribution rights for a number of European and domestic labels specializing in disco and reggae, as well as several smaller independent labels.

Among the labels distributed by City Sounds are Durium, Daddy Cool, Uniwave, Third World, Top Ranking, Joe Gibbs, Red Lightnin', Guitar Masters, Rough Trade, Surprise, Sarge, Carib Gems, Vogue, Back Door, Y, Mute, and Mooncrest. City Sounds also holds rights to in-house labels Inner City, City Sounds, Classic Jazz, Guitar World and Aural Explorer.

The firm will offer U.S. reggae and disco product to European companies at MIDEM, while seeking further European acquisitions.

MMO Music City Group is headed by Irv Kratka, and has operated its own distribution for six years, staffed by field personnel and phone solicitors on both coasts.

Screen Gems/EMI Music Signs Tubes



Celebrating the signing of The Tubes to a worldwide publishing agreement with Screen Gems/Colgems/EMI Music, Inc. are, from left, front row: Rick Riccobono, Screen Gems director of professional activities; Lester Sill, president of Screen Gems/EMI Music; Michael Cotten, Roger Steen, and Rick Anderson of the Tubes; Paula Jeffries, Screen Gems professional manager; Vince Welnick of the Tubes; and Gerd Muller, Screen Gems director of international creative affairs. Back row: Prairie Prince of the Tubes; Vince Perrone, Screen Gems vice president and legal counsel; and Jack Rosner, Screen Gems vice president of administration. Not pictured: Fee Waybill and Bill Spooner of the Tubes.

Foreign Acts on U.S. Charts *(Continued from page 3)*

Adam & the Ants (Epic), the Moody Blues (Threshold), Pink Floyd (Columbia), Ozzy Osbourne (Jet), Rod Stewart (Warner Bros.), Queen (Elektra), the Police (A&M), the Rolling Stones (Rolling Stones) and Louis Clark conducting the Royal Philharmonic Orchestra (RCA).

Australia is represented in the pop world by Olivia Newton-John (MCA), Air Supply (Arista), Rick Springfield (RCA), AC/DC (Atlantic), Little River Band (Capitol) and the Bee Gees (RSO).

Canadian artists showing strength are Chilliwack (Millennium), Loverboy (Columbia), Triumph (RCA), Anne Murray (Capitol), Rush (Mercury), and Bob and Doug McKenzie (Mercury).

Italy's Kano joins Sweden's ABBA (Atlantic) and Greece's Vangelis (Polydor) as the other foreign entries on the pop charts.

On the country side, Boxcar Willie (Main Street) is coming on strong, with a tremendous start on the album index.

The fact that non-U.S. acts have played a significant role in shaping the American music scene is nothing new. Yet the invasion continues from many more new countries, each playing an important part in chart share.

During the past year, Japan has been represented by several jazz-oriented artists, including the Yellow Magic Orchestra, Native Son and Sadao Watanabe; Switzerland by Patrick Juvet and Krokus; Jamaica by Bob Marley, Peter Tosh, Third World and Dennis Brown; Holland by Stars on 45; France by Jean-Luc Ponty and Jean Michel Jarre; and Germany by Lake, Tangerine Dream and Kraftwerk.

MIDEM Under Way *(Continued from page 3)*

Jack Jones. Also appearing in concert on various nights will be American acts Shalamar, Marty Balin and Bob Weston, British acts Madness and the Blues Band, and Australian act Cheetah. On Tuesday (26), Alice Cooper will open his European tour at MIDEM. Friday will feature a rock 'n' roll evening of

Other Canadian artists hitting the charts recently have included April Wine, Change, Gino Vanelli, Burton Cummings and Gino Soccio, while other Australian acts have included Jo Jo Zep and Split Enz.

Even with all of this global influence, Great Britain continues to be the trend-setting chart leader. Among the acts falling into this category during the past year are Pat Travers, XTC, Whitesnake, Tom Robinson, Dire Straits, Rockpile, the Alan Parsons Project, John Lennon, Paul McCartney, George Harrison, Ringo Starr, the Tear-drop Explodes, Manfred Mann's Earth Band, the Jam, UFO, Supertramp, the Clash, Peter Dinklage, Public Image Ltd., Squeeze, Elvis Costello, Ian Dury & the Blockheads, Nazareth, the Pretenders, Phil Collins, Ian McLagan, Climax Blues Band, the Rovers, U2, the Rockats, Dave Edmunds, Judas Priest, Eric Clapton, Al Stewart, Greg Lake, Marianne Faithfull, ELO, Linx, John Entwistle, Gary Numan, Ronnie Wood, Iron Maiden, Billy Ocean, the English Beat, Duran Duran, the Psychedelic Furs, Joe Jackson, Savoy Brown, Dave Davies, the Who, Shooting Star, Ian Hunter and Orchestral Manoeuvres in the Dark, among others.

During 1982, the majors are expected to attempt American breakouts for several of their major international artists. Notably Columbia Records gearing up for Spain's Julio Iglesias and France's Richard Clayderman, and Elektra/Asylum is planning an LP by top Brazilian artist Gilberto Gil (with production by Grammy nominee Ralph MacDonald).

French groups presented by Radio Monte Carlo. Many of these shows will be open to the public as well as MIDEM attendees.

A day-long seminar will be held on Tuesday in Salle Miramar, sponsored by the International Federation of Producers of Phonograms and Videograms (IFPI). The subjects to be discussed include "The Battle Against Piracy — Progress and Prospects" and "New Technology — Friend or Foe." The piracy panel will be chaired by Nesuhi Ertegun, president of IFPI and WEA International, and will commence at 10 a.m. The second panel will begin at 3 p.m. The seminars will include panelists from France, the U.K., Japan, Italy, and the Netherlands.

England

By VAL FALLOON

■ LONDON—Occupying everyone's attention this week has been the takeover bid for Lord Grade's Associated Communications Corporation by Australian businessman Robert Holmes A'Court, and Lord Grade's own future with the company. One of the bitterest arguments is over the "golden handshake" with Jack Gill, former deputy chairman and managing director of ACC, which is said to be worth about 750,000 pounds. Various shareholders were considering legal action to stop payment of this sum. At one point, trading on the company's shares was suspended, and the takeover has made headline news in most British newspapers over the week . . . Making headlines in the music press are two main topics: the first, that Christmas sales, though held up because of the bad weather, look good; in some outlets they were 20 percent up on the last season's takings. Customers are reportedly still flocking into the shops, and now spending their record tokens. An experimental joint press advertising campaign run by Chrysalis and A&M promoting "the gift of music" seems to have paid off, the companies say, and may lead to future joint promotion projects. The other topic of discussion is, of course, MIDEM, which looks as if it will not be a purely music business event. Show business lawyers from all over will be meeting to discuss the legalities and complexities of video rights. Registrations continue to pour in from Britain, and many small companies will be attending for the first time . . . One of the earliest arrivals in London prior to the event was former EMI Records International manager Les Hodge, now running his own TV merchandising company, Telmac, in Sydney, Australia. He reports business there excellent in his first year of trading, in which Telmac became the first company anywhere to handle a Rolling Stones TV compilation album . . . But it is not only Australia that responds to TV promotion — figures here show that the small screen helped push several collections into the charts. "Queen's Greatest Hits" became EMI's first million-selling album since a Shadows TV set in 1976, due to TV advertising. K-tel shipped more LPs in the last five months of 1981 than in the whole of 1980, with the latest collection selling 900,000 copies. About 60 LPs have been promoted this way in the run up to Christmas . . . Former Motown U.K. press chief Karen Spreadbury has set up a press and promo company called Eyes and Ears with promo lady Nicky MacKenzie, and former Motown International U.K. general manager James Fisher has joined ASCAP as its London representative, following the premature death last year of Lawrie Ross. Fisher will report to ASCAP New York's Paul Adler . . . Rocket Records has signed Randy Edelman worldwide and will record an LP in London for spring release . . . Edelman has also written the music and lyrics for his first stage musical, "Panama," to be produced with Henry Winkler's Fair Dinkum Productions.

MORE PLACIDO: Following the success of the Placido Domingo/John Denver LP and single, Deutsche Grammophon U.K. is releasing a single, "Mi Buenos Aires Querido," from a "tango" disc by the opera star. He recorded the title in Argentina last year, and the LP has already sold 70,000 in that territory alone. CBS has yet to announce a follow-up to the hit "Perhaps Love" . . . Departing CBS, but still producing for the label on an independent basis, is longtime London-based classical producer Roy Emerson, who will now be available for other recording projects . . . Barry Manilow has spent an exhausting week playing to packed houses at the Albert Hall in London. The promoters, Kennedy Street Enterprises and Andrew Miller, have been defending the top front-seat ticket prices of 20 pounds. A spokesman called it "a very realistic price for Manilow." Four years ago, Diana Ross' concerts at the London Palladium cost the same . . . Former Capital Radio program chief Aidan Day is one of the directors of a new independent station for Guildford, just south of London . . . PolyGram Records boss Ramon Lopez claims that the group placed 99 new entries in the industry singles chart during 1981, half of which were by new artists . . . RCA U.K. is releasing the new Lou Reed album "The Blue Mask," recorded in New York . . . New Stevie Wonder single "That Girl" rush-released by Motown U.K. (via RCA) this week . . . And the Four Tops will be welcomed in the U.K. in February and March for a string of club and concert hall dates.

VIDEO WORLD: BBC Video is planning to launch a huge catalogue of titles in April, depending on the success of current negotiations with the various unions involved. So far, the BBC has yet to announce details of a leasing scheme.

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Germany

By GABRIELE SCHULZE

■ **HAMBURG**—RCA recording artists Daryl Hall and John Oates held a press conference here recently to introduce their new album, "Private Eyes." The pair, who had come to Europe on a special promotional tour, said they planned to return during the year for a series of concerts. They also said that, if they had the time, they would like to produce albums containing songs with greater personal appeal to some of the countries they visit when they are touring.

Nana Mouskouri was on the road until recently, after giving 43 live concerts that attracted more than 100,000 people. Her latest album, "Die Welt Ist voll Licht," has already sold more than 250,000 units, and on the last night of her tour Phonogram's managing director, Roland Kommerell, marked the occasion by giving the singer a gold record. That same night, Nana Mouskouri gave a check for 25,000 deutsches marks (approximately \$11,000) to the French Variety Club, an entertainment organization which helps handicapped children in France.

CBS Records is enjoying such good reaction to the re-release of "oldies" albums that the company has decided to come up with four additional titles, by the Byrds, Tim Hardin, Taj Mahal, and Beck, Bogart and Appice. If these albums are as successful as the previous batch (which included titles by the Electric Flag, Mott The Hoople and Pacific Gas & Electric), CBS intends to release more LPs in the series by the Flock, Poco, Spirit and Fleetwood Mac, among others. Each album is repackaged in its original cover, with a special sticker showing the date of the original release.

The Police, whose "Ghost in the Machine" was recently certified gold (making it their fourth in a row), began touring in Germany. The tour, announced several weeks ago, is almost entirely sold out. . . . Also in town are the Four Tops, here to tape the television show "Musikladen."

The last day of November, 1981 marked the end of the business year for WEA, and according to reports that have circulated since, it was a very good year for the label, in fact its best in its 11 years of existence in Germany. National sales were up 25 percent — a record.

Klaus-Peter Samson, founder and head of the new talent competition held every year by the German Phonograph Academy in Würzburg, was awarded the Tilman Riemenschneider Medal by the mayor of that town in recognition for his work in the pop music field. It was the fourth consecutive year for the competition, with 10 groups and nine individual artists competing in the various categories. The jury rewarded the Hired Help Band and Armada in the rock field, Edith Jeske, Joachim Maria Nauroth and the Acoustic Groove Band, in the folk category, and Sigrid Meyer in the jazz area. Prizes ranged from DM 2,500 (\$1,000) to DM 10,000 (\$4,000).

The number one artist on the charts at the moment is Marius-Müller Westernhagen, a singer with three gold albums to his credit on the WEA label. Westernhagen, who just completed a tour of 22 cities, has scored another significant hit — one of his songs, "Hier in der Kneipe fühl ich mich frei," has been chosen as the background music to a popular TV series, "Tatort." WEA is hoping this will give the single an additional push.

On the charts, Soft Cell is still enjoying a lot of action with the album "Tainted Love." On the singles chart, the novelty item, "Polonaise Blankenese," by Gottlieb Wendehals, continues to hold the number one spot. Teldec's managing director Gerhardt Schulze reports that it has gone gold.

MMG Opens New European Office



The Moss Music Group has announced the opening of a new European office, headed by Xavier Pelgrims de Bigard. Pelgrims de Bigard will coordinate operations with MMG's overseas licensees and accounts in production, merchandising and sales. Plans are being made to produce and record in Europe. The address of MMG's new office is being announced at MIDEM. Pelgrims de Bigard (left), whose experience includes stints as managing director of Maison Bleue, a Belgian retail and rackjobbing firm, and of Decca-France and Belgium, is pictured here with MMG president Ira Moss.

England's Top 25



Albums

- 1 DARE HUMAN LEAGUE/Virgin
- 2 THE VISITORS ABBA/Epic
- 3 GREATEST HITS QUEEN/EMI
- 4 HITS, HITS, HITS VARIOUS/Ronco
- 5 GHOST IN THE MACHINE POLICE/A&M
- 6 CHART HITS '81 VARIOUS/K-Tel
- 7 PRINCE CHARMING ADAM AND THE ANTS/CBS
- 8 PEARLS ELKIE BROOKS/A&M
- 9 THE SIMON AND GARFUNKEL COLLECTION SIMON AND GARFUNKEL/CBS
- 10 LOVE SONGS BARBRA STREISAND/CBS
- 11 WIRED FOR SOUND CLIFF RICHARD/EMI
- 12 NON-STOP EROTIC CABARET SOFT CELL/Some Bizarre
- 13 ARCHITECTURE AND MORALITY ORCHESTRAL MANOEUVRES IN THE DARK/Dindisc
- 14 CHANGESTWOBOWIE DAVID BOWIE/RCA
- 15 TONIGHT I'M YOURS ROD STEWART/Rivo
- 16 ONCE UPON A TIME-THE SINGLES SIOUXSIE AND THE BANSHEES/Polydor
- 17 SHAKY SHAKIN' STEVENS/Epic
- 18 MODERN DANCE VARIOUS/K-Tel
- 19 FOR THOSE ABOUT TO ROCK AC/DC/Atlantic
- 20 LOVE SONGS CLIFF RICHARD/EMI
- 21 TIN DRUM JAPAN/Virgin
- 22 ALL THE GREAT HITS DIANA ROSS/Motown
- 23 SPEAK AND SPELL DEPECHE MODE/Mute
- 24 BEGIN THE BEGUINE JULIO IGLESIAS/CBS
- 25 BAT OUT OF HELL MEATLOAF/Epic

Singles

- 1 THE LAND OF MAKE BELIEVE BUCKS FIZZ/RCA
- 2 DON'T YOU WANT ME HUMAN LEAGUE/Virgin
- 3 GET DOWN ON IT KOOL & THE GANG/De-Lite
- 4 MIRROR, MIRROR DOLLAR/WEA
- 5 THE MODEL KRAFTWERK/EMI
- 6 I'LL FIND MY WAY HOME JON AND VANGELIS/Polydor
- 7 OH JULIE SHAKIN' STEVENS/Epic
- 8 IT MUST BE LOVE MADNESS/Stiff
- 9 BEING BOILED HUMAN LEAGUE/Fost
- 10 I COULD BE HAPPY ALTERED IMAGES/Epic
- 11 WAITING FOR A GIRL LIKE YOU FOREIGNER/Atlantic
- 12 ONE OF US ABBA/Epic
- 13 ANT RAP ADAM AND THE ANTS/CBS
- 14 DADDY'S HOME CLIFF RICHARD/EMI
- 15 YOUNG TURKS ROD STEWART/Riva
- 16 GOLDEN BROWN STRANGLERS/Liberty
- 17 WEDDING BELLS GODLEY AND CREME/Polydor
- 18 ROCK 'N' ROLL STATUS/Vertigo
- 19 I JUST WANNA (SPEND SOME TIME WITH YOU) ALTON EDWARDS/Streetwove
- 20 YELLOW PEARL PHILIP LYNOTT/Vertigo
- 21 DROWNING IN BERLIN MOBILES/Riolto
- 22 DON'T WALK AWAY FOUR TOPS/Cosoblonco
- 23 DEAD RINGER FOR LOVE MEATLOAF/Epic
- 24 SPIRITS IN THE MATERIAL WORLD POLICE/A&M
- 25 ARTHUR'S THEME CHRISTOPHER CROSS/Worner Bros.

Capitol/EMI Ups Singles Prices; Major Indies Still Holding the Line

(Continued from page 3)

all holding the line at \$1.69, with no anticipated singles price increases in the foreseeable future.

Executives at most of these labels expressed fears that the recent price hikes would create confusion with accounts, which would be unable to handle the multiple pricing and ultimately end up charging the higher price for all singles, thereby forcing them to follow the majors and raise their prices too. "Our understanding is that there will be separate pricing," said Irv Biegel, president of Boardwalk Records, "and I don't know if that's possible. If they start selling us at \$1.99 it could possibly force us to increase our prices, but we have a wait and see attitude. I'm not thrilled about price increases."

"At this point we don't see that a price increase is necessary," said Miller London, vice president of sales at Motown. "The only thing that would make us increase our prices at this point is if the retailers out there sell our product at the higher price. If the retailers give us the edge that we deserve because our prices are lower," London added, "we'll maintain at this level."

The problem of multiple pricing at accounts was considered at A&M, according to national singles sales manager John Powell, but the label still decided to stay at the \$1.69 level. "We are prepared for that (multiple pricing problems), and it was taken into consideration when we made the unanimous decision to hold the line at the list price of \$1.69," Powell said. "The accounts don't have the capabilities or the energies to do multiple pricing, so they'll probably sell everything at the higher price, but we hope that the small people (retailers) and jukebox people give us the benefit of a lower price and somehow pass it along to the consumer."

"It remains to be seen whether our accounts can handle the multiple pricing," said Pete Jones, Alfa Records' vice president of marketing. "We have to see how it develops before we make any decisions on where the whole thing is going to go. It makes things a little more complicated, but I'd hate to say we would be forced to raise our prices."

Another problem foreseen at these labels is the retail resistance to the price hike. Several label executives said that the majors are already offering "deals" on singles released at \$1.99 which in effect brings the price back down to the original \$1.69.

For many, the most important concern about the recent price hikes on singles is the effect it will have on the future of the seven-inch record as a commercial entity. Many label executives said they feel that as the price of the single

goes up, its value as a promotional tool and item for gaining exposure for new artists will consequently go down. "We feel that it's very important for the single to remain a viable vehicle in the marketplace and be available for the exposure of new music and artists," said Elliot Goldman, executive vice president and general manager, Arista Records. "We took that concern very much to heart in making the decision to continue singles at \$1.69."

"Eventually there has to be a ceiling to this or we're going to price ourselves right out of the marketplace," added London. "If we kill the single we're going to find ourselves in trouble."

In a related move, Millennium, the RCA-distributed label that initially announced it would not increase the price of singles (*RW*, November 21, 1981), has announced a price increase policy on all singles releases to \$1.99, beginning with the 1982 first quarter releases. "We held the line on singles increases until January," said Andrew Francis, director of marketing and artist development. "But due to the overall trend in the industry in this direction, our increase policy is justified."

Goody Arguments

(Continued from page 3)

a new trial, and that if there was it would be unfair to begin from scratch, given the fact that the first jury found Goody Inc. vice president Samuel Stolon guilty on one count of interstate transportation of stolen property and three counts of criminal copyright infringement, and Goody Inc. guilty of one count each.

The reason the government attorneys were forced into this situation was because the original trial judge, Thomas C. Platt set aside the convictions in Brooklyn Federal Court last July 27, citing misconduct by the prosecution.

Re-arguing the case for Goody and Stolon were Kenneth Holmes and Martin Gold, respectively.

The original indictments were handed down almost two years ago, but it took more than a year to begin the actual trial.

MCA Int'l Taps Eyre

■ LOS ANGELES—Lou Cook, president of MCA Records International, has announced the appointment of Charlie Eyre as head of A&R for MCA Records, Ltd.

Eyre had been a member of the A&R department at A&M Records. Prior to joining A&M, he spent two years in the repertoire division at EMI Publishing.

Ohio Court Overturns Ban on Festival Seating

(Continued from page 3)

According to Jerry Francis, former general manager of the Toledo Sports Center and now general manager for the Nassau Coliseum in Long Island, the new decision will serve as a model for other promoters and building managers fighting opposition to festival seating. "I've been fighting this legislation for a year now and I am tickled pink that it is finally resolved," Francis told *Record World*.

Dean Phillips, president of the International Association of Auditorium Managers, said that the decision was important because it puts the burden of deciding whether or not a concert should have festival seating back in the hands of building management and promoters. "Festival seating may be good in some buildings and not in others," Phillips said. "It depends on the design of the facility, and whether or not a building decides to have festival seating should depend on the professional people at each facility. The last thing we want is more government intervention in our business."

However, other people feel that the decision is a setback and ignores the issue of public safety. Paul Wertheimer, who wrote the task force report on crowd management for the city of Cincinnati after 11 people died outside a Who concert at the Riverfront Coliseum there in December 1979, said: "The basis of the original appeal (by the Toledo Sports Arena) was finance rather than safety. There is little, if any, redeeming value in festival seating. It only encourages an unsafe environment, and most people don't enjoy that kind of atmosphere. Unfortunately, promoters seldom admit that because of their obvious financial gain: you can fit more people into a

coliseum and make more money when you have festival seating."

Wilson Rodgers, general manager of the Cumberland County Memorial Arena in North Carolina, said that he felt the Toledo decision was a result of "people getting back to the reality of the situation. There was a false immediate reaction to the Cincinnati incident, but things are finally falling into perspective."

Cincinnati Not Affected

The new decision will not affect Cincinnati, which has had its own ordinance since January 1980 banning unreserved seating. Although the Cincinnati incident prompted legislation on festival seating throughout the country, most of the proposed legislation was never passed. In fact, now that the Ohio decision has been overturned, Cincinnati remains one of the only cities in the country with a ban on festival seating.

The Toledo legal battle began in March 1981 when the Toledo Sports Arena sought an exemption from the Ohio law banning festival seating. When local police refused to grant the exemption, the Sports Arena filed suit. The lower county court upheld the Toledo Police Department's decision to deny exemption, however an appeal followed that resulted in the District Court's reversal. If the new decision is appealed, the case will go to the Supreme Court.

The Appeals Court decision stated that it is unconstitutional and inconsistent to impose standards on one type of entertainment — rock concerts — and not on others. The decision also stated that the law was vague and violated the right of free expression.

Cincinnati's law denies festival seating for all gatherings of 3000 people or more.

Japanese Honors for Quincy Jones



Quincy Jones (seated), whose single, "Ai No Corrida," was voted best single of the year in the Japan Radio Popular Disc Awards, recently received a platinum award for Japanese sales of his album, "The Dude," from Jack Losmann, A&M Records vice president international. Pictured from left are, back row: Losmann; Ed Eckstine, general manager, Quincy Jones Productions; and Jason McCloskey, A&M International publicity/promotion director.

By DIDIER C. DEUTSCH

■ The news on Broadway these days is that "Dreamgirls," the new Michael Bennett musical, is an unqualified smash hit. Despite mixed reviews, the show, which bowed at the Imperial on December 20, did fantastic business in its first three weeks, with ticket sales around \$4 million, and is now regarded as a good bet for months (and possibly years) to come. Geffen Records, which reportedly invested a million dollars in the venture, stands to have a real winner in the cast album, cut on January 10. The album is due out sometime in March, but the label has already announced its intention to pull a couple of singles, including the show-stopping "And I Am Telling You I'm Not Going," performed by Jennifer Holliday. As most everyone knows by now, "Dreamgirls" is a thinly disguised musical dramatization of the life and times of the Supremes. It boasts an original score, with lyrics by Tom Eyen (who also authored the book), and music by Henry Krieger.

Coming as it did at the very tail end of the year, "Dreamgirls" is a welcome addition to what has generally been a disastrous season in terms of musicals. Most disappointing of all was "Merrily We Roll Along," which, despite a very good score by Stephen Sondheim, could not hold its own before the barrage of negative reviews it got. Despite this early failure, RCA Records proceeded with its initial plans to cut the cast album, scheduled to be released shortly, at a session supervised by Thomas Z. Shepard. Two songs from that show have already been covered by pop artists: "Good Thing Going," by Frank Sinatra, on his new album, and "Not a Day Goes By," by Carly Simon, on her "Torch" LP.

Other shows which had a short run in the first half of the season were "The First," the so-called Jackie Robinson musical; "Marlowe," a rock musical, starring Lisa Mordente and Patrick Jude; and "Oh, Brother!," an amiable pseudo-Arabic fantasy, based on Shakespeare's "A Comedy of Errors." All three shows will have cast albums. Neil Bogart's Boardwalk label became heavily involved with "The First" — which retraced the career of Robinson when he was signed to the Dodgers — and has recorded the cast album; as for the other two, they have been picked up by Original Cast, a small independent label which specializes in Broadway cast albums. In recent months, the label, headed by Bruce Yeko, has released the recordings to a variety of Broadway musicals which deserve to survive despite the fact that they were, on the whole, slaughtered by the critics. Among those are "Bring Back Birdie," the sequel to "Bye Bye Birdie," by Charles Strouse, of "Annie" fame, and Lee Adams (they also wrote the original "Birdie"), starring Chita Rivera and Donald O'Connor; "One Night Stand," by Jule Styne and Herb Gardner, which was a pre-Broadway casualty a couple of seasons ago; and "Onward Victoria," about Victoria Woodhull, which is marketed as a collector's limited edition, with a retail price of \$19.95.

The label is also preparing a cast recording of "Prettybelle," with music by Jule Styne and lyrics by Bob Merrill, starring Angela Lansbury in the role she originated in 1971 (the show folded in Boston a month after it opened there, but a much sought-after publisher's demo of some of the songs from that score has been making the rounds among collectors, perpetuating the memory of the show). Interestingly, Original Cast has been seeking private financing for the recording, whose cost has been estimated at about \$50,000. There is no word as to whether this will also be a limited edition.

SUNSET SOUNDS: MCA Records is keeping up its involvement in the soundtrack album field. The label has just released an LP of Philippe Sarde's score for "Ghost Story," the chiller starring Fred Astaire, John Houseman, Douglas Fairbanks Jr., and Melvyn Douglas in dramatic roles. A young, prolific French composer of film music, Sarde is relatively unknown in this country ("Ghost Story," marks the first time, to my knowledge, that he got involved with an American production). There is little doubt that the success of "Tess," for which he also provided the score, prompted MCA to get involved with the soundtrack album to "Ghost Story."

At Warner Bros., meanwhile, the label has released two wildly different albums: "Pennies from Heaven," a "Depression era musical," boasting a soundtrack of songs from the period; and the soundtrack to the Burt Reynolds-starrer, "Sharky's Machine," with performances by such great contemporary artists as Sarah Vaughan, Chet Baker, Joe Williams, Julie London and Peggy Lee, in whose company it is also refreshing to find Flora Purim and Randy Crawford. The album was produced by Snuff Garrett with his usual flair, and contains a fair share of standards ("My Funny Valentine," "Route 66") and new songs (including "Sharky's Theme" and "Love Theme," both written for the film), which should guarantee it broader appeal than most conventional soundtrack albums. This is the kind of album that can be displayed not just in soundtrack bins, but under jazz and pop as well.

(Continued from page 45)

of the harsher language," many radio programmers appear "confused" by the musical side. "We've had a fair amount of success with it in the country formats, but because Steve's not an established country artist, it's more a smattering of stations."

Despite these minor setbacks, Rothman said he expects the album to hold its own, spurred on by Martin's growing stature in films (the current "Pennies from Heaven" and the upcoming "Dead Men Don't Wear Plaid"), and ideas are already being thrown about for the next Steve Martin LP, possibly a concept album done in the studio. "We believe in Steve very much," Rothman concluded. "He'll be around for a long, long time."

Like Martin, George Carlin is a comedian with a proven track record in the industry and maximum television exposure as a guest on many variety formats. According to Paul Cooper, director of creative services for Atlantic Records, Carlin's new record will be handled "just the same way we would any other new record, but with special handling in specific areas," most notably the late-night and early morning slots where radio "still has openings for humor." Although Cooper believes that a comedy record can "get by" without radio, he does not necessarily think that the playlists are tougher to crack with non-musical product. "If you have anything that is playable on radio — even one cut — you can break a comedy album," he said, pointing to the in-studio commercial parodies on Carlin's LP as an example of good radio fare.

Cooper's longstanding association with Carlin, and comedy, goes back some five years to the time he worked with Little David Records, whose roster included Carlin, Flip Wilson and singer Kenny Rankin. "Comedy has always been a favorite of mine," he noted, adding that his A&R duties with Atlantic make him "always interested in bright new comics."

Cooper's optimism does not extend to all the major labels, however. At A&M, whose last comedy release was in 1972 (the double LP set, "An Evening with Groucho") and prior to that, the Cheech and Chong series on Ode, east coast A&R representative Hernando Courtright called the label's future comedy plans "presently nonexistent, although we'd be open to it if somebody really good came along." Courtright said that breaking new artists in the humor field is particularly difficult — "it's so hard to get them exposed" — although he sees potential for the future in the area of comedy videodiscs and marketing through a television direct mail approach. But as for the A&M search for viable artists, he said,

"We don't get approached too often. In fact, I've yet to receive a comedy tape for my consideration."

At Capitol, east coast A&R vice president Bruce Garfield simply said, "We don't have any comedy albums planned at present," while a spokesman for CBS Records, "without ruling out comedy," noted that their performance has been "very erratic" since the days when people like Lenny Bruce, Mort Sahl and Bill Cosby "had a heyday." He pointed to the success of the original "First Family" LP, with its gentle spoof of the Kennedy clan, as "a typical example of a comedy album. No one expected it to happen, but it did. The thing is, it didn't sell like a record, it sold like an *item* — it could have been a hula hoop."

Boardwalk Records is not in the business of selling hula hoops, but vice president of A&R Gary LeMel does think that the label's new "First Family Rides Again" LP can attract an audience of people "who don't normally buy albums." As LeMel described the record, "it's not a real cutting album. Whether you like or don't like Reagan, you can still enjoy the album, and making it not terribly controversial gave us a wider base. We felt the key to its success is in airplay (although word of mouth certainly helps) and an inventive jock can play with the LP, especially the press conference bit, by injecting himself into it."

In fact, Boardwalk is planning a special press conference with Rich Little playing President Reagan (as he does on the LP) to further ingratiate the disc with the media, and naturally looks towards Little's many television shots to keep it at a high profile. LeMel credits Boardwalk chairman Neil Bogart (who was also instrumental in bringing Robin Williams and Rodney Dangerfield to Casablanca during his time there) with the inspiration for the LP, and for calling Earle Doud (originator of the earlier "First Family" record) to help bring the project together.

At Arista, Rick Dobbis, senior vice president of artist development, acknowledged that comedy product "is unlikely to receive the same type of rotation as non-comedy LPs. Our promotion strategy, then, has a heavier reliance on print advertising, and utilizing media that would not normally fit into a rock or R&B media plan." Arista, whose comedy roster includes Chevy Chase, Lily Tomlin, a "Saturday Night Live" cast album and albums by Britain's Monty Python, will be releasing the latter's "Instant Record Collection" (a greatest hits package) later this month, and looks toward placing "piercing, communicative radio spots where we have airplay and/or the artist has a following."

Record World
Latin American
(International) Hit Parade

EAST COAST — COSTA ESTE

JANUARY 30, 1982

| Jan. 30 | Jan. 23 | | |
|---------|---------|---|--------------------|
| 1 | 3 | Viva La Salsa/Varios | Telediscos 1401 |
| 2 | 2 | Ligia Elena/Ruben Blades/Willie Colon | Fania 597 |
| 3 | 4 | Celos/Napoleon | Raff 9083 |
| 4 | 1 | Quien Sera El Abusador/Victor Waill | Alhambra 172 |
| 5 | 5 | El Menu/El Gran Combo | Combo 2021 |
| 6 | 6 | Abusadora/Wilfrido Vargas | Karen 60 |
| 7 | 7 | Mujer, Mujer/Danny Rivera | T.H. 2163 |
| 8 | 9 | Que Te Paso/Bobby Valentin | Bronco 120 |
| 9 | 11 | Amor No Me Ignore/ Camilo Sesto | Pronto 0700 |
| 10 | 10 | Ultimatum/Felipe Rodriguez | Global 914 |
| 11 | 8 | Quiero Que Elijas El Lugar/Basilio | Karen 59 |
| 12 | 12 | Ley Seca/Las Tapas/Johnny Ventura | Comba 2023 |
| 13 | 13 | Mi Piel/ Conjunto Quisqueya | Liznel 1399 |
| 14 | 14 | Ramona/Sonora Poncaña | Inca 1077 |
| 15 | 17 | Disco De Oro/Varios | CBS 10319 |
| 16 | 19 | Rosas Sin Espinas/Felito Felix | Caytronics 6010 |
| 17 | 21 | Soy Vagabundo/Hector Lavoe | Fania 598 |
| 18 | 23 | Como Tu/Julio Iglesias | CBS 50317 |
| 19 | 28 | Preso/José José | Pronto 0701 |
| 20 | 31 | Mala Suerte/Henry Fiol | SAR 1026 |
| 21 | 15 | Una Canita Al Aire/La Solución | T.H. 2154 |
| 22 | 16 | Que Me Perdonen Las Dos/Frankie Hernandez | Nuestra 109 |
| 23 | 18 | No Me Dejes Solo/Los Hijos del Rey | Karen 61 |
| 24 | 22 | Quiero Dormir Cansado/Emmanuel | Arcano 3535 |
| 25 | 30 | Ayudala/Mari Trini | CBS 80314 |
| 26 | 26 | Hinca La Yegua/La Terrifica | Artomax 133 |
| 27 | 27 | El Me Mintio/Amanda Miguel | Profono 3049 |
| 28 | 32 | Se Solicita Un Novio/Oscar D'Lean | T.H. 2167 |
| 29 | 33 | Frente A Frente/Jeanette | RCA 7004 |
| 30 | 37 | Medley Los Condes/Julio Angel | Music Stamp 006 |
| 31 | 20 | Viajera/Tommy Olivencia | T.H. 2154 |
| 32 | 24 | Que Mala Pata/Justo Betancourt | Barbaro 207 |
| 33 | 35 | No Quiero Ser Tu Amante/La Corporación Latina | Sonido Latino 5021 |
| 34 | — | Super Disco/Varios | Gas 4249 |
| 35 | 36 | Baila Conmigo/Miami Sound Machine | CBS 10320 |
| 36 | 25 | Paginas De Mujer/Cheo Feliciano | Barbaro 205 |
| 37 | — | Cosas Nativas/Tommy Olivencia | T.H. 2171 |
| 38 | 38 | Siempre Peleando/Wilfrido Vargas | Karen 60 |
| 39 | 39 | Se Muere Por Mi La Niña/Chirino | T.H. 2154 |
| 40 | — | El Cigarrito/J. Pacheco/C. Gonzalez | Fania 600 |

WEST COAST — COSTA OESTE

JANUARY 30, 1982

| Jan. 30 | Jan. 23 | | |
|---------|---------|--|-----------------|
| 1 | 1 | Celos/Napoleon | Raff 9083 |
| 2 | 2 | Yo Quiero Saber De Ti/Vicente Fernandez | CBS 20555 |
| 3 | 4 | Frio De Ausencia/Galy Galiano | FM 12075 |
| 4 | 6 | Y Nunca Comprendi/Vicky | Gas 4247 |
| 5 | 3 | El Me Mintio/Amanda Miguel | Profono 3049 |
| 6 | 8 | Amor No Me Ignore/Camilo Sesto | Pronto 0700 |
| 7 | 7 | No Sirvo Para Estar Sin Ti/Rocio Durcal | Pronto 1097 |
| 8 | 10 | Viva El Norte Vol. II/Varios | Telediscos 1502 |
| 9 | 5 | No Volveras A Verme /Angélica María | Profono 3053 |
| 10 | 21 | Flor De Capomo/Carlos y José | T.H. 2157 |
| 11 | 26 | Ay Amor Tu Siempre Ganas/Los Bondadosos | Anahuac 4918 |
| 12 | 16 | Rancheras De Oro/Varios | CBS 20557 |
| 13 | 22 | Preso/José José | Pronto 0701 |
| 14 | 9 | Ese Señor De Las Canas/Lorenzo de Monteclaro | CBS 20552 |
| 15 | 23 | Corazon De Papel/Diego Verdaguer | Profono 3044 |
| 16 | 11 | Ahora Que Estuviste Lejos/Karina | Orfeon 16054 |
| 17 | 12 | Quedate Otro Ratito/Norma Sol | Profono 3047 |
| 18 | 28 | La Tercera Carta/Mercedes Castro | Musart 10844 |
| 19 | 30 | Viva La Salsa/Varios | Telediscos 1401 |
| 20 | 33 | Cuando Quieras Regresar/Los Telefonistas | Ramex 109 |
| 21 | 29 | Quince Rancheras Y Norteñas/Varios | Musart 101 |
| 22 | 37 | El Baile De Los Pajaritos/Maria Jesus | Belter 330119 |
| 23 | 32 | Quince Exitos/Cornelio Reyna | Caytronics 1500 |
| 24 | 27 | Y Que Te Haga Feliz*/Lisa Lopez | Hacienda 6985 |
| 25 | 15 | Una Noche De Amor/Los Humildes | Fama 608 |
| 26 | 14 | A La Que Vive Contigo/Manoella Torres | CBS 20545 |
| 27 | 17 | Quince Sensacionales Exitos/Loia Beltran | Telediscos 1020 |
| 28 | 18 | Con Tu Amor/Juan Gabriel | Pronto 1096 |
| 29 | 20 | La Ropa Sucia Se Lava En Casa/Jorge Vargas | Orfeon 16H-5289 |
| 30 | 25 | Porque Te Vas*/Emmanuel | RCA 9700 |
| 31 | 31 | Tu Prieto/Jimmy Edward | T.H. 2165 |
| 32 | 19 | Con El Alma En La Mano/Los Yonics | Atlas 60212 |
| 33 | 36 | Deja/Yuri | Profono 3052 |
| 34 | 35 | Como Tu/Julio Iglesias | CBS 50317 |
| 35 | — | Super Disco/Varios | Gas 4249 |
| 36 | — | Quince Exitos Mundiales/Parchis | CBS 83301 |
| 37 | 40 | Se Mi Quieres/Los Bukis | Profono 3050 |
| 38 | 13 | El Bracero Fracasado/Las Jilguerillas | CBS 20529 |
| 39 | 24 | Naches Eternas/Rigo Tovar | Profono 3034 |
| 40 | — | El Primer Tonto*/Los Freddy's | Peerless 11780 |

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

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

PUERTO RICO

(Ventas)

By Centro Maelo

- Quien Será el Abusador — Victor Waill — Alhambra
- Abusadora — Wilfrido Vargas — Karen
- Ligia Elena — Ruben Blades — Fania
- No Me Dejes Solo — Los Hijos del Rey — Karen
- Medley de Los Condes — Julio Angel — Music Stamp
- Que Te Pasó — Bobby Valentin — Bronco
- El Menú — El Gran Combo — Combo
- Las Tapas — Johnny Ventura — Combo
- Mujer, Mujer — Danny Rivera — T.H.
- Quiero Que Elijas el Lugar — Basilio — Karen
- Mi Piel — Conjunto Quisqueya — Liznel
- Soy Vagabundo — Hector Lavoe — Fania
- Ramona — Sonora Poncaña — Inca
- Una Canita Al Aire — La Solución — T.H.
- Tú No Correspondes — Danny Daniel — CBS

MÉXICO

(Popularidad)

By Vilo Arias Silva

- Fuego — Menudo — Cisne RAFF
- A La Que Vive Contigo — Manoella Torres — CBS
- El Me Mintió — Amanda Miguel — Melody
- Deja — Yuri — Gamma
- Celos — Napoleón — Cisne RAFF
- Amor No Me Ignore — Camilo Sesto — Ariola
- Corazón De Papel — Diego Verdaguer — Melody
- Preso — José José — Ariola
- Hola Amigos — Parchis — Musart
- Ese Hombre — Lupita D' Alessio — Orfeon
- Frente a Frente — Jeannette — RCA
- Ella — Samuel — Helix
- El Baile De Los Pajaritos — Karisma — Gamma
- Calla — Prisma — Peerless
- El Pequeño Panda — Yuri — Gamma

MÉXICO

(Ventas)

By Vilo Arias Silva

- Fuego — Menudo — Cisne RAFF
- Yo Quiero Saber De Ti — Vicente Fernandez — CBS
- Hola Amigos — Parchis — Musart
- Ese Señor De Las Canas — Lorenzo de Monteclaro — CBS
- El Me Mintió — Amanda Miguel — Melody
- La Feliciiana — Sonora Dinamita — Peerless
- A La Que Vive Contigo — Manoella Torres — CBS
- Deja — Yuri — Gamma
- Ahora Que Estuviste Lejos — Karina — Orfeon
- Amor No Me Ignore — Camilo Sesto — Ariola
- Ni Tamaba, Ni Fumaba — El garafón y sus cinco monedas — Acción
- Celos — Napoleón — Cisne RAFF
- Frente a Frente — Jeannette — RCA
- Máma Dame Cien Pesitos — Raffaella Carrá — Gamma
- Preso — José José — Ariola

COSTA RICA

(Popularidad)

By Radio Titania

- Frente a Frente — Jeannette
- Cama y Mesa — Roberto Carlos
- Tú Y Yo — Gaviota
- One Day in Your Life — Michael Jackson
- Dos Amantes — Vikki Carr
- Un Muchacho Más — Angela Carrasco
- Yo Te Invito — Jairo
- Hearts — Marty Balin
- Matrimonio de Amor — Richard Clayderman
- For Your Eyes Only — Sheena Easton

RCA Premio a Alejandro Por Los Exitos Del LP Que le Hizo a Emmanuel

■ MÉXICO—Manuel Alejandro, el autor que en la actualidad, dentro del mundo latino se ha colocado como el más requerido, buscado, asediado y ambicionado por todos aquellos primerísimos intérpretes de habla hispana que no tienen facultades de autores, fué premiado, como solo se distingue a las grandes estrellas, por el sello RCA por los éxitos que desde su aparición obtuvo en el mercado la producción que él "apadrino" en todos sus efectos — como autor, productor, director — y que interpretó Emmanuel titulada "Intimamente . . . Emmanuel."

La Corchea de Oro y El Nipper de Platino, máximos galardones con los que premia la editora Edim a sus estrellas, le fueron entregados a Manuel Alejandro por Guillermo

Infante, actual vice presidente y gerente general de RCA México, en una selecta reunión en la cual Manuel Alejandro hizo derroche de su especial, vivaracho y anecdótico carácter ganándose automáticamente la simpatía de muchos importantes asistentes que sólo conocían al talentoso autor de nombre. En ésta importante reunión de premiación, también estuvo presente Emmanuel quien merecidamente se llevó muchos elogios, ya que él representa la otra mitad de esa internacionalmente famosa joya musical "Intimamente . . . Emmanuel" y qué, por anuncio oficial de la propia empresa RCA, supera en la actualidad más de millón y medio de unidades vendidas entre élepes y cassettes.



Guillermo Infante en los momentos en que anuncia los premios que merecidamente se llevó de México Manuel Alejandro por los éxitos obtenidos con el élepe que le produjo a Emmanuel quien también aparece en la foto.

Raul Islas Ascendio A La Direccion Comercial Del Sello Ariola

■ MÉXICO—Con 15 años de profesional dentro del medio discográfico mexicano, un dinamismo especial que lo hace distinguirse plenamente y unos conocimientos profundos de las principales áreas que forman la columna vertebral de cualquier empresa disquera, Raúl Islas, gerente de publicidad y promoción de Ariola hasta el último día del año 1981, fué promovido a la dirección comercial a partir de éste primero de Enero pasado, abarcando además sus funciones la de supervisar estrechamente el siempre difícil puesto que deja de publicidad y promoción.

Raúl, inició su carrera como directivo discográfico en el año 1966 por invitación, de otro actual é importante hombre de discos como és Arturo Valdéz. Con nostalgia, recordando los días previos de su ingreso a la industria, Raúl Islas dice "Arturo me inició en esta profesión que he llegado a querer como a mi propia familia".

Corría el año 1966 y Raúl Islas debutaba en la empresa Capitol, que en ese tiempo era presidida por André Midani otro respetado y to-



Raul Islas

davía querido y recordado en México gran elemento de ésta industria latina. Su primer puesto fué el de vendedor foráneo, responsabilidad que dejó en 1970 para convertirse en vendedor del D.F., y dos años más tarde pasó a ocupar la supervisión de ventas. Posteriormente su constancia y honradez profesional lo llevaron en 1974 a la sub-gerencia de ventas, para que en 1977 pasara a responsabilizarse de la gerencia de promoción del interior. Con todos estos conocimientos adquiridos en ventas y promoción del interior, en el año 1978 la dirección general de Capitol le dió un nuevo ascenso, ocupando desde ese momento la gerencia de promoción y publicidad de la empresa.

Record World en México

By VILO ARIAS SILVA



Vilo Arias Silva

■ Ni los inconvenientes propios de la fecha, ni lo fatigoso que se presentaba el proyecto por lo nutrido de la lista de intérpretes que integraban el grupo de triunfadores del año 81, fué obstáculo para que Juan Calderón diera éste pasado 31 de diciembre una muestra de lo que es profesionalismo, capacidad de trabajo y una ejemplar eficiencia de lo que significa realizar un programa radial de enorme impacto, acaparando sintonía hasta en los rincones más apartados de la República. Fuí testigo, por la invitación que me hizo llegar Juan, del esfuerzo sobrehumano que realizó todo el equipo comandado por Calderón durante 5 horas, para que las más espectaculares figuras de habla hispana durante el 81, analizadas mes por mes, se hicieran presentes. No importó donde se hallaban, la finalidad era entablar la comunicación a como diera lugar y que el público mexicano, que con su apoyo los había convertido en los triunfadores de la temporada musical 1981 en México, escuchara el mensaje de su artista consentido. Todos los triunfadores de la temporada, fueron entrevistados telefónicamente desde la oficina central de la emisora XEW -para el programa en turno de esos momentos La Onda To You- hasta el lugar donde se hallaban. Y entre sorprendidos, por la llamada desde México, pero emocionados por lo que significaba enviar, a esa hora y en ese día, un saludo a sus miles de fanáticas, muchos dieron en exclusiva primicias que vale la pena mencionar:



Miguel Bose

El mes de enero de 1981, según las estadísticas analizadas por un equipo humano al cual estuvimos integrados, resultó triunfador absoluto Camilo Sesto con su canción "Perdóname", siendo localizado Camilo en su casa de Madrid, lugar desde donde hizo pública su preocupación por el lanzamiento de su primera producción en inglés que será en marzo de éste año. En febrero, la canción de Raphael "Estar enamorado" fué la de mayor impacto, y el consentimiento de Linares tomoó la comunicación desde Venecia en donde se encontraba en pleno descanso familiar. Raphael adelantó que en el transcurso del 82 entrará a los estudios de grabación acompañado por primera vez por su hijo mayor Jacobo. Padre é hijo, realizarán lo que será la primera producción del dueto Martos.



Yuri

En marzo, tres fueron los temas que destacaron, "Quiero dormir cansado" con Emmanuel, "Don diablo" con Miguel Bosé y "Ya no regreso contigo" en la voz de Lupita D' Alessio. Miguel respondió desde Madrid, y el público de todo México se pudo enterar que Bosé se hallaba dedicado a la preparación de lo que será su nuevo espectáculo que presentará precisamente en estos días en México; Emmanuel daba rienda suelta al descanso entre familiares y amigos esperando el lanzamiento de su nueva producción y Lupita D' Alessio se aprestaba a salir de su domicilio para cumplir con su presentación de fin de año en el hotel Del Prado. En abril, destacó "La ladrona" y a su creador Diego Verdagner se le contactó en Buenos Aires, manifestando que 1981 lo recordará toda su vida con afecto por haber sido el de mayores emociones. En mayo, la sorpresa fué Lisa Lopez con su canción "Si quieres verme llorar". Lisa rodeada de familiares en su casa de Corpus Cristy, Texas, dijo que seguirá grabando temas en castellano, pero también le fascina hacerlo en inglés.

Para junio, Napoleón fué el elegido con "Ella se llamaba" siendo localizado en Guadalajara. José María externó con toda la seguridad que le daése enorme talento que trae por dentro, que el 82 debe ser la temporada de su internacionalización definitiva. En julio, el turno fué para Joan Sebastian con su éxito "Juliantla", manifestando Joan que su nueva producción, ya grabada, es del género ranchero y espera que le guste a su público. Agosto fué para Iván con "Te quiero tanto". El joven hispano se encontraba en su casa en Madrid, anunciando que estaba próximo a entrar en los estudios de grabación para completar lo que será su tercer élepe. Septiembre se lo adjudicó Juan Gabriel con el tema "Con tu amor" y Amanda Miguel con "El me mintió". Juan contestó desde Acapulco horas antes de lo que era su última actuación durante el 81 y Amanda anticipaba su debut en enero en el Casablanca de la zona rosa en México.

En octubre Mirla Castellanos resultó el impacto con "Maldito amor", y la Primerísima dijo desde su casa en Carácas que en marzo estará nuevamente en México.

En noviembre Pedro Marín con "Cantaré" y Manoella Torres con "A la que vive contigo" fueron los de mayor éxito. Pedro saludó desde Barcelona y Manoella desde Guadalajara en donde despedía el año trabajando. Y por último diciembre fué para Yuri con la canción "Deja" y José José con "Preso".

Nuestro Rincon *(Continued from page 60)*

proximamente hacia Barranquilla, Colombia, para actuaciones en los afamados "Carnavales" . . . Comienza a dar fuerte en la costa este de Estados Unidos el cantante Henry Fiol del sello SAR, con el número "Mala Suerte" . . . Willie Colón ha sido nominado para los premios Grammy en Estados Unidos por su long playing "Fantasmas". Esta producción ha disfrutado ventas por más de 315,000 unidades, hasta Septiembre de 1981. Willie ha sido invitado a participar en el Festival Internacional "Horizonte 1982" que se celebrará en Berlín, Alemania, el próximo mes de Junio. El long playing, también de su producción con Ruben Blades, titulado "El Solar de los Aburridos" está tomando fuerza de ventas enorme en Estados Unidos . . . Cerramos oración a favor del padre de Joe Cayre, hospitalizado en estado sumamente grave en Miami Beach, desde el día Primero de Año, por un inesperado fallo en su corazón. La familia Cayre lleva días en constante vigilia, a la cual me he sumado en varias oportunidades.

Firmó convenio Phonogram SAIC con RCA Ltda. en Argentina, para fabricar y distribuir el producto Phonogram en el territorio argentino . . . Mario Osmar Pizzurno, durante varios años, director creativo de RCA en Argentina, ha cesado en su cargo, asumido momentáneamente por Larry Palmacci, gerente general de la empresa. Pizzurno ha firmado contrato con RCA como productor independiente, cuyo producto será canalizado a través de dos etiquetas, una de las cuales ha sido bautizada por Mario como Alquimia. Exitos en el nuevo empeño del grato amigo . . . Me encantan los de RCA, porque siempre le dan salida brillante a toda situación que, lógicamente, sonaría a otras empresas como muy incomoda . . . Joe Vias, ejecutivo con un muy amplio historial en RCA, que culminó el año pasado con el cierre de las oficinas regionales de RCA en Miami y su salida de RCA, acaba de integrarse a Alhambra Records de Estados Unidos en carácter de Director General. Indudablemente, esto es precisamente lo que Alhambra necesitaba en estos momentos . . . Y ahora . . . ¡Hasta la próxima! . . . Al cierre de esta edición recibimos llamada de Joe Cayre, desde el hospital donde se encontraba hospitalizado su querido padre, anunciándome su fallecimiento. Conociendo a fondo los sentimientos de fraternidad y profundo amor familiar en la familia Cayre, así como todo lo que representaba la figura del tronco de la familia, el pesar me ha sido transmitido totalmente. Los servicios funebres serán realizados en la ciudad de Nueva York en estos momentos, en que me encuentro en la ciudad de Los Angeles. Vayan mis mayores pesares a la familia Cayre y lamento infinito no haber podido estar al lado del amigo en aquellos momentos en que tal vez más me necesitó. ¡Lo siento profundamente Joe!

I have been aware for many years of Alberto Alonso's professionalism and ability as a journalist for El Diario-La Prensa, one of the most important Latin newspapers in the New York area. Recently, I learned that a well-known Dominican performer has filed a libel suit against Alonso for two million dollars. Knowing Alonso as I do, I consider the suit totally unfair. Under the initiative of several journalists, an association of Latin American and United States trade journalists is being created in order to back Alonso. The association will be based in Miami.

Los Vecinos from the New York label Algar, owned by Marcos Garcia, will be performing in Barranquilla, Colombia, for the Carnival season . . . Henry Fiol's "Mala Suerte" on the SAR label is starting to break big on the east coast of the U.S. . . . Willie Colón has been nominated for a Grammy Award for his album "Fantasmas." The album had enjoyed sales of more than 315,000 units as of September 1981. Willie has also been invited to perform at the International Festival Horizonte 1982, which will take place in Berlin next June. His current LP, co-produced with Ruben Blades and entitled "El Solar de los Aburridos," is already achieving heavy sales in the States . . . Joe Cayre's father suffered a heart attack on New Year's Eve and passed away in Miami. We join Joe in his grief.

Radio Action

Most Added Latin Record

(Tema más programado)

(Internacional)

"Celos"

(José María Napoleón)

NAPOLEON

(Cisne-Raff)

(Salsa)

"Ligia Elena"

(Ruben Blades)

WILLIE COLON / RUBEN BLADES

(Fania)

* Third Time — Tercera Vez

Artista de la semana: Emmanuel

■ Desde 1976, cuando fuera lanzado por un importante diario mejicano como "la voz del 76", Emmanuel cuenta en su haber con un importante historial artístico, no solo como intérprete, sino también como compositor.

Su nombre real es Jesús Emmanuel Arturo Acha Martínez y nació en México un 16 de Abril de 1955. Sus estudios los realizó en España, Perú y México, donde en este último cursó hasta el tercer año de Ingeniería.

A partir de 1976, cuando participara en el Festival OTI, con la canción "Enredadito por tu cintura", Emmanuel ha ido de éxito en éxito, escalando lentamente pero con seguridad, el lugar de los elegidos al triunfo. En el Festival de Panamá, participó con una canción, también de su inspiración, titulada "Un tal José"; y por supuesto, todos recuerdan su extraordinario triunfo en el VII Festival Internacional de Buenos Aires, con la canción "Amor sin final", donde resultó ganador absoluto, obteniendo los premios de mejor intérprete y mejor canción.

En 1979, Emmanuel hace nuevamente su aparición en el Festival OTI, defendiendo un tema de Roberto Cantoral titulado "Al final". Si no resultó ganador, ya es famosa la polémica a su alrededor al obtener un segundo lugar.

En 1980, Emmanuel alcanza una de las mas preciadas metas de su carrera artística. Con el apoyo de su casa discográfica original, RCA, marcha a España para grabar su

primer disco de larga duración con arreglos y dirección musical del gran Manuel Alejandro, compositor de moda, que en el joven artista mexicano encuentra un cantante de envergadura para varias de sus melodías. "Intimamente . . . Emmanuel" es el título de esta grabación, que ha alcanzado primeros lugares de ventas y popularidad, con ventas que superan los dos millones de copias vendidas.

De hecho, los éxitos continúan para Emmanuel durante ese año, conquistando nuevas metas y obteniendo rotundos triunfos. En su activo itinerario musical, incluye una gira por diferentes ciudades de Estados Unidos, como parte de un espectáculo musical que, en New York, tiene como escenario el prestigioso coliseo Madison Square Garden, conquistando aquí nuevos planos de popularidad, así como el corazón, la admiración y los aplausos delirantes del público allí congregado.

Y ahora, "Porque te vas" es la canción que marca la continuidad de éxitos de Emmanuel, como indiscutible triunfador de América Latina, donde recientemente visitó varios países, entre estos Brasil, Argentina, Chile, Perú, donde fue nominado "el cantante mas importante del verano", así como el interprete y vendedor mas popular, Ecuador y Colombia, lugares donde pudo constatar el éxito arrollador que ha logrado a través de sus grabaciones, y presentaciones personales.

London Treasures *(Continued from page 51)*

variations, is a treasured piece in the repertory. Though short, it has lots to say, flamboyantly, and Ashkenazy makes it speak both through piano and orchestra.

Finally, a re-release demands at least some note. Deutsche Grammophon has recently brought out a disc containing the Schumann Piano Concerto with Martha Argerich, conducted by Mstislav Rostropovich, and the composer's

Cello Concerto, with Rostropovich as soloist and Gennady Rozhdestvensky as conductor. The latter was recorded around 1960, the piano concerto only two or three years ago. Both are wonderful readings. The fire and polish of Miss Argerich's interpretation are nicely matched by Rostropovich romanticism. There is no cellist like Rostropovich, and he is in great form on the Cello Concerto.

Stravinsky Presentation



CBS Masterworks has recently released "Igor Stravinsky: The Recorded Legacy" a 31-record numbered limited edition box set. The first set was presented to Stravinsky's widow Vera at her home in New York by Joseph F. Dash, vice president and general manager of CBS Masterworks, and by Vera Zorina Lieber-son, executive producer. Pictured from left are Dash, Mrs. Stravinsky, Mrs. Lieber-son, and Robert Craft, long-time Stravinsky collaborator.

WSM and Group W Join Forces For First Country Cable TV Network

(Continued from page 16)
comedy as well as music; "The Stars Offstage," a 30-minute interview show that will spotlight stars and music executives; "From the Record Rack," a nightly 30-minute update of country music's best-selling records; "Fan Dango," a 30-minute game show that pits country artists and fans against each other in competitions; and other shows.

On weekends the Nashville Network plans to offer subscribers a package of special entertainment that includes concerts, "spectaculars," and gospel music shows.

The network project is the result of efforts between WSM, owned by the NLT Corp. based here, and Group W Satellite Communications of Stamford, Connecticut, a division of Westinghouse Broadcasting. The network will use one transponder on Western Union's Westar V communications satellite. Nashville Network programming will be produced by Opryland Productions, whose primary facilities are in the Grand Ole Opry House here, and in other locations at the Opryland entertainment complex.

Group W will handle sales, marketing, and distribution of the Nashville Network, according to an

MCA Suit Alleges Bogus Mandrell LP

■ NASHVILLE—MCA Records filed a lawsuit in U.S. District Court here Tuesday (19) in an effort to halt sales of the LP, "Barbara Mandrell 'Come On, Come On'" which the label maintains is a bogus product.

MCA alleges that the album, which features a photo of Mandrell on its cover, does not include performances by Mandrell, and that neither Mandrell nor the label authorized the release of the material. MCA said the album's details "falsely represent to the public that the album contains musical performances by Barbara Mandrell."

The suit, filed against Album Globe Distribution Co., W&W Records, and Woolco, asks \$500,000 in damages and a temporary restraining order and a permanent injunction barring these parties from manufacturing or selling the LP.

Attorneys for Album Globe and W & W would not comment on the suit.

announcement made here by Walter M. Robinson, Jr., chairman and chief executive officer of NLT; Daniel E. Ritchie, president and chairman of Westinghouse Broadcasting Co. (Group W); E.W. "Bud" Wendell, chairman of the board of WSM Inc.; and Jonathan Hayes, president of Group W Satellite Communications.

Group W and WSM have worked together on previous entertainment projects at Opryland Productions. WSM's current live broadcasting projects include the Grand Ole Opry and "Nashville Alive," the first live cable TV series to be broadcast from here.

Nashville Report

By AL CUNNIFF

■ Liberty Records has serviced Kenny Rogers' "Through the Years" to country radio, and it's picking up steam — it's 57 bullet this week. Rogers' "Blaze of Glory" appears to have peaked at five . . . Ron Chancey has agreed to produce MCA artist Amy Wooley . . . Glen Campbell is one of the hosts of the "American Music Awards" on ABC-TV Monday (25).

The Burrito Brothers will have a new look and fresh sound soon. Long-time Burritos John Beland and Gib Guilbeau, who have been associated with one another for about 14 years, were in Nashville last week to audition new band members. According to John and Gib, the Burritos will base their operation here within the year as well. "This makes sense for us," Beland said. "The musicians in Nashville are better geared to play country music than musicians anywhere else. And financially it's much better for us to have our whole outfit based here. It sure makes touring a lot easier." The Burritos plan to embark in mid-February on a tour of the southeast and midwest, with a few dates scheduled for the northeast.

Mercury/PolyGram artist Dickey Lee has recorded personalized versions of his current single "Everybody Loves a Winner" for the Cincinnati and San Francisco markets, just in time for — you guessed it — the Super Bowl. Lee cut 10 personalized versions for radio stations in those two cities, which mention the Cincinnati Bengals and San Francisco 49ers . . . Bentley Syndication Services Inc. of New York has announced it is preparing a series of live, two-hour cable TV country concerts called "Country on the Road." Datsun has been signed as a cosponsor. Telecasts are expected to begin in March on about 150 stations. Talent and locations will be announced.

Watch for Gail Davies Feb. 6 on the Barbara Mandrell TV show . . . The Mercury/PolyGram office here celebrated Trish Williams' 12th year with the company with a party Tuesday (19). Trish was recently named administrator of the company's office here . . . Elektra Records celebrated Hank Williams Jr.'s album sales success with a party at Richland Country Club here Tuesday (19) . . . Wayne Jackson, co-founder of the Memphis Horns with Andrew Love in the late 1960s, has been working sessions here with Love and others as the Memphis Horns. Love and Jackson will cut an LP here next month for sale in the U.K. Their office number here is (615) 883-7099.

Roy Clark recently hosted four BBC-TV specials that will air in the U.K. this year. Clark's headlining stand at the Aladdin Hotel beginning Feb. 15 will mark his first Las Vegas engagement outside the Summa showrooms in 11 years . . . Ronnie McDowell taped a segment of "America's Top 10" recently . . . Dave Rowland is in the studio with producer James Stroud for Elektra . . . The Statler Brothers will appear on "Entertainment Tonight" Feb. 2 . . . RCA's Razy Bailey will perform at an RCA-sponsored showcase at the Sahara Hotel in Lake Tahoe, Nevada for

(Continued on page 66)

MCA To Distribute Churchill Records

■ LOS ANGELES—Jim Halsey, chairman of Churchill Records and Video Limited, and Al Bergamo, president of MCA Distributing Corp., have announced a distribution-manufacturing agreement for all Churchill product in the United States and Canada.

Negotiations between Halsey and Tommy Martin, president of Churchill and Bergamo began shortly after Halsey purchased Churchill last month. Churchill has since moved from its Chicago offices to Tulsa, headquarters of Halsey Company International.

The Churchill artist roster includes Roy Clark, Hank Thompson, Cindy Hurt, Roy Head, Rodney Lay and the Wild West, and Jerry Dycke.

Statlers Name Temporary Replacement

■ NASHVILLE—The Statler Brothers have announced that Jimmy Fortune, a singer based in Charlottesville, Virginia, will temporarily replace tenor Lew DeWitt, who is on medical leave from the group.

The Statlers, who expect to resume their tour schedule before the end of January, said DeWitt, who was recently hospitalized for regional enteritis, is recuperating at his home in Virginia.

Statlers Harold Reid, Phil Balsley, and Don Reid are now rehearsing with Fortune.

Show Biz/Multimedia Country TV Package

(Continued from page 18)

"Tribute To . . ." special.

Clark will produce "Ernest Tubb: An American Original" and "The Great American Singalong," and Precht will produce "The Christmas Legend of Nashville." Dunlap said Clark or Precht could also possibly produce "Around the World in '82."

Precht produces the annual "CMA Awards Show" on CBS-TV. Clark, among other TV and radio credits, produces and stars in the weekly "American Bandstand" on ABC-TV. Owens will continue its association with Multimedia, having produced the Music City News Awards show for the past four years, among many other specials.

Show Biz/Multimedia markets "Pop! Goes the Country," "Nashville on the Road," "Backstage at the Grand Ole Opry," and many other country-related shows.

"The Great American Singalong," to be taped here, as well as in Florida and California, will be hosted by Steve Allen, and will feature classic country songs performed by a variety of stars. The Twitty special will be taped on board the Mississippi Queen riverboat. "Around the World" will be taped at the World's Fair in Knoxville, and will feature top country artists.

Multimedia Program Productions also produces and syndicates "Donahue," "The Bob Braun Show,"

firm of Multimedia Inc. is a communications company which owns and operates six TV stations, 12 radio stations, cable TV franchises, and publishes 13 daily and 21 non-daily newspapers in addition to the monthly Music City News.

Country Hotline

By MARIE RATLIFF

TOP CHART CONTENDERS

George Jones — "The Same Ole Me"

David Frizzell and Shelly West — "Another Honky Tonk Night on Broadway"

Rodney Crowell will go far with "Victim or a Fool" already playing at KCKC, KFDI, KSOP, KRMD, KEBC, WAMZ, WQYK, WCMS, KGA, WQQT.

Crossover Action: **Petula Clark** is moving strongly into the country markets with "Natural Love". It's added at WVAM, WKWL, KSOP, KBUC, WFAI, KRMD, WQQT, WWOL, KMPS, WIRK, WLWI, WSLC, WGTO, KEBC, WQIK, WWVA, KGA, WDEN.



Brenda Lee

Brenda Lee has heavy initial play on "From Levis to Calvin Klein Jeans" at KKYX, KCKC, KEBC, WLWI, WKKN, KRAK, WWVA, KRMD, KVOO, WDEN, WSLC, KFDI, KSO, WGTO, WVAM, WJRB, KSOP, KTTS, KBUC, KSSS, WPLO, WPNX, WCMS, WHOO, KGA, WQQT, WIRK, KOKE, KCUB, KHEY.

A new pairing of familiar names results in a good duo, **Claude Gray and Norma Jean**. "Let's Go All the Way" is now playing at KEBC, KMPS, KGA, KVOO, WPNX, WSLC, KTTS, WKKN, WTOD, KWMT, KDJW, WLWI.

Denny Hilton has action on "How'd You Get So Good" at KSO, WSLC, KFDI, KYNN, WFAI, KTTS, WKKN.

Some split action is showing on the new **Earl Thomas Conley** release. "After the Love Slips Away" is playing at WGTO, KSOP, KTTS, KBUC, KWJJ, KKYX, WSM, WKKN, WCMS, KCKC, KMPS, WQQT, WIRK, KEEN, KDJW, WWNC, KHEY, WWOL, WYDE. "Smokey Mountain Memories" is playing at KRDI, WQIK; both sides are featured at KRMD, KSSS, WJRB, KGA.



Larry Gatlin

Larry Gatlin and the Gatlin Brothers Band grab strong initial acceptance of "In Like with Each Other" at WQQT, KMPS, WSLC, KSSS, WGTO, WVAM, WDLW, WJRB, KWJJ, WCMS, KGA, WHOO, WIRK, WMC, WDEN.

Jessi Colter's "Holdin' On" playing at WFAI, KVOO, KRMD, WVAM, WDLW, KEBC, KSOP, WHOO, KOKE, WWNC.

SURE SHOTS

Tompall and the Glaser Brothers — "It'll Be Her"

LEFT FIELDERS

Bobby Smith — "And Then Some"

Louise Mandrell — "You Sure Know Your Way Around My Heart"

The Four Guys — "Made in the USA"

AREA ACTION

Gary Buck — "Midnight Magic" (WVAM, WSLC, KFDI)

Peggy Forman — "That's What Your Lovin' Does to Me"

Roger Bowling — "More Than I Used To" (KRMD, WDLW, WVAM, KEBC)

Jamboree Sets Spring Concerts

■ WHEELING, W. VA.—Jamboree U.S.A. has announced its 1982 spring show lineup, ranging from the Kendalls on March 6 to Ernest Tubb and Ralph Emery on June 26.

March

The Jamboree U.S.A. show lineup includes: March 6, the Ken-

dalls; 13, Cal Smith; 19, Mel Tillis; 20, Johnny Rodriguez and Sweetwater; and 27, Jimmy C. Newman.

April & May

April 3, Don Gibson, Mack Vickery and Billy Joe Shaver; 9, Donna Fargo; 10, Helen Cornelius and Johnny Russell; 17, Ricky

Nashville Report

(Continued from page 65)

radio and retail representatives.

Jerry Lee Lewis and Lee Greenwood were the highlights of the recent NARAS benefit show at the Stock Yard here Wednesday (20) . . . George Hamilton IV, John D. Loudermilk, and Joe Tanner recently celebrated their 25th anniversary in the music business with a visit to the Country Music Hall of Fame and Museum here, where the manuscript of "A Rose and a Baby Ruth" is on display. Tanner helped to produce the song, written by Loudermilk and performed by Hamilton. The tune launched the three men's careers in 1957.

IN THE STUDIO: Scruggs (Tom T. Hall and Earl Scruggs, Bruce Channel, Lorna Greenwood), Sound Connection (Ronnie Rogers, Steve Searles), Sound Lab (Paul Overstreet, Kim Cole), Columbia (Lee Dresser, Lacy J. Dalton, Kippi Brannon), Creative Workshop (Gary Lloyd, Toyz), Fireside (Tom Grant, Jerry Lee Lewis, Kenny Lovelace), LSI (Margo Smith), Quadraphonic (Lynn Anderson), Music City Music Hall (Tennessee Express, Charley Pride, George Strait, Steve Wariner), Marty Robbins (Dennis Weaver, Tom Carlile), Soundshop (Ronnie McDowell, Dolly Parton, Lee Greenwood), Sound Stage (Pebble Daniel, Troy Scals, Dave Rowland, Hank Williams Jr., Conway Twitty, Tanya Tucker), Woodland (the Boys Band, Tanya Tucker, gospel act Cathedral Quartet), Pete's Place (Darrell Puckett, Linda Hargrove, B.J. Thomas, Pig Robbins, Lathan Hudson, Paul Franklin), Music Mill (Pam Tillis, Terry Stubbs), Koala (Karen Sanborn, Jack Grayson), Bennett House (Taffy McElroy, Florence Warner), Roxy (John Mathis, Hugh X. Lewis, Bobby Bridges, Jackie Frazier), Sound Emporium (Terri Gibbs, Don Williams, Sandra Pope).

AMI Records, the new independent which is charting records by Vern Gosdin and Rich Landers, is seeking a manufacturing and distribution deal . . . Dimension Records has signed an exclusive, long-term artist deal with Carlton Collins . . . Tommy Dee's "Memphis Shroud," on Rustic Records, is a narration presenting a very unusual approach to Elvis Presley's death . . . Cabin Fever will play at Spanky's here Wednesday (27).

The Wright Brothers are managed by Marv Dennis and Associates . . . Ronnie Prophet recently performed for fair buyers' seminars in New York and Pennsylvania . . . Denny Hilton will move his 40 Dollar publishing company to his office here at 38 Music Square East, suite 111.

RADIO NOTES: Warner Bros./Viva artists David Frizzell and Shelly West recently guested on a show at WUBE-Cincinnati . . . Ed Chandler has returned to KSON-FM-San Diego as PD, after a three-year stint at KCBQ-San Diego . . . WMC-Memphis has announced the addition of air personality Dan Mitchell, and the promotion of morning news personality Kathy Thurmond to news director . . . Larry James is the new PD at WYAK AM/FM in Surfside Beach, South Carolina.

Elektra/Asylum Signs La Costa



La Costa Tucker has signed an exclusive recording agreement with Elektra/Asylum Records, it was announced by Jimmy Bowen, E/A Nashville vice president. La Costa's debut single for the label, produced by James Stroud, has been set for Feb. 1 release. Pictured at Sound Stage Studios in Nashville are, from left, Bowen; Tucker; Ewell Roussell, E/A Nashville general manager; and Stroud.

Skaggs and Jacky Ward; and 24, Janie Fricke.

May 1, Faron Young; 8, Sylvia; 15, Freddy Fender; 21, Jerry Lee Lewis; 22, Carl Perkins and Sammi Smith; and 29, Ronnie McDowell.

June

June 5, Jeannie Pruett and

Ralph Emery; 12, David Houston, Charlie Louvin and Ralph Emery; 19, Skeeter Davis, Billy Walker and Ralph Emery; and 26, Ernest Tubb and Ralph Emery.

For ticket information write to WWVA Radio, 1015 Main Street, Wheeling, West Virginia 26003.

Country Singles Publisher's List

Producer, Publisher, Licensee, Writer

| | |
|---|-----|
| A COUNTRY BOY CAN SURVIVE Bowen (Bocephus, BMI) Williams | 47 |
| AIN'T NOBODY GONNA GET MY BODY BUT YOU Vaughn (United Artists, ASCAP) Colhoun | 77 |
| ALL I'M MISSING IS YOU Wilson (Biba/Welk, ASCAP) Holyfield | 32 |
| ALL ROADS LEAD TO YOU Collins (Hall-Clement/Welk, BMI) Fleming, Morgan | 100 |
| A LONELY WOMAN (IN THE ARMS OF A MAN WITH A ONE-TRACK MIND) Baker (Baroy, BMI) Dickens, Curry | 84 |
| A MARRIED MAN Logan (Tree, BMI) Braddock | 86 |
| ANOTHER SLEEPLESS NIGHT Norman (Chappell, ASCAP) Black, Bourke | 29 |
| BARROOM GAMES Crutchfield (Duchess, BMI) Campbell, Crutchfield, House | 68 |
| BEST OF FRIENDS Foglesong (Duchess, BMI) Creed, DeVorzon | 93 |
| BE THERE FOR ME BABY Norman (Chappell/Intersong, ASCAP) Black, Rocco | 43 |
| BIG CITY Haggard-Tolley (Shade Tree, BMI) Haggard, Holloway | 28 |
| BLAZE OF GLORY Richie (House of Gold, BMI) Slatte, Morrison, Keith | 5 |
| BLUE EYES DON'T MAKE AN ANGEL Sutton (September, ASCAP) Shepstone, Dibbins | 71 |
| BLUE MOON WITH HEARTACHE Crowell (Hotwire/Ahantic, BMI) Cosh | 22 |
| BOBBIE SUE Chancey (Bobby Goldsboro, ASCAP/House of Gold, BMI) Tyler, Tyler, Newton | 31 |
| BUT IT'S CHEATING Feeney (Terrace, ASCAP) Brown | 63 |
| CASCADE MOUNTAIN MEMORIES Wickline-Wickline (Cascade Mountain, ASCAP) Wickline | 96 |
| CHATTANOOGA CITY LIMITS/REVEREND MR. BLACK Sherrill (First Lady, BMI/U.S. Songs, Bexhill, Jac, Blue Seas, ASCAP) Drawdy/Wheeler, Peters | 65 |
| COTTON FIELDS Fogerty (TRO-Folkways, BMI) Ledbetter | 94 |
| CRYING MY HEART OUT OVER YOU Skaggs (Cedarwood, BMI) Butler, Wilkin | 53 |
| DIAMONDS IN THE STARS Pennington (Almarie, BMI) Shafner | 16 |
| DO ME WITH LOVE Norman (Jack & Bill/Welk, ASCAP) Schweers | 18 |
| DON'T COME KNOCKIN' Barnhill (Cedarwood, BMI) Heaney, Matan | 74 |
| DON'T EVER LEAVE ME AGAIN Fisher (Blue Lake, BMI) Barnes | 52 |
| DON'T LEAD ME ON Saporiti-Shook (Gervasi, BMI) Alexander | 92 |
| EVERYBODY LOVES A WINNER Kennedy (Hall-Clement/Welk, BMI) McDill | 75 |
| FOURTEEN CARAT MIND Reeder-Watson (Acuff-Rose, BMI) Frazier, Lee | 25 |
| FROM LEVIS TO CALVIN KLEIN JEANS Chancey (Tree, BMI/Cross Keys, ASCAP) Runyeon, Lathrop, Jones | 79 |
| GUILTY EYES Cornelius-Daniel (New Albany, BMI/Hoosier, ASCAP) Dowell, Blazy | 58 |
| HAVE YOU EVER BEEN LONELY Bradley (Shapiro, Bernstein, ASCAP) DeRose, Brown | 7 |
| HEADED FOR A HEARTACHE Morgan-Worley (New Albany, BMI/Hoosier, ASCAP) Dowell, Blazy | 39 |
| HELL YES, I CHEATED Self (Flagship, BMI) Wutton, Chesier | 98 |
| I CAN'T SAY GOODBYE TO YOU Sherrill (Al Gallico, BMI) Hobbs | 87 |
| I DON'T WANT TO WANT YOU Lavoie (Guyasuto, BMI) Lavoie | 50 |
| IF SOMETHING SHOULD COME BETWEEN US (LET IT BE LOVE) Lloyd (Atlantic, BMI) Beland, Guilbeau | 38 |
| IF YOU'RE THINKING YOU WANT A STRANGER Mevis (Jack & Bill/Welk, ASCAP) Mevis, Willis | 66 |
| IF YOU'RE WAITIN' ON ME (YOU'RE BACKIN UP) Gillespie-Kendalls (Hall-Clement/Welk, BMI) Bell, Skinner, Wallace | 26 |
| I JUST CAME HOME TO COUNT THE MEMORIES Jones-Anderson (Contention, SESAC) Ray | 14 |
| I LIE Bradley (Cool Miners, BMI) Damphier | 48 |
| INNOCENT LIES Stilts-James (Marson, BMI) James, Smith | 42 |
| I SEE AN ANGEL EVERY DAY Gibson (Hitkit, BMI) Forst | 81 |
| IT'S HIGH TIME Maher-Goodrum (Blue Quill/Random Notes/Welbeck, ASCAP) Maher, Goodrum | 89 |
| IT'S WHO YOU LOVE Bowen (Cross Keys/Chappell, ASCAP) Kane, Bourke, Black | 12 |
| IT TURNS ME INSIDE OUT Crutchfield (Duchess/Red Angus, BMI) Crutchfield | 51 |
| I WOULDN'T HAVE MISSED IT FOR THE WORLD Millsap-Collins (Hall-Clement/Welk, BMI/Jack & Bill/Welk, ASCAP) Fleming, Morgan, Quillen | 17 |
| LADY LAY DOWN (LAY DOWN ON MY PILLOW) Kennedy (Doar Knob, BMI) Johnson | 78 |
| LADY LAY DOWN Popovich-Justis (Tree, BMI/Cross Keys, ASCAP) VanHoy, Cook | 33 |
| LAY BACK DOWN AND LOVE ME Radford (Nub-Pub/Washington Girl, BMI/Bagdad, ASCAP) Young | 56 |
| LET'S GET TOGETHER AND CRY Baker (Honeytree/Tellum, ASCAP) Koanse | 82 |

| | |
|---|----|
| LET THE GOOD TIMES ROLL Kilray (Atlantic/Unart, BMI) Lee | 83 |
| LET YOUR FINGERS DO THE WALKIN' Rosenberg-Briley (Front Runner/Iron Blossom, ASCAP) Briley | 99 |
| LIES ON YOUR LIPS Oates (Cristy Lane/New Albany, BMI) Shell, Dowell | 45 |
| LONELY NIGHTS Norman (Blackwood, BMI) Stegall, Harris | 2 |
| LORD, I HOPE THIS DAY IS GOOD Williams, Fundis (Sabal, ASCAP) Honner | 4 |
| LOVE IN THE FIRST DEGREE Alabama-McBride-Shedd (House of Gold, BMI) Hurt, DuBois | 91 |
| LOVE NEVER COMES EASY Straud (Southern Nights, ASCAP) MacRae, Morrison | 69 |
| LOVE WAS BORN Kelly (Frebar, BMI) Eden, Kelly | 35 |
| MIDNIGHT RODEO Dean-Everette (Denny, ASCAP) Orander, Ware | 11 |
| MIS'RY RIVER Penney (Chiplin, ASCAP) Wolf | 30 |
| MISTER GARFIELD Bowen-Williams (Rightsong, BMI) Elliott | 62 |
| MOUNTAIN OF LOVE Wilson (Morris/Unichappell, BMI) Dorman | 21 |
| NEW CUT ROAD Crowell (World Song, ASCAP) Clark | 60 |
| NO RELIEF IN SIGHT Collins (Chappell, ASCAP) Bourke, Dobbins, Wilson | 36 |
| NOW I LAY ME DOWN TO CHEAT Sherrill (Fame, BMI/Rick Hall, ASCAP) Aldridge, Henderson | 73 |
| OKLAHOMA CRUDE West (Sabal, ASCAP) Corbin | 90 |
| ONE DAY SINCE YESTERDAY Ball (House of Cosh, BMI/Moon Pix, ASCAP) Ball, Bogdanovich | 88 |
| ONLY ONE YOU Killen (Tree, BMI/Cross Keys, ASCAP) Jones, Garvin | 6 |
| ONLY YOU (AND YOU ALONE) Kennedy (Trahollis, BMI) Rom, Rond | 19 |
| PLAY ME OR TRADE ME/WHERE WOULD I BE Strange (Prater, ASCAP/Movieville, ASCAP) Davis, Huffman/Mehaffey | 49 |
| PREACHING UP A STORM Rogers (Blackwood/Magic Castle, BMI) Murrain, Anders | 15 |
| PRETENDING FOOL English (Black Mountain Road/Worthmore, BMI) English, Ballaw | 95 |
| RED NECKIN' LOVE MAKIN' NIGHT Twitty/Chancey (Blue Lake/Warner-Tamerlane/Face the Music, BMI) Seals, Barnes | 3 |
| RUNNING ON LOVE Gibson (Blackwood, BMI) Harris, Stegall | 59 |
| SHE LEFT HER LOVE ALL OVER ME Montgomery (House of Gold, BMI) Lester | 24 |
| SHINE Moman (Waylon Jennings, BMI) Jennings | 9 |
| SOME DAY MY SHIP'S COMIN' IN Waters (Lantern, BMI) Waters | 54 |
| SOMEONE COULD LOSE A HEART TONIGHT Malloy (Briarpatch/DebDove, BMI) Rabbit, Malloy, Stevens | 10 |
| STUCK RIGHT IN THE MIDDLE OF YOUR LOVE Rogers (Southern Nights, ASCAP) Morrison, MacRae | 23 |
| SWEET YESTERDAY Collins (Tom Collins, BMI) Fleming, Morgan | 40 |
| TELL ME WHY Larkin-Conley (Blue Moon/Easy Listening/April, ASCAP) Conley, Acklen | 67 |
| TENNESSEE ROSE Ahern (Warner-Tamerlane/Babbling Brooks, BMI & Drunk Monkey, ASCAP) Brooks, DeVito | 41 |
| THE CLOWN Twitty-Bowen (Mammoth Spring/Rose Bridge, BMI) Chalmers, Rhodes, Barnett, Carson | 44 |
| THE CUBE Jenkins (Robchris, BMI) Jenkins | 85 |
| THE HIGHLIGHT OF '81 Sherrill (Tree, BMI) Hellard, Garvin | 64 |
| THE SWEETEST THING (I'VE EVER KNOWN) Lendis (Sterling/Addison Street, ASCAP) Young | 1 |
| THE VERY BEST IS YOU Wilson (Aquad, ASCAP/Ibex, BMI) Stephens, Shell | 27 |
| THE WOMAN IN ME Reynolds (O.A.S., ASCAP) Thomas | 97 |
| THROUGH THE YEARS Richie (Peso/Swanee Bravo, BMI) Dorff, Panzer | 57 |
| TIL SOMETHING BETTER COMES ALONG Kilray (Warner-Tamerlane/Sweet Harmony, BMI) Bannon, Bettis | 72 |
| WATCHIN' THE GIRLS GO BY Killen (Tree/Strawberry Lane, BMI) Killen, McDowell | 8 |
| WHEN A MAN LOVES A WOMAN Vaughn-Grayson (Cottillion/Quinzy, BMI) Wright, Lewis | 37 |
| WHEN YOU WERE BLUE AND I WAS GREEN Rogers (Easy Listening, ASCAP) Conley | 34 |
| WHERE THERE'S SMOKE THERE'S FIRE Collins (Hall-Clement/Welk, BMI) Fleming, Morgan | 70 |
| WHO DO YOU KNOW IN CALIFORNIA Bowen (Milene, ASCAP) Raven | 76 |
| WILD TURKEY/EVERYBODY MAKES MISTAKES Sherrill (Song Biz, BMI/Algee, BMI) Moffatt, Seibert/Dalton, Sherrill | 20 |
| WRITTEN DOWN IN MY HEART Montgomery-Stevens (Grand Avenue, ASCAP) Davidson | 80 |
| YEARS AGO Kennedy (American Cowboy, BMI) Reid | 55 |
| YOU LOOK LIKE THE ONE I LOVE Gibson (Duchess/Posey/Unichappell/VonHoy, BMI & ASCAP) Allen, VanHoy | 46 |
| YOU'RE MY BESTEST FRIEND Hall (Songpainter, BMI) Davis | 61 |
| YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD West (Biba/Vogue/Welk, ASCAP & BMI) Holyfield, Hatch | 13 |

Wrangler Starsearch Sets State Finals

■ BEAUMONT, TX—State finals in the Wrangler Country Starsearch begin Feb. 10 with Tennessee's finals at Memorial Auditorium in Chattanooga, TN, Starsearch officials have announced.

Each of the 42 state finals (some finals include more than one state) will feature winners in the respective area. Nearly 300 regional Starsearch talent contests are

being held throughout the nation as part of Wrangler's effort. The winner of each state final receives \$1000, plus all expenses for a trip to Nashville in late April to compete in the televised national final for a \$50,000 first prize.

Approximately 30,000 contestants will have taken part in the Starsearch by the completion of the state finals, the contest's directors estimated.

Gibbs and Greenwood



MCA artists Terri Gibbs and Lee Greenwood are greeted by KZLA's Denise Galvin after the artists' recent showcase at the Palomino Club in Los Angeles. The concert, recorded by DIR Broadcasting for national radio distribution, was also broadcast live. Shown from left are MCA's new west coast regional country promotion director Paul Lovelace, Gibbs, Greenwood, Galvin, and MCA Records division president Gene Froelich.

IN THE UNITED STATES BANKRUPTCY COURT
FOR THE MIDDLE DISTRICT OF TENNESSEE

IN RE:)
FOUR STAR MUSIC CO., INC.) BK. NO. 77-30484
Bankrupt.)

**NOTICE OF HEARING ON
TRUSTEE'S APPLICATION TO SELL FOUR STAR CATALOG**

Irwin Deutscher, Trustee of the estate of Four Star Music Co., Inc. has filed an application with this Court seeking authority to sell those copyrighted and non-copyrighted compositions owned by Four Star Music Co., Inc. known as the "Four Star Catalog" to Acuff-Rose Publications, Inc. and certain of its affiliated companies. The purchaser would pay the estate \$376,160.00 in cash and take the catalog subject to the liens and obligations of First American Bank of Nashville, N.A., and Pippin Way, Inc. totalling \$1,373,840.00.

A hearing on this application will be held before this Court on the 10th day of February, 1982, at 1:30 p.m. in Room 216, Customs House Building, 8th and Broad, Nashville, Tennessee. Any person objecting to the sale must file written objections with the Clerk of this Court on or before the 3rd day of February, 1982. Any other party wishing to make a bid on the catalog will be required to bid at least \$50,000.00 above the offer submitted by Acuff-Rose Publications, Inc.

Any person having questions or seeking additional information may contact Irwin Deutscher, Trustee, 5th Floor, St. Cloud Corner, Nashville, Tennessee, (615) 256-2314 or James R. Kelley, Dearborn & Ewing, Attorneys for the Trustee, Suite 1200, One Commerce Place, Nashville, Tennessee, (615) 259-3560.

This the 4th day of January, 1982.

Paul F. Jennings

Advertisement

Country Single Picks

COUNTRY SONG OF THE WEEK

TOMPALL & THE GLASER BROTHERS — Elektra 47405

IT'LL BE HER (prod.: Jimmy Bowen) (writer: B.J. Reynolds) (Baron/Hat Band, BMI) (2:36)
Crisp performance and production highlight this midtempo cut, which also features a positive lyric and the Glasers' unequalled vocal harmony.

GAIL DAVIES — Warner Bros. 50004

'ROUND THE CLOCK LOVIN' (prod.: Gail Davies) (writers: R. Bourke, K.T. Oslin) (Chappell, ASCAP/Tri-Chappell, SESAC) (2:29)

I don't need your money or advice — just 'round the clock lovin', Davies sings, backed by a rockin' beat and horns that add punch to an independent woman's views.

BOBBY SMITH — Liberty P-B-1452

AND THEN SOME (prod.: Bob Montgomery) (writers: J. Slate, L. Henley, M. Gray) (House of Gold/Chinnichap/Careers, BMI) (3:42)

Smith's soulful country vocal gets the most out of the powerful lyric here, as he tries to tell his faithful woman just how much he really loves her.

LOUISE MANDRELL — RCA JK 13039

(YOU SURE KNOW YOUR WAY) AROUND MY HEART (prod.: Eddie Kilroy) (writers: T. Rocco, R. Bourke, C. Black) (Biba/Welk & Chappell, ASCAP) (2:35)

Like the river that knows its way down to the valley, you sure know your way around my heart, Mandrell tells her man, backed by an easy beat and Kilroy's production.

ROGER BOWLING — Mercury 76135 (PolyGram)

MORE THAN I USED TO (prod.: Jerry Kennedy) (writers: R. Bowling, L. Butler) (ATV/Blackwood, BMI) (2:31)

I used to drink and hurt more than anyone — but since losing you I drink and hurt more than I used to, this talented writer/artist sings in an easy-flowing ballad.

THE FOUR GUYS — J&B 1001

MADE IN THE U.S.A. (prod.: Walter Haynes) (writers: C. Moman, B. Emmons) (Baby Chick/Vogue/Welk, BMI) (2:59)

This four-man vocal group has a strong release in this "message" tune, which features nice vocal harmony, clean production, and a very pro-America lyric.

TOM CARLILE — Door Knob 81-170

LOVER (RIGHT WHERE I WANT YOU) (prod.: Gene Kennedy) (writer: T. Carlile) (Opa-Locka, ASCAP) (3:08)

I've waited so long to get you alone, Carlile tells his woman in this slow followup to his recent single success, "Catch Me If You Can."

DON LEE — Crescent 101

I'M IN LOVE WITH A MEMORY (prod.: Don Lee & George White) (writers: D. Lee, G. White) (Maplesville/Faniork, BMI) (3:49)

Lee's smooth, deep lead vocal fits this solid ballad well, telling us he's hooked on the past, thinking of the woman he lost.

FREDDY FENDER — MCA/Backstreet 52003

ACROSS THE BORDERLINE (prod.: Ry Cooder) (writers: Cooder, Hiatt, Dickson) (Duchess, BMI) (2:54)

Cooder's production lends an unusual flavor to this slow-paced tune that spotlights a somber Fender vocal.

EAGLECREEK BAND — Night Hawk 3103

FALLING BACK IN LOVE (prod.: Art "Sleepy" Skidmore) (writer: S. Roberts) (Filly, BMI) (3:12)

Electric piano and warm string effects highlight this ballad with a lead vocal by a guy devoted to the woman who's always there to pick him up when he's down.

Greeting Reba in Texas



Mercury/PolyGram recording artist Reba McEntire recently performed at Billy Bob's Texas in Ft. Worth, and was greeted after her performance by Lieberman's reps and PolyGram staffers. Pictured from left are Tom Sambola, national account executive, Lieberman's; Jim Sinclair, branch manager Lieberman's Dallas; McEntire; Rick Underberg, Lieberman's sales manager; Paul Lucks, VP southern region, PolyGram; and Joe Polidor, country marketing director, PolyGram Nashville.

New York, N.Y.

(Continued from page 19)

the Year winners were Aretha Franklin's "Love All the Hurt Away," The Rolling Stones' "Tattoo You," Warren Zevon's "Stand in the Fire," and Rosanne Cash's "Seven Year Ache." Cash's new LP, tentatively titled "Somewhere in the Stars," is due soon on Columbia, along with LPs from Karla Bonoff, Third World and Jane Olivor. . . Contemporary Communications, the David Krebs-Steve Leber-Louis Levin management company, has signed Michael Bolotin for worldwide management. . . Joan Armatrading opened a 25-date U.S. tour on January 20 at the Paramount Theatre in Portland, Oregon. She'll play the Palladium in New York City on February 20 before winding up the tour the following night at the Orpheum in Boston. Backing Joan is a five-piece band: guitarist Gary Sanford, from Joe Jackson's band; bassist Jeremy Meek, from Live Wire; Justin Hildreth on drums and Dean Klavett on keyboards, both from Lene Lovich's band; and percussionist Julian Diggle, late of the British band the Movies. . . The Kinks played the Meadowlands' Brendan Byrne Arena in New Jersey on January 10 before an audience that sold the place out in less than three hours. Before the band came on stage, it was announced that the Kinks would return for a January 25 concert before embarking on a tour of Australia and Japan. Tickets went on sale Wednesday morning (13) during a heavy snowfall and again sold out in three hours. That adds up to four New York-area dates (Nassau Coliseum in October, Madison Square Garden in December and the two Meadowlands dates in January) and almost 80,000 seats sold in three months. . . A note to get everyone's patriotic blood pumping: composer Ervin Litkei will release an album in March entitled "From Roosevelt to Reagan." It will include the recently recorded "President Ronald Reagan March" and "A Salute to Nancy." Both were sent to the White House as a Christmas present for the Reagans from Litkei, who has written marches honoring each elected President beginning with Roosevelt and who composed the official "Bicentennial March," which was released on RCA Records. . . Peters International Records artist Miriam Makeba recently played a sold-out date at Carnegie Hall in support of her "In Concert" LP. . . A recent column incorrectly listed the phone number of one of New York's newest nightspots, R.T. Firefly. For information about upcoming events at R.T. Firefly, call 254-3130. . . The New York City-based Songwriters Hall of Fame will hold its annual Awards Dinner March 15 at the N.Y. Hilton. Among those who will be inducted at this year's fundraising event are Bob Dylan, Paul Simon, and Jerry Herman. Randy Poe has just been named GM of the National Academy of Popular Music, which is the parent organization of the Songwriters Hall of Fame. . . Joan Jett will give a special Valentine's Day Concert at the Capitol Theatre, February 13, and Shady will do the same at Gildersleeves, also on the 13th. . . RCA will release "Christianne F (Children of the Bahnhof)," a soundtrack album to the German film in which David Bowie appears in a concert sequence performing "Station to Station." The rest of the album, to be released in March, contains previously released Bowie music. Also due in March on RCA is a four or five-song Bowie EP recorded to accompany his performance in Brecht's "Baal" . . . Working on new material at Songshop Recording Co. in New York are Ian Hunter and band; Ellen Foley, produced by Mick Ronson; and Chuck Hammer. . . Coming in February is the Godley/Creme label debut LP on Mirage Records, "Snack Attack." Former 10cc members Kevin Godley and Lol Creme, had two consecutive hit singles in England, "Under Your Thumb" and "Wedding Bells" . . . Nick Lowe will support his soon-to-be-released "Nick the Knife" LP with a February-March tour opening for the Cars. . . Congratulations to RCA Records promotion vice president John Betancourt and his wife Diane on the birth of their first child, Daniel John, last Monday (18) . . . We enjoyed that item in last week's Coast column about people whose names fit their jobs, but how could they have neglected to mention RW's own Peter Keepnews?

Record World Country Albums



JANUARY 30, 1982

TITLE, ARTIST, Label, Number (Distributing Label)

| Jan. 30 | Jan. 23 | | WKS. ON CHART |
|---------|---------|---|---------------|
| 1 | 1 | FEELS SO RIGHT ALABAMA RCA AHL1 3930 (3rd Week) | 45 |
| 2 | 2 | FANCY FREE OAK RIDGE BOYS/MCA 5209 | 33 |
| 3 | 5 | GREATEST HITS KENNY ROGERS/Liberty LOO 1072 | 66 |
| 4 | 3 | WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)/Columbia KC 2 37542 | 19 |
| 5 | 6 | JUICE JUICE NEWTON/Capitol ST 12136 | 44 |
| 6 | 4 | STILL THE SAME OLE ME GEORGE JONES/Epic FE 37106 | 9 |
| 7 | 8 | THERE'S NO GETTIN' OVER ME RONNIE MILSAP/RCA AHL1 4060 | 22 |
| 8 | 7 | THE PRESSURE IS ON HANK WILLIAMS, JR./Elektra/Curb SE 535 | 22 |
| 9 | 9 | BARBARA MANDRELL LIVE/MCA 5243 | 21 |
| 10 | 11 | CIMARRON EMMYLOU HARRIS/Warner Bros. BSK 3603 | 6 |
| 11 | 12 | BIG CITY MERLE HAGGARD/Epic FE 37693 | 12 |
| 12 | 10 | SHARE YOUR LOVE KENNY ROGERS/Liberty LOO 1108 | 29 |
| 13 | 14 | STEP BY STEP EDDIE RABBITT/Elektra 5E 532 | 23 |
| 14 | 15 | MY HOME'S IN ALABAMA ALABAMA/RCA AHL1 3644 | 83 |
| 15 | 17 | URBAN CHIPMUNK/RCA AFL1 4027 | 41 |
| 16 | 16 | I AM WHAT I AM GEORGE JONES/Epic JE 36492 | 81 |
| 17 | 18 | GREATEST HITS ANNE MURRAY/Capitol SOO 12110 | 68 |
| 18 | 20 | GREATEST HITS OAK RIDGE BOYS/MCA 5150 | 63 |
| 19 | 13 | BET YOUR HEART ON ME JOHNNY LEE/Full Moon/ Asylum 5E 541 | 15 |
| 20 | 21 | HOLLYWOOD, TENNESSEE CRYSTAL GAYLE/Columbia FC 37438 | 19 |
| 21 | 23 | GREATEST HITS RONNIE MILSAP/RCA AHL1 3772 | 66 |
| 22 | 25 | MIDNIGHT CRAZY MAC DAVIS/Casablanca (PolyGram) NBLP 7257 | 14 |
| 23 | 19 | GREATEST HITS CHARLEY PRIDE/RCA AHL1 4151 | 14 |
| 24 | 26 | YOU DON'T KNOW ME MICKEY GILLEY/Epic FE 37916 | 22 |
| 25 | 29 | MR. T CONWAY TWITTY/MCA 5204 | 29 |
| 26 | 22 | NOT GUILTY LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia FC 37466 | 17 |
| 27 | 27 | FIRE AND SMOKE EARL THOMAS CONLEY/RCA AHL1 4135 | 9 |
| 28 | 24 | ESPECIALLY FOR YOU DON WILLIAMS/MCA 5210 | 27 |
| 29 | 30 | GREATEST HITS JIM REEVES & PATSY CLINE/RCA AHL1 4127 | 9 |
| 30 | 28 | GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378 | 141 |
| 31 | 31 | KING OF THE ROAD BOXCAR WILLIE/Main Street SN 73000 | 2 |
| 32 | 33 | LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 6E 309 | 63 |
| 33 | 39 | ROWDY HANK WILLIAMS, JR./Elektra/Curb 6E 330 | 40 |
| 34 | 34 | SOME DAYS ARE DIAMONDS JOHN DENVER/RCA AFL1 4055 | 28 |



| | | | |
|----|----|---|-----|
| 35 | 35 | SOMEWHERE OVER THE RAINBOW WILLIE NELSON/ Columbia FC 36883 | 45 |
| 36 | 40 | HONEYSUCKLE ROSE WILLIE NELSON & FAMILY/ Columbia S2 36753 | 78 |
| 37 | 36 | SEVEN YEAR ACHE ROSANNE CASH/Columbia JE 36865 | 44 |
| 38 | 53 | BEST OF EDDIE RABBITT/Elektra 6E 235 | 113 |
| 39 | 41 | YEARS AGO STATLER BROTHERS/Mercury SRM 1 6001 (PolyGram) | 28 |
| 40 | 32 | STARDUST WILLIE NELSON/Columbia KC 35305 | 191 |
| 41 | 45 | WHERE DO YOU GO WHEN YOU DREAM ANNE MURRAY/Capitol SOO 12144 | 38 |
| 42 | 44 | RAINBOW STEW LIVE MERLE HAGGARD/MCA 5216 | 26 |
| 43 | 42 | HORIZON EDDIE RABBITT/Elektra 6E 276 | 80 |
| 44 | 64 | I LOVE 'EM ALL T.G. SHEPPARD/Warner/Curb BSK 3528 | 40 |
| 45 | 50 | TOWN & COUNTRY RAY PRICE/Dimension DL 5003 | 16 |
| 46 | 48 | I BELIEVE IN YOU DON WILLIAMS/MCA 5133 | 66 |
| 47 | 37 | I JUST CAME HOME TO COUNT THE MEMORIES JOHN ANDERSON/Warner Bros. BSK 3599 | 11 |
| 48 | 46 | BEST OF DON WILLIAMS, VOL. II/MCA 3096 | 117 |
| 49 | 56 | URBAN COWBOY ORIGINAL SOUNDTRACK/Full Moon/ Asylum DP 9002 | 88 |
| 50 | 59 | CLASSIC CRYSTAL CRYSTAL GAYLE/Liberty LOO 982 | 115 |
| 51 | 49 | DRIFTER SYLVIA/RCA AHL1 3986 | 39 |
| 52 | 43 | SURROUND ME WITH LOVE CHARLY McCLAIN/Epic FE 37108 | 36 |
| 53 | 51 | STRAIGHT AHEAD LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250 | 118 |
| 54 | 57 | WILLIE & FAMILY LIVE WILLIE NELSON/Columbia KC 35642 | 163 |
| 55 | 55 | TENNESSEE WHISKEY DAVID ALLAN COE/Columbia FC 37454 | 12 |
| 56 | 61 | ENCORE MICKEY GILLEY/Epic KE 36586 | 70 |
| 57 | 38 | ASK ANY WOMAN CON HUNLEY/Warner Bros. BSK 3617 | 7 |
| 58 | 54 | GREATEST HITS, VOL. 1 ELVIS/RCA AHL1 2347 | 3 |
| 59 | 58 | DESPERATE DREAMS EDDY RAVEN/Elektra 5E 545 | 12 |
| 60 | 60 | THE VERY BEST OF MEL TILLIS/MCA 3274 | 12 |
| 61 | 63 | BEST OF BARBARA MANDRELL/MCA AY 1119 | 149 |
| 62 | 66 | GREATEST HITS LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia FE 36488 | 146 |
| 63 | 65 | 9 TO 5 AND ODD JOBS DOLLY PARTON/RCA AAL 1 3852 | 45 |
| 64 | 67 | WAITIN' FOR THE SUN TO SHINE RICKY SKAGGS/Epic FE 37193 | 9 |
| 65 | 47 | GOOD TIME LOVIN' MAN RONNIE McDOWELL/Epic FE 37399 | 24 |
| 66 | 68 | CARRYING ON THE FAMILY NAMES DAVID FRIZZELL & SHELLY WEST/Warner/Viva BSK 3555 | 33 |
| 67 | 69 | NOW OR NEVER JOHN SCHNEIDER/Scotti Brothers 37400 | 28 |
| 68 | 52 | RODEO ROMEO MOE BANDY/Columbia FC 37568 | 12 |
| 69 | 72 | FRAGILE HANDLE WITH CARE CRISTY LANE/Liberty LT 51112 | 13 |
| 70 | 73 | RODNEY CROWELL/Warner Bros. BSK 3587 | 13 |
| 71 | 62 | STRAIT COUNTRY GEORGE STRAIT/MCA 5248 | 11 |
| 72 | 71 | WITH LOVE JOHN CONLEE/MCA 5213 | 26 |
| 73 | 74 | I'M A LADY TERRI GIBBS/MCA 5255 | 13 |
| 74 | 75 | HIGH TIMES DOTTIE WEST/Liberty LT 51114 | 8 |
| 75 | 70 | LEATHER & LACE WAYLON & JESSI/RCA AHL1 3931 | 45 |

GET NEXT TO

Jessi Colter

Ridin' Shotgun (CT 1218)

“Holdin' On” (AS073)

PRODUCED BY Randy Scruggs and Waylon Jennings

World Radio History



Record World Country Singles

JANUARY 30, 1982

TITLE, ARTIST, Label, Number (Distributing Label)

| Jan. 30 | Jan. 23 | | WKS. ON CHART |
|---------|---------|---|---------------|
| 1 | 2 | THE SWEETEST THING (I'VE EVER KNOWN) JUICE NEWTON Capitol 5046 | 14 |
| 2 | 3 | LONELY NIGHTS MICKEY GILLEY/Epic 12578 | 12 |
| 3 | 1 | RED NECKIN' LOVE MAKIN' NIGHT CONWAY TWITTY/ MCA 51199 | 13 |
| 4 | 7 | LORD, I HOPE THIS DAY IS GOOD DON WILLIAMS/MCA 51207 | 10 |
| 5 | 5 | BLAZE OF GLORY KENNY ROGERS/Liberty 1441 | 11 |
| 6 | 9 | ONLY ONE YOU T.G. SHEPPARD/Warner/Curb 49858 | 10 |
| 7 | 8 | HAVE YOU EVER BEEN LONELY JIM REEVES & PATSY CLINE/ RCA 12346 | 12 |
| 8 | 11 | WATCHIN' GIRLS GO BY RONNIE McDOWELL/Epic 14 02614 | 11 |
| 9 | 12 | SHINE WAYLON/RCA 12367 | 10 |
| 10 | 13 | SOMEONE COULD LOSE A HEART TONIGHT EDDIE RABBITT/ Elektra 47239 | 10 |
| 11 | 14 | MIDNIGHT RODEO LEON EVERETTE/RCA 12355 | 11 |
| 12 | 15 | IT'S WHO YOU LOVE KIERAN KANE/Elektra 47228 | 12 |
| 13 | 19 | YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD ED BRUCE/MCA 51210 | 9 |
| 14 | 17 | I JUST CAME HOME TO COUNT THE MEMORIES JOHN ANDERSON/Warner Bros. 49860 | 11 |
| 15 | 18 | PREACHING UP A STORM MEL McDANIEL/Capitol 5059 | 12 |
| 16 | 21 | DIAMONDS IN THE STARS RAY PRICE/Dimension 1024 | 11 |
| 17 | 4 | I WOULDN'T HAVE MISSED IT FOR THE WORLD RONNIE MILSAP/RCA 12342 | 13 |
| 18 | 24 | DO ME WITH LOVE JANIE FRICKE/Columbia 18 02575 | 7 |
| 19 | 22 | ONLY YOU (AND YOU ALONE) REBA McENTIRE/Mercury 57062 (PolyGram) | 10 |
| 20 | 23 | WILD TURKEY/EVERYBODY MAKES MISTAKES LACY J. DALTON/Columbia/Sherrill 18 02637 | 8 |
| 21 | 25 | MOUNTAIN OF LOVE CHARLEY PRIDE/RCA 13014 | 5 |
| 22 | 27 | BLUE MOON WITH HEARTACHE ROSANNE CASH/Columbia 18 02659 | 6 |
| 23 | 26 | STUCK RIGHT IN THE MIDDLE OF YOUR LOVE BILLY SWAN/ Epic 14 02659 | 6 |
| 24 | 28 | SHE LEFT HER LOVE ALL OVER ME RAZZY BAILEY/RCA 13014 | 5 |
| 25 | 6 | FOURTEEN CARAT MIND GENE WATSON/MCA 51183 | 17 |
| 26 | 31 | IF YOU'RE WAITIN' ON ME (YOU'RE BACKING UP) THE KENDALLS/Mercury 76131 (PolyGram) | 7 |
| 27 | 32 | THE VERY BEST IS YOU CHARLY McCLAIN/Epic 14 02656 | 6 |
| 28 | 34 | BIG CITY MERLE HAGGARD/Epic 14 02686 | 3 |
| 29 | 40 | ANOTHER SLEEPLESS NIGHT ANNE MURRAY/Capitol 5083 | 3 |
| 30 | 37 | MIS'RY RIVER TERRI GIBBS/MCA 51225 | 5 |
| 31 | 48 | BOBBIE SUE OAK RIDGE BOYS/MCA 51231 | 2 |
| 32 | 35 | ALL I'M MISSING IS YOU EDDY ARNOLD/RCA 13000 | 8 |
| 33 | 33 | LADY LAY DOWN TOM JONES/Mercury 75125 | 9 |
| 34 | 36 | WHEN YOU WERE BLUE AND I WAS GREEN KIN VASSY/ Liberty 1440 | 7 |
| 35 | 39 | LOVE WAS BORN RANDY BARLOW/James 45 002 | 6 |
| 36 | 42 | NO RELIEF IN SIGHT CON HUNLEY/Warner Bros. 49887 | 5 |
| 37 | 41 | WHEN A MAN LOVES A WOMAN JACK GRAYSON & BLACKJACK/Koala 340 | 6 |
| 38 | 43 | IF SOMETHING SHOULD COME BETWEEN US (LET IT BE LOVE) BURRITO BROTHERS/Curb/CBS 5 02641 | 7 |
| 39 | 10 | HEADED FOR A HEARTACHE GARY MORRIS/Warner Bros. 49829 | 15 |
| 40 | 45 | SWEET YESTERDAY SYLVIA/RCA 13020 | 3 |
| 41 | 53 | TENNESSEE ROSE EMMYLOU HARRIS/Warner Brothers 49892 | 3 |
| 42 | 46 | INNOCENT LIES SONNY JAMES & HIS SOUTHERN GENTLEMEN/Dimension 1026 | 6 |
| 43 | 86 | BE THERE FOR ME BABY JOHNNY LEE/Full Moon/Asylum 47301 | 2 |



CHARTMAKER OF THE WEEK

| | | | |
|----|---|--|---|
| 44 | — | THE CLOWN CONWAY TWITTY Elektra 47302 | 1 |
|----|---|--|---|

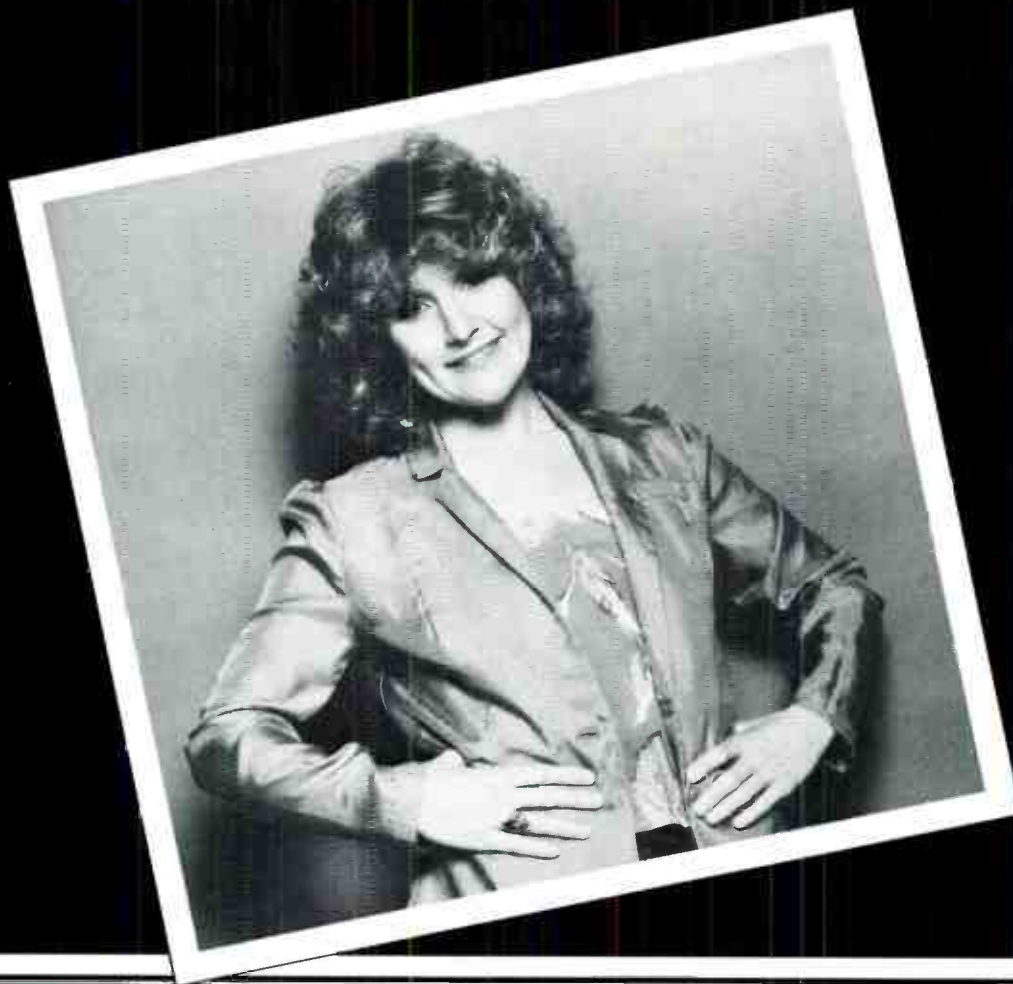


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|-----|----|---|----|
| 45 | 49 | LIES ON YOUR LIPS CRISTY LANE/Liberty 1443 | 4 |
| 46 | 52 | YOU LOOK LIKE THE ONE I LOVE DEBORAH ALLEN/ Capitol 5080 | 4 |
| 47 | 84 | A COUNTRY BOY CAN SURVIVE HANK WILLIAMS, JR./ Elektra/Curb 47257 | 2 |
| 48 | 61 | I LIE LORETTA LYNN/MCA 51226 | 2 |
| 49 | 50 | PLAY ME OR TRADE ME/WHERE WOULD I BE MEL TILLIS & NANCY SINATRA/Elektra 472 47 | 6 |
| 50 | 51 | I DON'T WANT TO WANT YOU/LOBO/Lobo 1 | 9 |
| 51 | 16 | IT TURNS ME INSIDE OUT LEE GREENWOOD/MCA/ Panorama 51159 | 19 |
| 52 | 58 | DON'T EVER LEAVE ME AGAIN VERN GOSDIN/AMI 1302 | 3 |
| 53 | 75 | CRYING MY HEART OUT OVER YOU RICKY SKAGGS/Epic 14 02692 | 2 |
| 54 | 55 | SOME DAY MY SHIP'S COMIN' IN JOE WATERS/New Colony 6812 | 7 |
| 55 | 20 | YEARS AGO STATLER BROTHERS/Mercury 57959 (PolyGram) | 14 |
| 56 | 57 | LAY BACK DOWN AND LOVE RICH LANDERS/AMI 1301 | 6 |
| 57 | 87 | THROUGH THE YEARS KENNY ROGERS/Liberty 1444 | 3 |
| 58 | 65 | GUILTY EYES BANDANA/Warner Bros. 49872 | 5 |
| 59 | 66 | RUNNING ON LOVE DON KING/Epic 14 02674 | 3 |
| 60 | 70 | NEW CUT ROAD BOBBY BARE/Columbia 18 02690 | 3 |
| 61 | 29 | YOU'RE MY BESTEST FRIEND MAC DAVIS/Casablanca 2341 (PolyGram) | 14 |
| 62 | 69 | MISTER GARFIELD MERLE KILGORE and FRIENDS/ Elektra 47252 | 4 |
| 63 | 73 | BUT IT'S CHEATING FAMILY BROWN/RCA 13015 | 3 |
| 64 | 80 | THE HIGHLIGHT OF '81 JOHNNY PAYCHECK/Epic 14 20684 | 3 |
| 65 | 67 | CHATTANOOGA CITY LIMIT/REVEREND MR. BLACK JOHNNY CASH/Columbia 18 02669 | 4 |
| 66 | — | IF YOU'RE THINKING YOU WANT A STRANGER GEORGE STRAIT/MCA 51228 | 1 |
| 67 | 30 | TELL ME WHY EARL THOMAS CONLEY/RCA 12344 | 15 |
| 68 | 68 | BARROOM GAMES MIKE CAMPBELL/Columbia 18 02622 | 7 |
| 69 | 44 | LOVE NEVER COMES EASY HELEN CORNELIUS/Elektra 47237 | 8 |
| 70 | 47 | WHERE THERE'S SMOKE, THERE'S FIRE R.C. BANNON & LOUISE MANDRELL/RCA 12359 | 9 |
| 71 | 78 | BLUE EYES DON'T MAKE AN ANGEL ZELLA LEHR/Columbia 18 02677 | 3 |
| 72 | 74 | TIL SOMETHING BETTER COMES ALONG R.C. BANNON/ RCA 13029 | 3 |
| 73 | 76 | NOW I LAY ME DOWN TO CHEAT DAVID ALLAN COE/ Columbia 18 02678 | 3 |
| 74 | 90 | DON'T COME KNOCKIN' CINDY HURT/Churchill 7780 | 2 |
| 75 | 83 | EVERYBODY LOVES A WINNER DICKEY LEE/Mercury 76129 | 2 |
| 76 | 38 | WHO DO YOU KNOW IN CALIFORNIA EDDY RAVEN/Elektra 47216 | 15 |
| 77 | 82 | AIN'T NOBODY GONNA GET MY BODY BUT YOU DEL REEVES/Koala 339 | 3 |
| 78 | 79 | LADY LAY DOWN (LAY DOWN ON MY PILLOW) GARY GOODNIGHT/Door Knob 81 169 | 3 |
| 79 | — | FROM LEVIS TO CALVIN KLEIN JEANS BRENDA LEE/ MCA 51230 | 1 |
| 80 | — | WRITTEN DOWN IN MY HEART RAY STEVENS/RCA 13038 | 1 |
| 81 | 81 | I SEE AN ANGEL EVERY DAY BILLY PARKER/Soundwaves 4659 | 5 |
| 82 | 54 | LET'S GET TOGETHER AND CRY JOE STAMPLEY/Epic 14 02533 | 8 |
| 83 | 71 | LET THE GOOD TIMES ROLL JON & LYNN/Soundwaves 4656 | 5 |
| 84 | 85 | A LONELY WOMAN (IN THE ARMS OF A MAN WITH A ONE TRACK MIND) JUDY BAILEY/Columbia 1802668 | 4 |
| 85 | — | THE CUBE BOB JENKINS/Liberty 1448 | 1 |
| 86 | 77 | A MARRIED MAN JUDY TAYLOR/Warner Bros. 49859 | 6 |
| 87 | 56 | I CAN'T SAY GOODBYE TO YOU TERRY GREGORY/ Handshake 9 02563 | 11 |
| 88 | 95 | ONE DAY SINCE YESTERDAY COLLEEN CAMP/Moon Pictures (NSD) 0001 | 2 |
| 89 | 59 | IT'S HIGH TIME DOTTIE WEST/Liberty 1436 | 13 |
| 90 | 60 | OKLAHOMA CRUDE THE CORBIN-HANNER BAND/Alfa 7010 | 9 |
| 91 | 72 | LOVE IN THE FIRST DEGREE ALABAMA/RCA 12288 | 14 |
| 92 | 92 | DON'T LEAD ME ON WYVON ALEXANDER/Gervasi 671 | 2 |
| 93 | 94 | BEST OF FRIENDS THE THRASHER BROTHERS/MCA 51227 | 2 |
| 94 | 62 | COTTON FIELDS CREEDENCE CLEARWATER REVIVAL/Fantasy 920 | 8 |
| 95 | — | PRETENDING FOOL MICHAEL BALLEW/Liberty 1447 | 1 |
| 96 | 97 | CASCADE MOUNTAIN MEMORIES WICKLINE/Cascade Mountain 2425 | 2 |
| 97 | 63 | THE WOMAN IN ME CRYSTAL GAYLE/Columbia 18 02523 | 17 |
| 98 | 98 | HELL YES, I CHEATED JIM OWEN/Sun 1171 | 2 |
| 99 | — | LET YOUR FINGERS DO THE WALKIN' JEBRY LEE BRILEY/ P.A.I.D./IBC 141 | 1 |
| 100 | 64 | ALL ROADS LEAD TO YOU STEVE WARINER/RCA 12307 | 18 |

· LACY J'S 101-PROOF HIT ·

"Wild Turkey"

· WRITTEN BY HUGH MOFFATT AND PEBE SEBERT ·
NO. 20* RECORD WORLD, NO. 26-CASHBOX, NO. 16* BILLBOARD



Our warmest thanks to Lacy J. Dalton for a sensational performance on our song, WILD TURKEY, and on our Show Biz/Multimedia television programs during the past year.

And our congratulations to Hugh and Pebe on another hit. (Incidentally, Mr. Producer, if you have a session coming up we have two new Moffatt-Sebert songs we'd like to play for you.)

Produced by Billy Sherrill
On Columbia Records

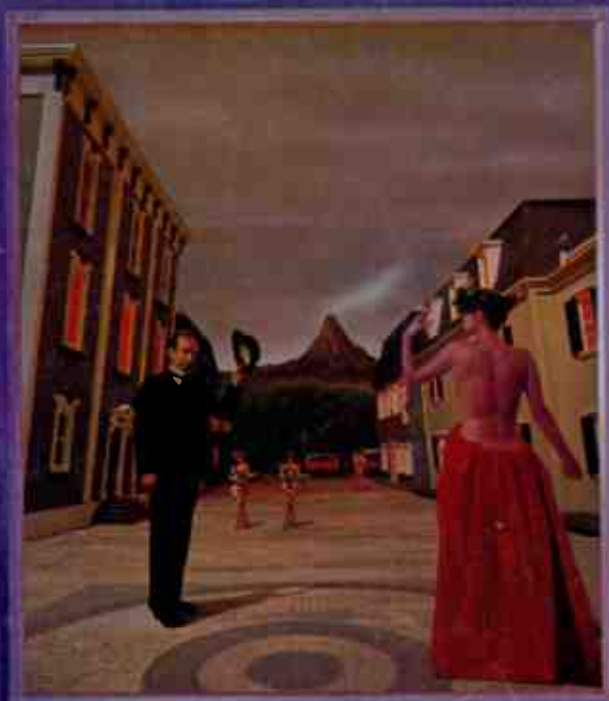
SONG BIZ

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World Radio History

SAMMY HAGAR

Standing Hampton



FEATURING THE SINGLE, "I'LL FALL IN LOVE AGAIN."^{©GEP 1996}
PRODUCED BY KEITH OLSEN



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