

Record World

JANUARY 16, 1982 \$2.75

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Hits of the Week

SINGLES

THE POLICE, "SPIRITS IN THE MATERIAL WORLD" (prod.: Police-Padgham) (writer: Sting) (Virgin/Capitol, ASCAP) (2:58). Following the success of their top 10 "Every Little Thing" the Police take reggae one step further into the pop world with this hypnotic cut. An AOR-pop chart-buster. A&M 2390.



SISTER SLEDGE, "MY GUY" (prod.: group) (writer: Robinson) (Jobete, ASCAP) (3:45). Kathy Sledge's kittenish vocal lead revitalizes this Mary Wells #1 hit from '64. Cut led from the forthcoming "The Sisters" LP — the group's production debut — it's a blockbuster that's right for several formats. Cotillion 47000 (All).



CLIFF RICHARD, "DADDY'S HOME" (prod.: Richard) (writers: Sheppard-Miller) (Big Seven, BMI) (3:00). Shep & the Limelites had a #2 hit with this satiny ballad in '61. Cliff's elegant tenor is the perfect vehicle to duplicate that success on pop and A/C formats. From the "Wired for Sound" LP. EMI America 5103.



OAK RIDGE BOYS, "BOBBIE SUE" (prod.: Chancey) (writers: Tyler-Tyler-Newton) (House of Gold, BMI) (2:49). Sax and guitar heat surrounds Joe Bon-sall's rollicking lead vocal on this jumpin' title cut from the group's forthcoming LP. A cinch to equal the success of last year's #1 "Elvira." MCA 51231.



SLEEPERS

AC/DC, "LET'S GET IT UP" (prod.: Lange) (writers: Young-Young-Johnson) (J. Albert/Marks, BMI) (3:54). One of AOR's biggest draws and a deity among the young rockers, AC/DC still hasn't cracked pop radio. This crackin' rocker with its celebratory chorus could do the trick. Atlantic 3894.



PLACIDO DOMINGO AND JOHN DENVER, "PERHAPS LOVE" (prod.: Okun) (writer: Denver) (Cherry Lane, ASCAP) (2:56). This unique meeting of two of the world's most successful vocalists is an instant pop and A/C radio attraction. The vocal duet is backed by strings and Denver's delicate guitar. Col 18-02679.



SAMMY HAGAR, "I'LL FALL IN LOVE AGAIN" (prod.: Olsen) (writer: Hagar) (WB/The Nine, ASCAP) (3:28). A pounding beat and ringing guitar chords back Hagar's exciting lead vocal to make this label debut from his new "Standing Hamptn" LP an impressive one. An instant ACR-pop add. Geffen 49881 (WB).

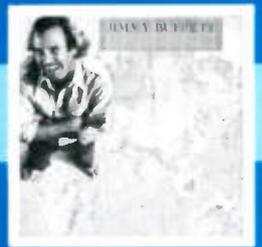


WHISPERS, "IN THE RAW" (prod.: Sylvers II-Sylvers-group) (writers: Barber-Sylvers-Meyers) (Spectrum VII, Silver Sounds/Satellite III, ASCAP) (3:43). Wallace and Walter Scott deliver the smart vocal message over a sharp, percussive dance beat on this initial cut from the "Love Is Where You Find It" LP. Solar 47961 (E/A).



ALBUMS

JIMMY BUFFETT, "SOMEWHERE OVER CHINA." The barefoot boy follows his gold-certified "Coconut Telegraph" with another selection of sometimes funny, sometimes poignant tunes played to perfection by the Coral Reefers. "It's Midnight and I Ain't Famous Yet" is Buffett at his best. MCA 5285 (8.98).



THE WHISPERS, "LOVE IS WHERE YOU FIND IT." With last year's gold-certified "Imagination" to their credit, this quintet is back in style with music "for dancin'" and "for romancin'." Their voices evoke both moods on the churning "In the Fow" and the title ballad, and the production is complementary. Solar S-27 (E/A) (8.98).



SAMMY HAGAR, "STANDING HAMPTON." This week's Flashmaker is the label debut of an experienced rock 'n' roller who's hit his stride with the production of Keith Olsen. Expect frequent airplay on "Heavy Metal," the elegantly harmonized "Baby It's You" and the single, "I'll Fall in Love Again." Geffen GHS 2996 (WB) (8.98).



JIMMY DESTRI, "HEART ON A WALL." The Blondie keyboardist's first solo LP refreshingly assimilates varied rock influences without sounding like Blondie. The refrain of "My Little World" and Venture-esque melody lines of "Little Metal Drummer" are catchy AOR airplay hooks. Chrysalis CHR 1368 (8.98).





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Record World



JANUARY 16, 1982

1981 RIAA Certifications Down; Country Artists Crossing Over Big

■ NEW YORK—Despite a slight decline in the number of gold and platinum certifications in 1981 as opposed to 1980, country crossover artists scored a significant increase in gold album awards over the previous year. According to final 1981 figures released by the Recording Industry Association of America last week, 29 albums by country artists were certified gold in 1981, as opposed to 17 in the previous year.

While many labels held their own in terms of gold and platinum certifications, compared with last year, several showed encouraging gains in 1981,

Goody Hearing Set

■ NEW YORK—Oral arguments will be heard on January 19 by the U.S. Court of Appeals on Judge Thomas C. Platt's decision to set aside the jury verdict in last year's tape counterfeiting trial against Sam Goody Inc. and Goody vice president Samuel Stolon.

Judge Platt had set aside the April 1981 jury convictions against Goody Inc. and Stolon on interstate transportation of stolen property and copyright infringement charges in Brooklyn Federal District Court last July.

The federal prosecutor, John Jacobs, had filed for an appeal of Platt's ruling last August (*Record World* Sept. 5), while defense counsel for Goody Inc. maintained that Platt's ruling was not subject to appeal. Briefs were filed late in the year by both sides. If the appeal is denied, Platt's decision will stand and a new trial will commence, and if it is granted, the jury verdict will be reinstated.

If the verdict is restored, Stolon will face a maximum prison term of eleven years and a fine of \$35,000 and Goody Inc. will face a \$95,000 maximum fine.

such as RCA Records and its associated labels, which scored 17 gold albums in 1981, up from eight last year; and Capitol Records, which scored 11 1981 gold awards in comparison to 1980's six. RCA jumped from two to six in the platinum category.

The PolyGram labels showed a large increase in platinum albums awards, with nine in 1981, up from three in 1980, while decreasing in gold album awards from 21 to 13.

On the corporate level, the WEA Group led in gold album certifications with 38, followed by CBS with 29; RCA with 17; Capitol-EMI with 15; MCA with 13; PolyGram with 13; A&M with eight; Motown with eight; Arista with six; and Chrysalis with three.

In the platinum album category, the WEA group garnered 14; CBS and PolyGram both received nine; RCA and Motown each posted six; Capitol-EMI garnered five; MCA and Arista each earned four; A&M had three; and Chrysalis scored two.

The leading artist in gold album certifications in 1981 was Emmylou Harris, with five gold LPs. REO Speedwagon and the Police each scored three gold LPs, and more than a dozen ar-

(Continued on page 41)

Disc Systems, Stereo Programs Boosted by Manufacturers at CES

By ELIOT SEKULER

■ LAS VEGAS—The 1982 Winter Consumer Electronics Show opened last week (January 7) here with 50,488 registrants reported as of the first day of the four-day exposition. New and developing technologies were pervasive throughout the various exhibition sites, with such trends as audio cassette miniaturization, the marriage of quality audio with video in home entertainment, a continuing emphasis on video disc systems and further progress in the introduction of new technologies such as the digital audio disc, all evident on opening day.

Although many dealers — especially audio hardware specialists — reported a reduction in their inventories due to current economic conditions, cause for optimism could be found in the geometrically increasing sales of video games, software employed by the various video game systems, and in generally good sales of videocassette and videodisc systems as well as pre-recorded programming.

In a speech delivered at the opening day "Outlook '82" conference U.S. News and World Report managing editor Lester Tanzer predicted that coming tax cuts would lead to an increase in consumer spending with

especially positive consequences for such leisure activities as home entertainment. Tanzer also forecast slowly declining interest rates and decreasing inflation in the coming year. Conference chairman William E. Boss of RCA Consumer Electronics estimated this year's annual volume for the consumer electronics industry at \$16 billion, and pointed to the opening of an additional 2500 retail outlets during the past year as a sign of the industry's health. "Our biggest job collectively is to get more people aware of more of our products," he said.

(Continued on page 16)

Foreigner LP: 1981's AOR Airplay Champion

By GREG BRODSKY

■ NEW YORK—"4," Foreigner's fourth Atlantic LP, with 22 weeks of top ten national AOR airplay, was the most-played AOR album of 1981, according to a compilation of *Record World's* weekly Album Airplay Reports. Journey's "Escape," their second Columbia album last year, was second with 20 weeks of top ten airplay.

"Hi Infidelity" by REO Speedwagon, third with 18 weekly listings, was the most-played AOR album for the first half of 1981, according to a similar study done in July. Tied for fourth place were the Rolling Stones' "Tattoo You," Billy Squier's "Don't Say No" and Styx's "Paradise Theater."

Elsewhere in the top ten were "Arc of a Diver" by Steve Winwood and Stevie Nicks' "Bella Donna" (tied for seventh place), and Pat Benatar's "Precious Time," Phil Collins' "Face Value," Tom Petty and the Heartbreakers' "Hard Promises" and Rush's "Moving Pictures" (all tied for ninth place).

New Acts

Only two new acts received mention for their debut albums in the weekly top ten Most Airplay listings in 1981: Quarterflash, whose self-titled Geffen debut was tied for 36th place overall, and Loverboy, which enjoyed three weeks in the top ten for their first LP.

In addition, three veterans of established rock bands made their solo debut albums unqualified successes last year. Besides Stevie Nicks and Phil Collins, whose recent albums were among the AOR top ten for the year,

(Continued on page 13)

Warner Home Video Revises Rental Plan

By LAURIE LENNARD

■ NEW YORK—Warner Home Video has introduced a revised version of its controversial home video rental program. The new plan, called "Dealers Choice," offers a license-sales program to retailers with a choice of lengthened license periods, price variations and a lease-purchase

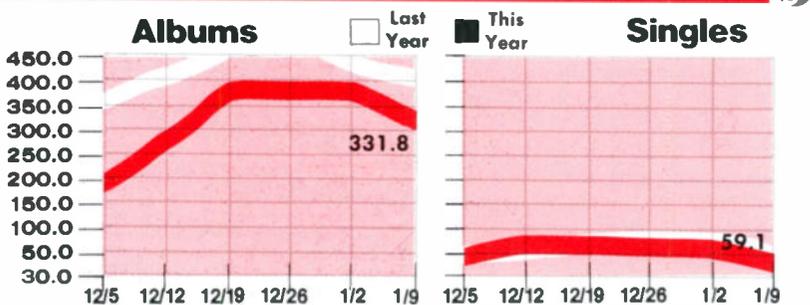
option.

The program, which was announced at a press conference here on Monday (4) and introduced nationally at the Consumer Electronics Show in Las Vegas, features a pricing system relative to the popularity of specific titles. WHV's original plan offered one price only for all rental titles. The new plan also introduces a choice of rental periods ranging from a 28-day license to a six-month flat fee license. The original plan featured a one-week license period which was renewable at the end of that week.

The new program divides titles into three separate categories. The first category, referred to as "A" titles, includes hit product. Current "A" titles include "Altered States," "Any Which Way You Can," "The Shining," "Superman, The Movie," "Superman II," and "Private Benjamin." New "A" titles slated for March release include "Blowout," "Looker," "Body Heat," and "Prince of the City." The fee for the first 28-day cycle is \$22; for the second, \$18. Titles not considered to be currently hot fall into the "B"

(Continued on page 35)

Record World Sales Index



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

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Page 10. Since his platinum album "Breezin'" in 1976, guitarist-vocalist George Benson has been the king of pop-jazz, a fact reaffirmed by the recent release of the impressive two-record retrospective "George Benson Collection." In a *Record World* Dialogue, Benson talks candidly about his art and his career.



Page 17. Three million cable TV viewers were recently treated to a rare glimpse of Bob Welch and his former Fleetwood Mac cohorts in an informal concert billed as "Bob Welch & Friends." Through an unprecedented cooperative effort, the concert was simulcast in stereo in 39 cities and will soon be available on videodisc. *Record World* talked to Welch and some of the people behind this unique project.

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A&M Sets \$6.98 LP List Price For Selected Developing Artists

■ LOS ANGELES—In a move designed to eliminate pricing barriers traditionally thought to have kept consumers away from records by new artists, A&M Records is inaugurating a program that will offer selected albums by new acts at a \$6.98 list price. The program is set to start this month with the release of four albums: Doc Holliday's "Doc Holliday Rides Again," the debut album by Harari, Chas Jankel's "Questionnaire," and "Let It Rock" by Johnny and the Distractions.

According to David Steffen, vice president of sales, the idea for a developing artists series has been germinat-

ing for some time at A&M. Steffen said in a prepared statement that he sees the program as "an offshoot from the success of midline programs."

The series is intended to benefit both consumers — who might be willing to take a chance on a new record because the risk won't be that high — and retailers, who will be favored with a 120-day billing period, as opposed to the customary 60-day terms. Shelf price of the new albums, which will carry a special prefix number to differentiate them from the label's regular \$8.98 line, will "probably be in the \$4.99 to \$5.99 range," Steffen said.

Atlantic Names Erim To Artist Devel. Post

■ NEW YORK—Ahmet Ertegun, chairman of the board of Atlantic Records, and Doug Morris, president, have announced that vice president Tunc Erim, former head of national AOR promotion, has been named to head the newly-established artist development department, a position in which he will also have A&R responsibilities.



Tunc Erim

Erim joined Atlantic in 1966 as assistant studio manager, following which he was studio manager until 1972. He then directed Atlantic's artist relations department, and in 1974 he moved to the promotion department as national special projects and album coordinator. He was named national pop album promotion director in 1977, and made vice president/national AOR promotion in 1979.

RCA Names Burkheimer Artist Relations VP

■ NEW YORK—Don Burkheimer has been named to the newly created position of division vice president, artist relations, RCA Records, it was announced by Jack R. Craig, division vice president, U.S.A. and Canada.



Don Burkheimer

Except for a stint at Famous Music from 1970 to 1972, Burkheimer has been with RCA Records for over 27 years. He had held various managerial capacities within RCA's A&R department prior to joining Famous and returned to RCA as division vice president, A&R.

He was appointed division vice president, west coast in 1974, and held that position until 1978, when he was named division vice president, product management and artists tours. He was briefly in London as acting managing director, record division, RCA Ltd. in 1976. In 1979, he was appointed division vice president, marketing and talent acquisition, RCA Records International.

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RECORD WORLD JANUARY 16, 1982

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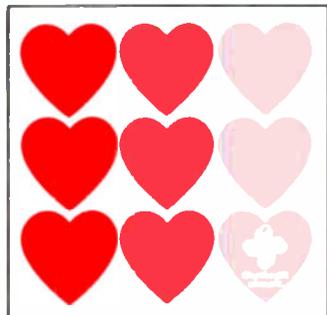
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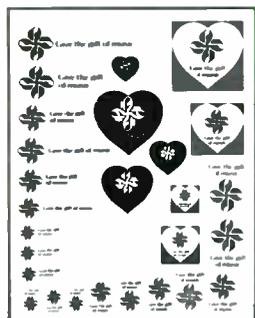
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Rundgren Wins Legal Battle With British Musicians' Union

■ NEW YORK—Todd Rundgren has won a three-year battle with the British Musicians' Union, resulting from a December 1978 decision by the BMU not to let the Bearsville recording artist do a live broadcast from London, over the BBC in England, and via Eurovision TV and Radio Luxembourg in Europe.

Had it taken place as scheduled, the broadcast would have been the first of its kind anywhere. Plans were shelved when the BMU contacted WEA (which distributed Bearsville in England at the time) urging them not to go ahead with the broadcast. According to Eric Gardner, Rundgren's longtime business associate, the union felt the broadcast would be "depriving British musicians of air time," even though Rundgren offered to include several British musicians, a proposal the BMU also rejected.

"They told WEA that, if they persisted (with the broadcast), work permits for all WEA acts coming into Great Britain could be withheld," added Gardner. Rundgren subsequently filed a suit against the union claiming restraint of trade and restrictive practices. An official complaint was also lodged with the European Economic Council, citing the BMU for violating the Treaty of Rome.

Almost three years after the suit was instituted, and days before Rundgren was scheduled to testify in court, John Morton, general secretary for the union, issued a statement in effect clearing the way for American performers and musicians from other countries to do live radio and television broadcasts from Great Britain without further interference, "pro-

vided such broadcast comes with the reciprocal agreement between the BMU and the AFM," and as long as the performers involved "have the appropriate work permits."

According to Alexis Grower, the attorney who represented Rundgren in the case, the statement "totally vindicates Todd's stance in the matter . . . More importantly, it means that American musicians who tour the U.K. will now have the same opportunities for exposure as the British musicians have always enjoyed in the U.S., specifically in the area of live broadcasts via radio and television."

Pat McCoy to E/A

■ LOS ANGELES—Pat McCoy has been appointed national promotion manager, adult contemporary at Elektra/Asylum Records, it was announced by Jerry Sharell, senior vice president/promotion.

McCoy began his music industry career in 1962 with Liberty Records in Cleveland. From 1963 to 1966, he was music director and an air personality at WHK/Cleveland. He then handled Cleveland promotion for Mainline Distributors before returning to radio in 1968 as operations manager and an air personality at WMMS-FM/Cleveland.

McCoy moved to Los Angeles in 1970 as ABC Records' promotion rep, later moving to regional and national promotion for the label. He joined Warner Bros. Records in 1977 as national promotion manager, adult contemporary.

Olivia Gets 'Physical' at RW



Record World's west coast office gets "Physical" for a visit by Olivia Newton-John, who presented the staff with a gold record commemorating Newton-John's number one MCA Records single. Pictured in various athletic attire are (from left) Record World's Sheryl Lord, Terry Doltz, Eliot Sekuler (kneeling), Stan Monteiro and Samuel Graham; Newton-John; and RW's Paul Ahlborn and Suzie Miller.

UA Music Names Haber

■ NEW YORK—Bert Haber has joined the staff of United Artists Music as director professional division/standard catalogue activities, it was announced by Harold Seider, president of United Artists Music.

Haber had been a member of the professional staff of the CBS music publishing organization and for many years headed the Frank Music interests, which were subsequently acquired by CBS. In his new position, he will work out of UA Music's New York office and will report to Victor Guder, the company's west coast vice president, professional division, standard catalogue.

Capitol A&R Veteran Dave Cavanaugh Dies

■ LOS ANGELES—Dave Cavanaugh, Capitol Records vice president of artists & repertoire, special projects, died on Dec. 31 at Tarzana Medical Center of cardiac complications following surgery. He was 62.

During his 30-year career with the company, Cavanaugh worked as a producer, arranger, conductor and instrumentalist.

Hired in 1946

Cavanaugh was hired by Capitol in 1946 as a conductor/arranger and four years later was named to the A&R department as staff producer. In that capacity he served as representative to Kay Starr, Helen O'Connell, Anna Maria Alberghetti, Freddy Martin, Danny Kaye, Les Baxter, the Five Keys, Jack Teagarden, Dakota Staton, Tex Ritter, Glen Gray, Pee Wee Hunt, Ella Mae Morse and other artists.

He produced chart records by such artists as Frank Sinatra, Peggy Lee, Dean Martin, George Shearing, the Lettermen and Nat "King" Cole, for whom Cavanaugh arranged and conducted more than 25 sessions.

In 1968 NARAS honored him as producer of the year, for his work on Sinatra's "Only the Lonely" LP. Cavanaugh later served on the NARAS board of governors.

Named VP

In 1970 Cavanaugh was named divisional vice president of pop repertoire, A&R, and in 1976 he assumed the position of vice president, A&R, special projects. Cavanaugh was also an executive producer for Time/Life Records, creating the 15-volume "Swing Years" jazz series, and had been working on a history of Capitol Records.

Throughout his career at Capitol, Cavanaugh continued as a part-time instrumentalist, adding saxophone and piano to many of the sessions on which he worked.

Cavanaugh is survived by his wife Mildred, son Jay, and daughter Laura.

Libow To Head Atlantic LP Promo

■ NEW YORK—Judy Libow will assume the duties of department head for album promotion for Atlantic Records, it was announced by Vince Faraci, Atlantic senior vice president. Libow is currently director, AOR promotion, and will retain that title.



Judy Libow

Libow joined Atlantic in 1975 as assistant college promotion manager. She was named national college promotion manager in 1977 and later that year she was promoted to national FM coordinator. She was named associate director of national pop album promotion in 1978 and director of national AOR promotion in 1979.



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January

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George Benson on Jazz, Pop and Success

By NELSON GEORGE

Since his platinum album "Breezin,'" in 1976, George Benson has been the king of pop-jazz, mixing his flexible voice and brilliant guitar playing with pop production techniques to become a star transcending musical categories. His current album, "The George Benson Collection," provides a retrospective of his Warner Bros. hits as well as some of his best work for the CTI label. In the following Dialogue, Benson discusses different aspects of the album, including its price and its conception, and the creation of some of his biggest hits, including "On Broadway," "Love Ballad," and "Give Me the Night."

Record World: You have just released a double album in the midst of a very poor economy. Are you afraid the price will scare buyers?

George Benson: I'm sure it does. With the economy so bad, people have to look twice at a lot of purchases they might ordinarily make. I know that the record company has a special discount rate for the first "X" number of copies to get the album moving and into the stores, which gives the retailers an opportunity to offer the album initially at a lower rate.

RW: What happens later when two guys go into the record store and see your album selling for \$10 plus and the new Shalamar for less?

Benson: The thing about that is, when they purchase my album they are getting my life experience as an artist on those two discs. Also, of my last five or six albums, three have been double records, so there is an audience out there for me that will purchase at that price.

RW: In conjunction with the album's release you did special small combo dates in New York and San Francisco.

Benson: That was a by-product of the album. We were just going to do radio interviews and in-store promotions. Then the idea came up of doing these concerts to draw attention to the record and really make a splash. Later I called up the record company and said why don't we record the concerts, because we'd have the makings of a beautiful live jazz album.

When we embarked on that it really got involved. It is really difficult to do a good live recording. The vibes are better than at most studio dates, but I've always found that there was something lacking in the sound, the recording levels, the separation, etc. But we had an excellent engineer in Al Schmidt and an excellent producer in Tommy LiPuma.

RW: How many times did you get to rehearse with the players you used in New York?

Benson: We spent most of one day rehearsing prior to the performance. But that was light. Most of the time was spent learning the personalities of the musicians and what they liked to do. I had never played with (drummer) Omar Hakim, (saxophonist) Tom Scott, (bassist) Marcus Miller, or (trumpeter) Tom Browne. So it took some getting used to.

RW: How did you select the players?

Benson: Recently I've been getting the urge to play with some of the new cats who are making good music and are going to be important.

RW: Some would be surprised that you'd put Tom Browne in that category.

Benson: He has all the elements that make a great artist. Just because he is funk-oriented doesn't take away from his musicianship. On all his albums he plays some music. I'd say in the next couple of years he is going to reach his full potential. Tom and all the others were people I specifically asked for.

RW: I thought (pianist) Kenny Barron played brilliantly.

Benson: You know, the world is always looking for a leader-type. But Kenny is very subdued, so there is a tendency by some people to gloss over him. But musicians know this kind of musician. Kenny is a very strong artist. He was just amazing.

RW: I had understood that before this album, you and Wayne Henderson were going to produce one together.

Benson: That's true. The record wasn't in the direction that the record company wanted me to go, but it was very, very interesting. Wayne is a very fine producer, who has done some important things with a lot of artists and is just one of my favorite cats. Warner Bros. wanted me to do something else. I said okay. We still have the tapes, and you know at some point it'll be out. Maybe it won't come out as a complete album, but at least some of the material we cut will. It was my first time producing my music, and I'm sure there were some other things we could have done differently.

But Warner Bros. was really set on doing this collection idea, feeling it was the right time for it. They said, "We better do this now. We still have the audience's interest and many of the tunes are still fresh in their minds." After hearing the total concept I said okay. What can you do? You see, I'm very flexible. The record industry is a business and it's a big one.

RW: How much input did you have into the picking of tunes?

Benson: We did have a lot of discussion of that. We tried to decide on what was the best of what I'd done. There were a couple of tunes we were

a little up in the air about, but only a couple. Tommy LiPuma, who I think is a great sequencer, got really involved in the production of the album, and organized the material nicely. It was a great thing to do and, careerwise, the right thing to do. I don't know if the economy can stand it right now. Hopefully things will get better.

RW: I'm going to read off a list of some of the songs on the album and I'd like you to respond with any anecdote or impression that comes to mind. For example, who did the arrangement for "On Broadway"?

(Continued on page 25)



New York, N.Y.

By JOSEPH IANELLO

■ **BAZOOKA JOE REVISITED:** While many of us were chewing on things a little more potent than bubble gum in the mid-sixties, few if any can forget the formulaic sweetness that hit the airwaves during that period. Bubble gum music, no matter how much it appalled stoned-out hippies or was defiled by so-called "serious" critics of pop music, appealed to the child in us all. Today its simple, bouncy innocence sounds better than ever, which makes Accord Records' "Bubble Gum Greatest Hits Vol. I and Vol. II" so timely and appreciated. Long out of print, many of the songs Jerry Kasenetz and Jeff Katz wrote and produced for Neil Bogart's Buddah Records are included in these two volumes, including "Yummy, Yummy, Yummy" (Ohio Express), "Indian Giver," "1,2,3, Red Light" and "Simon Says" (1910 Fruitgum Company). And shipping in January is Vol. III, which will include such chewy chewy hits as "Green Tambourine" (Lemon Pipers), "The Rapper" (Jaggerz), "Hello Hello" (Sopwith Camel), and "Nickel Song" (Melanie). Vol. IV will follow later this year. As a cultural reference point, the compilations are important for their value as reminders that much of the power pop that arose recently was a direct descendent of bubble gum. Whatever your tastes, we highly recommend these tasty treats. An added bonus is the \$5.98 price tag.

■ **PARTY GAMES:** Over 800 guests jammed the Diplomat Hotel on New Year's Eve for MTV's live telecast of its first "Rock 'n' Roll New Year's Eve Ball." Millions across the nation watched the reportedly warm and cheerful celebration inside — while thousands more stood in line outside the Diplomat in the pouring rain, off camera, not so cheerful and waiting to get in. Those thousands weren't party crashers, but rather guests who had invitations in hand — some of whom planned their evening around the party but ended up waiting in line for up to two hours, never getting in. With all good intentions, MTV wanted to ensure a packed house for the telecast and became a bit overzealous in sending out invitations — some 1200 in all, each with a plus one. Add a separate guest list and you get over 2400 invited plus some 200 MTV staff members and the television crew. That arithmetic adds up to an unpleasant evening and enough bad vibes to go around until next New Year's Eve (although we must acknowledge that the folks at MTV felt just as bad about the way things worked out as those of us who didn't get in).

■ **MORE THINGS ABOUT MUSIC, POLITICS AND CULTURE:** It seems as though every time we turn around another prominent figure from the movement days of the '60s is in the headlines. Last year closed with members of the Weather Underground robbing a Westchester County bank (Kathy Boudin) and telling it all in an autobiography (Jane Alpert). The recently-released and critically acclaimed Steven Tesich-Arthur Penn film "Four Friends" covers all bases in that turbulent decade — although we might add, rather superficially.

And just as the new year unfolds, news of political/cultural activity is already in the air. The New York Public Interest Research Group (NYPIRG) and the Peppermint Lounge will co-sponsor "The Apocalypse," a benefit multi-media show at the Pep, this Tuesday (12) at 8 p.m. Allen Ginsberg, reading his "Plutonium Ode," will bring a '60s perspective to the event, which also features the poetry of rocker Jim Carroll, the music of the Bloods, and a "Nuclear Video Show." The Pep, we are told, will be decorated to reflect an accident at a nuclear facility.

All proceeds from the show go to NYPIRG, a non-profit, non-partisan consumer group that's active in consumer-related issues like property tax reform, environmental protection and political reform. According to NYPIRG special events coordinator Phil Bloom, all proceeds from the event will go toward NYPIRG's intervention in the current Nuclear Regulatory Commission hearings on the safety of the Indian Point nuclear facility and the feasibility of evacuation plans should an accident occur there. "We want to insure a fair hearing," Bloom told us. "Without the representation of the public, Con Edison would run over everyone." Bloom, a veteran of the MUSE concerts and the Pacific Alliance, indicated that more concerts in larger rooms are in the planning stages. One such concert aimed at a different audience is slated for March 31 at Lincoln Center's Avery Fisher Hall. Tentatively billed as "An Opera Concert for Safe Energy," the benefit, according to Bloom, will involve major stars from the Metropolitan Opera as well as several Broadway personalities.

More blasts from the past are on tap at the Mudd Club on the 16th when former Fugs Ed Sanders and Tuli Kupferberg headline "Beat Night." Sanders will debut two instruments he invented, the pulse lyer and the talking tie, and he and Tuli will front a band, the Fred McMurrays, featuring Mark Kramer and Jon Zorn. While on the subject of the beats, we must mention a new release on Muse Records, Mark Murphy's "Bop For Kerouac," a fine tribute that does just as the title says. Selections include "Be-Bop Lives (Boplicity)," "Parker's Mood," with Murphy reading from Kerouac's "The Subterraneans," and "Ballad of the Sad Young Men," with the singer reading from "On The Road." Richie Cole is featured on alto and tenor sax, and thoughtful liner notes are included.

■ **THE RUMOR MILL:** Our sources tell us that 20th Century-Fox Records, long-rumored for sale, is about to be purchased by PolyGram. Officials at both labels would not comment on the transaction.

(Continued on page 35)

MCA Signs Stealer



MCA Records has signed the Los Angeles-based group Stealer, it was announced by Bob Siner, president of the label. The group's debut album, "Stealer," is scheduled to be released in March. Pictured from left are: Lee Kix, Randy Koontz, Tony Russo and Robin Miller of Stealer; Siner; Vince Cosgrave, vice president of marketing, MCA; Lindy Michaels, the group's manager; and Denny Rosencrantz, vice president of A&R, MCA.

E/A Promotes Morrow

■ **LOS ANGELES**—Joe Morrow has been promoted to the newly-created post of national sales manager, special markets, Elektra/Asylum Records, it was announced by Lou Maglia, vice president/sales.

Morrow began his music industry career at Capitol Records' Chicago branch in 1963. In 1970, he moved to Los Angeles to become west coast promotion manager. In 1972, he was upped to national field manager/artist development. He later worked for Springboard Distributors and Vee Jay International before joining Elektra/Asylum in 1978 as west coast regional marketing/promotion coordinator, special markets, a post he's held until now.

Network Records Moves

■ **LOS ANGELES**—Network Records, the Elektra/Asylum-distributed label helmed by former RSO Records president Al Coury, has relocated. The company's new address is 9200 Sunset Blvd., Suite 1101, Los Angeles 90069. The telephone number is (213) 859-1220.

Network's artist roster includes Del Shannon, Irene Cara and Shot in the Dark.

Elektra/Asylum Signs Josie Cotton



Los Angeles-based singer Josie Cotton has signed an exclusive recording agreement with Elektra/Asylum Records, it was announced by Kenny Buttice, senior vice president/A&R. The agreement calls for the release on E/A of Cotton's single "Johnny Are You Queer" initially released on Bomp Records, and the recording of a new album to be produced by Bobby and Larson Paine, composers/producers of "Johnny Are You Queer," for release in late spring. The LP will feature several Cotton originals. Pictured from left are: Randy Phillips of Management West, which handles Cotton; Joe Smith, E/A chairman; Cotton; and Buttice.

Destiny Launches Publishing Arm

■ **LOS ANGELES**—Arnie Orleans, president of Destiny Records, has announced the formation of a music publishing wing, the Destiny Music Group, and the appointment of Victoria Clare as director of publishing/A&R.

Clare has held the posts of general manager of Jenson Music Publishing and director of copyright management for Infinity Music Publishing Group.

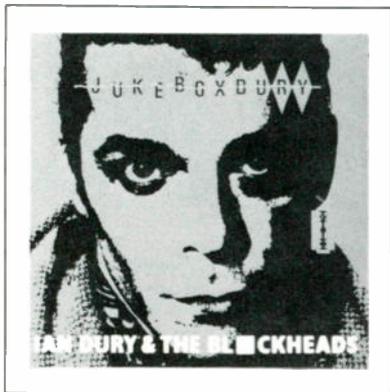
The Destiny Music Group will consist of Determination Music (ASCAP) and DeNote Music (BMI).

MCA Music Names McKellen

■ **LOS ANGELES**—Leeds Levy, president of MCA Music, has announced that John McKellen has been appointed senior vice president of administration of MCA Music and its affiliated companies.

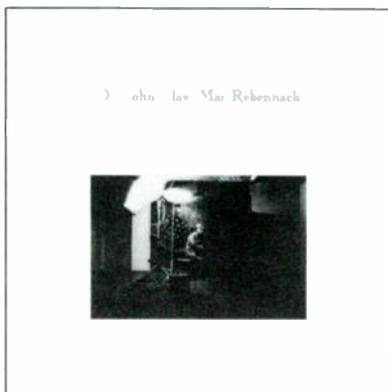
McKellen joined MCA in 1964 when MCA acquired Leeds Music Corporation, which he had joined in 1958. Prior to that, he had worked with the Mechanical Copyright Protection Society in the U.K.

Record World Album Picks



JUKE BOX DURY
IAN DURY & THE BLOCKHEADS — Stiff
America USE 17 (8.98)

In addition to gems like "Wake Up and Make Love to Me" and "Inbetweens," this more-than hits LP has the first album appearance of the hard-hitting hit, "Hit Me . . ." and "Reasons To Be Cheerful," plus hard-to-get B-sides. Rock your block off.



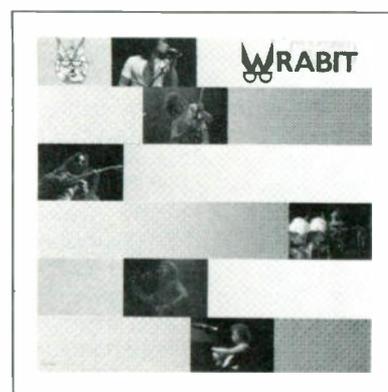
DR. JOHN PLAYS MAC REBENNACK

Anyone who's heard Dr. John play piano on his own records or as a sideman will be anxious to hear him weave blues, boogie woogie, ragtime and New Orleans street beats on his first solo piano disc. A non-stop delight.



ROMAN GODS
FLESHTONES — I.R.S. SP 70018 (A&M)
(8.98)

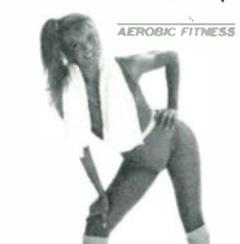
The guitar textures, boisterous ensemble vocals and saxos often have a sixties sound, which is nothing new, but the point is that these guys have written some catchy tunes, like "Let's See the Sun" and the cover version of "Ride Your Pony."



WRABIT
MCA-5268 (8.98)

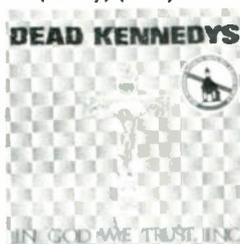
The latest entry from north of the border in the race for success in the U.S., this Canadian sextet has all the elements of AOR airplay in place: powerful vocal harmonies, stinging guitar leads and a solid rhythm section. Listen to "Anyway, Anytime."

KATHY SMITH'S AEROBIC FITNESS
Muscltone MT 72151 (8.98)



Fitness records are selling strongly right now, and this attractively packaged entry by a Beverly Hills instructor will get attention at retail. Includes an instructive poster and six hit songs.

IN GOD WE TRUST, INC.
DEAD KENNEDYS — Alternative Tentacles VIRUS 5
(Faulty) (5.98)



The pride of Los Angeles returns with new and old political and religious crusades to fight, with snarling guitars and vocals as their only weapons. It's hardly subtle, but then again, neither are TV commercials.

LET THE FOUR WINDS BLOW
TENPOLE TUDOR — Stiff TEES 101 (8.98)



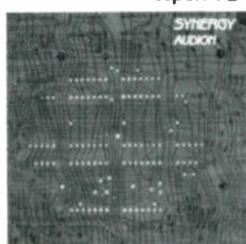
These five upstanding men of England kick up lots of hearty rock 'n' roll spirit on their second U.S. LP. Their British accents are thick, but the humor of cuts like "Throwing My Baby Out with the Bathwater" translates.

MIRIAM MAKEBA IN CONCERT
Peters International PLD 2082 (8.98)



Recorded live in Paris in 1977, this LP captures Makeba in fine voice, and working well with the band and the audience. The rhythms of her hit "Pata Pata" and other African songs are irresistible; she also sings in English.

AUDION
SYNERGY — Passport PB 6005 (8.98)



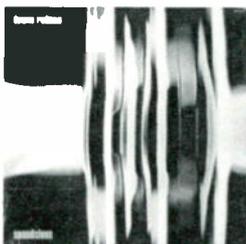
Larry Fast, in addition to playing with artists like Peter Gabriel, has developed the expressive side of synthesized music to an advanced level. He draws warm textures from his circuits, especially on the classically oriented side two.

MARCH OF THE FALSETTOS
ORIGINAL CAST — DRG SBL 12581 (9.98)



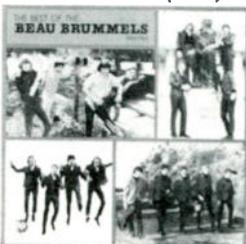
This cast album of the successful off-Broadway hit boasts superlative performances, an outstanding score, and fine packaging, complete with a libretto. While intended for mature audiences, it's totally delightful.

SOUNDSIGNS
DEWEY REDMAN — Galaxy GXY 5130 (Fantasy) (8.98)



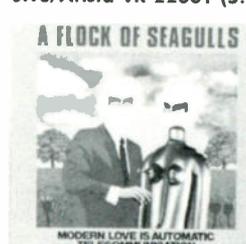
The tenor saxman covers a wide range of textures and styles. He shares overtones with two bowed string basses before bopping into Miles Davis' "Half Nelson" with quartet, and makes free-rhythm explorations.

THE BEST OF THE BEAU BRUMMELS
Rhino RNL 101 (8.98)



A compilation that lives up to the name "Golden Archive Series," this annotated LP has the hits "Laugh Laugh" and "Just a Little," plus B-sides from two different labels spanning 1964-68.

A FLOCK OF SEAGULLS
Jive/Arista VK 22001 (5.98)



This British quartet's 12-inch single, "Telecommunication," has been a number one favorite in rock dance clubs for the last six weeks. Their interplay of electronics and guitar should win airplay slots on AOR.

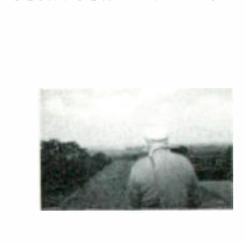
NOW THAT I'VE GOT YOUR ATTENTION
LESETTE WILSON — Headfirst HF 9708 (8.98)



This young lady is an accomplished keyboardist whose work particularly shines on the acoustic piano. Cuts like "Saturday Night Groovin'" are funky, foot-tapping and listenable.

THE AMAZING ADVENTURES OF SIMON SIMON

JOHN SURMAN — ECM 1-1193 (WB) (8.98)



The British reedman's collaboration with drummer Jack DeJohnette (both double on keys) is a delicately crafted tone tapestry. The soprano-bass clarinet interplay of "Kentish Hunting" is one highlight.

HOT ASH
WISHBONE ASH — MCA 5283 (8.98)



Now in their thirteenth year together, this British band offers a collection of the best songs in their catalogue, in cream live recordings made between 1977 and 1980 in America and England. A guitar freak's dream.

AOR Champs

(Continued from page 3)

Ozzy Osbourne's solo debut, "Blizzard of Ozz," made it into the top ten Most Airplay for one week last summer.

Only five live albums made it into the Most Airplay listings throughout 1981. By far the most successful were Bob Seger and the Silver Bullet Band's "Nine Tonight" and Journey's "Captured," both of which were tied for 24th place in overall airplay for the year. The other live sets with at least one week of Most Airplay listings were "Fleetwood Mac Live," "Concerts for the People of Kampuchea" and Hear's "Greatest Hits/Live."

Of the 62 albums that had at least one appearance in the weekly Most Airplay listings, male groups accounted for the vast majority — 39 to be exact. These included albums by such AOR mainstays as the Kinks, Genesis and Steely Dan, as well as developing acts like Squeeze, Triumph and April Wine.

Male solo acts, with 11 albums, represented the second highest category. Among them were Joe Walsh, Dan Fogelberg and Eric Clapton. There were only two female solo artists with albums in the Most Airplay listings during 1981: Nicks and Benatar. In fact, besides male groups and male solo artists, the only other category with more than two albums last year were mixed groups, including Blondie and the Jefferson Starship. The "Heavy Metal" score was the only film soundtrack to appear in the Most Airplay listings all year.

Music Business Inst. Receives Accreditation

■ LOS ANGELES—Atlanta's Music Business Institute, a post-secondary vocational training institution preparing students for careers in the business and technological sectors of the music and entertainment industries, has received official accreditation from the Southern Association of Colleges and Schools. MBI executive director and founder Mert Paul accepted the Certificate of Accreditation during the annual meeting of the SACS's Delegate Assembly, held December 6-9 in Dallas.

According to the SACS, accreditation indicates that an institution "has successfully demonstrated compliance with standards of quality in such areas as administration, educational programs, financial resources, faculty, learning resource center, student services and facilities."

"The attainment of accreditation is an accomplishment of which we are all very proud, and is symbolic of quality and commitment on the part of our entire organization," said Paul. "The acceptance into candidacy status, the finalization of the Accreditation Team Visits and Reviews, and the resulting recommendation for acceptance by the Commission on Occupational Institutions is a tremendous achievement."

RCA Taps Pino For New Int'l Post

■ NEW YORK—Jorge Pino has been named to the newly created position of director, international marketing, RCA Records, it was announced by Jack R. Craig, division vice president, U.S.A. and Canada.

Pino will move back to RCA Records' home offices in New York after having spent the past year in a similar marketing and talent development position with RCA's Latin American regional offices in Rio de Janeiro.

Pino joined RCA Records' Brazilian subsidiary in 1974 as a salesman and promotion representative. In 1975, he came to New York as a home office trainee in international marketing, returning to Brazil the following year to become regional manager, sales and promotion. In 1978, he returned to New York as specialist, international promotion, RCA Records International. In 1979, he became manager, international marketing, RCA Records International. In January 1981, he went to Rio de Janeiro to become manager, record club development and international product marketing.

FCC Report Finds More Women, Minorities In Broadcasting in '81

■ WASHINGTON—The percentage of women and minorities employed by the broadcasting industry continued to increase in 1981, according to the annual report of the equal employment opportunity office of the Federal Communications Commission.

The report showed that of the 154,745 jobs in broadcasting, 34.2 percent were held by women and 15.1 percent were held by minorities (blacks, Asians, Pacific islanders, Alaskan natives, and Hispanics). This represents an increase of 0.9 percent and 0.5 percent, respectively, over last year's figures.

The increase was found in almost every job category. Of the 127,000 full-time upper-level employees (officials and managers, professionals, technicians, and sales workers), 24.9 percent were women and 12.7 percent were minorities.

The number of full- and part-time jobs in broadcasting increased by 5.2 percent in 1981.

Chrysalis Ups Espy

■ LOS ANGELES—Paul Hutchinson, vice president of finance and administration, Chrysalis Records, has announced the promotion of Ronda Espy to director of business affairs. Espy most recently served as director of administration.

Film Director Michael Schultz Collaborating with Earth, Wind & Fire

By NELSON GEORGE

■ NEW YORK—The video for Earth, Wind & Fire's current hit single, "Let's Groove Tonight," is as elaborate as the band's celebrated live show. Director Michael Schultz employs numerous futuristic effects and such EW&F trademarks as pyramids in creating one of the more fascinating (and, reportedly, most expensive) promotional videos ever made for a black recording act.

"Let's Groove" is only the first of several upcoming collaborations between the ARC/Columbia superstars and Schultz's Crystallite Productions. Currently two more promotional videos, a documentary, and a possible film project are in various stages of preparation.

Schultz, one of the few black directors working regularly in Hollywood, made "Cooley High," "Car Wash," "Which Way Is Up?," and "Sgt. Pepper's Lonely Hearts Club Band," all of which made extensive use of pop music.

Schultz and EW&F leader Maurice White met while filming "Sgt. Pepper." In one of the film's most effective sequences, EW&F performed Lennon & McCartney's "Got To Get You Into My Life." "During the filming we talked about other projects we could do together, but both of us were so

busy we never had a chance," Schultz told *Record World* in a recent interview. "Late last summer I had the idea that we might do a film together, and I initiated weekly talks with Maurice in which we threw about ideas. While he was making his current album, I was invited down to the studio and was fascinated by the recording process."

Schultz brought cameras down to the studio and filmed sessions for the

(Continued on page 33)

E/A, Nonesuch Set Jan. Releases

■ LOS ANGELES—Elektra/Asylum/Nonesuch Records has announced that it will release 15 albums this month, nine on E/A and associated labels and six on Nonesuch.

E/A albums set for early January release are "Anyone Can See" by Irene Cara (on Network Records); "Runaway" by Bill Champlin; "Echoes of an Era" by Chaka Khan, Freddie Hubbard, Joe Henderson, Chick Corea, Stanley Clarke and Lenny White; and "Southern Comfort" by Conway Twitty.

Due out from E/A on January 22 are "Friends" by Shalamar (on Solar); "Kieran Kane" by the artist of the same name; "Television Theme Songs" by Mike Post; "Moments Like This" by Bobby Short; and "Times of Our Lives" by Judy Collins.

Nonesuch is releasing its six albums Friday (8): Weber's "Clarinet Quintet," "Seven Variations for Clarinet" and the "Grand Duo Concertante;" Cherubini's "Sinfonia in D" and Rossini's "Sinfonia al conventello" and "Grand Overture;" Virgil Thomson's "A Portrait Album;" Mozart's forte-piano duets of the "F Major Sonata, K. 497" and "D Major Sonata, K. 123a/381;" Edward MacDowell's "First Modern Suite" and "Sonata No. 4 for Piano;" and Robert White's "Lamentations of Jeremiah."

RCA, Hit Parader Set Triumph Guitar Contest

■ NEW YORK—RCA Records, in conjunction with Dean Guitars and Hit Parader Magazine, will be giving away Triumph lead guitarist Rik Emmett's Dean "V" guitar in a contest, to be announced in the February 14 issue of Hit Parader.

Emmett, whose personal collection numbers over 30 kinds of electric and acoustic guitars, will draw the winner's name at random from all entries received by March 31.

McClinton at the Savoy



Capitol recording artist Delbert McClinton recently played New York's Savoy as part of a tour in support of his album "Plain' from the Heart" and single "Sandy Beaches." Pictured from left are: Arthur Field, New York promotion manager, Capital Records; McClinton; Bruce Garfield, vice president, east coast A&R, Capitol; and Doreen D'Agostino, manager, press and publicity, east coast, Capitol.

Steve Miller Breaks His Four-Year Silence

By PHIL DIMAURO

NEW YORK—The release of the Steve Miller Band's "Circle of Love" in late November (it was certified gold at the end of the year) broke a four-year silence from a Capitol recording artist whose multi-platinum success in the late seventies, with the albums "Fly Like an Eagle" and "Book of Dreams," had played a large part in the unprecedented LP sales of that period.

While fans of those two albums may have wondered why Steve Miller was hiding all those years, the artist himself had definite plans in mind, some of which he revealed to *Record World* during a recent visit to New York. "To warrant going out and doing a world tour," he explained, "I figured I'd have to get three albums together before I left." When Miller toured behind his last two studio albums, "I thought I was going to tour for one year, and I toured for three."

This spring, when Miller begins a trek that will take him through Europe, the U.S., Australia and Japan, he'll be able to play concerts without the pressure of recording new material. "The plan is to finish them (the albums), but leave them loose enough so that if I do come up with a great idea, I can add it."

It's a bit unusual to find a recording artist who's quite so well organized, but Steve Miller is hardly the usual recording artist. Born and raised in Texas, Miller cut his teeth playing the Chicago blues nightclub circuit in the middle sixties. He first achieved public recognition as part of the late 1960s San Francisco scene that yielded legends like the Grateful Dead and Jefferson Airplane. Through the years, he's developed a strong business sense, managing all his business affairs himself. A candid observer of the music industry, Miller isn't shy about expressing his opinions, and he had several things to say about the sales slump that followed the boom of the late seventies.

"There we were — the economy was really good, there were some really good bands doing really good things for the first time — but the record companies didn't understand that." Miller remembers the days of multimillion sales and acts playing to crowds of 70,000 in football stadiums as exciting, but he feels the excitement clouded the industry's judgment of exactly what was happening.

"Fleetwood Mac had been on the road for ten or twelve years before that happened, and so had the Eagles and Peter Frampton — those were the people who were really selling," he said. "To me, what happened at that time was that they (record companies) began to think they could sell anybody that way, and they just started over-hyping everything. I remember there was a period there when everybody had a platinum record for a while, and

then, all of a sudden, they just sort of disappeared.

"And then you have a lot of groups — like myself, where I stopped producing for a while — it really upsets everybody. You sit there talking to a record company and they're really upset and you just sold 15 million records. How can you take it seriously? And then they want you to produce another one tomorrow. That sort of shows a lack of understanding of what it takes to produce a record that sells



millions of copies in the first place."

Miller sees another industry failing in the "tendency to underestimate the intelligence of the audience and refer to them as 'the kids.' I've always found that my audience is a whole lot smarter than my record company, and my record company's pretty smart." He complimented Capitol for "managing very well through this period," compared to some of the larger companies.

While Miller is critical of record labels attempting to sell certain current acts on the basis of "hype and

image" without musical substance, he's painfully honest in his recollections of the late 1960s, a period which is often revered today as rock's golden age. "The fact of the matter is that the San Francisco scene is what put me on the map, and it was a social phenomenon just like the 'new wave' is right now. It was some guys who got the press interested in them first, artists and other people like that who said, 'I'm gonna pick up an electric guitar and plug it — oh, that's not the amplifier, this is the amplifier here — and we're all gonna get scarves and grow our hair long and wear platform shoes and put earrings in our ears and we're a group.' They knew how to throw a party and get 1500 people to come and see them, but they didn't know how to play."

Coming from Chicago, where he made a living competing with blues artists like Muddy Waters and James Cotton on the club scene, Miller feels he "was able to go out there and inject a lot of music into that scene, but they created that scene for me . . . The Grateful Dead learned how to play after they were famous, and so did the Jefferson Airplane and a lot of other groups."

According to Miller, the artists who have survived have had to learn to do a lot more than play well. He attributes his success to being a good — not great — businessman, guitarist, singer, songwriter, record producer and bandleader. "I've seen a lot of people who could do one of those things better," he observed. "But there aren't many people who can do so many things."

Novo Combo Meets WNEW



Polydor/PolyGram recording artists Novo Combo recently performed at WNEW-FM's annual Christmas benefit concert at New York's Savoy. Before the show, PolyGram feted the group and the WNEW staff. Pictured from left are, standing: Jim Monaghan, WNEW music director; Fred DiSipio, Jr., PolyGram promotion; Margaret Locicero, promotion director, WNEW; Bob Edson, vice president, promotion, PolyGram; Michael Shrieve of Novo Combo; Dave Herman, WNEW DJ; Stephen Dees and Peter Hewlett of Novo Combo; Steve Greenberg, regional promotion, PolyGram; Jerry Jaffe, vice president, rock division, PolyGram; Richard Neer, program coordinator, WNEW; and Glenn Orsher, Sanford Ross Management. Seated: Randy Roberts, national singles sales director, PolyGram; Earl Bailey, WNEW newscaster and DJ; Bill Cataldo, national promotion director, PolyGram; and Jack Griffith of Novo Combo.

RCM Int'l Records Formed in Los Angeles

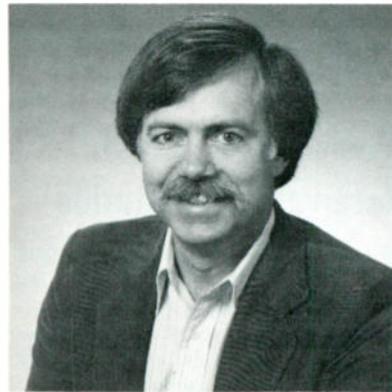
■ LOS ANGELES—The formation of RCM International Records (U.S.A.) has been announced here by Christian de Walden, chief operating officer of the new label.

The label, which will be based in Los Angeles, expects to release its first product in time for this month's MIDEM gathering. According to de Walden, worldwide distribution arrangements will also be announced at that time. The initial release will include albums by actress/singer Sally Kellerman, John Rowles and the Honey B's.

While announcing the new company, de Walden also indicated that he will continue in his capacity as managing director for the Father Music and DMI publishing concerns, whose copyrights include works by Bobby Hart, Nat Kipner, Lenny Macaluso, Terry Shaddick (co-writer of the Olivia Newton-John hit "Physical"), Barry Richards, Iren Koster and several others.

First American Names David Town

■ SEATTLE—Jerry Dennon, president, First American Records, has announced the appointment of David Town as vice president production.



David Town

Prior to joining First American, Town was national promotion director for London Records and production manager for the Verve Records import series and the London Pops division.

Arras Named To WB Int'l Post

■ NEW YORK—Gabriele Arras has been named director of international creative services and artist development for Warner Bros. Records, it was announced by Tom Ruffino, vice president of international.

Arras had headed Seedy Management for Fleetwood Mac. She was also a co-partner with Mick Fleetwood in Limited Management, a firm that handled such artists as Turley Richards, Danny Douma and Bob Welch. Her appointment marks a return to Warner Bros., where she was assistant to Don Schmitzerle during his tenure as label manager for Warner Bros. Records.

Video World

JANUARY 16, 1982



'The Four Seasons'

Video Visions

By DIDIER C. DEUTSCH

■ A MOVE CLOSER TO STANDARDIZATION?: According to a comment made in Japan by the Sony Corporation, and reported in the authoritative publication Asahi Shimbun, the five major videocassette recorder manufacturers — in addition to Sony, they are Matsushita, Hitachi, Victor Co. of Japan, and Philips, the Holland-based company with international ramifications in all branches of the industry — have been holding several "round-tables" aimed at standardizing videocassette recorders. The five companies, which produce about 70 percent of all VCRs sold around the world, reportedly originated the talks because of their concern that the disparities and incompatibility between the various systems in use hurt more than it helped the industry as a whole.

What makes the news even more significant is the fact that a foreign concern, Philips, has been included in the decision-making conversations. If a standard system (rumored to be using a narrower tape, the thickness of a matchbox) were adopted, it is widely believed that its introduction on the market would be effected progressively, so as not to confuse the public on one hand, or hurt present and anticipated sales in the currently prevailing formats on the other. A target date of 1983 for the introduction of the standard system has been mentioned but not confirmed by the manufacturers.

A CHRISTMAS SALES STORY: The news, around Christmas time, was very simple — "Video is hot," reported a toy industry analyst, "taking sales from not only the portable electronic games, but . . . also making board games rather mundane these days." Two companies particularly benefitted from this explosion: Atari, which was called the best seller this season, and Intellivision, which added significantly to the profits racked up by Mattel, the company that manufactures it and is one of the largest toy companies in the country. Original sales projections for the entire season placed Atari way ahead of the competition with close to two million units, followed by Intellivision with an estimated 600,000 home video games.

In fact, what has shaped up as a full-scale war between the two companies may soon become even more fierce. Atari, apparently miffed by Intellivision's ad campaign which suggests that its own product is much more realistic, is said to plan a new "supermachine," with more sophisticated graphics, and a more comprehensive catalogue of cartridges to go along with it. Retail price of the new unit, scheduled to be introduced sometime this year, will be about \$335.

Meanwhile, Atari has launched an impressive (and quite unusual) ad campaign of its own to introduce its home version of the popular PacMan. Called "the world's most popular arcade game," this new unit will be available in the spring. Atari's campaign approach is unusual in that it publicizes the product several months before its formal introduction on the market, via huge full-length one-third pages in dailies such as the New York Times.

MEANWHILE, ON THE CABLE SCENE . . . Home Box Office is actively looking for a new, across-the-board artistic direction. A recent letter, sent to its subscribers, is inviting them to become members of a research panel set up to aid HBO in "making decisions that will effect" (and one would hope also

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Video Picks

THERE'S A MEETIN' HERE TONIGHT (1981): Produced by Bill Williams and Susan Shore. Directed by Christopher Royce. Featuring the Kingston Trio, the Limelighters, Glenn Yarbrough and special hostess Mary Travers. (Pioneer Artists/Pioneer Video, color, 107 mins., \$29.95.) Some of your favorite folk music brought together in a concert that reinvents the old town meeting tradition. This new videodisc is sure to become a collector's item.

ROLLERBALL (1975): Produced by Patrick Palmer. Directed by Norman Jewison. Starring James Caan, John Houseman and Maud Adams. (Magnetic Video, color, 123 mins., \$69.95.) It's 2018 and the world is being controlled by six major corporations and a brutal, physical contact sport called Rollerball. A good sci-fi drama.

A FISTFUL OF DOLLARS (1964): Produced by Arrigo Colombo and Giorgio Papi. Directed by Sergio Leone. (Magnetic Video, color, 96 mins., rental only.) Starring Clint Eastwood, Lee Van Cleef and Marianne Koch. The first of the Sergio Leone-Clint Eastwood "spaghetti western" series, this film, with its wry sense of humor and gritty production values, remains a cult classic.

POLLYANNA (1960): Produced by Walt Disney. Directed by David Swift. Starring Hayley Mills, Jane Wyman, Karl Malden, Nancy Olsen, Donald Crisp, Agnes Moorehead and Kevin Corcoran. (Walt Disney Home Video, color, 134 mins., \$69.95.) Hayley Mills as the engaging, eternal optimist is as pure a Disney character as any of his animated creatures, and this film is timeless family entertainment. A top-notch production that should be a home video favorite.



Promo Picks

"JANITOR" — SUBURBAN LAWNS (I.R.S.). Produced by Ike Eichelkrael. Directed by Eichelkrael and Zox for Synopsis Video. The imagery of this piece makes for strong stuff, with visions of a nuclear holocaust made vivid by Denise Gallant's striking special effects and providing a powerful underpinning for lead singer Sue Tissue's iconoclastic performance. The use of chromo-key and computer effects is state of the art, and the group's performance should make for optimum club programming.

"SWORDS OF A THOUSAND MEN/WUNDERBAR" — TENPOLE TUDOR (Stiff). Produced and directed by David Robinson. Both clips capture this young and enthusiastic quintet at its best. The first is a medieval banquet scene loaded with hearty celebrating that's well-suited to the music. The follow-up switches quickly between the leather jacket-clad group in performance and among Nordic explorers on the high seas.



Video World



CES Underway (Continued from page 3)

Major manufacturers of pre-recorded video programming were virtually unanimous in stepping up their commitment to the various videodisc systems and in the release of stereo programming on VHS format videocassettes during Winter CES.

A great increase in the number of titles available in both the RCA CED and Laservision videodisc format was evident in the opening hours of the exhibition. Whereas the disc systems have both been sharply criticized upon their respective introductions for the lack of available software, proponents of each can now point to a sharp increase in available programming.

Addressing a press conference, Paramount Home Video vice president and general manager Richard B. Childs predicted the industry could look forward this year to overall sales of three million video discs in the CED Laservision and VHD formats. (VHD as previously announced will be introduced in early summer of this year.) Paramount, he said, will have 60

Laserdisc titles, 40 on CED and 20 on VHD available this year.

Childs reported that disc sales were significantly higher per capita than corresponding sales of videocassettes. Paramount, he said, has seen a sales penetration amounting to 40 percent of the current videodisc population with its disc titles. That percentage far exceeds comparable videocassette sales. It's possible, he speculated, that videocassettes will continue as a predominantly rentals market while a new market for videodisc sales thrives. "Our industry should do its best to promote a home entertainment center with its various components," he said.

Twentieth Century Fox Video (formerly Magnetic Video) also announced a "renewed commitment" to videodisc systems. In addition to increased merchandising support of its Laserdisc library, the firm will have its first CED titles in release by year's end.

As expected, most major videocassette manufacturers placed varying degrees of emphasis on stereo VHS

cassette programming. MCA Video-cassette announced that all future releases of programs originally produced in stereo would be duplicated

with that audio feature. Paramount, Twentieth Century Fox and other firms stressed stereo quality in their new product presentations.

Bellamy Brothers on TV



The Bellamy Brothers chat with "Solid Gold" host Marilyn McCoo after their recent taping of the syndicated TV show in Los Angeles. Howard (left) and David Bellamy will be seen in over 200 markets across the U.S. and overseas on the show.

Video Visions

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affect!) what will be seen in future program schedules.

According to the letter, would-be panel members will be "interviewed" by telephone on their preferences, at the rate of "no more than five 3-minute calls" over the first two months of the year. How much of an influence this "panel" will have over programming remains to be seen, but the move is bold and deserves encouragement.

Those rumblings you hear from 30 Rock in New York are the results, so it is said, of top-level talks held in the executive offices of NBC about the viability of following CBS and ABC's lead into the cable-television field. Since earlier last year, both CBS and ABC have been making significant moves in this area, with the former, particularly, striking a felicitous note with its critically-acclaimed high-brow programs on CBS Cable. According to **Curt Block**, a vice president at NBC, recently quoted in the New York Times, the network is "actively studying the market and evaluating potential opportunities . . . We think it's good business to look at the field and evaluate what's in the best long-range interest of the company," he added. NBC's parent company, the RCA Corporation, is of course heavily involved already in cable television, but NBC's entry into the field would most certainly add a neat little feather to its corporate cap.

According to a recent Nielsen survey, there are about 23,219,000 homes equipped with cable television in the U.S., representing about 28.3 percent of all households. It also represents a 31 percent jump over last year's figures. Month after month, the increase has been steady, with penetration going from 22.6 percent in November 1980, to 25.3 percent in February 1981, 26.5 percent in May, and 27.3 percent in July.

FIGURATIVELY SPEAKING: While on the subject of figures, here are a few, recently made available by the Sony Corporation in Tokyo. The company, which enjoyed booming sales in 1981, reported that sales of its Betamax videocassette recorders had accounted for 27 percent of the total volume during the fiscal fourth quarter, ended October 31. Compared to the same figures a year ago, this represents an increase of 41 percent in Betamax sales. Interestingly, this impressive increase in VCR sales was offset by the downbeat trend in television sets, which registered a drop of 1.9 percent during the year, compared to the sales in 1980 . . . Reflecting the solid appeal of VCRs around the world, the Electronic Industries Association of Japan reported that exports of video recorders in November showed an increase over the previous year of 101 percent, most of it to the U.S. and Europe, which have become prime markets for the machines. The total number of units exported in November came to 745,865, with shipments to England receiving a sharp increase of 242 percent over the previous year, with shipments to France registering an increase of 151 percent,

and exports to the U.S., 81 percent.

INTERNATIONAL MOVES: The Victor Company of Japan (JVC), one of the largest international audio and video equipment manufacturers, has signed an agreement with Telefunken in Germany and Thorn-EMI in England to form a new company, as yet without a legal name, which will manufacture consumer video electronics products in Europe. Among the products mentioned are VHS video cassette recorders and video disc players. Production is expected to begin as early as May, initially at a former Telefunken plant in West Berlin. The tri-partite arrangement was originally scheduled to also include Thomson-Brandt, but that company's involvement in the joint venture has been temporarily shelved.

COMING UP ON YOUR HOME SCREEN: Video Gems has released four features on videocassettes: "The Ultimate Thrill," an adventure film starring **Britt Ekland**; "Blood on the Sun," a martial arts/kung fu action film; "Mr. Too Little," a children's classic, starring **Rossano Brazzi**; and "Fishing U.S.A.," a travelogue around the best fishing sites in this country, hosted by **R. Vernon "Gadabout" Gaddis** . . . Out of the production resources of Instant-Replay Video, located in Miami, comes "Instant Replay's Music Service," which has already hooked up with MTV. The service consists of interviews with and performances by **Rick Springfield**, **Stevie Nicks**, **Frank Zappa**, the **Plasmatics**, **Devo** and **Jefferson Starship**, as well as "V.I.P. viewing" of the second NASA shuttle launch from Cape Canaveral and other diversified programs . . . Professional Video Services has completed a home video program spotlighting the **Charlie Daniels Band** in concert. It was originally broadcast by MTV, and joins other PVS productions, among which can be found "One Night Stand," a special taped at Carnegie Hall and starring a number of artists from the CBS Records jazz roster, and "Live Infidelity: **REO Speedwagon** in Concert" . . . RKO and the Broadway producing firm of Nederlander are recreating the 1980 off-Broadway hit, "Table Settings," as an HBO special starring **Stockard Channing**, **Eileen Heckert**, and **Robert Klein**. For some time now, RKO/Nederlander has been involved in the development of the theatre for pay television, and has produced a number of award-winning Broadway shows, notably "The Gin Game," starring **Hume Cronyn** and **Jessica Tandy**; "Hughie," with **Jason Robards**; the Harold Prince/Stephen Sondheim musical "Sweeney Todd," starring **Angela Lansbury** and **George Hearn**, which was shot at the Dorothy Chandler Pavilion in Los Angeles; and most recently, "Scrambled Feet," starring **Madeline Kahn**, which was taped in November. No air date has yet been announced for "Table Settings."

RIAA Video Totals for '81: 37 Gold, Five Platinum

■ NEW YORK—RIAA/VIDEO, the video division of the Recording Industry Association of America, has announced that 37 gold and five platinum awards for the sale of pre-recorded videocassettes and videodiscs have been certified for the year 1981.

The awards, instituted by RIAA/VIDEO last March, certify minimum sales of 25,000 units with at least \$1 million retail list value for a gold award, and 50,000 units with \$2 million value for a platinum award.

As of January 1, 1982, RIAA/VIDEO also announced it has begun incorporating rental license units and derived retailer income in the criteria for certification of video awards, in recognition of the impact of prerecorded videocassette rental programs on the marketplace. Legal rental programs thus qualifying for consideration include those of MGM/CBS Home Video, 20th Century-Fox Video (formerly Magnetic Video), Warner Home Video, and Walt Disney Home Video.

Of the 37 gold awards for 1981, 21 were earned for sales of prerecorded videocassettes — 15 to Magnetic Video, five to Warner Home Video and one to Columbia Pictures Home Entertainment — while the other 16 were awarded for combined videocassette/videodisc sales on the same company label. Thirteen of these combined awards went to MCA Videocassette/MCA Videodisc and three to MGM/CBS Home Video.

All five platinum video awards were earned solely on videocassette sales — three to Magnetic Video for "Alien," "M*A*S*H," and "The Muppet Movie," and two to Warner Home Video for "Superman" and "10."

All of the RIAA/VIDEO certifica-

tions were for feature films, with comedy and musical comedy titles accounting for more than one third of the total awards. Any company that manufactures or is licensed to manufacture and/or market prerecorded video programming solely in the family home entertainment market is eligible to apply for gold or platinum video award certification, and may obtain full details from RIAA/VIDEO, 888 Seventh Avenue, New York 10106. Phone: (212) 765-4330.

WEA Int'l Holds Video Conference

■ NEW YORK—WEA International has announced plans to hold a video conference Thursday (14) and Friday (15) in Amsterdam. More than 45 international video representatives involved with the distribution of Warner Home Video product will be participating.

According to west coast-based videogram division vice president Lee Mendell, "This will be our debut worldwide video conference and to my knowledge will be the first ever to take place. The purpose of the meeting will be to acquaint our new appointees, to discuss the worldwide implementation of rental policy, expansion and exploration of new markets, anti-piracy and anti-counterfeiting measures and product review, as well as manufacturing, advertising, marketing and merchandising concerns."

In addition, WEA International president Nesuhi Ertegun noted that "our recent acquisition of the prestigious United Artists library of films has significantly expanded our activities in the video field. Consequently, we will announce several major appointments during the Amsterdam meeting."

How 'Bob Welch & Friends' Set a Music and Video Precedent

By LAURIE LENNARD

■ NEW YORK—On November 19, three million cable TV viewers were treated to a rare glance of Fleetwood Mac members Stevie Nicks, Mick Fleetwood, John McVie, and Christine McVie as they joined former band member Bob Welch for two informal concerts billed as "Bob Welch & Friends." The artists joked, danced and sang together on stage in a casual atmosphere that viewers rarely see during a Fleetwood Mac concert. The concerts marked the first live performance of the Bob Welch edition of Fleetwood Mac since Welch left the band in the mid-seventies.

But the concert was also unique for another reason. "Bob Welch & Friends" was a joint effort by several different companies, some actually competitors, representing a precedent in the music industry, and it looks to be the first of many projects.

The concert was videotaped by Gowers, Fields & Flattery for broadcast six weeks later on Warner Amex's cable network, MTV. At the same time, the audio portion of the concert was simulcast in stereo in 39 cities in a joint venture between NBC's The Source Network and Starfleet Blair, an independent radio programmer. The Source and Starfleet were competitors in the past, and the simulcast marks the first time in recent years that the two companies have combined their talents to work together.

Co-sponsoring the show along with MTV was RCA SelectaVision, which plans to release a videodisc of the concert, along with backstage footage, sometime this summer. The Welch concert videodisc will be the first of a new line of stereo titles released by SelectaVision for their soon-to-be-available stereo videodisc player.

The concert, which was conceived as part of a promotion for Welch's recently-released self-titled album on

RCA, was the brainchild of Welch and Welch's lawyer/manager Mickey Shapiro, neither of whom wanted to produce the kind of conceptual video that is currently popular.

Welch told *Record World* in a recent interview that they decided to do a live concert in an intimate setting because it gives the viewer a more personalized glimpse of the artists. "I don't enjoy most of the conceptual videos I've seen where the artist lip-synchs and special effects are used to get the music across," Welch said. "I don't think they hold up, and they diminish the credibility of the artist and the music. People respond to intimate details. If you leave those details out you lose your audience."

Welch also conducted interviews with Fleetwood Mac members and special guest drummer Carmine Appice. "The interviews were fun to do because I feel very comfortable in that role," Welch said. Portions of the interviews will be released on RCA's videodisc.

The seeds for the project were planned a few short months ago when Shapiro approached MTV about sponsoring a broadcast. "It's a good thing all the guests were my friends and I had the access to just call them up and say, 'let's do this'," Welch said. "If we had to start going through managers it would never have happened."

George Taylor Morris, director of program administration for The Source, told *RW* "The simulcast for the concert came up so quickly that we barely had time to sell it to the radio stations. But we felt it was an important event, so we wanted to be involved. Combining forces with Starfleet helped make it possible." Sam Kopper, president of Starfleet Blair, added, "Setting up a simulcast in this short amount of time requires true diplomatic art. Everything went off beautifully."

MTV's director of promotion, John Sykes, said that it was a successful event for all involved. "We all realized the benefits of cross promoting the show," Sykes said. "The Source and Starfleet got more listeners and we got more viewers."

On the Cover: 'The Four Seasons'

■ This Universal Pictures/MCA Videocassette release sailed into the number four spot in its first week on the *Record World* Videocassette Chart and promises to keep making waves in the future. An engrossing, low-key tale of the longstanding friendship amongst a trio of married couples, the film sweetly examines the changing nature of affection, especially when one of the troupe leaves his wife of many years for a younger woman.

Alan Alda directed with a light, sensitive touch from his own original script, bringing out strong comic performances from Carol Burnett, Len Cariou, Rita Moreno, Jack Weston, Beth Armstrong, Sandy Dennis — and himself. Beautiful cinematography and a bright Vivaldi score round out the film's stylish charms, and support the promise of staying power indicated by its year-round title.

NARAS-Nashville Hosts Video Forum



Approximately 250 industry representatives attended a recent forum, "Video on the Local Scene," hosted by the Nashville chapter of NARAS, at Bullet Recording. The discussion covered video technology, legislation, compensation, and other topics. Panelists included, from left (front row), Marc Ball, Scene 3 Video; BMI's Frances Preston, moderator; Bullet's Randy Holland; and Jim Martin, Celebration Productions; (standing) Bill Denny, Cedarwood Publishing Co.; Jerry Flowers, RCA Records; Jim Foglesong, MCA Records; Curt Hahn, Film House; Mike Milom, attorney; Bob Thompson, attorney; Francine Anderson, NARAS-Nashville executive director; NARAS-Nashville chapter president Joe Moscheo of BMI; and Wesley Rose of Acuff-Rose Publications.

No Video Charts In This Week's RW

■ Because the holidays disrupted *Record World's* regular schedule of retail reporting, the Videocassette Chart and Video Spotlight retail report will not appear in this week's *Video World*. These research features will resume their biweekly schedule in next week's issue.

Dain & DeJoy Sign Drescher



Dain & DeJoy, A Music Company, have announced the exclusive representation of Bill Drescher, who produced Rick Springfield's platinum album, "Working Class Dog." Pictured from left are Ed DeJoy of Dain & DeJoy Music, Drescher, and Bud Dain of Dain & DeJoy Music.

Nominees Announced for American Music Awards

■ LOS ANGELES—Nominees for the ninth annual American Music Awards have been announced, with Kenny Rogers, REO Speedwagon, Willie Nelson, Anne Murray, Alabama, and Rick James leading the field with three nominations each among the 15 awards to be split into the Pop/Rock, Country and Soul categories.

Nominations were compiled from the year-end sales charts of the major music industry publications. The winners, who remain secret until the actual award presentations, are selected by the listening public in a national sampling of 30,000 record buyers.

In the Pop/Rock category, Rogers was nominated as favorite male vocalist and for his "Greatest Hits" LP, which also appears in the Country LP grouping. REO Speedwagon made their triple play in the areas of favorite group, single ("Keep On Loving You"), and album ("Hi Infidelity"). In the Country area, favorite group nominee Alabama scored a similar coup for their "Feels So Right" LP and single, while Anne Murray, a favorite female vocalist nominee, did the same for her "Could I Have This Dance" hit and "Greatest Hits" collection. Willie Nelson received nods in both the male vocalist and group categories (for his work with Ray Price) and for his "On the Road Again" single. And in the Soul sweepstakes, Rick James stands to win male vocalist, album ("Street Songs"), and single ("Give It To Me Baby") awards.

In addition to the 15 regular awards, a special "Award of Merit" will be presented to Stevie Wonder for his "outstanding contributions over a long period of time to the musical entertainment of the American public." Wonder, a nominee in the favorite male soul vocalist and LP ("Hotter than July") categories, will join Bing Crosby, Berry Gordy, Jr., Irving Berlin, Ella Fitzgerald and Chuck Berry as a recipient of the special award.

The American Music Awards will be presented during a two-hour special on the ABC television network, Monday, January 25, from 9-11 p.m. eastern and Pacific time, which will be broadcast live from the Shrine Auditorium here. Dick Clark Teleshows, Inc. will handle the production, with Jeff Margolis directing.

SPARS Sets Booster Program

■ LOS ANGELES—Chris Stone, president of the Society of Professional Audio Recording Studios (SPARS), has announced a booster membership program designed to expand the organization's music industry support and financial base for upcoming programs.

The booster membership is available at SPARS member studios for \$10, with no limit on the number of boosters any organization or individual may have. Booster membership will entitle the bearer to the SPARS directory, a 10 percent discount on SPARS merchandising and promotions and eligibility for a drawing to be held on July 1. The first prize will be 300 hours of studio time, including video and mobile production, second prize is 200 hours, and third is 100. Memberships sold during the period January 1 through June 30 are eligible, in addition to current SPARS members.

SPARS will bring its Road Show to Los Angeles February 26-28, and there is a SPARS/New York regional seminar scheduled for January 27 on the topic of studio design. For further information, contact Bobbi Marcus at (213) 653-0240.

MCA's Leon Tsilis Moves to Los Angeles

■ LOS ANGELES—Leon Tsilis, special projects director for MCA Records, has moved from Nashville to the company's national headquarters in Los Angeles, it was announced by label president Bob Siner.

Tsilis, who will report directly to Siner, will be overseeing a number of projects and will be working with publishing companies to find material for MCA recording artists.

Integrity Ent. Trading on AMEX

■ NEW YORK—Integrity Entertainment Corp., the parent company of the 140 stores in the Warehouse and Big Ben's chains, has begun trading its stock on the American Stock Exchange under the symbol of "IEC."

The Coast

By SAMUEL GRAHAM and ELIOT SEKULER

■ THE SHOW THEY COULDN'T STOP: First it was "Continental Twist '79." Then it was "Mambo Beat '80," and last year it was "Do the '81." This year, the place to be on New Year's Eve was the "Panic at P.J.'s" (P.J.'s is the original name of the Starwood, where the party was held), and those of us lucky enough to be in attendance witnessed a performance that will soon enter the annals of the all-time greats. No, we're not talking about Bob "Muhammad Zimmerman" Merlis, who read poetry in boxing garb; we're not talking about Art "The Boss" Fein or Bill "The Big Man" Liebowitz, who did a Bruce Springsteen imitation that would have made the original break down and cry; we're not even talking about Gene "Chuck Steak" Sculatti, who emceed, or the inimitable Swamp Dogg, who brought his band in for a set. No, we're talking about Darlene Love, the voice on such Phil Spector classics as the Crystals' "He's a Rebel" and "Da Doo Ron Ron," Bobb B. Soxx and the Blue Jeans' "Zip-a-Dee Doo-Dah" and "Not Too Young To Get Married" and Darlene's own "Wait 'Til My Bobby Gets Home," to name but a few. There she was, looking good and sounding better — sounding, in fact, the way she sounded on those unforgettable records, which is exactly the way most of us wanted to hear her — and singing all of those tunes and more, including a simply awesome "Christmas (Baby Please Come Home)," a centerpiece of the Spector Christmas LP that sounded great even if it was a week late.

Guitarists Billy Cioffi and Scott Richardson put together a back-up band whose pedigrees include the likes of SRC (remember them?), the Heaters, Shandi, the Dickies, the Resistors and even the Monkees. They did an amazing job, too, using three guitars, two drummers, two backing vocalists, two keyboards and miscellaneous extras to faithfully create the famous Spectorian "wall of sound" effect. The band was called the Monte Carlos, and we're told that as a result of this gig, they're planning to get together on a regular basis for more gigs. As for Darlene Love, we can add nothing except our thanks for a wondrous evening. And if you'd like to know more about all of this, call Todd Everett in L.A. at 851-5637.

BITS: Upon their return from the holidays, MCA Records staffers had something to celebrate: two of the label's singles — the Oak Ridge Boys' "Elvira" and Olivia Newton-John's "Physical" — were certified platinum last week. Not bad, considering that there were only two singles certified platinum in all of 1981 . . . Local boys the Naughty Sweeties will soon be signed to Townhouse/Accord Records, we hear . . . Meanwhile, L.A.-based art rock outfit Wild Kingdom is currently recording a 12-inch single with Island Records producer Paul Wexler, whose credits include the B-52's "Party Mix," the Fleshtones and the Mutants.

MORE GOOD NEWS: Folks, you can be the first on your block to own a copy of "Sound Effects: Death and Horror," a BBC Records release marketed by a Florida-based outfit called Gemcom. The album features some 86 gruesome sound effects, including such humdingers as "Sawing Head Off," "Stake Driven Through Heart" and "One Long Scream (Female)". According to the LP's creator, Ian Richardson, "The more grisly effects, such as the chopping of heads, breaking of necks and the stake through the heart effect, were made up by mistreating large white cabbages. We cut them up with knives, cleavers and even stabbed them with red hot poker." Richardson added that the results were "highly realistic, and there was even some cole slaw left over for dinner." Airplay, understandably, has been sparse, partially due to pressure applied by the American Society for the Prevention of Cruelty to Vegetables (ASPCV).

ROAD NEWS: Final mileage tally for George Thorogood and the Destroyers' unique "50/50 Tour" (that's 50 states in 50 days, in case you joined us late): 11,424. Along the way, the boys picked up official commendations in Los Angeles and Delaware, their home state, as well as the keys to the city of Mobile, Alabama . . . The fifth annual Bay Area Music Awards are set for March 3 at the San Francisco Civic Auditorium. The Jefferson Starship and Greg Kihn will be among the performers . . . The First Edition — you remember them; they gave us hits like "Ruby, Don't Take Your Love to Town" and "Reuben James" — were surprise guests at Kenny Rogers' New Year's Eve gig at the Inglewood Forum here. It was the first time Rogers and his old band had appeared onstage together since 1976. Meanwhile, the Rogers/Loretta Lynn/Larry Gatlin show generated the highest gross for a single concert in Forum history . . . And speaking of concerts, it was reported in Variety last week that when L.A.'s Universal Amphitheatre re-opens this summer (it was closed while a roof was added), the first headliner will likely be Frank Sinatra.

ABBOTT COULDN'T MAKE IT: Following the three American dates on his "Almost Blue" tour (including a very well received performance at L.A.'s Sports Arena), Elvis Costello was back in London last week for a gig at the Royal Albert Hall, during which he was accompanied by the Royal Philharmonic Orchestra. The latter outfit was most recently responsible for that illustrious "Hooked on

(Continued on page 41)

Record World Singles

Alphabetical Listing

Producer, Publisher, Licensee

ABACAB Genesis (Hit & Run/Pun, ASCAP)	55	MORE THAN JUST THE TWO OF US Boxter (Shell Songs/Sneaker/Home Grown, BMI)	41
ALL OUR TOMORROWS Schwartz-Tyson (ATV/Schwartzcoke, BMI)	50	MY GIRL (GONE, GONE, GONE) Henderson-MacLeod (ATV Canada/Some Sung/Solid Gold, P.R.O.)	23
ARTHUR'S THEME (BEST THAT YOU CAN DO) Omartion (Irving/Woolnough/Unichappell/Begonia Melodies, BMI/Hidden Valley/Pop 'n' Roll/WB, ASCAP)	48	MY KINDA LOVER Mack-Billy (Songs of the Knight, BMI)	54
A WORLD WITHOUT HEROES Ezrin (Kiss, ASCAP/Undercut/Metal Machine, BMI)	25	NEVER TOO MUCH Vandross (Uncle Ronnie's, ASCAP)	95
BETTER THINGS Davies (Davray, P.R.S.)	91	NO REPLY AT ALL Group (Hit & Run/Pun, ASCAP)	75
BLUE JEANS Jones (Cessess/Electric Apple/Le-Ha, BMI)	93	OH NO Cormichael-Group (Jobete/Commodores Entertainment, ASCAP)	18
BREAKIN' AWAY Graydon (Al Jarreau/Desperate/Golden Rake, BMI)	56	OPEN ARMS Stone-Elson (Weed High Nightmare, BMI)	45
CALL ME Muller-Roberts (One to One, ASCAP)	65	OUR LIPS ARE SEALED Gottehrer-Freeman (Gatown/Plangent Visions, ASCAP)	20
CASTLES IN THE AIR Butler (Mayday/Benny Bird, BMI)	42	PAC-MAN FEVER Buckner-Garcia (BGO, ASCAP)	72
CENTERFOLD Justman (Center City, ASCAP)	6	PHYSICAL Farrar (Stephen A. Kipner/April/Terry Shaddick, ASCAP, BMI)	1
CLOSER TO THE HEART Group-Brown (Core, ASCAP/CAPAC)	92	PRIVATE EYES Hall-Oates (Fust Buzza/Hot-Cha/Six Continents, BMI)	19
COME GO WITH ME Jardine (Gil/See Bee, BMI)	33	SEA OF LOVE Petty (Fort Knox/Tek, BMI)	51
COMIN' IN AND OUT OF YOUR LIFE Webber (Songs Of Bandier Kappelman/Landers-Whiteside/Emanuel, ASCAP)	14	SHAKE IT UP Baker (Ric Ocasek/Lido, BMI)	17
CONTRIVERSY Prince (Ecnirp, BMI)	80	SHE'S GOT A WAY Ramone (April/Impulsive, ASCAP)	30
COOL NIGHT Seay-Davis (Web IV, BMI)	21	SOMEONE COULD LOSE A HEART TONIGHT Mallay (Briarpatch/Debdav, BMI)	22
COULD IT BE LOVE Norman (Gee Sharp, BMI)	74	SOMEWHERE DOWN THE ROAD Manilow (ATV/Mann & Weil/Snow, BMI)	49
CRAZY Orshaff-Hall (Siren/Clean Cut, ASCAP, BMI)	77	SPIRITS IN THE MATERIAL WORLD Group-Padgham (Virgin/Chappell, ASCAP)	70
DADDY'S HOME Richard (Big Seven, BMI)	88	START ME UP Glimmer Twins (Colgems-EMI, ASCAP)	31
DON'T STOP BELIEVIN' Stone-Elson (Weed High Nightmare, BMI)	12	STEAL THE NIGHT White (Sunrise/Slapshot/Vinyl/Interworld, BMI)	58
EVERY HOME SHOULD HAVE ONE Jones (Blackwood, BMI)	69	SWEET DREAMS Maslin (Careers/Bestall, BMI/Riva, P.R.S.)	28
EVERY LITTLE THING SHE DOES IS MAGIC Group-Padgham (Virgin/Chappell, ASCAP)	43	TAKE IT EASY ON ME Prod. not listed (Colgems-EMI, ASCAP)	26
FALLING IN LOVE Group-Bongiovini (Daksel, BMI)	64	TAKE MY HEART Deodata-Group (Delightful/Second Decade, BMI)	34
FEEL LIKE A NUMBER Seger-Punch (Gear, ASCAP)	62	TALKING OUT OF TURN Williams (MCA, ASCAP)	98
FOR YOUR EYES ONLY Neil (UA, ASCAP)	97	THAT GIRL Wonder (Jobete/Black Bull, ASCAP)	66
HARDEN MY HEART Baylan (Narrow Dude/Bonnie Bee Good/Geffen-Kaye, ASCAP)	7	THE NIGHT OWLS Martin (Colgems-EMI, ASCAP)	76
HEART LIKE A WHEEL Miller (Soilar, ASCAP)	37	THE OLD SONGS Manilow (WB/Upward Spiral, ASCAP)	46
HERE I AM (JUST WHEN I THOUGHT I WAS OVER YOU) Maslin (Al Gallico/Turtle, BMI)	35	THE SWEETEST THING (I'VE EVER KNOWN) Landis (Sterling/Addison/Street, ASCAP)	15
HIT AND RUN Jones (Barkays/Warner-Tamerlane, BMI)	82	THEME FROM HILL STREET BLUES Past (MTM, ASCAP)	57
HOOKED ON CLASSICS Jarract-Reedman (Chappell/MCPS copy controlled)	9	THOSE GOOD OLD DREAMS Carpenter (Almo/Sweet Harmony/Hammer & Nails, ASCAP)	81
I CAN'T GO FOR THAT (NO CAN DO) Hall-Oates (Fust Buzza/Hot-Cha/Six Continents, BMI)	4	THROUGH THE YEARS Richie (Peso/SwaneeBrovo, BMI)	39
IF I WERE YOU London (Blackwood/Fullness, BMI)	53	TONIGHT, TONIGHT Foster (Irving/Foster Frees/Xray, BMI)	89
IF YOU THINK YOU'RE LONELY NOW Womack (Ashtray, BMI)	90	TROUBLE Buckingham-Dashut (New Sounds, BMI)	8
I'M JUST TOO SHY Jackson (Black Stallion, ASCAP)	100	TRYIN' TO LIVE MY LIFE WITHOUT YOU Seger-Punch (Happy Hooker, BMI)	60
I'VE DONE EVERYTHING FOR YOU Olsen (Warner-Tamerlane, BMI)	40	TURN YOUR LOVE AROUND Graydon (Garden Rake, BMI/Rentakul Veets/JSH, ASCAP)	13
I WOULDN'T HAVE MISSED IT Mitsap-Collins (Pi-Gem, BMI/Chess, ASCAP)	24	TWILIGHT Lynne (April, ASCAP)	99
JUST ONCE Jones (ATV/Mann&Weil, BMI)	59	UNDER PRESSURE Group-Bowie (Queen/Beechwood/Bewlay/Fleur, BMI)	27
KEEPING OUR LOVE ALIVE Beamish (Sienna, BMI/WB/Easy Action, ASCAP)	68	WAITING FOR A GIRL LIKE YOU Lange-Jones (Somerset Songs/Evansongs, Ltd, ASCAP)	2
KEY LARGO Sumbo-MacLellan (Jen Lee/Chappell, ASCAP/Lowrey, BMI)	47	WAITING ON A FRIEND Glimmer Twins (Colgems-EMI, ASCAP)	25
LEADER OF THE BAND Fogelberg-Lewis (Hickory Grove/April, ASCAP)	32	WALKING INTO SUNSHINE Carter (Central Line, PRS)	79
LEATHER AND LACE Iovine (Welch Witch, BMI)	11	WHEN ALL IS SAID AND DONE Anderson-Ulvaeus (Countless Songs, BMI)	78
LET ME LOVE YOU ONCE Lake (Pesco, BMI/Alma, ASCAP)	44	WHEN SHE WAS MY GIRL Wolfert (MCA, ASCAP)	96
LETS GET IT UP Lange (Jay Albert/Marks, BMI)	87	WHY DO FOOLS FALL IN LOVE Ross (Patricia, BMI)	10
LET'S GROOVE White (Saggifire/Yaugalei, ASCAP)	3	WORKING FOR THE WEEKEND Fairbairn-Dean (Blackwood/Dean of Music, BMI)	38
LET THE FEELING FLOW Bryson-Pate (WB/Peabo, ASCAP)	71	WKRP IN CINCINNATI Buckner-Garcia (MTM/Fast Fade, ASCAP)	83
LITTLE DARLIN' Olsen (Land of Dreams, ASCAP)	67	WRACK MY BRAIN Harrison (Ganga B.V., BMI)	86
LIVING EYES Group-Richardson (Gibb Bras./Unichappell, BMI)	84	YESTERDAY'S SONGS Diamond (Stonebridge, ASCAP)	16
LOVE IN THE FIRST DEGREE Group-McBride-Shedd (Maypop, BMI)	61	YOU'RE MY LATEST, MY GREATEST INSPIRATION Gamble-Huff (Mighty Three, BMI)	73
LOVE IS ALRIGHT TONITE Springfield-Drescher (Robie Parter, BMI)	36	YOU COULD HAVE BEEN WITH ME Neil (ATV, BMI)	29
LOVE IS A ROCK Avsec (Bema/Sweet City, ASCAP)	63	YOUNG TURKS Stewart (Riva/Nite-Stalk, ASCAP)	5
MAIN THEME FROM CHARIOTS OF FIRE Vangelis (Spheric B.V./WB, ASCAP)	94		
MIRROR, MIRROR Ross (Songs of Bandier-Kappelman/Jay Landers/Gravity Raincoat/Rasstawn, ASCAP)	52		

Record World Singles

101-150

JANUARY 16, 1982

Jan.	Dec.	
16	26	
101	106	GENIUS OF LOVE TOM TOM CLUB/Sire 49882 (WB) (Metered/Ackee, ASCAP)
102	110	COOL (PART I) TIME/Warner Bros. 49864 (Tionna)
103	103	SEASONS OF GOLD GIDEA PARK featuring ADRIAN BAKER/Profile 5003 (Various Publishers, not listed)
104	101	NUMBERS KRAFTWERK/Warner Bros. 49795 (No Nonsense, ASCAP)
105	105	KICKIN' BACK L.T.D./A&M 2382 (Almo/McRovscod, ASCAP)
106	107	I WILL FIGHT GLADYS KNIGHT & THE PIPS/Columbia 18 02549 (Nick-O-Val, ASCAP)
107	109	ANYONE CAN SEE IRENE CARA/Network 47950 (E/A) (Carub, ASCAP/Fedora, BMI)
108	102	FUNKY SENSATION GWEN McCRAE/Atlantic 3853 (Kenix, ASCAP)
109	—	SOUTHERN PACIFIC NEIL YOUNG & CRAZY HORSE/Reprise 49870 (WB) (Silver Fiddle/ASCAP)
110	114	LOVE FEVER GAYLE ADAMS/Prelude 8040 (Trumar/Diamond In The Rough, BMI)
111	115	TAINTED LOVE SOFT CELL/Sire 49855 (WB) (Equinox, BMI)
112	108	JINGLE BELLS (LAUGHING ALL THE WAY) ST. NICK/Warner/Curb 49877 (Over the Rainbow, ASCAP)
113	116	867-5309/JENNY TOMMY TUTONE/Columbia 18 02646 (Tutone/Keller, BMI)
114	129	DESTROYER KINKS/Arista 0619 (Davray, P.R.S.)
115	112	RUNAWAY RITA LEIF GARRETT/Scotti Bros. 02879 (CBS) (Flowering Stone, ASCAP)
116	119	SPIES IN THE NIGHT MANHATTAN TRANSFER/Atlantic 3877 (Garden Rake/Foster Free/Living, BMI/Heen/Yellow Dog, ASCAP)
117	120	IT'S MY PARTY DAVE STEWART & BARBARA GASKIN/Platinum 4 (World Songs, ASCAP)
118	118	SPLISH SPLASH DR. JOHN/Columbia 18 02675 (Unart, BMI)
119	121	LOVED BY THE ONE RUPERT HOLMES/Elektra 47225 (WB/The Holmes Line, ASCAP)
120	122	TOOT AN' TOOT AN' TOOT CURTIS MAYFIELD/Boardwalk 7 11 132 (M&M, BMI)
121	—	START IT OVER McGUFFEY LANE/Atco 7345 (McGuffey Lane/Hot Band, BMI)
122	123	HOW CAN LOVE SO RIGHT (BE SO WRONG) RAY, GOODMAN & BROWN/Polydor 2191 (Dark Cloud/H.A.B./We Got Music, BMI/ASCAP)
123	—	WAIT FOR ME SLAVE/Cotillion 46028 (Atl) (Cotillion, BMI)
124	133	(I FOUND) THAT MAN OF MINE JONES GIRLS/Phila. Intl. 5 02618 (CBS) (Mighty Three, BMI)
125	127	ONLY ONE YOU T.G. SHEPPARD/Warner/Curb 49858 (Crosskeys, ASCAP/Tree, BMI)
126	126	LOVE IN THE FAST LANE DYNASTY/Solar 47946 (E/A) (Spectrum VII/Silver Sounds, ASCAP)
127	128	WE ARE THE CHAMPIONS BIG BLUE WRECKING CREW/Elektra 47253 (Queen/Beechwood, BMI)
128	136	DO IT TO ME VERNON BURCH/Spector 0019 (Sond B/Bayard, BMI)
129	139	BAD LADY CON FUNK SHUN/Mercury 76128 (PolyGram) (Val-ie-Joe/Dis 'n' Dat/Exxtra Foxx, BMI)
130	117	LOOKER SUE SAAD/Warner Bros. 49851 (Warner-Tamerlane, BMI/WB, ASCAP)
131	132	SOMETHING ABOUT YOU ANGELA BOFILL/Arista 0636 (ATV/Irving/Patmos/Charleville, BMI)
132	111	SANDY BEACHES DELBERT McCLINTON/MSS/Capitol 5069 (Narcolepsy/Steve Morris/Duchess/MCA, BMI)
133	124	STUCK IN THE MIDDLE GRAND FUNK RAILROAD/Warner Bros. 49866 (Cram Renraff, BMI)
134	135	I BELIEVE IN LOVE ROCKIE ROBBINS/A&M 2380 (Almo, ASCAP/BMI)
135	—	JUST CAN'T WIN 'EM ALL STEVIE WOODS/Cotillion 46030 (Atl) (Slapshot/Edition Sunrise/Interworld/Mighty Mathieson/Vinyl, BMI)
136	137	TWINKLE EARL KLUGH/Liberty 1432 (United Artists/Earl Klugh, ASCAP)
137	140	APACHE SUGARHILL GANG/Sugarhill 567 (Sugarhill, BMI)
138	141	FUNGI MAMA/BEPOPAPUNKADISCOLYPSO TOM BROWNE/Arista/GRP 2518 (Blue Horizon/Thomas Browne/Roaring Fork, BMI)
139	142	CAN'T HOLD BACK (YOUR LOVING) KANO/Mirage 3878 (Atl) (Pub. not listed)
140	138	BEWARE BARRY WHITE/Unlimited Gold 5 02580 (CBS) (Stone Diamond, BMI)
141	143	LONELY NIGHTS BRYAN ADAMS/A&M 2359 (Irving, BMI)
142	134	I WANT YOU BOOKER T./A&M 2374 (Irving/House of Jones, BMI)
143	113	SHARING THE LOVE RUFUS with CHAKA KHAN/MCA 51203 (Bean Brooke, ASCAP)
144	131	SOME GUYS HAVE ALL THE LUCK NICKI WILLIS/Bearsville 49868 (WB) (KEC/April, ASCAP)
145	—	YOU'RE THE ONE FOR ME "D" TRAIN/Prelude 8043 (Trumar/Huemar, BMI)
146	—	JAM THE BOX BILL SUMMERS AND SUMMERS HEAT/MCA 51221 (Pure Delite/Bilsum, BMI)
147	—	TUBE SNAKE BOOGIE ZZ TOP/Warner Bros. 49865 (Hamstern, BMI)
148	125	THE WOMAN IN ME CRYSTAL GAYLE/Columbia 18 02523 (O.A.S., ASCAP)
149	130	SWEETER AS THE DAYS GO BY SHALAMAR/Solar 12329 (RCA) (Spectrum VII/Silver Sounds, ASCAP)
150	144	I'M YOUR SUPERMAN ALL SPORTS BAND/Radio 19321 (Atl) (All Sports/Diode, ASCAP)



Record World A/C Chart

JANUARY 16, 1982

Jan. 16
Dec. 26

WKS. ON
CHART

1	3	COMIN' IN AND OUT OF YOUR LIFE BARBRA STREISAND Columbia 18 02621		8
2	2	WHY DO FOOLS FALL IN LOVE DIANA ROSS/RCA 12349		11
3	1	YESTERDAY'S SONGS NEIL DIAMOND/Columbia 18 02604		9
4	7	THE SWEETEST THING (I'VE EVER KNOWN) JUICE NEWTON/Capitol 5046		10
5	5	LEATHER AND LACE STEVIE NICKS with DON HENLEY/ Modern 7341 (Atl)		9
6	6	TURN YOUR LOVE AROUND GEORGE BENSON/Warner Bros. 49846		10
7	8	COOL NIGHT PAUL DAVIS/Arista 0645		7
8	4	WAITING FOR A GIRL LIKE YOU FOREIGNER/Atlantic 3868		13
9	10	I WOULDN'T HAVE MISSED IT RONNIE MILSAP/RCA 12342		7
10	12	SOMEONE COULD LOSE A HEART TONIGHT EDDIE RABBITT/Elektra 47239		6
11	15	SHE'S GOT A WAY BILLY JOEL/Columbia 18 02628		5
12	11	CASTLES IN THE AIR DON McLEAN/Millennium 11819 (RCA)		10
13	14	HOOKED ON CLASSICS LOUIS CLARK CONDUCTS THE ROYAL PHILHARMONIC ORCHESTRA/RCA 12304		10
14	19	LEADER OF THE BAND DAN FOGELBERG/Full Moon/ Epic 14 02647		4
15	18	COME GO WITH ME BEACH BOYS/Caribou 02633 (CBS)		6
16	17	I CAN'T GO FOR THAT (NO CAN DO) DARYL HALL & JOHN OATES/RCA 12361		6
17	16	TROUBLE LINDSEY BUCKINGHAM/Asylum 47223		9
18	9	THE OLD SONGS BARRY MANILOW/Arista 0633		13
19	20	MORE THAN JUST THE TWO OF US SNEAKER/Handshake 59 02557		7
20	22	YOU COULD HAVE BEEN WITH ME SHEENA EASTON/ EMI-America 8101		4
21	23	COULD IT BE LOVE JENNIFER WARNES/Arista 0611		4
22	24	IF I WERE YOU LULU/Alfa 7011		7
23	13	OH NO COMMODORES/Motown 1527		14
24	31	SWEET DREAMS AIR SUPPLY/Arista 0655		2
25	45	SOMEWHERE DOWN THE ROAD BARRY MANILOW/Arista 0658		2
26	30	THOSE GOOD OLD DREAMS CARPENTERS/A&M 2386		3
27	21	HERE I AM (JUST WHEN I THOUGHT I WAS OVER YOU) AIR SUPPLY/Arista 0626		16
28	25	THEME FROM HILL STREET BLUES MIKE POST featuring LARRY CARLTON/Elektra 47186		18
29	26	STEAL THE NIGHT STEVIE WOODS/Cotillion 46016 (Atl)		15
30	28	I WANT YOU, I NEED YOU CHRIS CHRISTIAN/Boardwalk 7 11 126		13
31	32	HARDEN MY HEART QUARTERFLASH/Geffen 49824 (WB)		6
32	36	TAKE IT EASY ON ME LITTLE RIVER BAND/Capitol 5057		2
33	34	YOUNG TURKS ROD STEWART/Warner Bros. 49843		4
34	37	LOVE IN THE FIRST DEGREE ALABAMA/RCA 12288		3
35	39	WKRP IN CINCINNATI STEVE CARLISLE/MCA 51205		4
36	41	KEY LARGO BERTIE HIGGINS/Kat Family 9 02524 (CBS)		2

CHARTMAKER OF THE WEEK

37	—	PERHAPS LOVE PLACIDO DOMINGO & JOHN DENVER Columbia 18 02679		1
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38	—	THROUGH THE YEARS KENNY ROGERS/Liberty 1444		1
39	29	PHYSICAL OLIVIA NEWTON-JOHN/MCA 51182		13
40	33	HARD TO SAY DAN FOGELBERG/Full Moon/Epic 14 02488		19
41	—	BREAKIN' AWAY AL JARREAU/Warner Bros. 49842		1
42	42	LET'S GROOVE EARTH, WIND & FIRE/ARC/Columbia 18 02536		3
43	44	LOVED BY THE ONE RUPERT HOLMES/Elektra 47225		8
44	27	JUST ONCE QUINCY JONES featuring JAMES INGRAM/ A&M 2357		19
45	—	WHEN ALL IS SAID AND DONE ABBA/Atlantic 3889		1
46	46	PRIVATE EYES DARYL HALL & JOHN OATES/RCA 12296		17
47	38	ARTHUR'S THEME (BEST THAT YOU CAN DO) CHRISTOPHER CROSS/Warner Bros. 49787		21
48	35	WE'RE IN THIS LOVE TOGETHER AL JARREAU/Warner Bros. 49746		25
49	40	BLAZE OF GLORY KENNY ROGERS/Liberty 1441		6
50	43	THE WOMAN IN ME CRYSTAL GAYLE/Columbia 18 02523		12

Arista Introduces Improved Cassettes

■ NEW YORK—Arista Records, which early last year announced the use of a "vastly improved" tape formulation to make commercial cassettes more competitive with home taping, has introduced a new generation of high-quality tapes which, combined with advanced duplication techniques and updated graphics, it says represents a major advance in the growing market for pre-recorded cassettes.

"Our decision was prompted by the fact that consumers are increasingly aware of technological advances, and are demanding higher quality tapes," Milton Sincoff, vice president of manufacturing and purchasing, told *Record World*, "and we, as a company, felt that it was important to have the highest quality product available."

The new "Qualitape" cassettes are using three kinds of tape: AGFA 611, BASF DPS-1, and CRP Ultra-4. Making the move even more distinctive is the fact that the Qualitape cassettes are presented in a specially designed red case, embossed with the Arista logo. "We aim to project an image of excellence, while having a product that will be more difficult to counterfeit," said Sincoff. "And given Arista's commitment to quality in all areas, it was only natural to search out the best duplicating equipment and tape available to us."

Along with the new design, Arista has also updated the overall presentation of the cassettes — all the song titles for the album have been put on the front panel for easier consumer identification, and the bar code has been moved to the back. In addition, an inner flap will be carrying album jacket information, such as credits and

liner notes. The changes will apply to all the products on the label as well as the labels distributed by Arista.

According to Aaron W. Levy, senior vice president of finance, "We're looking at some exciting new innovations in the duping process that will be initiated in February, and which we believe will make Qualitape the standard of excellence in pre-recorded cassettes."

3M Purchases ITC

■ ST. PAUL—International Tape-tronics Corporation (ITC) of Bloomington, Illinois, and 3M have jointly announced an agreement for the purchase of ITC by 3M for undisclosed cash terms. The agreement calls for operation of ITC, a leading producer of tape cartridge equipment for the radio-television industry, as a subsidiary of 3M's Magnetic Audio/Video Products Division.

While ITC board chairman N. Elmo Franklin plans to pursue other business interests, president John P. Jenkins, executive vice president Andrew M. Rector and other key ITC management personnel will continue to function in their present positions. Jenkins will assume overall management responsibility for the new 3M subsidiary, reporting to John E. Povolny, division vice president, Magnetic Audio/Video Products, 3M.

Systems manufacturing will continue to be centered in ITC's Bloomington facility. In addition to tape cartridge equipment, ITC also manufactures a line of reel-to-reel audio tape recorders and accessories for broadcasting and sound studio applications.

Tommy Tutone in Los Angeles



Columbia recording artist Tommy Tutone recently capped off a twelve-city tour with a performance at the Country Club in Los Angeles. The group was touring in support of its new album, "Tommy Tutone 2." Pictured from left are, first row: Vic Carberry of Tommy Tutone; Debbie Newman, director artist development/video promotion, Columbia Records; David Gales, marketing director, Columbia Records west coast; Terry Powell, vice president contemporary music, Columbia Records; and Chuck Plotkin, producer of side one of "Tommy Tutone 2." Second row: Gregg Sutton of Tommy Tutone; Jim McKeon, associate director Columbia promotion; Tommy Heath of Tommy Tutone; David Cohen, director A & R administration, CBS Records; and Orlando Imala, product coordinator, Columbia Records. Third row: Jim Keller and Steve Legassick of Tommy Tutone.

Record World Singles



JANUARY 16, 1982

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

Jan. 16	Dec. 26		WKS. ON CHART
1	1	PHYSICAL OLIVIA NEWTON-JOHN MCA 51182 (7th Week)	14
2	2	WAITING FOR A GIRL LIKE YOU FOREIGNER/Atlantic 3868	13
3	3	LET'S GROOVE EARTH, WIND & FIRE/ARC/Columbia 18 02536	14
4	4	I CAN'T GO FOR THAT (NO CAN DO) DARYL HALL & JOHN OATES/RCA 12361	8
5	5	YOUNG TURKS ROD STEWART/Warner Bros. 49843	12
6	13	CENTERFOLD J. GEILS BAND/EMI-America 8012	9
7	7	HARDEN MY HEART QUARTERFLASH/Geffen 49824 (WB)	12
8	8	TROUBLE LINDSEY BUCKINGHAM/Asylum 47223	11
9	10	HOOKED ON CLASSICS LOUIS CLARK CONDUCTS THE ROYAL PHILHARMONIC ORCHESTRA/RCA 12304	9
10	6	WHY DO FOOLS FALL IN LOVE DIANA ROSS/RCA 12349	12
11	12	LEATHER AND LACE STEVIE NICKS with DON HENLEY/ Modern 7341 (Atl)	15
12	9	DON'T STOP BELIEVIN' JOURNEY/Columbia 18 02567	10
13	14	TURN YOUR LOVE AROUND GEORGE BENSON/Warner Bros. 49846	11
14	15	COMIN' IN AND OUT OF YOUR LIFE BARBRA STREISAND/Columbia 18 02621	8
15	18	THE SWEETEST THING (I'VE EVER KNOWN) JUICE NEWTON/Capitol 5046	11
16	16	YESTERDAY'S SONGS NEIL DIAMOND/Columbia 18 02604	9
17	22	SHAKE IT UP CARS/Elektra 47250	7
18	17	OH NO COMMODORES/Motown 1527	15
19	11	PRIVATE EYES DARYL HALL & JOHN OATES/RCA 12296	19
20	21	OUR LIPS ARE SEALED GO-GO'S/I.R.S. 9901 (A&M)	19
21	24	COOL NIGHT PAUL DAVIS/Arista 0645	9
22	25	SOMEONE COULD LOSE A HEART TONIGHT EDDIE RABBITT/Elektra 47239	8
23	19	MY GIRL (GONE, GONE, GONE) CHILLIWACK/ Millennium 11813 (RCA)	14
24	27	I WOULDN'T HAVE MISSED IT RONNIE MILSAP/RCA 12342	10
25	29	WAITING ON A FRIEND ROLLING STONES/Rolling Stones 21004 (Atl)	5
26	38	TAKE IT EASY ON ME LITTLE RIVER BAND/Capitol 5057	5
27	31	UNDER PRESSURE QUEEN & DAVID BOWIE/Elektra 47235	9
28	40	SWEET DREAMS AIR SUPPLY/Arista 0655	4
29	34	YOU COULD HAVE BEEN WITH ME SHEENA EASTON/ EMI-America 8101	6
30	33	SHE'S GOT A WAY BILLY JOEL/Columbia 18 02628	6
31	28	START ME UP ROLLING STONES/Rolling Stones 21003 (Atl)	20
32	37	LEADER OF THE BAND DAN FOGELBERG/Full Moon/ Epic 14 02647	5
33	36	COME GO WITH ME BEACH BOYS/Caribou 5 02633 (CBS)	6
34	20	TAKE MY HEART KOOL & THE GANG/De-Lite 815 (PolyGram)	13
35	23	HERE I AM (JUST WHEN I THOUGHT I WAS OVER YOU) AIR SUPPLY/Arista 0626	16
36	41	LOVE IS ALRIGHT TONITE RICK SPRINGFIELD/RCA 13008	5
37	30	HEART LIKE A WHEEL STEVE MILLER BAND/Capitol 5068	10
38	46	WORKING FOR THE WEEKEND LOVERBOY/Columbia 18 02589	8
39	50	THROUGH THE YEARS KENNY ROGERS/Liberty 1444	2
40	39	I'VE DONE EVERYTHING FOR YOU RICK SPRINGFIELD/ RCA 12166	20
41	43	MORE THAN JUST THE TWO OF US SNEAKER/ Handshake 59 02557	8
42	42	CASTLES IN THE AIR DON McLEAN/Millennium 11819 (RCA)	8
43	26	EVERY LITTLE THING SHE DOES IS MAGIC POLICE/A&M 3471	15



44 44 LET ME LOVE YOU ONCE GREG LAKE/Chrysalis 2571 7

CHARTMAKER OF THE WEEK

45 — OPEN ARMS
JOURNEY
Columbia 18 02687



46	35	THE OLD SONGS BARRY MANILOW/Arista 0633	13
47	54	KEY LARGO BERTIE HIGGINS/Kat Family 9 02524 (CBS)	6
48	32	ARTHUR'S THEME (BEST THAT YOU CAN DO) CHRISTOPHER CROSS/Warner Bros. 49787	21
49	62	SOMEWHERE DOWN THE ROAD BARRY MANILOW/ Arista 0658	3
50	57	ALL OUR TOMORROWS EDDIE SCHWARTZ/Atco 7342	4
51	60	SEA OF LOVE DEL SHANNON/Network 47950 (E/A)	4
52	—	MIRROR, MIRROR DIANA ROSS/RCA 13021	1
53	55	IF I WERE YOU LULU/Alfa 7011	6
54	56	MY KINDA LOVER BILLY SQUIER/Capitol 5037	6
55	65	ABACAB GENESIS/Atlantic 3891	3
56	58	BREAKIN' AWAY AL JARREAU/Warner Bros. 49849	5
57	45	THEME FROM HILL STREET BLUES MIKE POST featuring LARRY CARLTON/Elektra 47186	18
58	49	STEAL THE NIGHT STEVIE WOODS/Cotillion 46016 (Atl)	13
59	47	JUST ONCE QUINCY JONES featuring JAMES INGRAM/ A&M 2357	20
60	48	TRYIN' TO LIVE MY LIFE WITHOUT YOU BOB SEGER & THE SILVER BULLET BAND/Capitol 5042	17
61	71	LOVE IN THE FIRST DEGREE ALABAMA/RCA 12288	4
62	70	FEEL LIKE A NUMBER BOB SEGER & THE SILVER BULLET BAND/Capitol 5077	3
63	75	LOVE IS LIKE A ROCK DONNIE IRIS/MCA 51223	3
64	68	FALLING IN LOVE BALANCE/Portrait 24 02608 (CBS)	4
65	74	CALL ME SKYY/Salsoul 7 2152 (RCA)	4
66	—	THAT GIRL STEVIE WONDER/Tamla 1602 (Motown)	1
67	67	LITTLE DARLIN' SHEILA/Carrere 02564 (CBS)	3
68	77	KEEPING OUR LOVE ALIVE HENRY PAUL BAND/ Atlantic 3883	3
69	76	EVERY HOME SHOULD HAVE ONE PATTI AUSTIN/ Qwest 49854 (WB)	3
70	—	SPIRITS IN THE MATERIAL WORLD POLICE/A&M 2390	1
71	80	LET THE FEELING FLOW PEABO BRYSON/Capitol 5065	5
72	79	PAC-MAN FEVER BUCKNER & GARCIA/Columbia 18 02673	2
73	86	YOU'RE MY LATEST, MY GREATEST INSPIRATION TEDDY PENDERGRASS/Phila. Intl. 5 02619 (CBS)	2
74	82	COULD IT BE LOVE JENNIFER WARNES/Arista 0611	2
75	51	NO REPLY AT ALL GENESIS/Atlantic 3858	15
76	52	THE NIGHT OWLS LITTLE RIVER BAND/Capitol 5033	20
77	—	CRAZY THE JOHN HALL BAND/EMI-America 8096	1
78	—	WHEN ALL IS SAID AND DONE ABBA/Atlantic 3889	1
79	81	WALKING INTO SUNSHINE CENTRAL LINE/Mercury 76126 (PolyGram)	5
80	61	CONTROVERSY PRINCE/Warner Bros. 49808	12
81	89	THOSE GOOD OLD DREAMS CARPENTERS/A&M 2386	2
82	84	HIT AND RUN BAR-KAYS/Mercury 76123 (PolyGram)	5
83	85	WKRP IN CINCINNATI STEVE CARLISLE/MCA 51205	3
84	59	LIVING EYES BEE GEES/RSO 1067 (PolyGram)	9
85	87	A WORLD WITHOUT HEROES KISS/Casablanca 2343	3
86	53	WRACK MY BRAIN RINGO STARR/Boardwalk 7 11 130	9
87	—	LET'S GET IT UP AC/DC/Atlantic 3894	1
88	—	DADDY'S HOME CLIFF RICHARD/EMI-America 8103	1
89	—	TONIGHT, TONIGHT BILL CHAMPLAIN/Elektra 47240	1
90	94	IF YOU THINK YOU'RE LONELY NOW BOBBY WOMACK/Beverly Glen 2000	2
91	91	BETTER THINGS KINKS/Arista 0649	4
92	92	CLOSER TO THE HEART RUSH/Mercury 76124 (PolyGram)	4
93	93	BLUE JEANS CHOCOLATE MILK/RCA 12335	4
94	—	MAIN THEME FROM "CHARIOTS OF FIRE" VANGELIS/ Polydor 2189 (PolyGram)	1
95	63	NEVER TOO MUCH LUTHER VANDROSS/Epic 14 02409	16
96	64	WHEN SHE WAS MY GIRL FOUR TOPS/Casablanca 2338 (PolyGram)	20
97	66	FOR YOUR EYES ONLY (THEME FROM THE MOTION PICTURE SOUNDTRACK) SHEENA EASTON/Liberty 1418	23
98	69	TALKING OUT OF TURN MOODY BLUES/Threshold 603 (PolyGram)	8
99	72	TWILIGHT ELO/Jet 5 02559 (CBS)	11
100	73	I'M JUST TOO SHY JERMAINE JACKSON/Motown 1525	10

PRODUCERS AND PUBLISHERS ON PAGE 19.

Record World Album Airplay

JANUARY 16, 1982

FLASHMAKER

STANDING HAMPTON
SAMMY HAGAR
Geffen



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

WNEW-FM/NEW YORK

ADDS:
BONGOS (import single) — Fetish
JACK BRUCE/ROBIN TROWER — Chrysalis
EMMYLOU HARRIS — WB
SAXON — Carrere
EDDIE SCHWARTZ — Atco
THRILLS — G&P
STEVIE WONDER (single) — Tamla
HEAVY ACTION:
POLICE — A&M
ROLLING STONES — Rolling Stones
ROD STEWART — WB
HALL & OATES — RCA
CARS — Elektra
J. GEILS BAND — EMI-America
KINKS — Arista
JOAN JETT — Boardwalk
FOREIGNER — Atlantic
JOURNEY — Columbia

WBCN-FM/BOSTON

ADDS:
BUSH TETRAS (EP) — Stiff America
DAVID BYRNE — Sire
RED ROCKETS — 415
ROMEO VOID (EP) — 415
HEAVY ACTION:
CARS — Elektra
J. GEILS BAND — EMI-America
POLICE — A&M
ROLLING STONES — Rolling Stones
FOREIGNER — Atlantic
AC/DC — Atlantic
GO-GO'S — I.R.S.
GENESIS — Atlantic
HALL & OATES — RCA
JOURNEY — Columbia

WCOZ-FM/BOSTON

ADDS:
GO-GO'S — I.R.S.
IN HARMONY II — Columbia
JOURNEY (single) — Columbia
HEAVY ACTION:
J. GEILS BAND — EMI-America
ROLLING STONES — Rolling Stones
SHOOTING STAR — Virgin/Epic
CARS — Elektra
POLICE — A&M
BOB WELCH — RCA
OZZY OSBOURNE — Jet
RUSH — Mercury
JOAN JETT — Boardwalk
GENESIS — Atlantic

WBLM-FM/MAINE

ADDS:
SAXON — Carrere
HEAVY ACTION:
CARS — Elektra
SURVIVOR — Scotti Bros.
MICHAEL SCHENKER — Chrysalis
TOUCH — Atlantic
ROLLING STONES — Rolling Stones
QUARTERFLASH — Geffen
LOVERBOY — Columbia
J. GEILS BAND — EMI-America
PETER CETERA — Full Moon/WB
JOAN JETT — Boardwalk

WCCC-FM/HARTFORD

ADDS:
SAXON — Carrere
HEAVY ACTION:
ROLLING STONES — Rolling Stones
J. GEILS BAND — EMI-America
AC/DC — Atlantic
OZZY OSBOURNE — Jet
GENESIS — Atlantic
QUEEN & DAVID BOWIE (single) — Elektra
CARS — Elektra
POLICE — A&M
LOVERBOY — Columbia
RUSH — Mercury

WPLR-FM/NEW HAVEN

ADDS:
ALDO NOVA (12") — Portrait
PETER CETERA — Full Moon/WB
PRISM (12") — Capitol
RICK SPRINGFIELD — RCA
BOB WELCH — RCA
HEAVY ACTION:
J. GEILS BAND — EMI-America
POLICE — A&M
AC/DC — Atlantic
OZZY OSBOURNE — Jet
CARS — Elektra
LOVERBOY — Columbia
DONNIE IRIS — MCA
JOAN JETT — Boardwalk
KINKS — Arista
ROD STEWART — WB

WLIR-FM/LONG ISLAND

ADDS:
JOSIE COTTON (12") — Elektra
PETER DAYTON — Shoo-Bop
JIMMY DESTRI — Chrysalis
AL DiMEOLA (12") — Columbia
SAMMY HAGAR (12") — Geffen
MARTHA & THE MUFFINS (import) — Dindisc
JOHN McLAUGHLIN — WB
MELTING FIRE (single) — Melt EZ
ROMEO VOID (EP) — 415
VOG (import) — RCA
HEAVY ACTION:
JOAN JETT — Boardwalk
POLICE — A&M
CARS — Elektra
AC/DC — Atlantic
GENESIS — Atlantic
J. GEILS BAND — EMI-America
ROLLING STONES — Rolling Stones
U2 — Island
NEIL YOUNG — Reprise
BALANCE — Portrait

WMMR-FM/PHILADELPHIA

ADDS:
BRYAN ADAMS — A&M
JACK BRUCE/ROBIN TROWER — Chrysalis
PAUL COLLINS' BEAT (12") — Columbia
DURAN DURAN — Harvest
SAMMY HAGAR (12") — Geffen
PRISM (12") — Capitol
SOFT CELL (12") — Sire
HEAVY ACTION:
ROLLING STONES — Rolling Stones

J. GEILS BAND — EMI-America
CARS — Elektra
FOREIGNER — Atlantic
JOAN JETT — Boardwalk
POLICE — A&M
GENESIS — Atlantic
JOURNEY — Columbia
STEVIE NICKS — Modern
AC/DC — Atlantic

WHFS-FM/WASHINGTON

ADDS:
JACK BRUCE/ROBIN TROWER — Chrysalis
CONNECTED — Limp
JOSIE COTTON (single) — Elektra
JIMMY DESTRI — Chrysalis
CATFISH HODGE — Fanpower
HOWEVER — Random Radar
ROCKATS — Island
KEITH SYKES — Backstreet/MCA
WONDERFUL TIME OUT THERE (various artists) — Stiff (import)
HEAVY ACTION:
GO-GO'S — I.R.S.
POLICE — A&M
GENESIS — Atlantic
J. GEILS BAND — EMI-America
EMMYLOU HARRIS — WB
CHARIOTS OF FIRE (soundtrack) — Polydor
NEIL YOUNG — Reprise
U2 — Island
KING CRIMSON — WB/EG
CARS — Elektra

WQBK-FM/ALBANY

ADDS:
JACK BRUCE/ROBIN TROWER — Chrysalis
JIMMY BUFFETT — MCA
BUSH TETRAS (EP) — Stiff America
AL DiMEOLA (12") — Columbia
PRISM (single) — Capitol
DAN SIEGEL — Inner City
KEITH SYKES — Backstreet/MCA
HEAVY ACTION:
U2 — Island
GO-GO'S — I.R.S.
JOAN ARMATRADING — A&M
POLICE — A&M
CARS — Elektra
HALL & OATES — RCA
JOAN JETT — Boardwalk
KINKS — Arista
PRETENDERS — Sire
ROLLING STONES — Rolling Stones

WAQX-FM/SYRACUSE

ADDS:
DONNIE IRIS — MCA
HEAVY ACTION:
POLICE — A&M
ROLLING STONES — Rolling Stones
J. GEILS BAND — EMI-America
BRYAN ADAMS — A&M
GENESIS — Atlantic
KINKS — Arista
BOB & DOUG MCKENZIE — Mercury
QUEEN & DAVID BOWIE (single) — Elektra
CARS — Elektra

HENRY PAUL BAND — Atlantic

WOUR-FM/UTICA

ADDS:
NONE
HEAVY ACTION:
ROLLING STONES — Rolling Stones
POLICE — A&M
LOVERBOY — Columbia
BRYAN ADAMS — A&M
GENESIS — Atlantic
J. GEILS BAND — EMI-America
JOURNEY — Columbia
FOREIGNER — Atlantic
QUARTERFLASH — Geffen
TOMMY TUTONE — Columbia

WCMF-FM/ROCHESTER

ADDS:
SAMMY HAGAR (12") — Geffen
PRISM (12") — Capitol
ROMEO VOID (EP) — 415
WCMF HOME GROWN NO. II — WCMF
HEAVY ACTION:
GENESIS — Atlantic
ROLLING STONES — Rolling Stones
AC/DC — Atlantic
J. GEILS BAND — EMI-America
LOVERBOY — Columbia
TRIUMPH — RCA
BILLY SQUIER — Capitol
QUARTERFLASH — Geffen
FOREIGNER — Atlantic
JOURNEY — Columbia

WMJQ-FM/ROCHESTER

ADDS:
PETER CETERA — Full Moon/WB
JOAN JETT — Boardwalk
NEIL YOUNG — Reprise
HEAVY ACTION:
ROLLING STONES — Rolling Stones
FOREIGNER — Atlantic
AC/DC — Atlantic
JOURNEY — Columbia
LOVERBOY — Columbia
GENESIS — Atlantic
QUARTERFLASH — Geffen
TRIUMPH — RCA
J. GEILS BAND — EMI-America
OZZY OSBOURNE — Jet

WDVE-FM/PITTSBURGH

ADDS:
SAMMY HAGAR — Geffen
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:
JIMMY BUFFETT — MCA

SAMMY HAGAR — Geffen
PRISM (single) — Capitol
DAVE STEWART & BARBARA GASKIN (single) — Platinum
WRABIT — MCA

HEAVY ACTION:
J. GEILS BAND — EMI-America
POLICE — A&M
CARS — Elektra
ROLLING STONES — Rolling Stones
AC/DC — Atlantic
QUARTERFLASH — Geffen
FOREIGNER — Atlantic
OZZY OSBOURNE — Jet
GO-GO'S — I.R.S.
MOONLIGHT DRIVE — Agoro

WBAB-FM/DETROIT

ADDS:
SAMMY HAGAR (12") — Geffen
HEAVY ACTION:
ROLLING STONES — Rolling Stones
POLICE — A&M
QUARTERFLASH — Geffen
FOREIGNER — Atlantic
JOURNEY — Columbia
J. GEILS BAND — EMI-America
STEVIE NICKS — Modern
QUEEN & DAVID BOWIE (single) — Elektra
CARS — Elektra
TRIUMPH — RCA

WQFM-FM/MILWAUKEE

ADDS:
SAMMY HAGAR — Geffen
PRISM (12") — Capitol
HEAVY ACTION:
ROLLING STONES — Rolling Stones
GENESIS — Atlantic
QUARTERFLASH — Geffen
FOREIGNER — Atlantic
LOVERBOY — Columbia
PETER CETERA — Full Moon/WB
J. GEILS BAND — EMI-America
OZZY OSBOURNE — Jet
SURVIVOR — Scotti Bros.
AC/DC — Atlantic

Y95-FM/ROCKFORD

ADDS:
DREAMZ — Local
SAMMY HAGAR — Geffen
DONNIE IRIS — MCA
KISS — Casablanca
BOB & DOUG MCKENZIE — Mercury
PRISM (12") — Capitol
BOB SEGER (single) — Capitol
HEAVY ACTION:
AC/DC — Atlantic
OZZY OSBOURNE — Jet
POLICE — A&M
GENESIS — Atlantic
J. GEILS BAND — EMI-America
CARS — Elektra
LOVERBOY — Columbia
BOB & DOUG MCKENZIE — Mercury
RICK SPRINGFIELD — RCA
QUEEN — Elektra

MOST ADDED

DON'T LET HIM KNOW (12") — Prism — Capitol (12)
 STANDING HAMPTON — Sammy Hagar — Geffen (10)
 TRUCE — Jack Bruce/Robin Trower — Chrysalis (7)
 PETER CETERA — Full Moon/WB (5)
 DENIM AND LEATHER — Saxon — Carrere (5)

TOP AIRPLAY

FREEZE-FRAME
 J. GEILS BAND
 EMI-America



MOST AIRPLAY

FREEZE-FRAME — J. Geils Band — EMI-America (30)
 TATTOO YOU — Rolling Stones — Rolling Stones (28)
 SHAKE IT UP — Cars — Elektra (27)
 GHOST IN THE MACHINE — Police — A&M (26)
 ABACAB — Genesis — Atlantic (25)
 FOR THOSE ABOUT TO ROCK WE SALUTE YOU — AC/DC — Atlantic (20)
 GET LUCKY — Loverboy — Columbia (13)
 QUARTERFLASH — Geffen (16)
 ESCAPE — Journey — Columbia (13)
 4 — Foreigner — Atlantic (13)

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

WXRT-FM/CHICAGO

ADDS:
 FREDDIE & THE FISHSTICKS (single) — MCA
 SIGHTS (EP) — Sights
 STEVIE WONDER (single) — Tamla
HEAVY ACTION:
 POLICE — A&M
 ROLLING STONES — Rolling Stones
 GENESIS — Atlantic
 HALL & OATES — RCA
 CARS — Elektra
 NEIL YOUNG — Reprise
 DEVO — WB
 J. GEILS BAND — EMI-America
 LINDSEY BUCKINGHAM — Asylum
 BOB WEIR — Arista

WLUP-FM/CHICAGO

ADDS:
 NONE
HEAVY ACTION:
 GENESIS — Atlantic
 ROLLING STONES — Rolling Stones
 QUARTERFLASH — Geffen
 AC/DC — Atlantic
 SHOOTING STAR — Virgin/Epic
 PETER CETERA — Full Moon/WB
 STEVIE NICKS — Modern
 BRYAN ADAMS — A&M
 LOVERBOY — Columbia
 J. GEILS BAND — EMI-America

KSHE-FM/ST. LOUIS

ADDS:
 JACK BRUCE/ROBIN TROWER — Chrysalis
 FOOLS FACE — Talk
 SAMMY HAGAR — Geffen
 JOAN JETT — Beardwalk
 PRISM (12") — Capital
 SAXON — Carrere
 TUBES (12") — Capital
 WISHBONE ASH — MCA
 WRABIT — MCA
HEAVY ACTION:
 J. GEILS BAND — EMI-America
 POLICE — A&M
 CARS — Elektra
 AC/DC — Atlantic
 GENESIS — Atlantic
 HENRY PAUL BAND — Atlantic
 BOB WEIR — Arista
 LOVERBOY — Columbia
 ROLLING STONES — Rolling Stones
 KSHE SEEDS VOL. II — Sweetmeat

WRXL-FM/RICHMOND

ADDS:
 SAMMY HAGAR — Geffen
 KINKS (single) — Arista
 BOB & DOUG MCKENZIE — Mercury
 PRISM (single) — Capital
 SAXON — Carrere
 CHRIS SQUIRE & ALAN WHITE (single) — Atlantic
HEAVY ACTION:
 RICK SPRINGFIELD — RCA
 J. GEILS BAND — EMI-America
 TRIUMPH — RCA
 HENRY PAUL BAND — Atlantic

FOREIGNER — Atlantic
 CARS — Elektra
 LOVERBOY — Columbia
 GENESIS — Atlantic
 AC/DC — Atlantic
 JOHN HALL — EMI-America

WYMX-FM/AUGUSTA

ADDS:
 JIMMY BUFFETT — MCA
 SAMMY HAGAR — Geffen
HEAVY ACTION:
 J. GEILS BAND — EMI-America
 ROLLING STONES — Rolling Stones
 CARS — Elektra
 GENESIS — Atlantic
 AC/DC — Atlantic
 LOVERBOY — Columbia
 BILLY SQUIER — Capital
 GRAND FUNK RAILROAD — Full Moon/WB
 QUEEN — Elektra
 ROD STEWART — WB

WSHE-FM/FT. LAUDERDALE

ADDS:
 SAMMY HAGAR — Geffen
 PRISM (12") — Capital
HEAVY ACTION:
 JOURNEY — Columbia
 QUARTERFLASH — Geffen
 J. GEILS BAND — EMI-America
 CARS — Elektra
 FOREIGNER — Atlantic
 LINDSEY BUCKINGHAM — Asylum
 ROLLING STONES — Rolling Stones
 POLICE — A&M
 GENESIS — Atlantic
 OZZY OSBOURNE — Jet

KSRR-FM/HOUSTON

ADDS:
 BRYAN ADAMS — A&M
 SAMMY HAGAR — Geffen
 JACK BRUCE/ROBIN TROWER — Chrysalis
HEAVY ACTION:
 JOURNEY — Columbia
 POLICE — A&M
 ROLLING STONES — Rolling Stones
 QUARTERFLASH — Geffen
 CARS — Elektra
 AC/DC — Atlantic
 J. GEILS BAND — EMI-America
 GENESIS — Atlantic
 LOVERBOY — Columbia
 OZZY OSBOURNE — Jet

KZEW-FM/DALLAS

ADDS:
 PAUL COLLINS' BEAT (12") — Columbia
 JIMMY DESTRI — Chrysalis
 SAMMY HAGAR — Geffen
 BOB & DOUG MCKENZIE — Mercury
 PRISM (12") — Capital
 JACK BRUCE/ROBIN TROWER — Chrysalis

WRABIT — MCA
HEAVY ACTION (in alphabetical order):
 CARS — Elektra
 FOREIGNER — Atlantic
 GENESIS — Atlantic
 DONNIE IRIS — MCA
 LOVERBOY — Columbia
 POLICE — A&M
 QUARTERFLASH — Geffen
 RAINBOW (EP) — Palydar
 RED RIDER — Capital
 TRIUMPH — RCA

KLBJ-FM/AUSTIN

ADDS:
 LAMONT CRANSTON BAND — Waterhouse
 JOAN JETT — Beardwalk
 BOB & DOUG MCKENZIE — Mercury
 PRISM (single) — Capital
 EDDIE SCHWARTZ — Atca
HEAVY ACTION:
 ROLLING STONES — Rolling Stones
 GENESIS — Atlantic
 POLICE — A&M
 CARS — Elektra
 LOVERBOY — Columbia
 DELBERT McCLINTON — Capital/MSS
 HENRY PAUL BAND — Atlantic
 ROD STEWART — WB
 J. GEILS BAND — EMI-America
 QUEEN — Elektra

KBPI-FM/DENVER

ADDS:
 WRABIT — MCA
HEAVY ACTION:
 CARS — Elektra
 J. GEILS BAND — EMI-America
 JOURNEY — Columbia
 STEVIE NICKS — Modern
 POLICE — A&M
 QUARTERFLASH — Geffen
 ROLLING STONES — Rolling Stones
 RICK SPRINGFIELD — RCA
 AC/DC — Atlantic
 DAN FOGELBERG — Full Moon/Epic

KGB-FM/SAN DIEGO

ADDS:
 JIMMY BUFFETT — MCA
HEAVY ACTION:
 FOREIGNER — Atlantic
 STEVIE NICKS — Modern
 ROLLING STONES — Rolling Stones
 CARS — Elektra
 JOURNEY — Columbia
 QUEEN — Elektra
 J. GEILS BAND — EMI-America
 PAT BENATAR — Chrysalis
 QUARTERFLASH — Geffen
 AC/DC — Atlantic

KROQ-FM/LOS ANGELES

ADDS:
 DAVID BYRNE — Sire

PETER CETERA — Full Moon/WB
 CLASH (12") — Epic
 ROMEO VOID (EP) — 415
HEAVY ACTION:
 ROLLING STONES — Rolling Stones
 POLICE — A&M
 CARS — Elektra
 ADAM & THE ANTS — Epic
 DURAN DURAN — Harvest
 QUEEN — Elektra
 GO-GO'S — I.R.S.
 KINKS — Arista
 CURE — A&M
 MINK DeVILLE — Atlantic

KSJO-FM/SAN JOSE

ADDS:
 PETER CETERA — Full Moon/WB
 BOB WELCH — RCA
HEAVY ACTION:
 POLICE — A&M
 LOVERBOY — Columbia
 GENESIS — Atlantic
 BILLY QUIER — Capital
 RED RIDER — Capital
 JOURNEY — Columbia
 J. GEILS BAND — EMI-America
 QUARTERFLASH — Geffen
 OZZY OSBOURNE — Jet
 SHOOTING STAR — Virgin/Epic

KZAP-FM/SACRAMENTO

ADDS:
 JOURNEY (single) — Columbia
 BOB SEGER (single) — Capital
HEAVY ACTION:
 ROLLING STONES — Rolling Stones
 QUARTERFLASH — Geffen
 LOVERBOY — Columbia
 J. GEILS BAND — EMI-America
 CARS — Elektra
 GENESIS — Atlantic
 STEVIE NICKS — Modern
 POLICE — A&M
 AC/DC — Atlantic
 DONNIE IRIS — MCA

KZOK-FM/SEATTLE

ADDS:
 PETER CETERA — Full Moon/WB
 JOAN JETT — Beardwalk
 BOB & DOUG MCKENZIE — Palydar
HEAVY ACTION:
 LOVERBOY — Columbia
 POLICE — A&M
 SHOOTING STAR — Virgin/Epic
 ROLLING STONES — Rolling Stones
 AC/DC — Atlantic
 QUARTERFLASH — Geffen
 OZZY OSBOURNE — Jet
 TRIUMPH — RCA
 GENESIS — Atlantic
 JOURNEY — Columbia

38 stations reporting this week.

Disco File

By BRIAN CHIN

■ The first club chart of the new year is always the most interesting and fun: after a three-week period, all kinds of wild moves register themselves and give the chart a new look. There are only three new entries this week, all of them east coast club and radio breakouts: **Chas Jankel's** surprising across-the-board hit, "Glad To Know You," which is probably the "waviest" of the rock crossovers yet to hit the upper reaches of the chart; **Tomorrow's Edition's** "U Turn Me On"; and the **Whatnauts'** "Help Is on the Way," both of which are heavy radio spins here in New York, local productions likely to turn into national black hits. Note also that, of eight new records charted in the week previous to our hiatus, six are now in the top 20 — **Junior Giscombe's** "Mama Used To Say" is showing the same legs that PolyGram's last British wonder, **Central Line's** "Walking Into Sunshine," did in the fall, as an import hit that crossed into the domestic club and radio network. Interestingly, only a 12-inch pressing was released initially by PolyGram U.S. last month, in order to force a larger sale than a standard single. Even more interestingly, PolyGram is re-releasing the **Bionic Boogie** cult classic, "Hot Butterfly," to capitalize on the sudden stardom of **Luther Vandross**, who sang the incomparably lyrical lead vocal more than three years ago. We'd encourage the label to reissue the **Jim Burgess** remix, too: it's an 8:10 joy, much in demand since New York radio pulled it from obscurity when Vandross' Change sides broke in 1980.

This is the third New Year in a row in which the **Whispers** have been among the big buzzmakers in the clubs. Their "Love Is Where You Find It" (Solar, through Elektra/Asylum) is programmed one side "For Dancin'" and one "For Roman-cin'," and both continue in the flawless, classy style that makes Solar records so recognizable. Three of the "Dancin'" songs might be called unobtrusively rhythmic — meaning that they'd need remix work for greater dance impact considering their slack tempos ("Emergency," cleverly hookish, is the best of them) — but the album opener, "In the Raw" (5:53), is bound to be a huge hit. It's a perfect, spare keyboard/horn/voice arrangement keyed to a great shout — what more could you ask of a dance record?

We're trying not to push British product with quite the fervor of the Anglophile wave contingent, but the most interesting new albums this week are from you-know-where. Central Line's namesake album on Mercury is a gem of clean pop styling; ex-Heatwave **Roy Carter** produced with the group, turning out some very creative electronic arrangements to go along with the solid funk bottom. Best here: "Don't Tell Me" (5:40); "That's No Way To Treat My Love" (4:51), which was the import flip side; and "Shake It Up," an interesting, seemingly random amalgam of funk-band influences. Personal pick: the instrumental "Breaking Point" — great beat. **Imagination's** first single, "Body Talk," the title track of their album (MCA), didn't go over Stateside nearly as well as it had in Britain, but there is already substantial buzz around concerning the album track "Burnin' Up" (4:50), a bright, uptempo instrumental with a solo piano and simple chant chorus. The rest of the album is done at an easy, almost languid pace, sung in hazy, diffuse high harmony: "So Good, So Right" (7:00) is a very agreeable follow-up possibility; so is the midtempo "Flashback." The remaining notable albums this week are both from the same source, literally: **Patrick Cowley**, creator of the year's gay cult must, "Menergy," has two new albums out, through two different San Francisco labels. Fusion has released a "Menergy" album that includes both sides of the hit 12-inch, as well as two new songs, "X Factor" and "I Got a Line on You." The second has some rudimentary choral work, but the effect is instrumental, and both are speeding, raunchy peak sides that closely parallel Montreal's Joe LaGrecia productions — funky in their own way. Megatone's "Megatron Man" is a newer recording, according to the label, and is a perfect indicator of the way Americans (Cowley, the Moby Dick set-up, Siamese and Handshake, in varying capacities) have really taken up the Eurodisco torch since Italy turned on to Chic. Vocoders suggest Kano ("Megatron Man"); the pop melodies recall Easy Going and Vivien Vee ("Thank God for Music"); a multitude of special effects give a sci-fi/psychodelia aura to "Lift Off" and "Sea Hunt." Our favorite, we confess, is the witty wave-oriented "Teen Planet."

The hodgepodge collection of new disco discs this week has something for everyone. Our hands-down personal favorite is **Stone's** "Time" (West End) a jumpy, jagged synthesizer workout that makes an ingenious bridge between New York's street sound and the funk-band style of the Bar-Kays and Cameo — could be a key national record. **Tee Scott's** flawless mix makes for a succession of interesting vocal and rhythm changes. Two likely hits for the pop-disco crowd: **ABBA's** "The Visitors" (5:45), broken out of the album on Atlantic

12-inch promo, which is hauntingly melodic and very powerful once it gets going. An edit would have helped, but it will certainly find the audience that "Lay All Your Love on Me" did. Also: **Claudja Barry and Ronnie Jones'** "The Two of Us" (Handshake), a very fine pop song taken at a whizzing peak tempo; surprisingly, there is no break, but the recognition factor should be strong.

Others: the **Chi-Lites'** "Hot on a Thing Called Love" (Chi-Sound, commercially) is a pleasing rejuvenation of the group's velvet-voiced sound; simple and relaxed, with some very pretty notes struck. "Let's Go All the Way," by **Chocolate Milk** (RCA, commercially), is another smooth harmony cut with a touch of funk; it's a nice change of pace from the hard-funk "Blue Jeans," and a fine piece of hook-craft, too. Street music: "Every Which Way But Loose," by **Oneness of Juju** (Sutra, commercially), which recalls the mid-'70s soul-disco period, with added jazzy touches and hand percussion. It comes from a very graceful album called "Make a Change" on the D.C.-based Black Fire label. Album release is still unscheduled by Sutra, but check the twelve, by all means. **Leonard Sealey's Heritage** is the latest signing by John Hammond's Zoo York Recordz; "Feel It" is styled after the *au courant* street-funk sound, and sure does have the right beat. Its strange, bludgeoning mix of rock guitar and funk could do a left-field number.

Redone: **Tracy Weber's** "Sure Shot" (Quality/RFC) has been re-released promotionally in a nice instrumental version with many new tracks, mixable intro and lots of beautiful new detail; **Brandi Wells'** "Watch Out" also available promotionally on WMOT 12-inch in a new mix by **David Todd**; there are new instrumental breaks, and very crisp sound. Curiosity: **Josie Cotton's** "Johnny Are You Queer," originally issued on the Bomp label, has been picked up by Elektra. The song was a popular selection at **Go-Go's** live gigs, we understand, but was deemed too controversial for their I.R.S. album. We find it pretty funny, and shock value does count for a lot. But it's a strange choice (especially at sub-three minute length) for Elektra's first commercial 12-inch in God knows how long, considering what had to be far greater advance demand for recent Donald Byrd and Lee Ritenour material.

E/P/A Taps Weston

■ NEW YORK— Myra Weston has been appointed local promotion manager, Los Angeles, black music and jazz promotion, Epic/Portrait/CBS Associated Labels, it was announced

by Paris Eley, vice president, black music and jazz promotion. She was most recently regional R&B promotion manager, Polydor Records. She has also worked for United Artists, Motown and ABC.

Disco File Top 40

JANUARY 16, 1982

- CALL ME**
SKYY / Salsoul (12") SG 356 (RCA)
- I CAN'T GO FOR THAT (NO CAN DO)**
DARYL HALL & JOHN OATES / RCA (12") JD 12358
- YOU'RE THE ONE FOR ME**
D' TRAIN / Prelude (12") PRLD 621
- GENIUS OF LOVE / WORDY RAPPINGHOOD**
TOM TOM CLUB / Sire (12"/12") SRK 3628 / DSRE 49817 (WB)
- LOVE FEVER**
GAYLE ADAMS / Prelude (12") PRLD 618
- YOU CAN / FIRE IN MY HEART**
MADLEEN KANE / Chalet (12") CH 0702
- ROCK YOUR WORLD**
WEEKS & CO. / Chaz-Ro (12") CHDS 2519
- MAMA USED TO SAY**
JUNIOR / Mercury (12") MDS 4014 (PolyGram)
- SURE SHOT**
TRACY WEBER / Quality / RFC (12") QRFC 005
- TAINTED LOVE / WHERE DID OUR LOVE GO**
SOFT CELL / Sire (12") DSRE 49856 (WB)
- WORK THAT BODY / MIRROR, MIRROR**
DIANA ROSS / RCA (LP cut / 12") AFL1 4153 / JD 13022
- LET'S GROOVE**
EARTH, WIND AND FIRE / ARC / Columbia (12") TC 37548
- CAN YOU MOVE**
MODERN ROMANCE / Atlantic (12") DM 4819
- COME LET ME LOVE YOU**
JEANETTE 'LADY' DAY / Prelude (12") PRLD 619
- GIGOLO**
MARY WELLS / Epic (12") 49 02663
- GLAD TO KNOW YOU**
CHAS JANKEL / A&M (12") SP 12044
- SIXTY-NINE**
BROOKLYN EXPRESS / One Way (12") OW 003
- THIS BEAT IS MINE**
VICKY 'D' / Sam (12") S 12343
- MEGATRON MAN (LP)**
PATRICK COWLEY / Megatone M 1002
- TELL ME THAT I'M DREAMING**
WAS (NOT WAS) / Island / Ze (12") ILPS 9666
- TAKE MY LOVE**
MELBA MOORE / EMI-America (12") ST 17060
- WATCH OUT**
BRANDI WELLS / WMOT (12") FW 37668
- LET'S WORK / CONTROVERSY**
PRINCE / Warner Bros. (LP cut / 12") BSK 3601
- PHYSICAL**
OLIVIA NEWTON-JOHN / MCA (LP cut) 5229
- OUT THE BOX / CAN'T SHAKE YOUR LOVE**
SYRETA / Tamla (12"/LP cut) T8 376 M1 (Motown)
- JAPANESE BOY**
ANEKA / Handshake (12") 4W9 02623
- FUNGI MAMA**
(BEBOPAFUNKADISCOLYPSO)
TOM BROWNE / Arista / GRP (12") 5507
- GET ON UP AND DO IT AGAIN (LP)**
SUZY Q / Atlantic / RFC SD 19328
- WE'LL MAKE IT**
MIKE & BRENDA SUTTON / Sam (12") S 12342
- CAN'T HOLD BACK (YOUR LOVING)**
KANO / Mirage (12") DM 4823 (A&I)
- R.R. EXPRESS**
ROSE ROYCE / Whitfield (12") WHK 3620 (WB)
- TURN YOUR LOVE AROUND**
GEORGE BENSON / Warner Bros. (LP cut) 2HW 3577
- HAPPY DAYS**
NORTHEND FEATURING MICHELLE WALLACE / Emergency (12") EMDS 6520
- YOU'VE REALLY GOT A HOLD ON ME / ARE YOU LOVIN' SOMEBODY**
DEBRA DEJEAN / Handshake (12") 4W9 02541
- U TURN ME ON**
TOMORROW'S EDITION / Atlantic / RFC (12") DM 4825
- HELP IS ON THE WAY**
WHATNAUTS / Harlem International (12") HIR 110
- SOMETHING SPECIAL (LP)**
KOOL & THE GANG / De-Lite DSR 8502 (PolyGram)
- MENERGY**
PATRICK COWLEY / Fusion (12") FPSF 003
- WALKING INTO SUNSHINE**
CENTRAL LINE / Mercury (12") MDS 4013 (PolyGram)
- MONY, MONY**
BILLY IDOL / Chrysalis (12") CEP 4000 (12" non-commercial; 12" discontinued)

Dialogue: (Continued from page 10)

Benson: I arranged it. The original was built on a two-bar phrase, or rather a one-bar phrase, rhythmically. But today you hear tunes with three and four-bar phrases. I changed it around so that it would only repeat after two bars. That made quite a difference because it became less boring and gave me a chance to do more things with it. It was the second take of our second show at the Roxy that we kept. But we almost lost it.

The producer had kept another version of it that we did, which was much slower. In fact, it was almost a ballad. I said "Where is the other version of it?" We thought all the other tapes had been erased. Then we went looking through all these boxes of tapes and finally found it.

RW: It's hard to imagine your version as a ballad.

Benson: See, that was a mistake. Because it was a live date. There was a lot going on and I think the players didn't understand what I had in mind. On the second show I took my time and made sure we got in the right tempo.

RW: How did you come to record LTD's "Love Ballad?"

Benson: I kept trying to figure out a way to do it that wasn't a ballad, because I felt that Jeffrey Osborne, who is just a great singer, had said it all with his version. I didn't even want to mess with it.

But the song was so good I wanted to do it and do something special with it. So what I did was, I rehearsed it every sound check until the band started asking when we were going to do it at a gig. But I would never do it. Rehearse, rehearse. Then I recorded it and the producer invited the Mizell brothers, who produced the LTD version, to come hear it. I was so embarrassed, man, because I could tell they didn't like it. Man, I could feel it. They were ready to put out the album, but I begged them to let me re-record it. They must have said, "That Benson is out of his mind." But there was some things on it that needed to be done. I told them they'd be putting an album out there without no hit. We were coming off "On Broadway," so I knew people were expecting something strong. The closest thing we had to a single was "Love Ballad," and I knew I could turn it into a hit if I had some more studio time.

So I got the bass player Pops Popwell, who used to play with the Crusaders, and he came to the studio. I had seen him play before and was really impressed with his concepts. He had a nice big sound. When he came into the studio I could see he was truly interested in the song and wasn't just there to make some bread. He came in, listened to the track and when it was finished, went in and added this fabulous bass line to it. When he did that it was time to get my guitar out. Now I heard things in the track I had never heard before. But we only had one more track left, and that had the vocal on it. So we ended up putting the vocal and the guitar on the same track, which nowadays is highly unusual. But it worked out and everybody later was so surprised at the across-the-board success it had.

RW: One thing that has separated you for other people who cover songs is that you've always managed to interpret them in ways very different than the original.

Benson: Interpret is a good word, because that is what I strive to do. When I take a demo home and listen to it over and over and over again, if it still doesn't reach me I'll call up the record company and tell them not to release it. I can hear them saying, "Oh, here comes crazy George again."

RW: Sounds like you think the folks at Warner Bros. view you as a temperamental artist.

Benson: They used to, but I think they've gotten used to me. They interpreted what I was doing as "erratic" or whatever. I tell my manager, "Man, you gotta get me some studio time. Because if we don't have a hit record, then the album

won't do well, and the tour won't do well, and we won't make our money." That gets results. At times the producer and engineer didn't like it. After all, they had put a lot of time into making these records. I could dig it. But all in all we didn't have a hit. Even if it delays delivery of the album it's worth it. It is better to have one hit every three years like Stevie Wonder than to put out a lot of records with nothing on them.

RW: For someone who is a "jazzman" you certainly have a highly developed sense of what's commercial.

Benson: Music has always been just music to me. There is jazz music. There is pop music. There are a lot of things in between. Over the years I didn't channel my ears only to jazz music. You can't ignore a style, because you'll be out of date real fast. Cat drives up in a fastback and you still messing around with something else, you suddenly find yourself with just a batch of iron. If they are going to

make a fastback then I'm gonna make a better one, something unique as opposed to just borrowing.

RW: Do you think you cut songs with other labels that could have been major commercial singles?

Benson: In the past the availability of records in the store hurt me when the record was being played on the radio. The company I was with just didn't have the strength to get the records out to the stores when it was advantageous. There were a lot of things involved. On a lot of records I was used almost as a sideman. "You play this over here and do that note there," I was told. I was never involved at any point where I could say, "Yes, this is good" or "No, let me change that."

RW: How do you feel about (CTI Records president) Creed Taylor today?

Benson: I think he was important to the success of many, many people who are doing well today. He gave the people a look at us from one particular side. But there were other sides to us. When I left the label and got with a producer who respected my opinion it was the first time that had happened to me. I remember when to sell 10,000 jazz records was a big thing. Only people like Miles Davis were doing that. I used to dream about doing well enough to sell 10,000 records. So a lot of things have changed.

RW: That "Breezin'" album was, of course, the big breakthrough for you. Did you conceive of it as an album that would have pop appeal?

Benson: Can you imagine a man who had reached many heights, who was doing things he'd never even thought about? I never thought I'd be a guitar player. I was a singer. The only reason I picked up a guitar was because the guitar player in our singing group didn't play very well and I had picked it up when I was younger. I got

back into playing guitar at age 15 after not playing for five years. Didn't even own a guitar. People were impressed, and since there were only a few young people who played guitar at that time in Pittsburgh, I was sought out by a lot of bands. I was still singing, but the guitar playing was making me money. Got \$51 a week from one band, and that was an offer I couldn't refuse. I had my own band, George Benson and His All-Stars, at one time.

Then I got offered a job with (organist) Jack McDuff and I took it. I really wasn't that good a player. But I could make a group sound good by enhancing the music. Made Jack sound good too, and that's what he liked (laughs). It wasn't until he got me out of Pittsburgh that he found out I couldn't solo good, so he was suddenly dissatisfied with me. We were in New York then. I was 19 and he told me, "Soon as I can find someone else I'm gonna replace you, but you can have the job until then." Everywhere we played, though, the people would like me, 'cause I added just enough R&B flavor to make his music sound commercially acceptable. Some clubs that call themselves jazz clubs aren't really. The people are just there because that is where they decided to be at that particular time. Someone might be hanging in there they like. I didn't want to make records then. But his manager said, "Use this kid on the records." I began to realize that since

(Continued on page 35)



“ I remember when to sell 10,000 jazz records was a big thing . . . I used to dream about doing well enough to sell 10,000 records. ”



Radio Replay

By PHIL DIMAURO

■ SOMETIMES, YOU'D RATHER BE COLD THAN HOT: A headline-making fire at 445 Park Avenue, a very desirable east side business address at the intersection of 57th Street in Manhattan, just about completely consumed the offices of DIR Broadcasting last Saturday (2). DIR spokesperson **Carol Strauss Klenfner** reports that while the offices are now uninhabitable, the company's most precious commodities, concert and interview tapes and metal mothers of complete radio programs, were untouched by the blaze.

DIR has set up temporary headquarters at 245 East 54th Street, with a new phone number: (212) 832-0018. A move to permanent offices will be announced shortly.

Tapes for the next three weeks of the "King Biscuit Flower Hour" and "Silver Eagle," two shows produced by the company for distribution through the ABC Radio Network, were all out of the office being duplicated or mixed at the time of the fire. Incredible as it may seem, Strauss reports that the one set of tapes in the office which would have caused serious problems if they were destroyed were saved by a collapsed wall which shielded them from heat and flame. All tapes and discs destroyed in the third floor fire (contributing to an acrid smoke which was hard on firemen) were replaceable duplicates.

DIR's master tapes are stored at an upstate facility called Iron Mountain, while the mixed, edited shows are warehoused in Long Island. "From a business point of view, we weren't hurt," said Strauss, who added that personal possessions and momentos that people had stored in their offices were completely destroyed, to say nothing of all the files on paper. "Luckily," Strauss quipped, "everybody has a good memory."

way AOR battle with the entry of WBOS, 92.9 FM. General manager **Allan Johnson** told Radio Replay that the former soft rock station would be positioned somewhere between WCOZ and WBCN, targeting the 18-34 demographic with new music encompassing artists such as **Rush**, the **Go-Go's**, **J. Geils Band**, **Journey** and **John Hall**, and playing older music going back about ten years, (You will hear **Hendrix** and the **Doors**, of course.) Jones says the station won't do anything specifically to attract or ward off teens, but he hopes a large part of the audience will be in their late twenties. The new PD is **Jack O'Brien**, who comes from WPRO-FM, where WBOS also tapped air personality **Tyler**. From Boston's F-105 come **Mike DiMambro** and **Nancy Grimes**. The reason for the change, according to Johnson, is an obvious "void in the market. When the only two AORs have a 17 point combined share, there's room for another radio station" . . . *Record World's* loss was a Denver jazz fan's gain when KFML, Denver, an AM daytimer which had been reporting to the Album Airplay Report, made a switch to jazz at the end of December. KADX, which had been the city's major jazz signal, changed formats to country at the beginning of the month, and KFML PD and MD **Ira Gordon** reports that strong listener protests of the switch influenced the rock station to fill the jazz gap rather than keep fighting full-time FM AOR stations. Gordon said the transition was smooth because KFML had always included a certain amount of contemporary jazz in its music mix, and unlike KADX, which had concentrated on the music of past decades, KFML will mainly play current releases with an emphasis on charting artists like **Grover Washington**, and the **Crusaders** and crossover rock artists like **Steely Dan** and **Joni Mitchell**. P.S. The change was made with no staff replacements.

(Continued on page 41)

U.S. Delegation Issues First Report on AM Conference

By JOANNE SANDERS

■ WASHINGTON—The U.S. delegation to the AM broadcasting Conference in Rio de Janeiro has given its first report, estimating that 90 percent of all operating and planned U.S. stations have acceptable interference, both caused and received. By contrast, only 50 percent of the stations of some of the countries to the south of us (Cuba and Venezuela, for example) have acceptable interference levels.

FCC Chairman **Mark Fowler** said that the delegates to the conference had achieved their six goals, which he released for the first time: to preserve existing domestic service; to maintain the capacity for growth and the ability to accommodate to technical innovations; to retain control over domestic AM service; to ensure that the resolution of problems reside solely with the affected countries; to play a major role in the conduct of the conference, especially in technical and computer support; and to preserve government broadcasting.

The conference was the first attempt by Western Hemisphere nations to develop a plan to govern AM broadcasting in all countries of the region. The delegates to the conference had to consider approximately 15,000 operating and planned AM stations.

Eighteen of the 26 participating countries agreed to procedures for coordinating AM broadcast assignments and criteria to be used in providing for mutual interference protection. These procedures and standards are substantially consistent with those of the North American Regional

Broadcasting Agreement and the U.S. agreement with Mexico on AM broadcasting.

The agreement also contains recommendations regarding regional interference, procedures for resolving the remaining interference problems, the conference on the expansion of the AM band that is scheduled for 1986, and the treatment of broadcast assignments for countries that did not sign the agreement.

The U.S. had been especially eager to reach an agreement with Cuba during the conference because most of our interference problems, especially those in southern Florida and the Caribbean islands, relate to Cuban stations. Although two preliminary meetings and the meeting that was held in Rio between the U.S. and Cuba went well, the Cubans eventually walked out of the conference and did not sign the agreement.

Konnie Schaefer, head of the U.S. delegation, explained that the Cubans left because they were not able to gain approval for the 48 changes they wanted to make to their assignments. The U.S. delegates prevailed in their opposition to these changes, which would have significantly increased interference in the U.S. Although the Cubans blasted U.S. government broadcasting operations, including the Voice of America and the proposed Radio Marti, in their final statement, Schaefer explained that these operations did not keep the Cubans from participating in the conference.



KIQQ WINS LACY: **Jack Lacy**, a well-known air personality on New York's WINS long before it went all-news, recently attended a "Welcome to L.A." party hosted by **George Wilson**, general manager of KIQQ-FM, where Lacy will be doing an on-air stint. Guests at the party included **Al Gallico**, **George Furness**, **Artie Mogull**, **Norm Prescott**, and (pictured above, from left) veteran promotion man **Red Schwartz**; **Dick Clark**; Lacy; and **Morris Diamond**, west coast general manager of Bourne Music.

MOVES: **Mike Kakoyiannis** has been named general manager of WNEW-FM, filling the spot left vacant in early November by **Mel Karmazin**. Kakoyiannis had been general sales manager of WNEW-FM from 1976 through last August, when he moved over to the AM side. His return to FM station is effective immediately . . . The Washington morning team of **Jim Elliott** and **Scott Woodside**, who have entertained on WPGC for the last three years, have moved over to Q107 (WRQX), the ABC-owned station in that city . . . **Ray York** has exited WPIX-FM, New York as general manager . . . **Robyn Holden** is leaving the air staff of WHUR, Washington, to become PD of WOL in that city. As part of an expected urban contemporary format emphasis, she brings WHUR's **William Dennis** aboard as MD . . . Also in Washington, WOOK-FM (OK-100) public affairs VP **Cliff Holland** has retired after 35 years of service at the station . . . **Bruce Hall** has been named director of operations for Bonneville Satellite Corporation. He was most recently with Wold Communications of Los Angeles as manager of radio and television facilities . . . **Dale O'Brien** has made official his resignation as MD of Z-93, Atlanta, while continuing in afternoon drive. **John Young** will continue to handle PD and MD functions.

FOR-MATTERS: As of 9 a.m., January 4, the Boston market became a three-

Record World Retail Report

JANUARY 16, 1982

SALESMAKER

THE VISITORS
ABBA
Atlantic

TOP SALES

THE VISITORS — ABBA — Atlantic
GREAT WHITE NORTH — Bob & Daug
McKenzie — Mercury
I LOVE ROCK 'N' ROLL — Jaan Jett and the
Blackhearts — Boardwalk
LOVE IS WHERE YOU FIND IT — Whispers —
Solar (E/A)
TRUCE — Robin Trower & Jack Bruce —
Chrysalis



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

HANDLEMAN/NATIONAL

ABBA — Atlantic
CARS — Elektra
EARTH, WIND & FIRE — ARC/Columbia
GENESIS — Atlantic
CAROL HENSEL — Vintage
STEVE MILLER — Capitol
DIANA ROSS — Motown
DIANA ROSS — RCA
ROYAL PHILHARMONIC ORCHESTRA — RCA
RINGO STARR — Boardwalk

SOUND UNLIMITED/ NATIONAL

GEORGE BENSON — WB
GO-GO'S — I.R.S.
LOVERBOY — Columbia
QUEEN — Elektra
RED RIDER — Capitol
DIANA ROSS — RCA
RUSH — Mercury
SOFT CELL — Sire
TROWER/BRUCE — Chrysalis
WHISPERS — Solar (E/A)

EL ROY/NORTHEAST

ABBA — Atlantic
AC/DC — Atlantic
PEABO BRYSON — Capitol
NEIL DIAMOND — Columbia
DOMINGO & DENVER — CBS
KISS — Casablanca
BARRY MANILOW — Arista
POLICE — A&M
ROYAL PHILHARMONIC ORCHESTRA — RCA
BARBRA STREISAND — Columbia

DISC-O-MAT/NEW YORK

ABBA — Atlantic
CENTRAL LINE — Mercury
PAUL DAVIS — Arista
KISS — Casablanca
L.T.D. — A&M
PENNIES FROM HEAVEN (Soundtrack) — WB
RAY, GOODMAN & BROWN — Polydor
REDS (Soundtrack) — Columbia
KENNY ROGERS XMAS — Liberty
MARY WELLS — Epic

CRAZY EDDIE/NEW YORK

ABBA — Atlantic
PEABO BRYSON — Capitol
CHARIOTS OF FIRE (Soundtrack) — Polydor
IN HARMONY 2 — Columbia
LIZA MINNELLI — Kallit
SKYY — Salsoul
SOFT CELL — Sire
TROWER/BRUCE — Chrysalis
WHISPERS — Solar (E/A)
BOBBY WOMACK — Beverly Glen

KING KAROL/NEW YORK

AC/DC — Atlantic
CARS — Elektra
EARTH, WIND & FIRE — ARC/Columbia
FOREIGNER — Atlantic
HALL & OATES — RCA
JOURNEY — Columbia
POLICE — A&M
QUEEN — Elektra
ROLLING STONES — Rolling Stones
BARBRA STREISAND — Columbia

WEBB/PHILADELPHIA

CENTRAL LINE — Mercury
FREEDOM — Maloca
L.T.D. — A&M
RAY, GOODMAN & BROWN — Polydor

TIME — WB
TOM TOM CLUB — Sire
WHISPERS — Solar (E/A)

RECORD REVOLUTION/PA./ DEL.

ABBA — Atlantic
FATBACK — Spring
GANG OF FOUR — WB
JOAN JETT — Boardwalk
JON LUCIEN — Precision
BOB & DOUG MCKENZIE — Mercury
SUGAR HILL GANG — Sugarhill
TROWER/BRUCE — Chrysalis
WHISPERS — Solar (E/A)
WISHBONE ASH — MCA

RECORD & TAPE COLLECTORS/BALTIMORE

ABBA — Atlantic
GEORGE BENSON — WB
CENTRAL LINE — Mercury
J. GEILS BAND — EMI-America
GO-GO'S — I.R.S.
JOAN JETT — Boardwalk
LOVERBOY — Columbia
DIANA ROSS — RCA
TOM TOM CLUB — Sire
BOBBY WOMACK — Beverly Glen

RECORD THEATRE/ BALTIMORE

SHEREE BROWN — Capitol
COWBOY JAZZ — Rounder
JOAN JETT — Boardwalk
JONES GIRLS — Phila. Int'l.
LOVERBOY — Columbia
ROCKIE ROBBINS — A&M
SYREETA — Tomlo
TOM TOM CLUB — Sire
BOBBY WOMACK — Beverly Glen
ZOOM — Polydor

KEMP MILL/WASHINGTON, D.C.

BAR-KAYS — Mercury
PEABO BRYSON — Capitol
JOAN JETT — Boardwalk
LAKESIDE — Solar (E/A)
GIL SCOTT-HERON — Arista
SHOCK — Fantasy
TOM TOM CLUB — Sire
GROVER WASHINGTON, JR. — Elektra
WHISPERS — Solar (E/A)
BOBBY WOMACK — Beverly Glen

WAXIE MAXIE/ WASHINGTON, D.C.

JIMMY BUFFETT — MCA
CON FUNK SHUN — Mercury
JOAN JETT — Boardwalk
L.T.D. — A&M
BOB & DOUG MCKENZIE — Mercury
OZZY OSBOURNE — Jet
MINNIE RIPERTON — Capitol
GIL SCOTT-HERON — Arista
BOB WELCH — RCA
WHISPERS — Solar (E/A)

DOUGLAS STEREO/ WASHINGTON, D.C.

PEABO BRYSON — Capitol
CHIC — Atlantic
LAKESIDE — Solar (E/A)
RAY, GOODMAN & BROWN — Polydor
ROCKIE ROBBINS — A&M

TOM TOM CLUB — Sire
LUTHER VANDROSS — Epic
WHISPERS — Solar (E/A)
BOBBY WOMACK — Beverly Glen
ZOOM — Polydor

PENGUIN FEATHER/NO. VIRGINIA

GEORGE BENSON — WB
SKIP CASTRO — Midnight
CHICKENLEGS — Sandpiper
DAN FOGELBERG — Full Moan/Epic
J. GEILS BAND — EMI-America
JOAN JETT — Boardwalk
KINKS — Arista
LOVERBOY — Columbia
OZZY OSBOURNE — Jet
PINK FLOYD — Columbia

NATIONAL RECORD MART/ MIDWEST

DAVID BOWIE — RCA
PEABO BRYSON — Capitol
CON FUNK SHUN — Mercury
SHEENA EASTON — EMI-America
EMMYLOU HARRIS — WB
KISS — Casablanca
GREG LAKE — Chrysalis
LAKESIDE — Solar (E/A)
PINK FLOYD — Columbia
FRANK SINATRA — Reprise

WAREHOUSE/MICHIGAN

BAR-KAYS — Mercury
TOM BROWNE — Arista
CON FUNK SHUN — Mercury
KANO — Mirage
JOHN KLEMMER — Elektra
BOB & DOUG MCKENZIE — Mercury
SOFT CELL — Sire
WHISPERS — Solar (E/A)
BOBBY WOMACK — Beverly Glen
STEVIE WOODS — Capillon

RECORD RENDEZVOUS/ CLEVELAND

JOAN JETT — Boardwalk
JOHN KLEMMER — Elektra
PIECES OF A DREAM — Elektra
RAY, GOODMAN, & BROWN — Polydor
DEL SHANNON — Network
SOFT CELL — Sire
SYREETA — Tomlo
JAMES BLOOD ULMER — Columbia
BOBBY WOMACK — Beverly Glen

RECORD REVOLUTION/ CLEVELAND

BRYAN ADAMS — A&M
BUSH TETRAS — Siff
DEAD KENNEDYS — Faulty Products
JIMMY DESTRI — Chrysalis
DAVE EDMUNDS — Swan Song
KANO — Mirage
BOB & DOUG MCKENZIE — Mercury
OHIO PLAYERS — Boardwalk
TROWER/BRUCE — Chrysalis
YES — Atlantic

ROSE/CHICAGO

ABBA — Atlantic
ANIMAL STORIES — WLS
CENTRAL LINE — Mercury
BOB & DOUG MCKENZIE — Mercury
PENNIES FROM HEAVEN (Soundtrack) — WB
QUARTERFLASH — Geffen
RAGTIME (Soundtrack) — Elektra
RAY, GOODMAN & BROWN — Polydor

REDS (Soundtrack) — Columbia
SOFT CELL — Sire

LIEBERMAN/MINNESOTA

GO-GO'S — I.R.S.
J. GEILS BAND — EMI-America
JOURNEY — Columbia
LAMONT CRANSTON BAND — Waterhouse
STEVIE NICKS — Modern
POLICE — A&M
ROLLING STONES — Rolling Stones
SUBURBS — Twin Tone
TOM TOM CLUB — Sire
TROWER/BRUCE — Chrysalis

GREAT AMERICAN/ MINNEAPOLIS

ABBA — Atlantic
APPALACHIAN SPRING — Sound
ATLANTA RHYTHM SECTION — Columbia
JAZZERCISE — MCA
LAMONT CRANSTON BAND — Waterhouse
BARBARA MANDRELL — MCA
MANHATTAN TRANSFER — Atlantic
BOB & DOUG MCKENZIE — Mercury
PRAIRIE HOME COMPANION — MPR
YES — Atlantic

STREETSIDE/ST. LOUIS

LAURIE ANDERSON (12") — WB
GANG OF FOUR — WB
BOB & DOUG MCKENZIE — Mercury
RAIDERS OF THE LOST ARK DIALOGUE — CBS
TROWER/BRUCE — Chrysalis
SAXON — Carrere
WHISPERS — Solar (E/A)

GARY'S/RICHMOND

AC/DC — Atlantic
AIR SUPPLY — Arista
EARTH, WIND & FIRE — ARC/Columbia
J. GEILS BAND — EMI-America
KISS — Casablanca
OLIVIA NEWTON-JOHN — MCA
POLICE — A&M
ROLLING STONES — Rolling Stones
SKYY — Salsoul
ROD STEWART — WB

ALBUM DEN/RICHMOND

ANGELA BOFILL — Arista
PEABO BRYSON — Capitol
FOREIGNER — Atlantic
L.T.D. — A&M
OZONE — Motown
TEDDY PENDERGRASS — Phila. Int'l
RAY, GOODMAN & BROWN — Polydor
ROLLING STONES — Rolling Stones
SUGARHILL GANG — Sugarhill
TROUBLE FUNK — Zomski

RECORD CITY/ORLANDO

ABBA — Atlantic
ADAM & THE ANTS — Epic
JIMMY BUFFETT — MCA
HUMANS — I.R.S.
JOAN JETT — Boardwalk
GREG LAKE — Chrysalis
BOB & DOUG MCKENZIE — Mercury
JOHN NEPTUNE — Inner City
FRANK SINATRA — Reprise
TROWER/BRUCE — Chrysalis

EAST/WEST/CENTRAL FLORIDA

ABBA — Atlantic
JIMMY BUFFETT — MCA
NORMAN CONNORS — Arista

FATBACK — Spring
GANG OF FOUR — WB
JOAN JETT — Boardwalk
BOB & DOUG MCKENZIE — Mercury
MELBA MOORE — EMI-America
RENAISSANCE — I.R.S.
SNEAKER — Handshake

SPEC'S/FLORIDA

ABBA — Atlantic
JIMMY BUFFETT — MCA
ROBERTA FLACK — Atlantic
J. GEILS BAND — EMI-America
JACKSONS — Epic
KISS — Casablanca
QUARTERFLASH — Geffen
BILL SUMMERS — MCA
GROVER WASHINGTON, JR. — Elektra
WHISPERS — Solar (E/A)

TURTLES/ATLANTA

ABBA — Atlantic
DELBERT McCLINTON — Capitol
BOB & DOUG MCKENZIE — Mercury
DON McLEAN — Millennium
DENROY MORGAN — Becket
RAY, GOODMAN & BROWN — Polydor
SEQUENCE — Sugarhill
SHARKY'S MACHINE (Soundtrack) — WB
FRANK SINATRA — Reprise
TROWER/BRUCE — Chrysalis

TAPE CITY/NEW ORLEANS

ABBA — Atlantic
AC/DC — Atlantic
JIMMY BUFFETT — MCA
SHEENA EASTON — EMI-America
J. GEILS BAND — EMI-America
KISS — Casablanca
LAKESIDE — Solar (E/A)
LOVERBOY — Columbia
SKYY — Salsoul
GROVER WASHINGTON, JR. — Elektra

TOWER/PHOENIX

ABBA — Atlantic
BAR-KAYS — Mercury
DONNIE IRIS — MCA
EARL KLUH — Liberty
LAKESIDE — Solar (E/A)
DON McLEAN — Millennium
OLIVIA NEWTON-JOHN — MCA
OZZY OSBOURNE — Jet
REDS (Soundtrack) — Columbia
ROD STEWART — WB

CIRCLES/ARIZONA

ABBA — Atlantic
JIMMY BUFFETT — MCA
DAVID BYRNE — Sire
LAMONT DOZIER — M&M
CAROL HENSEL — Vintage
JOAN JETT — Boardwalk
MANHATTAN TRANSFER — Atlantic
SUGARHILL GANG — Sugarhill
WEST STREET MOB — Sugarhill
WISHBONE ASH — MCA

EVERYBODY'S/NORTHWEST

JOAN ARMATRADING — A&M
BLONDIE — Chrysalis
ALEX DeGRASSI — Windham Hill
EMMYLOU HARRIS — WB
BOB & DOUG MCKENZIE — Mercury
OZZY OSBOURNE — Jet
DAN SIEGEL — Inner City

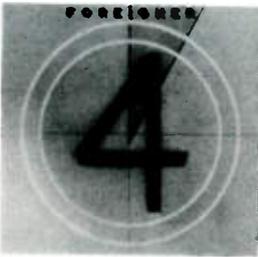


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JANUARY 16, 1982

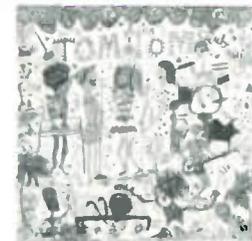
TITLE, ARTIST, Label, Number, (Distributing Label)

Jan. 16	Dec. 26		WKS. ON CHART	
1	1	4		
		FOREIGNER		
		Atlantic SD 16999		
		(11th Week)	24	H
				
2	2	ESCAPE JOURNEY/Columbia TC 37408	22	O
3	3	FOR THOSE ABOUT TO ROCK WE SALUTE YOU AC/DC/ Atlantic SD 11111	4	H
4	4	TATTOO YOU ROLLING STONES/Rolling Stones COC 16052 (Atl)	17	H
5	5	RAISE! EARTH, WIND & FIRE/ARC/Columbia TC 37548	8	O
6	6	PHYSICAL OLIVIA NEWTON-JOHN/MCA 5229	10	H
7	7	CHRISTMAS KENNY ROGERS/Liberty LOO 51115	6	H
8	8	MEMORIES BARBRA STREISAND/Columbia TC 37678	4	O
9	9	GHOST IN THE MACHINE POLICE/A&M SP 3730	11	H
10	10	ON THE WAY TO THE SKY NEIL DIAMOND/Columbia TC 37628	6	O
11	12	HOOKED ON CLASSICS LOUIS CLARK CONDUCTS THE ROYAL PHILHARMONIC ORCHESTRA/RCA AFL1 4194	8	H
12	11	BELLA DONNA STEVIE NICKS/Modern MR 38 139 (Atl)	21	H
13	13	SHAKE IT UP CARS/Elektra 5E 567	6	H
14	16	FREEZE-FRAME J. GEILS BAND/EMI-America SOO 17062	8	H
15	16	PRIVATE EYES DARYL HALL & JOHN OATES/RCA AFL1 4028	16	H
16	17	GREATEST HITS QUEEN/Elektra 5E 564	8	H
17	23	WHY DO FOOLS FALL IN LOVE DIANA ROSS/RCA AFL1 4153	9	H
18	19	TONIGHT I'M YOURS ROD STEWART/Warner Bros. BSK 3602	7	H
19	14	EXIT...STAGE LEFT RUSH/Mercury SRM 2 7001 (PolyGram)	8	K
20	20	NINE TONIGHT BOB SEGER AND THE SILVER BULLET BAND/ Capitol STBK 12182	15	K
21	21	DIARY OF A MADMAN OZZY OSBOURNE/Jet FZ 37492 (CBS)	7	O
22	26	ABACAB GENESIS/Atlantic SD 19313	12	H
23	24	PRECIOUS TIME PAT BENATAR/Chrysalis CHR 1346	24	H
24	15	SOMETHING SPECIAL KOOL & THE GANG/De-Lite DSR 8502 (PolyGram)	12	H
25	25	CHRISTMAS WISHES ANNE MURRAY/Capitol SN 16232	6	H
26	28	THE INNOCENT AGE DAN FOGELBERG/Full Moon/Epic KE2 37393	16	O
27	29	THE GEORGE BENSON COLLECTION/Warner Bros. 2HW 3577	7	X
28	22	BEAUTY & THE BEAT GO-GO'S/I.R.S. SP 70021 (A&M)	23	H
29	31	GET LUCKY LOVERBOY/Columbia FC 37638	8	O
30	30	COME MORNING GROVER WASHINGTON, JR./Elektra 5E 562	4	H
31	33	QUARTERFLASH/Geffen GHS 2003 (WB)	10	H
32	35	DON'T SAY NO BILLY SQUIER/Capitol ST 12146	35	H
33	34	FEELS SO RIGHT ALABAMA/RCA AHL1 3920	42	H
34	37	PERHAPS LOVE PLACIDO DOMINGO with JOHN DENVER/ CBS Masterworks FM 37243	8	O
35	36	LIVE JACKSONS/Epic KE2 37545	6	O
36	38	NEVER TOO MUCH LUTHER VANDROSS/Epic FE 37451	16	O
37	39	A COLLECTION OF GREAT DANCE SONGS PINK FLOYD/ Columbia TC 37680	4	O
38	40	THE ONE THAT YOU LOVE AIR SUPPLY/Arista AL 9551	30	H
39	43	KENNY ROGERS' GREATEST HITS/Liberty LOO 1072	62	H
40	27	IF I SHOULD LOVE AGAIN BARRY MANILOW/Arista AL 9573	12	H
41	46	THE BEST OF BLONDIE/Chrysalis CHR 1337	10	H
42	42	LAW AND ORDER LINDSEY BUCKINGHAM/Asylum 5E 561	9	H
43	41	SONGS IN THE ATTIC BILLY JOEL/Columbia TC 37461	14	O
44	44	NIGHTCRUISING BAR-KAYS/Mercury SRM 1 4028 (PolyGram)	8	H
45	45	WORKING CLASS DOG RICK SPRINGFIELD/RCA AFL1 3697	41	H
46	57	HI INFIDELITY REO SPEEDWAGON/Epic FE 36884	54	O
47	51	FANCY FREE OAK RIDGE BOYS/MCA 5029	31	H
48	58	JUICE JUICE NEWTON/Capitol ST 12136	40	H

49	49	IN THE POCKET COMMODORES/Motown M8 955M1	26	H
50	32	MOB RULES BLACK SABBATH/Warner Bros. BSK 3605	6	H
51	50	CIRCLE OF LOVE STEVE MILLER BAND/Capitol ST 12121	8	H
52	52	TAKE NO PRISONERS MOLLY HATCHET/Epic FE 37480	5	O
53	48	CONTROVERSY PRINCE/Warner Bros. BSK 3601	9	H
54	59	I AM LOVE PEABO BRYSON/Capitol ST 12179	6	H
55	54	WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)/Columbia KC2 37542	16	O
56	62	SKYYLINE SKYY/Salsoul SA 3548 (RCA)	9	H
57	61	URBAN CHIPMUNK CHIPMUNKS/RCA AFL1 4027	32	H
58	63	ALL THE GREAT HITS DIANA ROSS/Motown M13 960C2	11	L
59	64	THE MANY FACETS OF ROGER ROGER/Warner Bros. BSK 3594	15	H
60	65	MUSIC FROM THE ELDER KISS/Casablanca NBLP 7261 (PolyGram)	5	H
61	47	BREAKIN' AWAY AL JARREAU/Warner Bros. BSK 3576	20	H
62	53	RE-AC-TOR NEIL YOUNG & CRAZY HORSE/Reprise HS 2304 (WB)	7	H
63	66	CHRISTMAS ALBUM BARBRA STREISAND/Columbia CS 9557	5	O
64	71	IT'S TIME FOR LOVE TEDDY PENDERGRASS/Phila. Intl. TZ 37491 (CBS)	14	O
65	72	STREET SONGS RICK JAMES/Gordy G8 1002M1 (Motown)	37	H
66	69	7 CON FUNK SHUN/Mercury SRM 1 4030 (PolyGram)	4	H
67	67	MERRY CHRISTMAS BING CROSBY/MCA 15024	6	X
68	74	GIVE THE PEOPLE WHAT THEY WANT KINKS/Arista AL 9567	17	H
69	70	BEST OF THE DOOBIES VOLUME II /DOOBIE BROTHERS/ Warner Bros. BSK 3612	5	H
70	75	ALLIED FORCES TRIUMPH/RCA AFL1 3902	16	H
71	56	SHE SHOT ME DOWN FRANK SINATRA/Reprise FS 2305 (WB)	5	H
72	88	SHARE YOUR LOVE KENNY ROGERS/Liberty LOO 1108	26	H
73	83	THE POET BOBBY WOMACK/Beverly Glen BG 10000	8	H
74	77	CRIMES OF PASSION PAT BENATAR/Chrysalis CHE 1275	70	H
75	81	TIME/Warner Bros. BSK 3598	20	H
76	82	CHRISTOPHER CROSS/Warner Bros. BSK 3383	93	H
77	84	CHARIOTS OF FIRE (ORIGINAL SOUNDTRACK) VANGELIS/ Polydor PD 1 6335 (PolyGram)	11	H
78	85	PRINCE CHARMING ADAM & THE ANTS/Epic ARE 37615	4	O
79	86	CIMARRON EMMYLOU HARRIS/Warner Bros. BSK 3603	4	H
80	79	SOMETHING ABOUT YOU ANGELA BOFILL/Arista AL 9576	7	H
81	80	THE DUDE QUINCY JONES/A&M SP 3721	40	H
82	76	SHOWTIME SLAVE/Cotillion SD 5227 (Atl)	13	H
83	73	CRAZY FOR YOU EARL KLUGH/Liberty LT 51113	9	H
84	60	LOVE MAGIC LTD/A&M SP 4881	6	H
85	89	LONG DISTANCE VOYAGER MOODY BLUES/Threshold TRL 1 2901 (PolyGram)	31	H
86	87	A CHIPMUNK CHRISTMAS CHIPMUNKS/RCA AQL1 4041	6	H
87	90	HEAVY METAL (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Full Moon/Asylum DP 90004	22	X
88	98	YOURS TRULY TOM BROWNE/Arista GRP 5507	4	H
89	95	BACK IN BLACK AC/DC/Atlantic SD 16018	71	H
90	55	LIVING EYES BEE GEES/RSO RX 1 3098 (PolyGram)	7	H
91	68	GREG LAKE/Chrysalis CHR 1357	10	H

CHARTMAKER OF THE WEEK

92 119 TOM TOM CLUB
Sire SRK 3628 (WB) 12 H



93	—	GREAT WHITE NORTH BOB & DOUG MCKENZIE/Mercury SRM 1 4034 (PolyGram)	1	H
94	93	TIME EXPOSURE LITTLE RIVER BAND/Capitol ST 12163	16	H
95	99	PARADISE THEATER STYX/A&M SP 3719	49	H
96	—	THE VISITORS ABBA/Atlantic SD 19332	1	H
97	97	THE CARPENTERS' CHRISTMAS ALBUM/A&M SP 4726	3	H
98	112	YOU COULD HAVE BEEN WITH ME SHEENA EASTON/ EMI-America SW 17061	5	H
99	108	CHANGESTWOBOWIE DAVID BOWIE/RCA AFL1 4202	4	H
100	109	TORCH CARLY SIMON/Warner Bros. BSK 3592	12	H

Albums 101-200



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Jan. 16	Dec. 26		WKS. ON CHART			
101	101	GWEN McCRAE / Atlantic SD 19308	7	H	148	148 MOVING PICTURES RUSH / Mercury SRM 1 4013 (PolyGram) 43 H
102	102	GIVE ME YOUR LOVE FOR CHRISTMAS JOHNNY MATHIS / Columbia CS 9923	5	O	149	171 CENTRAL LINE / Mercury SRM 1 4033 (PolyGram) 2 H
103	103	A CHRISTMAS TOGETHER JOHN DENVER & THE MUPPETS / RCA AFL1 3451	5	H	150	— NON STOP EROTIC CABARET SOFT CELL / Sire SRK 3647 (WB) 1 H
104	113	GET AS MUCH LOVE AS YOU CAN JONES GIRLS / Phila. Intl. FZ 37627 (CBS)	5	O	151	130 CAN'T SHAKE THIS FEELIN' SPINNERS / Atlantic SD 19318 5 H
105	96	THERE'S NO GETTING OVER ME RONNIE MILSAP / RCA AHL1 4060	19	H	152	165 STEP BY STEP EDDIE RABBITT / Elektra 5E 532 20 H
106	105	REFLECTIONS GIL SCOTT-HERON / Arista AL 9566	14	H	153	145 MAGIC WINDOWS HERBIE HANCOCK / Columbia FC 37387 14 O
107	116	DIRTY DEEDS DONE DIRT CHEAP AC/DC / Atlantic SD 16033	38	H	154	120 CAMOUFLAGE RUFUS with CHAKA KHAN / MCA 5270 10 H
108	117	YOUR WISH IS MY COMMAND LAKESIDE / Solar S 26 (E/A)	3	H	155	151 LOVE BYRD DONALD BYRD AND 125TH STREET, NYC / Elektra 5E 531 16 H
109	100	SOLID GROUND RONNIE LAWS / Liberty LO 51087	14	H	156	152 LIVE IN NEW ORLEANS MAZE featuring FRANKIE BEVERLY / Capitol SKBK 12156 27 I
110	78	STOP AND SMELL THE ROSES RINGO STARR / Boardwalk NB 1 33246	8	H	157	155 THE SPIRIT'S IN IT PATTI LABELLE / Phila. Intl. FZ 37380 (CBS) 16 O
111	104	INSIDE YOU ISLEY BROTHERS / T-Neck FZ 37533 (CBS)	10	O	158	158 CAMERA CAMERA RENAISSANCE / I.R.S. SP 70019 (A&M) 7 H
112	114	FREETIME SPYRO GYRA / MCA 5238	19	H	159	159 GREATEST HITS DOORS / Elektra 5E 5151 57 H
113	122	TAKE IT OFF CHIC / Atlantic SD 19323	4	H	160	161 PIECES OF A DREAM / Elektra 6E 350 14 H
114	111	HANG ON FOR YOUR LIFE SHOOTING STAR / Virgin / Epic NFE 37407	20	O	161	169 BEWARE BARRY WHITE / Unlimited Gold FZ 37176 (CBS) 12 O
115	107	HIGH 'N' DRY DEF LEPPARD / Mercury SRM 1 4021 (PolyGram)	21	H	162	162 BLIZZARD OF OZZ OZZY OSBOURNE / Jet JZ 36812 (CBS) 38 O
116	123	20 AEROBIC DANCE HITS MARCY MUIR / Parade PA 101	2	H	163	163 OCTOBER U2 / Island ILPS 9680 (WB) 9 H
117	106	COMPUTER WORLD KRAFTWERK / Warner Bros. HS 3549	31	H	164	168 DROP DOWN AND GET ME DEL SHANNON / Network 5E 568 (E/A) 5 H
118	118	BLUE JEANS CHOCOLATE MILK / RCA AFL1 3876	5	H	165	176 THE BEST OF THE MANHATTAN TRANSFER / Atlantic SD 19319 3 H
119	91	AEROBIC DANCING featuring DORIAN DAMMER / Parade 100 (Peter Pan)	14	H	166	147 ALL OF THE ABOVE JOHN HALL BAND / EMI-America SW 16058 8 H
120	127	NEW TRADITIONALISTS DEVO / Warner Bros. BSK 3593	13	H	167	167 NEW YORK CAKE KANO / Mirage WTG 19327 (Atl) 5 H
121	121	EVERY HOME SHOULD HAVE ONE PATTI AUSTIN / Qwest / WB QWS 3591	14	H	168	174 CLASSIC YES YES / Atlantic SD 19320 2 H
122	—	LOVE IS WHERE YOU FIND IT WHISPERS / Solar S 27 (E/A)	1	H	169	139 KEEP ON MOVING STRAIGHT AHEAD LAKESIDE / Solar BXL1 3974 (RCA) 6 H
123	126	OH HOLY NIGHT LUCIANO PAVAROTTI / London OS 36473	3	X	170	129 WHAT A WOMAN NEEDS MELBA MOORE / EMI-America ST 17060 9 H
124	135	SONGS FROM THE BROADWAY PRODUCTION OF "THE CATHERINE WHEEL" DAVID BYRNE / Sire SRK 3645 (WB)	3	H	171	166 IN THE HEAT OF THE NIGHT PAT BENATAR / Chrysalis CHR 1236 21 G
125	125	CHRISTMAS WITH THE CHIPMUNKS / Pickwick 5PC 1034	3	X	172	172 THE BEST OF THE BLUES BROTHERS / Atlantic SD 19331 2 H
126	136	I LOVE ROCK 'N' ROLL JOAN JETT AND THE BLACKHEARTS / Boardwalk NB 1 33243	3	H	173	132 HOT ROCKS 1964-1971 ROLLING STONES / London 2PS 60617 12 X
127	128	TOUCH GLADYS KNIGHT & THE PIPS / Columbia FC 37086	18	O	174	— CAROL HENSEL'S EXERCISE & DANCE PROGRAM VOL. II Vintage/Mirus VN 1773 1 H
128	92	AEROBIC DANCING / Gateway GSLP 7610	31	H	175	142 PREMONITION SURVIVOR / Scotti Bros. ARZ 37549 (CBS) 13 O
129	131	THE JAZZ SINGER (ORIGINAL SOUNDTRACK) NEIL DIAMOND / Capitol SWAV 12120	56	I	176	187 IN HARMONY 2 VARIOUS ARTISTS / Columbia BFC 37641 7 O
130	110	DISCIPLINE KING CRIMSON / Warner Bros. BSK 3629	10	H	177	175 GREATEST HITS, VOL. II CHICAGO / Columbia FC 37682 4 O
131	94	TONIGHT! FOUR TOPS / Casablanca NBLP 7258 (PolyGram)	18	H	178	173 JUST LIKE DREAMIN' TWENNYNINE with LENNY WHITE / Elektra 5E 551 5 H
132	137	ANYTIME HENRY PAUL BAND / Atlantic SD 19325	4	H	179	153 WALK UNDER LADDERS JOAN ARMATRADING / A&M SP 4876 12 H
133	133	PRETTY PAPER WILLIE NELSON / Columbia JC 36189	3	O	180	157 THAT'S WHAT TIME IT IS JOHNNY GUITAR WATSON / A&M SP 4880 6 H
134	134	THE ROGER WHITAKER CHRISTMAS ALBUM / RCA ANL1 2933	3	H	181	180 EL LOCO ZZ TOP / Warner Bros. BSK 3593 22 H
135	115	WANNA BE A STAR CHILLIWACK / Millennium BXL1 7759 (RCA)	18	H	182	190 PIRATES RICKIE LEE JONES / Warner Bros. BSK 3432 22 H
136	—	STAY RAY, GOODMAN & BROWN / Polydor PD 1 6341 (PolyGram)	1	H	183	170 FANCY DANCER ONE WAY / MCA 5247 14 H
137	—	TRUCE JACK BRUCE / ROBIN TROWER / Chrysalis CHR 1352	1	H	184	— REDS (ORIGINAL SOUNDTRACK) / Columbia BJS 37690 1 O
138	138	GIGOLO FATBACK / Spring SP 1 6734 (PolyGram)	3	H	185	146 LOVE IS THE PLACE CURTIS MAYFIELD / Boardwalk NB 1 33239 11 H
139	149	JAZZERCISE JUDY SHEPPARD MISSETT / MCA 5272	5	H	186	160 SNEAKER / Handshake FW 37631 5 H
140	140	STANDING TALL CRUSADERS / MCA 5254	13	H	187	197 LOVERBOY / Columbia JC 36762 50 O
141	141	SIGN OF THE TIMES BOB JAMES / Columbia / Tappan Zee FC 37495	17	O	188	188 SWING / Planet P 24 (Elektra / Asylum) 2 H
142	124	BELO HORIZONTE JOHN McLAUGHLIN / Warner Bros. BSK 3619	5	H	189	189 CHRISTMAS JOLLIES SALSOL ORCHESTRA / Salsoul CA 1001 (RCA) 2 H
143	143	CAROL HENSEL'S EXERCISE AND DANCE PROGRAM / Mirus / Vintage VNI 7713	46	H	190	198 THE PRESSURE IS ON HANK WILLIAMS, JR. / Elektra 5E 535 19 H
144	144	LIVE! BARBARA MANDRELL / MCA 5243	15	H	191	191 GREAT GONZOS—THE BEST OF TED NUGENT / Epic FE 37667 2 O
145	—	8TH WONDER SUGARHILL GANG / Sugarhill SH 249	1	H	192	195 GO FOR IT SHALAMAR / Solar BXL1 3984 (RCA) 12 H
146	150	MORE OF THE GOOD LIFE T.S. MONK / Mirage WTG 19324 (Atl)	2	H	193	164 ALMOST BLUE ELVIS COSTELLO & THE ATTRACTIONS / Columbia FC 37562 8 O
147	192	JAM THE BOX BILL SUMMERS & SUMMER'S HEAT / MCA 5266	2	H	194	156 AS FAR AS SIAM RED RIDER / Capitol SO 12145 15 H
					195	196 COOL NIGHT PAUL DAVIS / Arista AL 9578 2 H
					196	— SATURDAY SATURDAY NIGHT ZOOM / Polydor PD 1 6343 (PolyGram) 1 H
					197	— RAGTIME (ORIGINAL SOUNDTRACK) / Elektra 5E 565 1 H
					198	— AQUA DREAM McGUFFEY LANE / Atco SD 38 144 1 H
					199	— SHARKY'S MACHINE (ORIGINAL SOUNDTRACK) / Warner Bros. BSK 3653 1 H
					200	200 DAMAGED BLACK FLAG / Unicorn/SST 9502 2 H

An Angelic New Arabella

By SPEIGHT JENKINS

■ NEW YORK—"Captivating" is the adjective that best describes the new recording on Angel Digital of Richard Strauss' *Arabella*. What an ideal way to begin 1982! From every standpoint the album is appealing. It radiates charm and has superb artists, a fine orchestra, an inspired, underrecorded conductor and excellent sound.

Julia Varady, the *Arabella*, has been heard in recital in New York and in some concert opera, but never onstage. In those appearances she has been good but not extraordinary. As Strauss' attractive heroine, she seems to live the part in the manner of Regine Crespin as the Marschallin or Christa Ludwig in almost any role she has ever recorded. There is in the beginning a slight hauteur, vanishing in the utterly ravishing treatment of "Er ist der Richtige." Indeed, for most listeners the full price of the album would be justified by side one alone, on which this aria appears. Its success points out a problem in *Arabella*, because this aria, followed by the duet with Arabella's sister, Zdenka, achieves such an extraordinary musical level that what follows has to seem a bit down. The fact that the high level is maintained on this recording testifies to its quality. Miss Varady continues with the right blend of infatuation and withdrawal in "Mein Elemer," a proper condensation for the love of her sister for Matteo spiced by only a hint of worry that maybe Zdenka really is in love and then sheer abandon in the duet with Mandryka in Act II. In performance that duet rarely gets as ecstatic a reading as Miss Varady's warm, full, attractive soprano gives it. Others might sing more sweetly or more opulently, but the soprano has great expression in her every utterance. In the final act she is horrified at Mandryka's charges, then cool, without being frosty. Her final scene is sweet and pure, above all honest. It is a wonderful performance.

Even more surprising is Dietrich Fischer-Dieskau's Mandryka. The great baritone often manners his roles these days, relying both on the loyalty of his audience and his own unparalleled capacity at interpretation to carry the day. In this recording his voice has not been magically restored to full youth, but he really sings the role. There is dedication and flamboyance tied to the slight reserve necessary in the character. It is a brilliant performance, quite the equal to that of George London's in the '50s at the Met and on the Richmond recording. Fischer-Dieskau summons up the lyrical spin necessary to join in the Act II duet with Miss Varady (who is Mrs. Fischer-Dieskau offstage) and even

manages to make the end of the act less than bone dry, a rare feat. The German baritone has not been so impressive on disc in many years.

Of equal, perhaps greater weight is the conductor, Wolfgang Sawallisch, a maestro consistently left out when opera assignments are handed out. Certainly, this *Arabella* justifies more work in opera. It is rhapsodic yet structurally sound, never lapsing into idiosyncrasy or bathos. The orchestra of the Munich State Opera, which has probably played *Arabella* more than any group of musicians in the world, does itself proud in this recording. The sound of the orchestra is supportive where necessary, always glimmering, and utterly brilliant in the introduction to Act III.

As Zdenka, the young woman who is dressed as a boy and acts as catalyst for the whole plot, Helen Donath is charming and light in her singing. Miss Donath is not a teenager, but she sounds fresh and quite the innocent on the record. As her eventual lover, Matteo, Adolf Dallapozza sings much more intensely and with greater power than in his earlier recordings. He has the kind of wild passion in his voice that Matteo must have. (It should be noted that the liner notes are incorrect when they suggest he has sung at the Metropolitan; it would be a good idea, but he has not yet done so.)

One of the least successful roles ever penned by Strauss is Fiakermilli, the woman in Act II to whom Mandryka makes advances and has all the wild coloratura to sing. In most performances the role goes to a secondary coloratura who screams out the notes and makes the audience long for the curtain to come down. Not so Elfriede Hoebarth, who sings intelligently and with good, clear high notes and a liquid line. She is excellent. And so it goes, with such roles as the father and mother of Arabella handled with distinction by Walter Berry and Helga Schmidt.

Arabella, which received its premiere in 1933 in Dresden a few months after the Nazis took over, has always been an operatic stepsister to *Der Rosenkavalier*. Because it is a comedy of manners and set in Vienna, the two are often taken as a pair. There are similarities, but *Arabella*, set in 1866, has far less surface glamor and a lot more intense modern theatricality. Though there may be no equivalent to the Trio and no moments as searching as the end of the older opera's first act, *Arabella* has its share of great scenes. Fortunately, it is due back at the Metropolitan next season. American opera lovers should sample its delights now on this really splendid recording.

Classical Retail Report

JANUARY 16, 1982

CLASSIC OF THE WEEK

THE BEST OF PAVAROTTI



BEST OF LUCIANO PAVAROTTI

London

BEST SELLERS OF THE WEEK

- BEST OF LUCIANO PAVAROTTI — London
- BEETHOVEN: VIOLIN CONCERTO — Perlman, Giulini — Angel Digital
- PLACIDO DOMINGO IN A GALA CONCERT — Giulini — DG Digital
- LUCIANO PAVAROTTI: O HOLY NIGHT — London
- WEILL: UNKNOWN SONGS — Stratas — Nonesuch Digital

SAM GOODY / EAST COAST

- BOLLING: SUITE FOR FLUTE AND JAZZ PIANO — Rampal, Bolling — CBS
- PLACIDO DOMINGO SINGS CHRISTMAS CAROLS — CBS
- DOMINGO GALA — DG Digital
- KORNGOLD: VIOLIN CONCERTO — Perlman, Previn — Angel Digital
- PAVAROTTI: O HOLY NIGHT — London
- BEST OF PAVAROTTI — London
- PONCHIELLI: LA GIOCONDA — Caballe, Pavarotti, Bartoletti — London Digital
- PUCCINI: TOSCA — Scotto, Domingo, Bruson, Levine — Angel Digital
- ELISABETH SCHWARZKOPF: THE EARLY YEARS — Angel
- STRAUSS: ARABELLA — Varady, Fischer-Dieskau, Sawallisch — Angel Digital

KING KAROL / NEW YORK

- PROCESSION WITH CAROLS ON ADVENT SUNDAY — King's College — EMI (Impart)
- KORNGOLD: VIOLIN CONCERTO — Perlman, Previn — Angel Digital
- MOZART: DIE ZAUBERFLOETE — Cotrubas, Tappy, Boesch, Levine — RCA Digital
- NEW YEAR'S IN VIENNA — Maazel — DG Digital
- BEST OF PAVAROTTI — London
- BOSTON POPS PLAYS CHRISTMAS MUSIC — Williams — Philips Digital
- ROSSINI: MOSE — Hungaroton Records
- DEBUT RECITAL OF ANDRE MICHEL SCHUB — Vox Cum Laude
- ELISABETH SCHWARZKOPF: THE EARLY YEARS — Angel
- WEILL: UNKNOWN SONGS — Nonesuch Digital

RECORD WORLD / TSS / NORTHEAST

- BEETHOVEN: VIOLIN CONCERTO — Angel Digital
- BOLLING: TOOT SUITE — Andre, Balling — CBS Digital
- DOMINGO GALA — DG Digital
- HOLST: THE PLANETS — Karajan — DG Digital
- MAHLER: SYMPHONY NO. 1 — Slatkin — Telarc
- PACHELBEL: KANON — Galway — RCA
- PACHELBEL: KANON — Paillard — RCA
- BEST OF PAVAROTTI — London
- TRIO: Sutherland, Harne, Pavarotti, Bonyngne — London Digital
- VERDI: RARE ARIAS — Pavarotti, Abbada — CBS

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

- BEETHOVEN: VIOLIN CONCERTO — Angel Digital
- BEETHOVEN: COMPLETE SYMPHONIES — Karajan — DG Budget Box
- CHOPIN: ETUDES, POLONAISES, PRELUDES — Pallini — DG
- DEL TREDICI: FINAL ALICE — Solti — London
- HANDEL: MESSIAH — Davis — Philips
- PAVAROTTI: O HOLY NIGHT — London
- BEST OF PAVAROTTI — London
- BOSTON POPS PLAYS CHRISTMAS MUSIC — Williams — Philips Digital
- TCHAIKOVSKY: THE NUTCRACKER — Dorati — Philips
- KIRI TE KANAWA IN RECITAL — CBS

ROSE DISCOUNT / CHICAGO

- BEETHOVEN: VIOLIN CONCERTO — Angel Digital
- DEL TREDICI: FINAL ALICE — Solti — London Digital
- DOMINGO GALA — DG Digital
- HOLST: THE PLANETS — Karajan — DG Digital
- MAHLER: SYMPHONY NO. 8 — Ozawa — Philips Digital
- PAVAROTTI: O HOLY NIGHT — London
- BEST OF PAVAROTTI — London
- PUCCINI: TOSCA — Scotto, Domingo, Bruson, Levine — Angel Digital
- STRAUSS: WALTZ SET — Karajan — DG
- WEILL: UNKNOWN SONGS — Nonesuch Digital

SOUND WAREHOUSE / DALLAS

- BEETHOVEN: SYMPHONY NO. 9 — Boehm — DG Digital
- BRAHMS: BALLADES — Michelangeli — DG
- BRUCKNER: SYMPHONY NO. 3 — Karajan — DG Digital
- DOMINGO GALA — DG Digital
- MAHLER: SYMPHONY NO. 8 — Ozawa — Philips
- TIPPETT: KING PRIAM — Atherton — London Digital
- WAGNER: DER RING DES NIBELUNGEN — Boulez, Bayreuth Festival — Philips Digital
- WAGNER: DAS RHEINGOLD — Janowski — Eurodisc (TIOCH)
- WAGNER: TRISTAN UND ISOLDE — Goodall — London Digital
- WEILL: UNKNOWN SONGS — Stratas — Nonesuch Digital

Jazz Beat

By SAMUEL GRAHAM

■ 'ROUND AND ROUNDER WE GO: Somerville, Massachusetts' Rounder Records made something of a name for itself a few years back when **George Thorogood**, much to everyone's surprise and delight, sold a more-than-respectable amount of albums for the little label — thereby arousing, it will be recalled, the interest of several majors, who figured they could easily go to town (read: make money) with Thorogood on their side. But George, who frankly wondered where the majors were when he was trying to get his recording career going in the first place, offered a quick "Thanks, but no thanks," choosing instead to remain with the company with whom he'd had a relationship that was obviously mutually beneficial.

That much said, it should be added that Rounder Records, past successes (and present ones, for that matter) notwithstanding, does not live by George Thorogood alone. One needs no clearer indication of that than the six albums released by the label in December '81, a batch that we fearlessly predict, even this early in the game, will be among the finest issued by any blues or jazz operation in the next 12 months. What follows is an album-by-album look at Rounder's new product.

Clarence "Gatemouth" Brown's "Alright Again!": A swinging big band version of **Albert Collins' "Frosty"** sets the pace for a hot record, the best of the whole lot. Gatemouth sings and plays very bluesy guitar and violin, combining here with some great horn charts for what amounts to one jumping jam. Brown contributes half of the material as well; his "Dollar Got the Blues" ("gettin' lower every day...") would make a perfect companion to Collins' own "Mastercharge."

The Legendary Blues Band's "Life of Ease": The name may be a mite pretentious, but the fact is that four of these guys — harp player/producer **Jerry Portnoy**, pianist **Pinetop Perkins**, drummer **Willie "Big Eyes" Smith** and bass player **Calvin Jones** — were for some years the backbone of one of the best **Muddy Waters** bands, so they certainly know their way around the blues. Perkins and Jones handle most of the singing, and while they sure ain't Muddy, they do have the feeling, and their album (also featuring **Louis Myers** on guitar, with a guest shot by guitarist **Duke Robillard**) is a joy.

The Tony Rice Unit's "Still Inside": Call it "spacegrass" (Rice's term), "progressive string band music" or whatever you want, but guitarist Rice's blend of jazz, folk, bluegrass and gypsy intrigue, all played on acoustic string instruments, is a tasty one. Rice's approach changes little from album to album, but it is a sound that has very few other practitioners, **David Grisman** and **Tim Ware** among them.

Van Manakas' "Love Songs": Guitarist Manakas and his group (**Bob Moses**, drums; **Mike Richmond**, bass, and **Mario Parent**, piano) have made an album that suggests several people to these ears: **Chick Corea**, **Pat Metheny**, **Arista/Novus** albums by **Steve Khan** and **John Scofield**, **Pat Martino** and so on. This isn't quite jazz, nor is it quite fusion; one might describe it as a less spacious, less abstract version of the ECM sonic landscape effect.

Cowboy Jazz's "That's What I Like About the West": This six-piece Maryland band, fronted by three women who sing, write and play guitar, fiddle and piano, will inevitably be compared to outfits like **Asleep at the Wheel**. That's nothing to be ashamed of, of course, and neither is this album, which features songs by everyone from **Cab Calloway** and **Bob Wills** to **Hank Williams** and **Commander Cody**. A nice brew of western swing, country, jazz and other styles.

James Booker's "New Orleans Piano Wizard: Live": The title about says it all, as Booker combines blues, ragtime, gospel, boogie woogie, Dixieland and down-and-dirty, saloon-style barrelhouse piano into a sound that could only come from the Crescent City. The album, originally released on the Gold Records label, was recorded back in 1977 in Zurich, Switzerland before a very appreciative audience — so appreciative, in fact, that they even stomp their feet and shout like mad after a version of "Something Stupid," the old **Frank and Nancy Sinatra** hit that is not, shall we say, one of the great tunes of our time.

WHAT ELSE: If you like the James Booker album, you'll also find much to like about "Dr. John Plays Mac Rebennack," one of two new solo piano offerings from **Clean Cuts**. Rebennack's mastery of that two-fisted, strutting New Orleans piano style has never been more apparent than it is on this, his first all-piano album... **Clean Cuts** has also released **Cedar Walton's "Piano Solos,"** a record whose many features include liner notes by **Record World's** own **Jim Fishel**... While we're at it, we should point out that **RW** staffers also contributed liners to two of **Fantasy/Prestige/Milestone's** new twofers. **Peter Keepnews** is responsible for the words of wisdom contained in **Bill Evans' "Conception,"** while **Nelson**

George speaks his mind in the notes to **John Coltrane's "Dakar."** The music's good, too... New from **Adelphi's Jazz Line: Lenny Breau's "Mo' Breau,"** a solo guitar album, and the **Phil Woods Quartet's "More Live"** (no, the record does not feature a version of the theme from "Mondo Cane")... New from **Galaxy**, the **F/P/M** subsidiary: "Ballads by Four," featuring one selection each by saxophonists **Art Pepper**, **John Klemmer**, **Johnny Griffin** and **Joe Henderson**; tenor saxist **Dewey Redman's "Soundsigns";** and **Pepper's "One September Afternoon."** The latter, recorded in 1980, is the most recent date of the three, while "Ballads by Four," described by producer **Ed Michel** as "a natural by-product of other recording projects in progress," parallels another recent **Galaxy** release, "Five Birds and a Monk".

Destiny Signs Myrna Smith



Destiny Records president **Arnie Orleans** has announced the signing of vocalist/songwriter **Myrna Smith**, a founder and twelve-year member of the **Sweet Inspirations**. Smith's debut solo LP, produced by **Alan Abrahams**, is scheduled for release in mid-February. Pictured at the signing are, from left, Orleans, Smith, and Smith's manager **Jerry Schilling**.

The Jazz LP Chart

JANUARY 16, 1982

- THE GEORGE BENSON COLLECTION**
GEORGE BENSON/Warner Bros. 2HW
3577
- COME MORNING**
GROVER WASHINGTON, JR./Elektra
5E 562
- BREAKIN' AWAY**
AL JARREAU/Warner Bros. BSK 3576
- CRAZY FOR YOU**
EARL KLUGH/Liberty LT 51113
- SOLID GROUND**
RONNIE LAWS/Liberty LO 51087
- REFLECTIONS**
GIL SCOTT-HERON/Arista AL 9566
- STANDING TALL**
CRUSADERS/MCA 5254
- FREE TIME**
SPYRO GYRA/MCA 5238
- SIGN OF THE TIMES**
BOB JAMES/Tappan Zee/Columbia
FC 37495
- YOURS TRULY**
TOM BROWNE/Arista/GRP 5507
- SOMETHING ABOUT YOU**
ANGELA BOFILL/Arista AL 9576
- THE MAN WITH THE HORN**
NILES DAVIS/Columbia FC 36790
- PIECES OF A DREAM**
Elektra 6E 350
- LOVE BYRD**
DONALD BYRD AND 125TH ST, NYC/
Elektra 5E 531
- SOLO SAXOPHONE II - LIFE**
JOHN KLEMMER/Elektra 5E 566
- EVERY HOME SHOULD HAVE ONE**
PATTI AUSTIN/Qwest/WB QWS 3591
- THE DUDE**
QUINCY JONES/A&M SP 3721
- BELO HORIZONTE**
JOHN McLAUGHLIN/Warner Bros
BSK 3619
- ENDLESS FLIGHT**
RODNEY FRANKLIN/Columbia FC 37154
- AUTUMN**
GEORGE WINSTON/Windham Hill C
1012
- AS FALLS WICHITA, SO FALLS WICHITA**
FALLS
PAT METHENY & LYLE MAYS/ECM 1
1190 (WB)
- MAGIC WINDOWS**
HERBIE HANCOCK/Columbia FC 37387
- LA LEYENDA DE LA HORA**
McCOY TYNER/Columbia FC 37375
- FREE LANCING**
JAMES BLOOD ULMER/Columbia
ARC 37493
- MORNING SUN**
ALPHONSE MOUZON with GUEST
ARTISTS/Pausa 7107
- APPLE JUICE**
TOM SCOTT/Columbia FC 37419
- JUST LIKE DREAMIN'**
TWENNYNINE with LENNY WHITE/
Elektra 5E 551
- SPLASH**
FREDDIE HUBBARD/Fantasy F 9610
- TENDER TOGETHER**
STANLEY TURRENTINE/Elektra 5E 534
- STRAIGHT AHEAD**
ART BLAKEY and THE JAZZ
MESSENGERS/Concord Jazz CJ 168
- PROPHECY**
TYZIK/Capitol ST 12186
- BLUES UPSIDE DOWN**
JIMMY McGRIFF/Jam 005
- SEND IN THE CLOWNS**
SARAH VAUGHAN and THE COUNT
BASIE ORCHESTRA/Pablo 2312 (RCA)
- WINEIGHT**
GROVER WASHINGTON, JR./Elektra
6E 305
- GROVER WASHINGTON, JR.**
ANTHOLOGY
Matown M9 961A2
- THE CLARKE/DUKE PROJECT**
STANLEY CLARKE/GEORGE DUKE/Epic
FE 36918
- GOD REST YE MERRY JAZZMEN**
VARIOUS ARTISTS/Columbia FC 37551
- FUSE ONE**
CTI 9003
- BLUE TATTOO**
PASSPORT/Atlantic SD 19304
- MONDO MANDO**
DAVID GRISMAN/Warner Bros. BSK 3618

Black Oriented Music

Black Music Report

By NELSON GEORGE

■ Though 1981 is now behind us, I thought it would be worthwhile and entertaining to have some members of the record biz look back at last year's music. This is an eclectic grouping of performers, executives, producers, and writers who have good ears and differing tastes. That **Kool & the Gang** and **Luther Vandross** got a lot of support is no surprise, but I think some of the music selected will show that black musicians and others who love this music have varied interests. Some picked only singles, others only albums. Most opted for a mix of both.

Ray Parker, Jr.: Quincy Jones featuring James Ingram, "Just Once"; **Earth, Wind & Fire,** "Let's Groove"; **Ronnie Milsap,** "There's No Getting Over Me" (single); **Daryl Hall & John Oates,** "Private Eyes" (single); **Kool & the Gang,** "Celebrate" (album); **Rick James,** "Super Freak"; **Foreigner,** "Waiting for a Girl Like You"; **Stevie Nicks and Tom Petty,** "Stop Dragging My Heart Around"; **Alan Parsons Project,** "Time."

Rick James: Luther Vandross, "Never Too Much" (album); **Kim Carnes,** "Bette Davis Eyes"; **Rick James,** "Street Songs"; **Teena Marie,** "It Must Be Magic"; **Earth, Wind & Fire,** "Raise!" (album); **Phil Collins,** "Face Value"; **Al Jarreau,** "Breakin' Away" (album); **Chaka Khan,** "What Cha' Gonna Do for Me" (album); **Stevie Nicks,** "Bella Donna."

Ed Eckstine, vice president and general manager, Qwest Records: Albums: "The Time"; **Prince,** "Controversy"; **John McLaughlin,** "Belo Horizonte"; **Pat Metheny and Lyle Mays,** "As Falls Wichita, So Falls Wichita Falls"; **Kool & the Gang,** "Something Special"; **Police,** "Ghost in the Machine"; **Rufus,** "Camouflage"; **Steve Winwood,** "Arc of a Diver"; "Passage"; Quincy Jones, "The Dude." Singles: Luther Vandross, "Never Too Much"; Time, "Cool"; Chaka Khan, "What Cha' Gonna Do for Me"; the **Jacksons,** "Heartbreak Hotel"; **Grace Jones,** "Pull Up to the Bumper"; **Carl Carlton,** "She's a Bad Mama Jama"; the **Dukes,** "Mystery Girl"; **Foreigner,** "Waiting for a Girl Like You"; **Hall & Oates,** "Kiss On My List" and "I Can't Go for That"; Quincy Jones featuring James Ingram, "Just Once."

Joe McEwen, Columbia Records A&R: **Tom Tom Club,** "Genius of Love"; **Deniece Williams,** "Silly"; **Four Tops,** "When She Was My Girl"; **Grace Jones,** "Pull Up to the Bumper"; **Bobby Womack,** "If You Think You're Lonely Now"; **Grandmaster Flash,** "The Adventures of Grandmaster Flash on the Wheels of Steel"; **Carl Carlton,** "She's a Bad Mama Jama"; **Evelyn King,** "I'm in Love"; **Specials,** "Ghost Town"; **Junior,** "Mama Used To Say"; Time, "Cool"; **Kim Carnes,** "Bette Davis Eyes"; **Prince,** "Controversy"; **Junie,** "Rappin' About Rappin'"; **Luther Vandross,** "Never Too Much."

Robert Ford, Jr., record producer, co-owner of Prep-Street Productions: Albums: **Al Jarreau,** "Breakin' Away"; **Rick James,** "Street Songs"; the **Police,** "Zenyatta Mondatta"; **Pat Metheny and Lyle Mays,** "As Falls Wichita, So Falls Wichita Falls"; **Steve Winwood,** "Arc of a Diver"; **Billy Joel,** "Songs in the Attic"; **Maze Featuring Frankie Beverly,** "Live in New Orleans"; **Prince,** "Controversy"; **Earth, Wind & Fire,** "Raise!"; **Luther Vandross,** "Never Too Much." Singles: **Hall & Oates,** "I Can't Go for That"; **Rick Springfield,** "Jessie's Girl"; **Debbie Harry,** "Backfired"; **Teena Marie,** "Square Biz"; **Deniece Williams,** "Silly"; **Grace Jones,** "Pull Up to the Bumper"; **Ronnie Milsap,** "There's No

Getting Over Me"; **.38 Special,** "Hold On Loosely"; **Patti Austin,** "Do You Love Me."

Larry Blackmon, drummer and producer of **Cameo:** Singles: **Four Tops,** "When She Was My Girl"; **Carl Carlton,** "She's a Bad Mama Jama"; **Luther Vandross,** "Never Too Much"; **Aurra,** "Are You Single?"; **Lionel Richie & Diana Ross,** "Endless Love"; **Pointer Sisters,** "Slow Hand"; **Al Jarreau,** "We're in This Love Together"; **B B & Q Band,** "On the Beat"; **Deniece Williams,** "Silly"; **Lee Ritenour,** "Is It You."

Ronald Bell of **Kool & the Gang:** Singles: **Ross & Richie,** "Endless Love"; **Earth, Wind & Fire,** "Let's Groove"; **Kim Carnes,** "Bette Davis Eyes"; **Gap Band,** "Burn Rubber"; **Yarbrough & Peoples,** "Don't Stop the Music"; **Cheryl Lynn,** "Shake It Up Tonight"; **Luther Vandross,** "Never Too Much"; **Gino Soccio,** "Try It Out"; **Change,** "Paradise"; **Kool & the Gang,** "Celebration."

Robert "Kool" Bell of **Kool & the Gang:** Albums: **Earth, Wind & Fire,** "Raise!"; **Slave,** "Show Time"; **Luther Vandross,** "Never Too Much"; **Aretha Franklin,** "Love All the Hurt Away"; **Miles Davis,** "The Man with the Horn"; **Christopher Cross,** "Christopher Cross"; **Diana Ross,** "Why Do Fools Fall in Love?"; **Four Tops,** "Tonight"; **Cheryl Lynn,** "In the Night"; **Kool & the Gang,** "Celebrate."

Vernon Gibbs, writer: Albums: "The Time"; **Prince,** "Controversy"; **Ray Parker Jr. & Raydio,** "A Woman Needs Love"; **Stevie Wonder,** "Hotter Than July"; **Diana Ross,** "Why Do Fools Fall in Love"; **Earth, Wind & Fire,** "Raise!"; **Bob James,** "Sign of the Times"; **Osamu Kitajima,** "Dragon King"; **Slave,** "Show Time"; **Rick James,** "Street Songs."

SHORT STUFF: The **Commodores' William King** has taped some television spots for the American Heart Association. . . **Rene Diggs** of **Starpoint** duets with **Michael Franks** on his new LP. . . **Angela Bofill** starts a national tour in February with three nights at New York's Savoy. . . An interesting new piece of funk-rock is "Feel It" by **Leonard Seeley's Heritage** on Zoo York Recordz. Sounds like a slicker version of P-Funk's "Cosmic Slop." Speaking of **George Clinton** and Company, check out "Hydraulic Pump" by the **P-Funk All-Stars** on their own Hump Records, available through independent distributors around the country. Producers "**George Stone**" and "**Sly Clinton**" (yeah, right) move the combined **Parliament-Funkadelic** forces into an uptempo new wave style with rap-styled vocals (Clinton cops from **Kurtis Blow**) in their best effort since "Knee Deep" . . . Condolences to singer-songwriter **Don Covay** on the death of his wife, **Evonne** on December 19.

The Main Ingredient in New York



RCA recording artists the Main Ingredient featuring Cuba Gooding recently performed at the Savoy in New York in support of their current album, "I Only Have Eyes for You." Pictured backstage are, from left: Patrick Spencer, director, black music promotion, RCA Records; Luther Simmons of the Main Ingredient; Robert Summer, president, RCA Records; and Gooding.

Black Oriented Picks of the Week

STAY

RAY, GOODMAN & BROWN — Polydor PD-1-6341 (PolyGram)



The creamy, cool vocals of this vocal trio are skillfully highlighted on these ten songs. Harry Ray's light tone is most

effective on "Pool of Love", "Stay" and "Till the Right One Comes Along." Vincent Castellano's production is effective.

JUST LIKE DREAMIN'

TWENNYNINE with LENNY WHITE — Elektra 5E-551



This capable seven-piece pop-funk band turns in a pleasant nine-song collection. "Movin' On," "Don't Look Back"

and "Need You," all written by different group members, are the standouts.

GIGOLO

FATBACK — Spring SP-1-6734 (PolyGram)



Dance music is Fatback's forte, and their latest LP is no exception. "Rub Down" is memorable for its funky

bass line and well-arranged vocals. The title cut features a boasting rap and a slinky synthesizer bass line. There is also a new version of the Chi-Lites' "Oh, Girl."

BODY TALK

IMAGINATION — MCA 5271



Imagination is yet another black British aggregation. Its members (drummer Errol Kennedy, bassist Ashley In-

gram, keyboardist Lee John) create light funk characteristic of English black pop. "So Good, So Right" and "Burnin' Up" have disco potential.

Record World Black Oriented Singles



JANUARY 16, 1982

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

Jan. 16	Dec. 26		WKS. ON CHART
1	8	I CAN'T GO FOR THAT (NO CAN DO) DARYL HALL & JOHN OATES RCA 12361	7
2	3	TURN YOUR LOVE AROUND GEORGE BENSON/Warner Bros. 49846	10
3	4	CALL ME SKYY /Salsoul 7 2152 (RCA)	10
4	1	LET'S GROOVE EARTH, WIND & FIRE/ARC/Columbia 18 02536	14
5	2	TAKE MY HEART KOOL & THE GANG /De-Lite 815 (PalyGram)	14
6	7	HIT AND RUN BAR-KAYS/Mercury 76123 (PalyGram)	10
7	15	IF YOU THINK YOU'RE LONELY NOW BOBBY WOMACK/Beverly Glen 2000	7
8	13	YOU'RE MY LATEST, MY GREATEST INSPIRATION TEDDY PENDERGRASS/Phila. Intl. 5 02619 (CBS)	8
9	5	WHY DO FOOLS FALL IN LOVE DIANA ROSS/RCA 12349	11
10	10	LET THE FEELING FLOW PEABO BRYSON/Capitol 5065	10
11	11	BLUE JEANS CHOCOLATE MILK /RCA 12335	12
12	12	WALKING INTO SUNSHINE CENTRAL LINE/Mercury 572 (PalyGram)	12
13	19	COOL (PART I) TIME /Warner Bros. 49864	6
14	6	CONTROVERSY PRINCE/Warner Bros. 49808	14
15	9	OH NO COMMODORES/Motown 1527	15
16	17	KICKIN' BACK L.T.D./A&M 2382	9
17	16	FUNKY SENSATION GWEN McCRAE/Atlantic 3853	13
18	21	I WILL FIGHT GLADYS KNIGHT & THE PIPS/Columbia 18 02549	10
19	24	LOVE FEVER GAYLE ADAMS/Prelude 8040	7
20	14	NEVER TOO MUCH LUTHER VANDROSS/Epic 14 02409	22
21	18	JUST ONCE QUINCY JONES featuring JAMES INGRAM/A&M 2357	19
22	26	BE MINE (TONIGHT) GROVER WASHINGTON, JR. featuring GRADY TATE/Elektra 47246	6
23	27	TOOT AN' TOOT AN' TOOT CURTIS MAYFIELD/Boardwalk 7 11 132	4
24	23	I HEARD IT THROUGH THE GRAPEVINE (PART 1) ROGER/Warner Bros. 49786	19
25	32	(I FOUND) THAT MAN OF MINE JONES GIRLS/Phila. Intl. 5 02618 (CBS)	7
26	28	NUMBERS KRAFTWERK/Warner Bros. 49795	11
27	36	DO IT TO ME VERNON BURCH/Spector 00019 (Capital)	5
28	29	LOVE IN THE FAST LANE DYNASTY/Solar 47946 (E/A)	9
29	30	SOMETHING ABOUT YOU ANGELA BOFILL/Arista 0636	6
30	39	BAD LADY CON FUNK SHUN/Mercury 76128 (PalyGram)	4
31	33	BREAKIN' AWAY AL JARREAU/Warner Bros. 49842	6
32	53	WAIT FOR ME SLAVE/Cotillion 46028 (Atl)	3
33	35	I BELIEVE IN LOVE ROCKIE ROBBINS/A&M 2380	7
34	44	HOW CAN LOVE SO RIGHT (BE SO WRONG) RAY, GOODMAN & BROWN/Polydor 2191 (PalyGram)	5



35	40	QUICK SLICK SYREETA/Tamla 54333 (Motown)	6
36	37	TWINKLE EARL KLUGH/Liberty 1431	9
37	41	APACHE SUGARHILL GANG /Sugarhill 567	5
38	42	FUNGI MAMA/BEPOP AFUNKADISCOLYPSO TOM BROWNE/Arista/GRP 2518	5
39	43	CAN'T HOLD BACK (YOUR LOVING) KANO/Mirage 3878 (Atl)	5
40	51	JAM THE BOX BILL SUMMERS AND SUMMERS HEAT/MCA 51221	4
41	49	MAKE UP YOUR MIND AURRA/Salsoul 7 7017 (RCA)	4
42	31	I WANT YOU BOOKER T./A&M 2374	9
43	50	YOU'RE THE ONE FOR ME "D" TRAIN/Prelude 8043	3
44	38	BEWARE BARRY WHITE/Unlimited Gold 5 02580 (CBS)	8
45	57	DON'T YOU KNOW THAT? LUTHER VANDROSS/Epic 14 02658	2
46	54	TOO MUCH TOO SOON T.S. MONK/Mirage 3875 (Atl)	4
47	47	MAGIC NUMBER HERBIE HANCOCK/Columbia 18 02615	6
48	55	EVERY HOME SHOULD HAVE ONE PATTI AUSTIN/Qwest 49854 (WB)	5
49	59	WE'LL MAKE IT MIKE & BRENDA SUTTON/Sam 81 5023	2
50	63	DO IT ROGER ROGER/Warner Bros. 49883	2
51	52	YOUR LOVE SKOOL BOYZ/Destiny 2001	6
52	58	"B" MOVIE GIL SCOTT-HERON/Arista 0647	3
53	62	SWEET TENDER LOVE DENROY MORGAN/Becket 45 8	3
54	60	LOVE CONNECTION SPINNERS/Atlantic 40550	3
55	56	LOVE MESSAGE LOWRELL SIMON/Zoo Yark 1324	3
56	64	I WANT TO HOLD YOUR HAND LAKESIDE/Solar 47954 (E/A)	2
57	66	LET'S STAND TOGETHER MELBA MOORE/EML-America 8104	2
58	20	SNAP SHOT SLAVE/Cotillion 46022 (Atl)	16
59	69	STAGE FRIGHT CHIC/Atlantic 3887	2

CHARTMAKER OF THE WEEK

60	—	THAT GIRL STEVIE WONDER Tamla 1602 (Motown)	1
61	61	LET ME SET YOU FREE FOUR TOPS/Casablanca 2344 (PolyGram)	3
62	—	MIRROR, MIRROR DIANA ROSS/RCA 13021	1
63	34	STEAL THE NIGHT STEVIE WOODS/Cotillion 47016 (Atl)	12
64	22	SHARING THE LOVE RUFUS with CHAKA KHAN/MCA 51203	10
65	65	SOMETHING INSIDE MY HEAD GENE DUNLAP/Capitol 5055	3
66	67	THERE'S A WAY RONNIE LAWS/Liberty 1442	2
67	73	YOU ARE THE ONE AM-FM/Dakar 4568 (Brunswick)	2
68	68	ROCK YOUR WORLD WEEKS & CO./Chaz Ra 2519 (Brasilia)	2
69	—	A LITTLE MORE LOVE T-CONNECTION/Capitol 5076	1
70	—	PHYSICAL OLIVIA NEWTON-JOHN/MCA 51182	1
71	72	STRUT YOUR STUFF LIVE/TSOB 2006	2
72	71	ROCKIN' TO THE BEAT FATBACK/Spring 3022 (PolyGram)	2
73	25	SWEETER AS THE DAYS GO BY SHALAMAR/Solar 12329 (RCA)	10
74	46	SHAKE GQ/Arista 0603	7
75	48	WIDE OPEN BRICK/Bang 5 02599 (CBS)	6



Syreeta at KUTE & KGFJ



Motown recording artist Syreeta recently stopped by Los Angeles radio stations KUTE and KGFJ to thank them for the support they have been giving her new single, "Quick Slick." Pictured from left are; standing: Marlene Reyes, assistant to the vice president of promotion, Motown; Troy Meecham, local promotion, Motown; Skip Miller, senior vice president of promotion, Motown; Hal Jackson, vice chairman, Inner City Broadcasting; Lydia Nicole, assistant operations manager and music director, KUTE; Jesus Garber, western region promotion, Motown; and Lucky Pierre, operations manager, KUTE. Seated in front is Syreeta.

Michael Schultz (Continued from page 13)

"Raise!" album, rehearsals for the group's current tour, and a Dec. 30 concert in Oakland. Schultz estimates he has about 20 hours of film on the band, which is being edited down to a one-hour documentary for cable television. "The promotional video was an out-growth of that piece," Schultz said.

Ron Ellison, ARC's vice president, marketing and A&R, said the video "was expensive, but it was very high quality and reflected the concepts of the band beautifully. Schultz and Maurice really got along well creatively." ARC made the initial outlays for the video and were later reimbursed by Columbia. With new singles in the United States ("I Want To Be With You") and in Europe ("I've Had Enough"), Schultz has prepared promotional video for each. The "Let's Groove" video has been used in

Europe as well as on American music programs and Home Box Office in Texas and southern California. During the EW&F tour the video was used on local stations to advertise upcoming dates. Along with EW&F's Panasonic commercials, the video has given them an unusually high television profile in recent months. Ellison said he would like to see more in-store use of the video.

Schultz said he noticed that "companies in the record business don't want to spend money on promotional videos for black acts . . . I had to embarrass CBS into giving me the resources necessary to do a quality job. It seems to me record companies will settle for whatever sales they can get from black music, but not take those extra moves to further expand that core audience."



Black Oriented Albums

JANUARY 16, 1982

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

Jan. 16 Dec. 26

WKS. ON CHART

1	1	RAISE! EARTH, WIND & FIRE ARC/Columbia TC 37548 (8th Week)		8
2	2	SOMETHING SPECIAL KOOL & THE GANG/De-Lite DSR 8502 (PolyGram)		12
3	3	WHY DO FOOLS FALL IN LOVE DIANA ROSS/RCA AFL1 4153		9
4	8	SKYYLINE SKYY/Salsoul SA 8548 (RCA)		7
5	4	NEVER TOO MUCH LUTHER VANDROSS/Epic FE 37451		16
6	6	NIGHTCRUISING BAR-KAYS/Mercury SRM 1 4028 (PolyGram)		8
7	5	CONTROVERSY PRINCE/Warner Bros. BSK 3601		9
8	14	THE POET BOBBY WOMACK/Beverly Glen BG 10000		9
9	9	LIVE JACKSONS /Epic KE2 37545		6
10	11	THE GEORGE BENSON COLLECTION GEORGE BENSON/ Warner Bros. 2 HW 3577		7
11	12	I AM LOVE PEABO BRYSON/Capitol ST 12179		6
12	7	IT'S TIME FOR LOVE TEDDY PENDERGRASS/Phila. Intl. TZ 37491 (CBS)		14
13	10	THE MANY FACETS OF ROGER ROGER /Warner Bros. BSK 3594		16
14	16	COME MORNING GROVER WASHINGTON, JR./Elektra 5E 562		4
15	18	TIME /Warner Bros. BSK 3598		20
16	15	LOVE MAGIC L.T.D./A&M SP 4881		6
17	23	PRIVATE EYES DARYL HALL & JOHN OATES/RCA AFL1 4028		4
18	25	GET AS MUCH LOVE AS YOU CAN JONES GIRLS/Phila. Intl. FZ 37627 (CBS)		5
19	21	7 CON FUNK SHUN /Mercury SRM 1 4030 (PolyGram)		4
20	13	SHOWTIME SLAVE /Cotillion SD 5227 (Atl)		13
21	19	BREAKIN' AWAY AL JARREAU/Warner Bros. BSK 3576		20
22	32	YOUR WISH IS MY COMMAND LAKESIDE/Solar S 26 (E/A)		3
23	26	YOURS TRULY TOM BROWNE/Arista/GRP 5507		4
24	17	SOMETHING ABOUT YOU ANGELA BOFILL/Arista AL 9576		7
25	20	IN THE POCKET COMMODORES/Motown M8 955M1		26
26	33	JAM THE BOX BILL SUMMERS & SUMMERS HEAT/ MCA 5266		6
27	27	STREET SONGS RICK JAMES/Gordy G8 1002M1 (Motown)		37
28	28	BLUE JEANS CHOCOLATE MILK/RCA AFL1 3896		6
29	44	TOM TOM CLUB /Sire SRK 3628 (WB)		8

30	35	TOUCH GLADYS KNIGHT & THE PIPS/Columbia FC 37086	18
31	22	INSIDE YOU ISLEY BROTHERS/T-Neck FZ 37533 (CBS)	11
32	38	REFLECTIONS GIL SCOTT-HERON/Arista AL 9566	15
33	36	TAKE IT OFF CHIC/Atlantic SD 19323	4
34	53	8TH WONDER SUGARHILL GANG/Sugarhill SH 249	2

CHARTMAKER OF THE WEEK

35 — **LOVE IS WHERE YOU FIND IT**

WHISPERS

Solar S 27 (E/A)



36	24	CRAZY FOR YOU EARL KLUGH/Liberty LT 51113	10
37	30	LOVE IS THE PLACE CURTIS MAYFIELD/Boardwalk NB 1 33239	13
38	34	ALL THE GREAT HITS DIANA ROSS/Motown M13 960C2	11
39	39	CAMOUFLAGE RUFUS with CHAKA KHAN/MCA 5270	9
40	37	COMPUTER WORLD KRAFTWERK/Warner Bros. HS 3549	21
41	42	THE DUDE QUINCY JONES/A&M SP 3721	38
42	60	STAY RAY , GOODMAN & BROWN/Polydor PD 1 6341 (PolyGram)	2
43	—	CENTRAL LINE /Mercury SRM 1 4033 (PolyGram)	1
44	31	TONIGHT FOUR TOPS/Casablanca NBLP 7528 (PolyGram)	18
45	49	GO FOR IT SHALAMAR/Solar BXL1 3984 (RCA)	12
46	41	FANCY DANCER ONE WAY/MCA 5247	15
47	51	SEND IT OZONE/Motown M8 962M1	7
48	45	BEWARE BARRY WHITE/Unlimited Gold FZ 37176 (CBS)	14
49	55	CAN'T SHAKE THIS FEELIN' SPINNERS/Atlantic SD 19318	3
50	29	GWEN McCRAE/Atlantic SD 19308	11
51	52	I LIKE YOUR STYLE JERMAINE JACKSON/Motown M8 952M1	15
52	57	GIGOLO FATBACK/Spring SP 1 6734 (PolyGram)	2
53	46	THE SPIRIT'S IN IT PATTI LABELLE/Phila. Intl. FZ 37380 (CBS)	16
54	47	LIVE IN NEW ORLEANS MAZE FEATURING FRANKIE BEVERLY/Capitol SKBK 12156	27
55	48	WHAT A WOMAN NEEDS MELBA MOORE/EMI America ST 17060	8
56	40	SOLID GROUND RONNIE LAWS/Liberty LO 51087	14
57	50	FACE TO FACE GQ/Arista AL 9547	7
58	54	THAT'S WHAT TIME IT IS JOHNNY GUITAR WATSON/ A&M SP 4880	4
59	43	KEEP ON MOVING STRAIGHT AHEAD LAKESIDE/Solar BXL1 3974 (RCA)	6
60	56	JUST LIKE DREAMIN' TWENNYNINE featuring LENNY WHITE/Elektra 5E 551	2

Live B'cast Set For Wonder March

■ NEW YORK—Over 20 black radio stations will broadcast the Stevie Wonder-led march and rally in Washington, D.C. next Friday (15), to call for making Martin Luther King's birthday a national holiday.

New York's WBLS and Los Angeles' KGLH are coordinating the effort. Stations from around the country, including Los Angeles's KACE, Chicago's WJPC, Detroit's WGPR and WLBS, St. Louis's KNJN and KATZ, and San Francisco's KBLX, are participating in the live satellite hookup.

In conjunction with the march, Wonder is addressing the national press club on Jan. 13.

Isley Brothers in L.A.



T-Neck recording artists, the Isley Brothers, in Los Angeles recently promoting their latest LP, "Inside You," dropped in for a visit at KACE-FM. Pictured from left are: Kelly Isley, Alonzo Miller, music director, KACE; Paris Eley, vice president, promotion, black music, Epic/Portrait/CBS Associated Labels; and Marvin and Ronald Isley.

Autumn and Vault Catalogues to Rhino

■ LOS ANGELES—Rhino Records has announced that it has acquired the catalogues of Autumn and Vault Records for exclusive worldwide representation.

Among the artists who recorded for Autumn and Vault in the 1960s were the Beau Brummels, the Chambers Brothers, Lightnin' Hopkins and Charlie Barnet.

Rhino plans to issue eight albums from the two labels' catalogues this year.

Warner Home Video (Continued from page 3)

category and will be available at half the cost of "A" titles. Titles in this category include "Blazing Saddles," "A Clockwork Orange," "Dirty Harry" and fourteen others. An "A" title could be transferred to the "B" category anywhere from six weeks to six years after its release depending on the film's popularity. "B" titles as well as "A" titles are available only on a rental basis.

The bulk of WHV product, 156 titles, falls into a third category known as the lease/purchase plan (l/p). Under this category, dealers have the option of leasing titles for both rental and sale. Cassettes leased by the dealer under l/p are paid for in installments over several months. At the end of each 28-day lease period, the dealer has the option of continuing the installment payments or returning the cassette. When installment payments equal the purchase price of the cassette, it becomes the dealer's property. Mort Fink, president of WHV, stated during the press conference that he felt the l/p plan would offer the video retailer the incentive to carry a wider variety of video titles. Henry Droz, president of Warner/Elektra/Atlantic, was also on hand to emphasize WEA's full support of the program.

Dealer reaction to the original WHV rental-only plan had been quick and generally negative; some retailers went so far as to boycott WHV product. In fact, the widespread dealer concern over the viability of the original program is in large part responsible for WHV's efforts to revise it.

Early reaction to the new plan

New York, N.Y.

(Continued from page 11)

Also rumored is a planned recording collaboration between Champion Entertainment stablemates **Daryl Hall** and **August Darnell**. Hall has reportedly approached Darnell to record some sides, with Darnell writing the music and Hall contributing vocals. The pair may enter the studio sometime before Hall and **John Oates** leave for a mini-tour of Italy that includes a January 29-30 date at the San Remo Pop Festival. Hall & Oates became the first white group to top *RW*'s Black Oriented Singles Chart since **Queen** ("Another One Bites the Dust") with their "I Can't Go For That (No Can Do)."

CLUBLAND: Two new clubs opened recently in Manhattan. Located on the corner of Bleecker and Broadway in Greenwich Village is the downstairs intimate music room, **R.T. Firefly**. Not limited to any specific genre of music — they've already featured **Rick Danko** and **Blue Angel** on different nights — R.T. Firefly has a full schedule of acts booked for January. For information call 254-3030. On the upper West Side is **City Lights NY**, a comedy/music nightspot at 347 Amsterdam Avenue. Comics and recorded music dominate the week-night entertainment, name talent performs on weekends, and singers and other improvisational acts hit the stage on Sunday evenings. For more information call 944-6339.

WHAT'S GOIN' ON: **George Thorogood & the Destroyers** will open for the **J. Geils Band** at Madison Square Garden on February 20 . . . **Kiss** recently completed tapings for segments of WABC-TV's "Eyewitness News"; the Cerebral Palsy Telethon on WOR-TV, January 16-17; and a forthcoming **Flo and Eddie** special . . . "Nick the Knife," the new **Nick Lowe** LP on Columbia, is due later this month, along with Olympic figure skating star **Linda Fratianne's** recording debut "Dance & Exercise with the Hits." Produced by **Joey Porello** of "Carol Hensel's Dance and Exercise" fame, it includes a booklet, position photos and recent chart-toppers like "Kiss on My List" and "Bette Davis Eyes" . . . Also in January **Lou Reed's** return to RCA, an LP called "The Blue Mask," recorded in N.Y. at RCA studios and coproduced by Reed and **Sean Fullan**. A tour will follow . . . In February, Columbia will release the soundtrack from **Francis Ford Coppola's** "One from the Heart," with 10 vocal cuts by **Tom Waits** and **Crystal Gayle**, both solo efforts and duets . . . Congratulations to Capitol Records' New York promotion manager **Arthur Field** and **Daphne Commaroto**, of K.P. Ross Advertising, on their recent engagement . . . And finally, a sincere thanks to the CBS promotion department, especially **Gail Bruesewitz**, for the holiday music. Needless to say, you're our pick hit of the year.

Sneaker Fetes Baxter



Handshake recording artists Sneaker recently threw a birthday party for producer/guitarist Jeff Baxter following their performance at the Country Club in Los Angeles. Baxter, who produced Sneaker's debut album, celebrated his 34th birthday by joining the band on stage for several songs. Pictured from left are: Sneaker's Tim Torrance; Joel Newman, west coast director of operations, Handshake (standing); Baxter; and Sneaker's Jim King, Michael Cottage, Mitch Crane, and Michael Schneider.

Dialogue: (Continued from page 25)

nobody outside of Pittsburgh knew I could sing, I could make a living just from playing guitar. Every time I would go back to Pittsburgh I would have problems. They hated my playing. They just wanted me to sing. Ironically, when I became famous as a singer they wanted to hear me play. I've always had opposition to everything I've done. If I do one thing people want me to do the other.

RW: It isn't as bad as it was four or five years ago.

Benson: It has never been bad, because I've always been used to it. On my first few albums I would pay attention to what critics said. Some of them said some constructive things. I'd do a funky album and they'd say, "He plays good, but there is nothing pretty on this album." When I'd play pretty they'd say, "He plays good, but there is nothing funky on this album." Then I'd mix them on an album and they'd write, "It's too mumbly-jumbly. Will the real George Benson stand up." You can't please them. It took me 16 albums to realize that there was no such thing as a perfect nothing in this world. Muhammad Ali was the greatest ever, yet there were people who would tell you he couldn't fight. You just can't please everybody. Once I realized that, I tried to make records that I was comfortable with. That's what I did with "Breezin'." I didn't worry if it had R&B appeal or jazz appeal or any of that. And that turned out to be the one. I won every award I had been trying to win for ten years, even the jazz guitar awards, which had been elusive up until then. I was playing up some guitar then, but every time it was my turn they'd go out and find somebody else. That album taught me the greatest lesson I have ever learned about music. When you play what you feel good about, if it sells, good, if it doesn't you still feel good about it. Then I got mad thinking I could have done this ten years ago. Why didn't I open my mouth and say, "Man, what you're making here isn't really me. All those strings and stuff are not saying what I want to say." Almost every record I made prior to "Breezin'" came out sounding different than I thought it should sound. Now I just look at that period as a time I needed to get myself together for success. I have a career with some substance to it, not just Johnny Overnight.

RW: At your Bottom Line show I had heard someone say, rather sarcastically, that Benson is just backtracking because he is afraid people will forget he is a guitar player.

Benson: Hey, that's true. I don't forget those great moments I had playing jazz. Now every night ain't good, man. But when you hit it right and get into a solo, it's great. You feel like you painted a great picture, like Michelangelo.

RW: Can't you get that singing?

Benson: Singing doesn't offer that same freedom. The instrument offers a freedom the voice can't. Same story, but it gives a feeling and texture that singing usually can't. I'm glad I did this, man. I could go out tomorrow and break my wrist and be proud that an album of me playing with great people is gonna be out there.

RW: Of your pop albums, which are you most pleased with in terms of them representing the range of your talents?

Benson: "Living Inside Your Love." It was my best album; the tunes were fine, we had fabulous arrangements, and the musicians gave of themselves. It wasn't a jazz album, but we took a lot of elements from jazz and much of it was totally improvised. I do all my rhythm tracks live in the studio and later add sweetening. The creativity is still there.

RW: I thought you might say the "Give Me the Night" album.

Benson: That certainly is one of the finest things I've ever done in my life, no doubt about it. There wasn't as much creativity on that album in the sense that Quincy (Jones, the album's producer) took over the project and had ideas that he really wanted to get across about me. He had an artist who had done a lot of things and he wanted to do something special, taking me to another area and sound. When he did that it naturally became his project. By Quincy being such a brilliant arranger it became more his directorial effort than anything else. I had enough of me on there. Technically speaking that album was more dynamic than anything I've ever done.

England

By VAL FALLOON

■ LONDON—The British Copyright Council has publicly attacked the much-talked about Government Green Paper published earlier this year. The BCC represents the interests of the mechanical copyright associations, the music publishers, musicians and songwriters' unions and the Performing Right Society. The strongly-worded statement warned that the music business is "doomed" unless urgent action is taken. The statement claims the 1956 Copyright Act is defective and omits recently-developed technological aspects of entertainment. It adds that despite some moves towards the clarification of the vexed reversionary rights issue, the Green Paper contains some "totally misconceived" considerations. The technical marvels of the fifties are now "old hat," the BCC says, and current legislation largely ignores such developments as satellite broadcasting, cable TV, video recording, and computer storage and reproduction of information and printed material. The statement attacks the Green Paper decision that the government no longer considers copyright law reform to be important . . . The power of the small screen for promotion purposes is being demonstrated again this season. K-tel and Ronco look like they'll have their biggest sellers in two years with hits compilations. K-tel's double album, "Chart Hits," is the label's first number one in two years and has already sold double platinum, and Ronco's "Hits, Hits, Hits" shipped platinum on pre-release orders. It's been a long time since a compilation album sold a million (since 1977, to be precise), but K-tel was hoping for great things this year during a holiday season that has surprised everyone . . . The independents are doing well, too. No longer the fun end of the business, they are now extremely businesslike, and chart success is proving that small is beautiful. This season 13 percent of the *Record Business* top 100 is on independent labels — the highest proportion in the five years of the indie boom. The small labels have also doubled their share of the album chart . . . The pioneering spirit is not reserved for the rock acts, either: a former Pye executive, **Jedd Kearse**, has started a brass band label called Bandleader Records, kicking off with "Music From The Horse of the Year Show" . . . Ex-Selector singer **Pauline Black** has been signed to Chrysalis, with a single scheduled for February . . . The Solid Gold Gala at the Albert Hall, featuring orchestrated music by **Queen**, raised £20,000 for charity.

HEAVY NEW YEAR: For **Iron Maiden**, who start a second world tour in the new year after having sold a million albums in 1981, as does the German act the **Scorpions**, who crash into the U.K. via Edinburgh a week before their EMI stablemates . . . Their compatriots, **Kraftwerk**, see their "Computer Love" reissued by EMI following demand here . . . The label starts the new year with a new single and LP from **Don McLean** and another **Olivia Newton-John** single following the success of "Physical" . . . **Maggie Garrard** is now managing director of Air-Edel after four years as a producer with the jingles company headed by **George Martin** . . . **Bad Manners** have covered the old **Acker Bilk** hit "Buona Sera" . . . Chrysalis is releasing a limited edition of 2,000 copies of a specially packaged box set of the music for "Bridesehead Revisited," the beautifully made TV series based on Waugh's famous book. The set includes a souvenir booklet and a copy of the paperback.

VIDEO WORLD: A million dollars has been raised to back the new Home

Foreigner Mines Canadian Metal



As part of their current world tour, Atlantic recording group Foreigner performed at the Maple Leaf Gardens in Toronto. WEA/Canada took the opportunity to present the band with special double-platinum plaques for their current album, "4." The album has subsequently gone triple platinum in Canada. Pictured from left are: Foreigner's **Mick Jones**; WEA/Canada executive vice president **Ross Reynolds**; Foreigner's **Lou Gramm**; WEA/Canada Atlantic label manager **Kim Cooke**; Foreigner's manager **Bud Prager**; and Foreigner's **Rick Wills** and **Dennis Elliott**.

Video Holdings subsidiary called Home Video Finance. The company has been set up to buy U.S. rights to programs for disc and tape . . . An associated company, Home Video Big Screen, has expanded its operation by setting up a new division for music programming. HVBS specializes in group viewing and is one of the few U.K. companies with this authorization. The company test-marketed programmes by **Blondie**, **Queen** and others and as a result set up a new copyright division, headed by former publisher **Don Gallagher**. Fifty new titles are to be launched shortly. In the U.K., all videocassettes carry a warning that they are for private showing only, and clubs or film groups have to negotiate group viewing rights with individual distributors — not always successfully. There are about 1500 "big screens" in the U.K. now, and this figure is expected to double . . . Realmheath, originally a display company, has become the first commercial user of videodiscs here. A deal has been signed with the Mothercare chain to use the Philips Laservision system to promote sales in four stores initially, with a possibility of all 140 included in the scheme. There are also staff training programmes along with sales talk.

Barry Manilow in Germany



On a recent visit to Germany to promote his current album, "If I Should Love Again," Arista recording artist **Barry Manilow** made an appearance on the television variety program "Wetten Das." Manilow will return to Europe in February for a concert tour which will include Hamburg, Munich, the Hague, Stockholm, Copenhagen, Dusseldorf, and Berlin. Pictured at the television performance are, from left: **Monika Lohse**, Ariola Germany TV promotion representative; **Gordon MacKenzie**, Arista Marketing Manager, Ariola International Group; **Andrew Pryor**, managing director, Ariola/Arista U.K.; **Manilow**; **Wim Schipper**, vice president, A&R and marketing, Ariola International Group; and **Mario Mendrzycki**, Arista label manager, Ariola Germany.

WEA International Reports 15 Percent Sales Gain in '81

■ NEW YORK—Despite the non-release of some previously anticipated superstar product, and a 140 percent inflation rate in Brazil that cut deeply into its profits there, WEA International posted a 15 percent sales gain last year over 1980, in what the company described as a "decidedly encouraging upswing."

Contributing to the company's overall profit picture during the year was the success achieved in their respective markets by several key affiliates, with international best-sellers from the U.S. labels adding significantly to the performance. Among those were product by **Christopher Cross**, **Randy Crawford**, **John Lennon** and **Yoko Ono**, **Rod Stewart**, the **Pointer Sisters**, **Grover Washington, Jr.**, **Pete Townshend**, **Foreigner** and **AC/DC**.

WEA's newest affiliate in Mexico greatly exceeded sales projections during its first eight months of operation, and is now regarded as a "strong conduit for the Latin repertoire," along with the WEA division in Argen-

tina, according to the company. In Brazil, the company took immediate action to restructure and made pressing and distribution arrangements with EMI to offset the negative effects of inflation and a 120 percent interest rate. Plans are now to increase the roster of Brazilian artists and to enlarge WEA Brazil's international promotion staff.

Other markets which contributed to the success achieved by the company included Germany, where **Marius Muller-Westernhagen** copped three gold albums; France, where **Michel Berger** and **France Gall** had a rewarding year; and England, where the success of **Laurie Anderson** was also a determining factor.

In reviewing the year just ended, **Nesuhi Ertegun**, WEA International president, attributed the overall success of the operation largely to "the significant work of the A&R department," responsible for the signings of **Phil Collins** (who achieved top five singles and albums in 15 major mar-

(Continued on page 41)

Latin American Record World

Desde Nuestro Rincon Internacional

By TOMÁS FUNDORA

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



■ A pesar de que no es usual que bajen las temperaturas en el área de Miami durante el mes de Diciembre, a niveles que hagan temblar a los residentes, el caso es que durante el fin de semana en el cual las emisoras gemelas FM 92 y WCMQ Radio, de Miami (Hialeah) ofrecieron uno de sus muy populares "Conciertos Gratuitos" a sus miles de oyentes, la temperatura bajó descabelladamente, motivada principalmente por el "frente frío canadiense" que agarró a todo el mundo sin prepararse. El espectáculo presentaría a dos populares figuras, **Luisito Aguilé** de Argentina y **Napoleón** de México. El "Miami Marine Stadium", atractivo lugar al aire libre y frente al mar, preparado básicamente para presenciar competencias y espectáculos marítimos, no es el mejor sitio para presentar espectáculos artísticos. Los intérpretes se presentan desde una balsa situada frente al auditorio, donde a menudo hay que salir en cualquier cosa que flote, y donde no siempre, se aparece un yate elegante para recoger a los intérpretes, como en el caso de Napoleón y Luisito Aguilé. La noche no era la más apropiada para atraer público. No obstante ello, ambos artistas rindieron lo mejor de ellos, ante un muy nutrido auditorio que demostró absoluto resposno y popularidad, ante las emisoras y sobre todo, ante los intérpretes. Fué un gesto hermoso del público y una actuación muy especial de ambos artistas. Napoleón



Napoleón & Maharvis



Massiel



Canales & Mercado

temblaba como una hoja al encontrarnos en un restaurant del centro de Miami, una hora después. Temblaba de frío y lloraba de alegría por el éxito alcanzado con su actuación, en momentos en que su interpretación de "Celos" barría en el área en popularidad. Vayan mis felicitaciones a los artistas, **Carlos Maharvis** de Profono International, persona encargada de la promoción de Napoleón en el área y a **Rinel Sousa** de Sonido Latino, encargado personalmente de la atención de Luisito. Para la emisora, nuestra felicitación por el éxito obtenido, a costilla del sacrificio de sus oyentes y de los artistas, que habla muy alto de ellos, pero que indiscutiblemente, abre de nuevo la critica a este tipo de espectáculos, que aunque ofrecidos de modo gratuito, se expone al público a lluvia, viento, tempestad y frío. Es lamentable que con la experiencia acumulada por lluvias que obligaron a cancelación de espectáculos previos, creandole a los artistas anunciados situaciones desagradables, las empresas de Miami FM 92 y WCMQ, no anden ya considerando la posibilidad de tratar a todos los relacionados con toda la jerarquia que merecen ante la atención y delicadeza que tanto público como intérpretes le conceden a la popularidad e importancia de ambas. ¡Acaben de hacerlo totalmente bien y no joroben tanto por unos dólares más!

Hispavox acaba de lanzar una nueva grabación de **Massiel**, titulada "Tiempos difíciles" que merece atención especial, motivada principalmente por el número "El amor" de **Rafael Pérez Botija**, que la Massiel interpreta magistralmente. Saliéndose totalmente de las líneas melódicas y de arreglos actuales, "El amor" puede dar muy fuerte en todos los mercados y la Massiel logró a plenitud su interpretación. Jamás la he oído mejor que en este número . . . Firmó de nuevo **Angel Canales**, intérprete salsero de Nueva York con Ralph Mercado Management . . . **Celia Cruz** y **Eddie Palmieri** están trabajando en un álbum. El material está siendo seleccionado y promete hacer historia . . . Discolando Records está produciendole a los **Hermanos Flores** de El Salvador, un nuevo álbum en Nueva York, en estudios de 32 canales, que será prontamente puesto a la venta . . . SIN (Spanish Television Network) acaba de presentar una queja al FCC (Federal Communications-Commission) acusando a Hughes Communications, Inc., por haberle negado a SIN una oportunidad justa para concluir un acuerdo para la compra de dos "transponders" en el Galaxy I, satélite de la

(Continued on page 40)

Latin American Album Picks

"ENTRE UNA ESPADA Y LA PARED"

DYANGO-EMI Odeon 064-021.815



En producción de Ray Girado y con arreglos de Alfredo Domenech, vuelve el español Dyango en este nuevo larga duración con un repertorio de gran fuerza y brillante actuación. Resaltan los temas "Entre una espada y la pared" (R. Girado-Dyango), "Ella cree en mí" (S. Gibb), "Llamame" (R. Girado-Dyango), "Si la vieras con mis ojos" (Girado) y "Mis noches sin tí" (Girado).

■ Produced by Ray Girado and arranged by A. Domenech, Spaniard Dyango is back with one of his best performances. A brilliant package that could mean top sales. "Tú eres mi fracaso" (Girado), "Y ahora que" (Girado-Dyango) and "Si el amor llama a tu puerta" (Girado).

"CON AMOR"

ANGELA CARRASCO-Pronto PTS 1102



Con arreglos y dirección de Juan Carlos Calderón, Trevor Bastow y D'Arneill Pershing, la cantante dominicana Angela Carrasco sale al mercado con esta impecable producción. Se luce en "Mi última canción" (J.C. Calderón), "Adios tristeza" (J.C. Calderón), "Ahora o nunca" (C. Blanes) y "Cosas que pasan" (E. Duarte) entre otras.

■ With arrangements and musical direction by Juan Carlos Calderón, Trevor Bastow and D'Arneill Pershing, Dominican singer Angela Carrasco offers a very commercial and contagious package of romantic ballads. Excellent cuts are "Tan solo amor" (Calderón), "Un muchacho más" (Calderón), "Siempre tú" (Calderón) and "Ahora o nunca."

"LENA DE DULZURA"

YURI-Profono PI 3052



En producción de Rafael Trabucchelli, Yuri de Mexico entra en la onda romantica bailable con temas producidos a gran costo. Entre ellos se destacan "Este amor ya no se toca" (Bigazzi-Bella-Ballesteros), "Maldita primavera" (Cassella-Savio-Gómez Escolar) y "Mi timidez" (J.L. Perales).

■ Produced by Rafael Trabucchelli in Spain, Yuri from Mexico is at her best in this package of very romantic, danceable ballads. "Llena de dulzura" (Divaona-Catre-Ballesteros), "Te estoy queriendo tanto" (Soficci-Albertilli-Escolar) and "Menta y limón" (Narvaja-Narea-Narvaja-Quiroga).

"MÁS ALLÁ"

MIGUEL BOSÉ-CBS 60322



Vuelve Miguel Bosé de España a inquietar juventudes en esta nueva producción, en extremo contagiosa y muy comercial. Dentro de su peculiar estilo, Miguel ofrece "Te diré" (Felisati-Vaone-Bosé), "Fin de la historia" (Bliss-Bosé-Escolar), "Mas allá" (Dreau-Bosé) y "Marchate ya" (Felisati-Vaona-Bosé-Escolar).

■ Miguel Bosé from Spain is back with this very danceable production. Superb arrangements and sound. "Nana luna" (Felissatti-Bosé), "Si esto es amor" (Essex-Collier) and "Metropolis" (Felisatti-Vaona-Bosé).

Record World Latin American (International) Hit Parade

EAST COAST — COSTA ESTE

JANUARY 16, 1982

Jan. 16	Jan. 9		
1	3	Quién Sera El Abusador/Victor Wail	Alhambra 172
2	1	El Menu/El Gran Combo	Combo 2021
3	2	Una Canita Al Aire/La Solución	T.H. 2154
4	5	Ley Seca/Johnny Ventura	Combo 2023
5	6	Ligia Elena/Ruben Blades/Willie Colon	Fania 597
6	4	Abusadora/Wilfrido Vargas	Karen 60
7	7	Viajera/Tommy Olivencia	T.H. 2154
8	8	Celos/Napaleón	Raff 9083
9	9	Viva La Salsa/Varios	Telediscos 1401
10	10	Que Mala Pata/Justo Betancourt	Barbaro 207
11	11	Mi Piel/Conjunto Quisqueya	Liznel 1399
12	12	Paginas De Mujer/Cheo Feliciano	Barbaro 205
13	13	Que Te Paso/Bobby Valentin	Bronco 120
14	14	Mujer, Mujer/Danny Rivera	T.H. 2163
15	15	Que Me Perdonen Las Dos/Frankie Hernandez	Nuestra 109
			Global 914
16	16	Ultimatum/Felipe Rodriguez	Karen 61
17	17	No Me Dejes Solo/Los Hijos del Rey	CBS 10319
18	18	Disco De Oro/Varios	Caytronics 6010
19	23	Rosas Sin Espinas/Felito Felix	Karen 59
20	22	Quiero Que Elijas El Lugar/Basilio	Arcano 3535
21	21	Quiero Dormir Cansado/Emmanuel	Pronto 0700
22	27	Amor No Me Ignore/Camilo Sesto	CBS 50317
23	28	Como Tu/Julio Iglesias	Combo 2020
24	24	Me Llamen Chu/Johnny Ventura	Inca 1077
25	26	Ramona/Sonora Poncena	Combo 2021
26	29	Amor Comprado/El Gran Combo	Artomax 133
27	—	Hinca La Yegua/La Terrifica	Profono 3049
28	30	El Me Mintio/Amanda Miguel	T.H. 2167
29	31	A Mi Me Gusta Así/Oscar D'Leon	Fania 598
30	—	Soy Vagabundo/Hector Lavoe	Velvet 6005
31	33	La Ultima Copa/Andy Montañez	Fania 593
32	32	No Te Voy A Dejar Ir/Ismael Miranda	Funny 528
33	34	Honra Y Cultura/Sammy Gonzalez	Karen 60
34	35	Siempre Peleando/Wilfrido Vargas	SAR 1026
35	38	Mala Suerte/Henry Fiol	Sonido Latino 5021
36	—	No Quiero Ser Tu Amante/La Corporación Latina	CBS 80314
			T.H. 2149
37	36	Ayudala/Mari Trini	Telediscos 1020
38	37	Monta Mi Caballo/Oscar D'Leon	Odeon 76201
39	39	Quince Sensacionales Exitos/Lola Beltran	
40	40	Ni Su Hombre Ni Su Amante/Lisette	

WEST COAST — COSTA OESTE

JANUARY 16, 1982

Jan. 16	Jan. 9		
1	1	Celos/Napoleón	Raff 9083
2	2	El Me Mintio/Amanda Miguel	Profono 3049
3	3	Yo Quiero Saber De Ti/Vicente Fernandez	CBS 20555
4	4	Frio De Ausencia*/Galy Galiano	FM 80158
5	5	Ese Señor De Las Canas/Lorenzo de Monteclaro	CBS 20552
6	6	No Volveras A Verme /Angélica María	Profono 3053
7	7	Ahora Que Estuviste Lejos/Karina	Orfeon 16054
8	8	El Bracero Fracasado/Las Jilguerillas	CBS 20529
9	9	Quedate Otro Ratito/Norma Sol	Profono 3047
10	10	Y Nunca Comprendi*/Vicky	Gas 323
11	11	A La Que Vive Contigo/Manoella Torres	CBS 20545
12	12	La Ropa Sucia Se Lava En Casa/Jorge Vargas	Orfeon 16H-5289
			Telediscos 1502
13	13	Viva El Norte Vol. II/Varios	Fama 608
14	14	Una Noche De Amor/Los Humildes	
15	15	Quince Sensacionales Exitos/Lola Beltran	Telediscos 1020
			Atlas 60212
16	16	Con El Alma En La Mano/Los Yonicis	CBS 20557
17	17	Rancheras De Oro/Varios	Pronto 1096
18	18	Con Tu Amor/Juan Gabriel	Pronto 1097
19	19	No Sirvo Para Estar Sin Ti/Rocio Durcal	Pronto 0700
20	29	Amor No Me Ignore/Camilo Sesto	T.H. 2157
21	20	Flor De Capomo/Carlos y José	Profono 3034
22	21	Noches Eternas/Rigo Tovar	RCA 9700
23	22	Porque Te Vas*/Emmanuel	Joey 2091
24	23	Solterito Me Quedo Yo/Hermanos Barron	Fuentes 550119
25	24	Feliciana*/Sonora Dinamita	Anahuac 1204
26	25	Ay Amor Tu Siempre Ganas*/Los Bondadosos	Hacienda
			Cronos 544
27	26	Y Que Te Haga Feliz*/Lisa Lopez	Profono 3044
28	27	La Historia De La Uva*/Ases de Durango	Pronto 0701
29	28	Corazon De Papel/Diego Verdagner	Musart 101
30	39	Preso/José José	Fama 608
31	34	Quince Rancheras Y Norteñas/Varios	Profono 3046
32	31	La Carta No. Tres/Los Humildes	Musart 10844
33	32	No Que No/Rigo Tovar	CBS 50317
34	33	La Tercera Carta/Mercedes Castro	Mercurio 59101
35	40	Como Tu/Julio Iglesias	Orfeon 16055
36	30	Te Quiero Para Mi/Trigo Limpio	CBS 50317
37	35	No Lo Puedes Negar/Lupita D'Alessio	Profono 3052
38	36	O Me Quieres O Me Dejas/Julio Iglesias	Telediscos 1501
39	38	Deja/Yuri	
40	37	Viva El Norte Vol I/Varios	

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

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

ARGENTINA

(Ventas)

By Augusto Conte

1. Ana, No Soy Tu Principe Azul — Silvestre — M.H.
2. El Baile de los Pajaritos — Los Parchis — Tonodisc
3. El Baile de los Pajaritos — Orquesta Tabaco — RCA
4. Munequita Que Me Das Tú — Los Moros — RCA
5. Sin Tí (No Se Vivir) — Daniel Danieli — PolyGram
6. Procurolvidarte — Hernaldo — PolyGram
7. En Ruta de Nuevo — Barrabás — Interdisc
8. Menta y Limón — Roque Norvoja — Interdisc
9. Estoy Aquí Sola — Nikka Costo — CBS
10. El Baile de los Pajaritos — Papparazzi — CBS
11. Quema Caucho Sobre Mí — The Gap Bond — PolyGram
12. Carino Mio — Angela Carrasco — Microfon
13. Libertango — Grace Jones — Microfon
14. Si Te Vas Se Me Acaba La Vida — Danny Cabuche — RCA
15. Frente a Frente — Jeonette — RCA

SANTO DOMINGO

(Ventas)

By Pedro Maria Santana

1. Ni Su Hombre Ni Su Amante — Lisette — Odeon
2. Eternamente Yolanda — Hacienda Punto — Artomax
3. Mujer, Mujer — Danny Rivera — T.H.
4. Esos Tiempos Se Acabaron — Los Hijos del Rey — Karen
5. No Le Hagas Lo Que A Mí — Mirla Castellanos — Hispavox
6. Quiero Vivir Por Tí — Los Vecinos — Algar
7. Tevne Gonzalez — Kelman Nuñez — Khendya
8. Un Amante Así — Vickiana — Bartolo I
9. Un Mal Necesario — Jorge Char — T.H.
10. Mi Piel — Conjunto Quisqueya — Karen
11. Que Tal Te Va Sin Mí — Raphael — Hispavox
12. Ay Mi Juana — Cheche Abreu — Guarachito
13. No Te Apartes de Mí — Roberto Carlos — CBS
14. Una Canita al Aire — La Solución — T.H.
15. Dilema — Marco Antonio Muñoz — RCA

RIO DE JANEIRO

(Ventas)

By Nopem

1. (Out Here) On My Own — Nikka Costa — CBS
2. Cancão da Fraternidade — Dom & Ravel — Copacabana
3. Melo do Piri-piri — Gretchen — Copacabana
4. Double Dutch Bus — Frankie Smith — CBS
5. Pull Fancy Dancer — One Way — Ariola
6. Eu Também Quero Beijar — Pepeu Gomes — Elektra
7. Leao Ferido — Biafra — CBS
8. Na Hora da Raiva — Wanderléia — CBS
9. Todo Día Era Dia de Indio — Baby Consuelo — Elektra
10. Ah Esse Amor — Kátio — CBS
11. Planeta Agua — Guilherme Arantes — Elektro
12. Abre Coração — Marcelo — Elektro
13. Rio de Janeiro — Borry White — CBS
14. Festa do Interior — Gal Costa — PolyGram
15. Elefante — Robertinho do Recife — PolyGram

PUERTO RICO

(Ventas)

By Frankie Bibiloni

1. Abusadora — Wilfrido Vargas — Karen
2. El Menu — El Gran Combo — Combo
3. Toma Nene — Sor Angel Torres — Borinquen
4. Quien Será El Abusador — Victor Wail — Alhambra
5. Mi Piel — Conjunto Quisqueya — Liznel
6. No Me Dejes Solo — Los Hijos del Rey — Karen
7. Ley Seca — Johnny Ventura — Combo
8. Que Te Pasó — Bobby Valentin — Bronco
9. Medley de Los Condes — Julio Angel — Music Stamp
10. Súbete a mi Moto — Menudo — Padosa
11. Esa Gente Lengüetera — Alfonso Velez — Audioramo
12. El Preso — José José — Pronto
13. No Quiero Ser Tu Amante — Corporación Latina — Sonido Latino
14. Ultimatum — Felipe Rodriguez — Global
15. Mujer, Mujer — Danny Rivera — T.H.



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QUE SACRIFICIO



CORNELIO REYNA
TE VAS ANGEL MIO



ANTONIO AGUILAR
LA MULA CHULA



RAMON AYALA
MI PIQUITO DE ORO



LUCHA VILLA
A MEDIAS DE LA NOCHE



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ANUNCIADO EN TV

Nuestro Rincon (Continued on page 37)

Hughes. La queja manifiesta que Hughes ha discriminado contra la SIN cargando un precio más alto por los "transponders" en el satélite, que el precio pagado previamente y por ofrecerle a SIN una posición menos favorable entre los prospectos compradores, presumiblemente por la naturaleza de su programación en Español. Seguiré informando.

Reciproco saludos de Fin de Año, recibidos de: H. Gastaldello y Omar Jundi de RCA, Brasil, Oscar Adolfo Nicolini de Nueva York, Carlos H. Greene, Gerente General de Quatro, Chile, C. Rufino de Sugar Hills Records, de N.J., del Alcalde de Hialeah, Fla. Raúl Martínez (el primer alcalde cubano de la populosa ciudad floridana donde resido), Pijuan de Private Ranch Records, Puerto Rico, Sonia Figari de Quatro, Chile, Radio Cooperativa de Chile, Javier García de F.M., Colombia, H.P. Beugger de Brasil, Ray Terrace de International Latin Academy of Recording Awards, Calif., Vicente de Juan y Enrique M. Garea de Columbia de España, Sam Malnati de Brasil, Debora Frenkel de Fermata International Melodies, Los Angeles, Calif., Carlos Alberto Vidal Carrillo de Venezuela, Hector Leguillow y la Sencual, de Nueva York, Pedro Michelene de Miami, Fla., Alberto Maraví de Infopesa, Perú, Carlos Santa Cruz de T.H., San Antonio, Texas, Emilio García de Riverdale, N.Y., Sergio Rosenblatt de CBS International, Chembo de Mena Enterprises, Puerto Rico, Discos CBS, Buenos Aires, Argentina, Jorge O. Schutt, de RCA Regional, Buenos Aires, Argentina, Enrique Inurrieta, Miami, Fla., José Silva de Hollywood, Calif., Familia Vian de Chicago, Ill., Francisco Valenzuela (Valen), España, Eusebio Carbot, CBS, Miami, Fla., Aldo Legui de Buenos Aires, Argentina, Manolo Díaz y Nick Cirillo de CBS International, Coral Gables, Fla., Joe Cain (Hello Joe!), Oscar Gutiérrez de Miami, Fla., Armando Fernández de Caytronics Corp., Luis Calvo Gana y Marcial Elgueta Silva de Hispavox, España, Discos Orbe, Colombia, Raquel Pouget de Miami, Fla., Mary and Carlos Díaz Granados, de Miami, Fla., Lufrali Records de Nueva York, Rosario Rojas de KWKW Radio de Hollywood, Calif., Emilio García de Harry Fox, Agency, N.Y., Nahro Díaz de Peer-Southern, N.Y., Juan Bau, España, Santiso de Profono International, Los Angeles, Calif., Conrado Sr. y Conrado Jr. de Taurus, N.Y., C. Maharvis de Profono, Miami, Fla., Gustavo Silva de Pan American Records, Chicago, Ill., Shigeo Harikae, Takashi Kamide, Yoshio Nakatani, Naoki Sugahara, Hiro Murakami, Kaori Hagiwara, Junko Koyama y Junko Ito del World Popular Song Festival in Tokyo, Japan, Heriberto Ríoz de WAC, N.Y., Guillermo Díez de Sociedad Internacional de Sonido, Fla., Pepe García de Musica Latina de Los Angeles, Calif., (me quedó divino Pepe) Juan Pablo Cabrera de Miami, Fla., Rinel Sousa de Sonido Latino, N.J., Claire

Hochberg de Radio Ambiente, Chicago, Ill., Nestor Norberto Selasco de Sicomericana, Buenos Aires, Argentina, Felipe Storak de La Tierra Studios, N.Y., Gloria María de Miami, Fla., y Julia Elena Davlos, El Chango Nieto, Cacho Tirao, Opus 4, Daniel Toro y las Voces de Oran de CBS, Argentina . . . Y ahora . . . ¡Hasta la próxima!

Despite the severe cold weather that affected Miami three weeks ago, the free concert sponsored by radio stations WCMQ and FM 92 at the Marine Stadium there was well attended. The concert was highlighted by the performances of **Napoleón** from México and **Luisito Aguilé** from Argentina, both of whom offered the best from their repertoires. My congratulations to **Carlos Maharvis** from Profono International, **Rinel Sousa** from Sonido Latino, the performers and the stations.

Hispavox has released an LP by Spanish singer **Massiel** entitled "Tiempos Dificiles." The album deserves special attention, particularly the tune "El Amor" (Rafael Perez Botija), which is superbly performed . . . **Ralph Mercado** Management has signed New York salsa singer **Angel Canales** . . . **Celia Cruz** and **Eddie Palmieri** are working on a new album for Fania Records . . . **Discolando Records** is producing a new album by **Los Hermanos Flores** from El Salvador. The album will be released soon . . . SIN (Spanish Television Network) has filed a complaint with the Federal Communications Commission (FCC) charging that Hughes Communications Inc. has denied SIN a fair opportunity to conclude an agreement to purchase two transponders on Hughes' Galaxy I satellite. The complaint further states that Hughes discriminated against SIN by charging a higher price than previously paid for the other transponders on the satellite and by giving SIN a less-favored position among the prospective purchasers, presumably because of its Spanish-language programming.

Record World en Puerto Rico

By FRANKIE BIBILONI

■ Vienen artistas extranjeros, por ejemplo: con una máquina publicitaria que no la para nadie; muy bien dirigida y también terriblemente cuidadosa y organizada, tan diferente a los artistas puertorriqueños que aparte de la general apatía por estas cosas, en la mayor parte mal aconsejados por los representantes, que solo quieren ganar dinero, pues no quieren invertir ni darse el trabajo de hacer que su representado esté dentro del medio publicitario. Que se preste a entrevistas, que colabore con su promoción asistiendo a citas que la mayor de las veces incumple, no llegando a ellas, dando cualquier disculpa, o en el peor de los casos al serle solicitada una entrevista de su artista decir: "Este medio no nos interesa, porque tiene poca circulación". Y la verdad es que el artista debe interesarle cualquier medio de promoción publicitaria . . . ¡Estamos! . . . Bien situado en el ambiente "Salsero", el formidable álbum de la orquesta **La Solución**. De su repertorio gusta muchísimo "La rosa y la vida", número que impulsa con fuerza las ventas de este disco de larga duración . . . Un tema que hay que tener muy en cuenta es la reciente grabación de Felipe (La Voz) Rodríguez, "Ultimatum" que acapara audición en forma asombrosa . . . El popular compositor y periodista **Curet Alonso** se lanza con su natural inquietud al logro de más éxitos musicales, y pronto dará a conocer las obras que tiene lista y que seguramente será buen material para los intérpretes . . . Importantes reuniones de distribuidores de la industria de la grabación tendrán lugar próximamente. Hay asuntos que están en cartera y que deben ser solucionados a la mayor brevedad posible . . . Muy buenos puntos en la carrera

de **Wilkins**, quien escala la cumbre de la popularidad con suma facilidad, ya que la voz y el estilo del canta-autor tienen el sentimiento de los escuchas. Ahora reventó su más reciente grabación: "Te prometo", invade el país y las ventas van en aumento . . . **Laura Alegria**, la atractiva baladista mexicana, será lanzada en plan grande por el sello Ramex. Su voz, su estilo y su personalidad son las propias de las personas que triunfan. Ojalá y lo logre. Escuchamos su más reciente disco sencillo y nos impresionó gratamente el tema "Así soy yo", que se perfila como todo un señor éxito de ventas y popularidad . . . Se ha demostrado que las grabaciones de **Nydia Caro** se mantienen como favoritas por lo que cada número que pone en circulación es número que queda entre los mejores clasificados . . . Ahora la escuchamos con el tema "Entreténme", que está siendo promovido ampliamente y que tiene enormes posibilidades de llegar a situarse entre los favoritos de los compradores de discos . . . Se dice en nuestro ambiente discográfico que **El Gran Combo** vendió más discos que toda la compañía Fania. ¡Bueno! . . . Bajo la protección y el vigoroso apoyo de Discos Orfeón las guapas **Hermanas Gil** incursionan nuestro mercado con el tema "Por ti". Los primeros reportes de difusión a nivel nacional hacen acumular esperanzas de que con esta canción "Por ti", las talentosas Hermanas Gil puedan alcanzar su primer éxito en nuestra bella isla . . . "Se solicita un novio" es la más reciente grabación sencilla de **Oscar D'Leon**. Tiene el mencionado tema escasos días de haber salido al mercado y a promoción y ya se refleja en el gusto popular.

Record World en Santo Domingo

By PEDRO MARIA SANTANA

■ Por fin tuvimos en el país a nuestra **Angela Carrasco**. La vocalista dominicana que triunfa en todas las latitudes de América, no había hecho presentaciones artísticas en Dominicana, desde que comenzó su ascendente carrera actuando junto a **Camilo Sesto**, en "Jesucristo Superestrella". **Angela** había expresado en varias ocasiones su interés de actuar aquí, pero nunca se ponían de acuerdo con su contrato los empresarios y ella. Realmente ahora es cuando, para los dominicanos, llegó el momento de ver en escena su gran vocalista . . . Un espectáculo sin precedente ha sido el de **Freddy Beras Goico**, reputado cómico dominicano, dirigiendo la Orquesta Sinfónica Nacional. El show, montado para recabar fondos por músicos de la Sinfónica, tiene todas las simpatías populares, y sirve con el doble objetivo de llevar a mucha gente, que no conoce el Teatro Nacional ni se siente atraída por la música sinfónica, y que sin embargo siguen las actividades del "Gordo" Freddy . . . Y ya salió al mercado discográfico el elepé de **Victor Waill** con la contestación del popular tema "Abusadora", que en la actualidad domina en Puerto Rico y Nueva York. El álbum trae otros temas de buena calidad musical, realizados para el sello Algar . . . Sigue "sin penas ni glorias" la celebración del "Festival de la Voz" en el programa televisivo

"El Show del Mediodía". La presentación de los aspirantes ha sido muy poco atractiva y los televidentes no se sienten a tono con el espectáculo de ver muchachitos de colegio, tratando de hacer de cantantes . . . Tuvimos la oportunidad de conocer a **Fátima Pulido**, cantante y vedette argentina que reside desde hace años en México. La señorita Pulido presentó el espectáculo "Fragments" con musicales de las famosas obras "Cabaret" y "New York . . . New York". Anteriormente Fátima estuvo durante seis meses en el teatro México, de la capital azteca. En sus presentaciones le acompañan dos bailarines mexicanos . . . No vino **Danny Rivera**. El cantante puertorriqueño que se había anunciado con gran despliegue publicitario, suspendió sus actuaciones de diciembre en Dominicana. Las razones fueron que en el país se vivió, en los días que debía actuar el cantante, una fuerte competencia política entre dos tendencias que se disputaban la nominación presidencial por el partido en el gobierno, el PRD, y mucha gente solo estaba pendiente a eso . . . **Raul Grisanty** acaba de poner en circulación su primer disco de larga duración. El cantante dominicano que tiene el sobre-nombre de "El Galán de la Canción", ya ha pegado de ese álbum el tema "No" que estuvo sonando fuerte a mediados de año.

Classics" medley, but there's no word at present as to whether they'll be recording a "Hooked on New Wave" or "Anti-Heroes on 45" follow-up to their current hit.

STRIKE THE COLORS: It was all over last week for Al's Bar, the downtown L.A. hole-in-the wall club that served as a platform for a widely diverse bunch of local musicians and performers. Pressure applied by segments of the artsy community in residence down there forced the club to abandon its music policy, but its demise came not with a whimper, but with a bang. The closing night performance featured, among others, local performance artist **Johanna Went**, whose shrill vocalizing was backed up by the ever-inventive sax player **Snakepit**. Leaping around the stage with calculated abandon, Johanna demolished an astonishing assortment of props with the kind of malicious glee that a kid might exhibit in breaking a new toy. It was all in good fun, but by the end of her set, Al's Bar seemed hopelessly awash in a sea of Twinkies and styrofoam flotsam and jetsam. Roll over **Alice Cooper**, and tell **Fee Waybill** the news.

NEW DEVELOPMENTS: Congratulations are definitely in order for the Starship's **Paul Kantner** and **Cynthia Bowman**, longtime Starship publicist and associate. Their son Alexander Bowman Kantner was born in Marin County, California on January 1. Happy New Year indeed . . . New Vintage Management, a personal management firm formed by **Stuart Ross** and **Kimberly Ferguson**, has opened offices in Ojai, California and expects to announce the signing of "a major fusion artist" in the near future. The company's address is P.O. Box 716, Ojai 93023. Phone: (815) 646-8156 . . . Congrats are also due **Ian** and **Lita Eliscu Dove**, whose daughter Alexandra was born on December 15. Ian's a publicist with Solters/Roskin/Friedman; Lita's a veteran journalist . . . A speedy recovery to publicist **Hendel Joel**, who's at Cedars' Sinai Hospital recuperating from an operation.

Gold & Platinum Totals

(Continued from page 3)

tists received two gold album awards.

Among platinum album award winners, Rush led with three certifications, while Air Supply, the Commodores, Journey, Kool & the Gang and the Police each scored two.

Twenty-four artists earned their first gold album certification this year (including Alabama, which had two), and seven artists released an album which was certified gold and platinum in the same year for the first time: Alabama, Kim Carnes, Stevie Nicks, Rick Springfield, Billy Squier, Grover Washington, Jr. and Stevie Wonder.

There were only two RIAA platinum singles in 1981, for Kool & the Gang's "Celebration" and for "Endless Love," performed by the duo of Diana Ross and Lionel Richie, Jr.

In total figures, the RIAA certified 247 platinum and gold records in 1981: 60 platinum albums, two platinum singles, 153 gold albums and 32 gold singles. In 1980, the RIAA certified a total of 273 platinum and gold records, including 66 platinum albums, three platinum singles, 162 gold albums and 42 gold singles. Comparisons between the 1981 and 1980 awards are subject to a change in qualification criteria which took place on March 4, 1980, when the 120-day post-release qualification delay was shortened to 60 days.

To qualify for platinum record awards, singles must sell a minimum of two million copies, and albums must sell a minimum of one million LPs and/or tapes. Recordings released on or after January 1, 1976 only are eligible for platinum awards. For gold record certification, a minimum of one million singles or 500,000 LPs and/or tapes is required.

CBS Int'l Names Diaz To Latin American Post

■ NEW YORK—Nicholas J. Cirillo, senior vice president, Latin American operations, CBS Records International, has announced the appointment of Manolo Diaz as vice president, creative operations, LAO. Diaz will be responsible for the marketing and A&R functions of Latin American operations.

Radio Replay (Continued from page 26)

A CHAPTER ENDS, BUT THE NOVEL ISN'T OVER: As its affiliates already know, the **Robert Klein** Radio Show will no longer continue on the air, having broadcast its last program December 27. The show was originally syndicated through DIR, and when that arrangement didn't work out, Klein did it on his own, extending its short but happy life to one and a half years. In his farewell letter to affiliates, Klein listed several reasons for the show's demise, most importantly the inability to penetrate enough markets to keep the project afloat financially. He also blamed restricted record label budgets and limited touring for a lack of big-name guest availability. And Klein also had something to say about radio: ". . . something is changing in music radio. That 'something' thrives more on computers and analysis rather than originality and quality."

Klein points out (quite truthfully) that the stations which did run the show, including WNEW-FM in New York and KLOS-FM in Los Angeles, were pleased with the content and audience reaction. But looking at things from a radio point of view, we don't feel his criticism of music radio is realistic. The changes in album radio are the product of competition on the FM band, which is the music medium today. Twelve to fourteen years ago, FM was the uncharted territory of progressive pioneers, but with today's rating game and the heavy financial pressure on high-rated stations in big markets, what happened in the late sixties just won't happen again on the FM band.

That still doesn't explain why something a little different, talk and music instead of non-stop rock energy, can't find a place for just one hour a week. We'd welcome any expert opinions. Meanwhile, producer **Sandra Furton** has gone on to be talent coordinator for the **David Letterman** show on NBC-TV, and we suspect that Klein may try his concept in some audio-visual medium, possibly cable TV. As he so succinctly put it, "You'll survive and we'll survive. The sun will still come up in the morning (unless you live above the Arctic Circle)." That kind of humor will be missed.

SHORT WAVES: The NBC Radio Network, The Source, and all future networks and program sources emanating from NBC Radio will be delivered by full digital audio satellite transmission by January 1983, according to a recently signed agreement with Scientific Atlanta, which has already begun building digital-capable earth stations for NBC. According to NBC Radio president **Richard Verne**, interim analog transmission via satellite will begin in March . . . Westwood One has introduced a new three-hour monthly series, "Rock 'n' Roll Never Forgets," which will spotlight late and legendary artists such as **Janis Joplin**, **Keith Moon**, **Jimi Hendrix**, **Brian Jones**, **John Lennon** and **Jim Morrison**. The series will be hosted by **Mary Turner** of KMET, Los Angeles . . . Eastman Radio has created a new division to represent syndicated and satellite-fed programming on a national basis. The company, Satellite Representatives, Inc., has announced The United Stations as its first client . . . To clear up any confusion, Drake-Chenault's "Weekly Top 30" will now become "The Weekly Music Magazine," to be broadcast via satellite through the RKO Radio Network. The A/C formatted show will remain on nearly all the stations that now carry it . . . SLIC (**Steve Leeds** Independent Consultants) has moved in with ARSE Management at 56th and Broadway in Manhattan. The new phone number is (212) 489-1731.

CRI Names Cullen

■ NEW YORK—Farrell Bushing, vice president, finance, CBS Records International, has announced the appointment of Martin Cullen as vice president, management information systems.

Cullen rejoins CBS after serving as executive director, management information systems, Polygram/U.S. Before that, he held positions with the CBS Records Division and RCA Records.

Marx Bros. Single Released in U.K.

■ LOS ANGELES—Independent producer Alan Warner has announced that MCA Records U.K. has shipped the first single ever by the Marx Bros., "Everyone Says I Love You."

Warner edited and produced the record from the soundtrack to the 1932 Paramount picture "Horse Feathers." The A side features vocals by Groucho and Chico Marx, while the B side offers an instrumental version of the tune by Harpo Marx.

Ritholz Joins Arista

■ New York—Michael Pollack, vice president, general counsel, Arista Records, has announced that Adam Ritholz has joined the Arista law department as an attorney.

WEA Int'l

(Continued from page 36)

kets, going to number one in most), Ph.D., John Entwistle, Stevie Nicks, John Martyn, Life, Bob Marley's "Chances Are," John McLaughlin, Lonnie Youngblood and Fay Ray. Also credited were such "major developments" as the teaming of John Martyn with Phil Collins as producer, that of Brazilian superstar Gilberto Gil with Ralph MacDonald as producer, and the support work done on Michel Berger's American debut album, "Dreams in Stone."

Another significant accomplishment was WEA International's entry into the field of video, with the company achieving a high-profile picture worldwide through the acquisition of the United Artists video library.

Radio Action

Most Added Latin Record

(Tema más programado)

(Internacional)
"Amor No Me Ignoras"
(Camilo Blanes)
CAMILO SESTO
(Ariola/Pronto)

(Salsa)
"Quien Será el Abusador"
(Miguel A. Figueredo)
VICTOR WAILL
(Alhambra)

* Second Time — Segunda Vez

Record World Country

Larry Butler Leaves Tree

■ NASHVILLE—Less than two months after his appointment as a senior vice president and staff producer with the Tree International publishing organization here, Larry Butler has decided to pull up his roots at Tree and resume his duties as an independent producer.

Butler, who was out of town and could not be reached for comment at press time, apparently felt his corporate duties at Tree interfered with his creative efforts as a producer.

"Larry came here because we're the very best of friends, and he wanted to help me," said Buddy Killen, president of Tree. "But he's so busy on his own — he's had great success from a production standpoint, and he's got

enough of a load to carry on his own."

Killen said Butler felt his position at Tree was "digressing as much as progressing for him. The type of company Tree is, it requires a certain amount of structure. I think Larry's duties as an officer of the company were getting in the way of his creativity."

Killen said Butler will continue to produce acts through Tree Productions, and that he will remain signed to Tree (BMI) as a writer. "We'll continue working together on every basis we can, but he just won't be here as an officer of the company," Killen said.

Eddie Kilroy, who signed on at Tree with Butler in November, remains as a vice president of Tree's Dial Productions division.

Frizzell and West Tape 'Palomino'



Warner Bros. artists David Frizzell and Shelly West recently taped the syndicated TV show "Live From the Palomino" in Los Angeles. Pictured at the taping are, from left: Frizzell, West, Liberty artist Susie Allanson, Jimmie Rodgers, and Rodgers' daughter Michele.

Halsey Changes Address

■ TULSA—The Jim Halsey Company has announced a change of address for its offices here. The new address is 3225 S. Norwood, Tulsa, Oklahoma 74135. The company's phone number remains the same.

The company recently formed the Halsey Company International, a parent organization that will oversee Halsey's booking agency, a TV and film packaging division, a magazine and book publishing wing, a projected music publishing firm, and the newly-acquired Churchill Records label.

Variety Signs Bare

■ MINNEAPOLIS—Columbia artist Bobby Bare has signed an exclusive agreement with Variety Artists International Inc. for representation for clubs, arenas, theaters, fairs, and rodeos.

Rod Essig, vice president of the booking firm based here, said Variety will concentrate on expanding Bare's career, including a concentration on "moving into colleges and special guest shots on major tours."

Bare is managed by GreilWorks Artists Management of Nashville.

Nashville Report

By AL CUNIFF

■ As of this writing, at least 16 of RW's country reporting stations are playing **Kenny Rogers'** new ballad, "Through the Years" — despite the fact that Liberty Records has not serviced country stations with the record. Liberty is in the unusual situation of working a Rogers country hit still bulleted inside the top 10 ("Blaze of Glory") while working a new Rogers pop record that country stations are also obviously hearing and programming. Our reporters playing "Through the Years" include WHN, KLAC, WEEP, WMC, WHK, KIKK, and other majors.

Speaking of Rogers, his New Year's Eve concert in L.A. with **Loretta Lynn** was his first show ever with the "first lady of country music" . . . Is MCA Records set to distribute Churchill Records? . . . **Steve Davis**, a writer-artist signed to Dick James Music here, has been signed to Arista Records, with **David Malloy** as his producer. Dick James also recently signed writer **Gary Harrison**, formerly of Pi-Gem Music.

Friendly **Julie Henry** has rejoined the staff of MCA Records here as coordinator of publicity and artist development. She was a part-timer in the publicity department a couple of years ago . . . Polydor/PolyGram artist **Randy Goodrum's** debut LP, "Fool's Paradise," is due out in March . . . RCA's **Steve Wariner** showcased for 50 of the nation's top talent buyers at **Paul Anka's** club in Las Vegas recently. He also taped "Country Jamboree" for Don Kirshner Productions in L.A. . . . RCA group **Alabama's** "Feels So Right" LP was picked as one of the best country LP releases of 1981 by Playboy magazine.

Columbia artist **Janie Fricke** will be Alabama's special guest on 38 dates during the first phase of the group's 1982 "Mountain Music Tour." This leg of the tour covers the southeast, southwest, and midwest . . . "Real People's" **Skip Stephenson** has been cutting tunes at Combine Music's R.A.T. Hole studio here, with **Johnny MacRae** producing.

(Continued on page 44)

Nelson To Make Dramatic TV Bow

■ NASHVILLE—Willie Nelson, who has already scored at the box office with roles in the feature films "The Electric Horseman" and "Honeysuckle Rose," will make his dramatic debut on TV with an appearance in the upcoming two-hour movie special "Coming Out of the Ice," set for broadcast on the CBS-TV network.

Filmed in Finland and England, the drama, now in post-production, stars John Savage. Nelson plays Red Loon, a fellow American prisoner in the Siberian gulag. "Coming Out of the Ice" is based on the memoirs of Victor Herman, a young American in Russia whose dream of returning to his homeland sustained him through 18 years of torture, starvation, and brutality in Siberia.

The movie, which also features Ben Cross and Francesca Annis, was produced by Christopher Pearce, with Frank Konigsberg as executive producer. Among Konigsberg's major TV credits are the award-winning dramas "Dummy" and "Guyana Tragedy: The Story of Jim Jones."

Country Picks of the Week

SINGLE **OAK RIDGE BOYS, "BOBBIE SUE"** (prod.: Ron Chancey) (writers: D. Tyler, A. Tyler, W. Newton) (House of Gold, BMI/Bobby Goldsboro, ASCAP) (2:49). This high-energy cut has a flavor strongly reminiscent of the Oaks' recent multi-format smash "Elvira." Production highlights include crisp vocals and solid electric guitar and sax parts. MCA 51231.

SLEEPER **CINDY HURT, "DON'T COME KNOCKIN'"** (prod.: Joe Bob Barnhill) (writers: M. Heeney, F. Matan) (Cedarwood, BMI) (2:45). Hurt has been a consistent chart climber, and this is possibly her best release to date. It's a radio song, with a strong lyric by a tough-spoken woman, and a driving chord progression. You can't just play touch and go with me, the singer tells the guy who's back knockin' at her door. Churchill 94000.

ALBUM **CONWAY TWITTY, "SOUTHERN COMFORT."** Conway's Elektra debut is a solid album featuring Twitty's special approach to modern country music. Highlights include his current single "The Clown," covers of two excellent recent releases ("It Turns Me Inside Out" and "Slow Hand"), and the title track. Elektra 60005.



Country Singles Publisher's List

Country Hotline

By MARIE RATLIFF

Producer, Publisher, Licensee, Writer

A GIRL LIKE YOU	Chancey (Buzz Cason/Young World, ASCAP & BMI) Cason, Weller	96
AIN'T NOBODY GONNA GET MY BODY BUT YOU	Vaughn (United Artists, ASCAP) Calhoun	94
ALL I'M MISSING IS YOU	Wilson (Biba/Welk, ASCAP) Holyfield	40
ALL ROADS LEAD TO YOU	Collins (Hall-Clement/Welk, BMI) Fleming, Morgan	42
A LONELY WOMAN (IN THE ARMS OF A MAN WITH A ONE-TRACK MIND)	Baker (Baroy, BMI) Dickens, Curry	85
A MARRIED MAN	Logan (Tree, BMI) Braddock	77
ANOTHER SLEEPLESS NIGHT	Norman (Chappell, ASCAP) Black, Bourke	79
BARROOM GAMES	Crutchfield (Duchess, BMI) Campbell, Crutchfield, House	70
BET YOUR HEART ON ME	Narman (April/Widmont, ASCAP) McBride	71
BIG CITY	Haggard-Talley (Shade Tree, BMI) Haggard, Holloway	57
BLAZE OF GLORY	Richie (House of Gold, BMI) Slate, Morrison, Keith	8
BLUE EYES DON'T MAKE AN ANGEL	Sutton (September, ASCAP) Shepstone, Dibbens	89
BLUE MOON WITH HEARTACHE	Crowell (Hotwire/Atlantic, BMI) Cash	31
BUT IT'S CHEATING	Feeny (Terrace, ASCAP) Brown	87
CHATTANOOGA CITY LIMITS/REVEREND MR. BLACK	Sherrill (First Lady, BMI/U.S. Songs, Bexhill, Jac, Blue Seas, ASCAP) Drawdy/Wheeler, Peters	74
CHEROKEE COUNTRY	(Trail of Tears, BMI) Russell	72
COTTON FIELDS	Fogerty (TRO-Folkways, BMI) Ledbetter	55
DIAMONDS IN THE STARS	Pennington (Almarie, BMI) Shofner	25
DO ME WITH LOVE	Narman (Jack & Bill/Welk, ASCAP) Schweers	28
DON'T EVER LEAVE ME AGAIN	Fisher (Blue Lake, BMI) Barnes	78
FOURTEEN CARAT MIND	Reeder-Watson (Acuff-Rose, BMI) Frazier, Lee	4
GONNA TAKE MY ANGEL OUT TONIGHT	West (Sister John/Sugar Plum/Newkeys, BMI) Rogers	66
GUILTY EYES	Cornelius-Daniel (New Albany, BMI/Hoosier, ASCAP) Dowell, Blazy	75
HAVE YOU EVER BEEN LONELY	Bradley (Shapiro, Bernstein, ASCAP) DeRose, Brown	10
HEADED FOR A HEARTACHE	Morgan-Worley (New Albany, BMI/Hoosier, ASCAP) Dowell, Blazy	6
HEARTACHES OF A FOOL	Nelson (Tree/Pardner, BMI) Nelson, Breeland, Buskirk	68
HEARTS (OUR HEARTS)	Lloyd (Tree/Duchess/Posey, BMI) Beal, Allen	95
I CAN'T SAY GOODBYE TO YOU	Sherrill (Al Gallico, BMI) Hobbs	47
I DON'T WANT TO WANT YOU	Lavaie (Guyasuta, BMI) Lavaie	53
I JUST CAME HOME TO COUNT THE MEMORIES	Jones-Anderson (Contention, SESAC) Roy	23
INNOCENT LIES	Stilts-James (Marson, BMI) James, Smith	52
I SEE AN ANGEL EVERY DAY	Gibson (Hitkit, BMI) Forst	82
I WOULDN'T HAVE MISSED IT FOR THE WORLD	Milsap-Collins (Hall-Clement/Welk, BMI/Jack & Bill/Welk, ASCAP) Fleming, Morgan, Quillen	1
IF I NEEDED YOU	Ahern-Fundis-Williams (United Artists/Columbine, ASCAP) Van Zandt	99
IF SOMETHING SHOULD COME BETWEEN US (LET IT BE LOVE)	Lloyd (Atlantic, BMI) Beland, Guilbeau	51
IF YOU'RE WAITIN' ON ME (YOU'RE BACKIN UP)	Gillespie-Kendalls (Hall-Clement/Welk, BMI) Bell, Skinner, Wallace	36
IT TURNS ME INSIDE OUT	Crutchfield (Duchess/Red Angus, BMI) Crutchfield	17
IT'S HIGH TIME	Maheer-Goodrum (Blue Quill/Random Nates/Welbeck, ASCAP) Maheer, Goodrum	16
IT'S WHO YOU LOVE	Bowen (Crass Keys/Chappell, ASCAP) Kone, Bourke, Black	19
LADY LADY DOWN (LAY DOWN ON MY PILLOW)	Kennedy (Door Knob, BMI) Johnson	98
LADY LAY DOWN	Popovich-Justis (Tree, BMI/Crass Keys, ASCAP) VanHoy, Cook	35
LAY BACK DOWN AND LOVE ME	Rodford (Nub-Pub/Washington Girl, BMI/Bagdad, ASCAP) Young	63
LET'S GET TOGETHER AND CRY	Baker (Honeytree/Tellum, ASCAP) Koanse	39
LET THE GOOD TIMES ROLL	Kilray (Atlantic/Unart, BMI) Lee	73
LIES ON YOUR LIPS	Oates (Cristy Lane/New Albany, BMI) Shell, Dowell	65
LONELY NIGHTS	Norman (Blackwood, BMI) Stegall, Harris	5
LORD, I HOPE THIS DAY IS GOOD	Williams, Fundis (Sobal, ASCAP) Hanner	11
LOVE IN THE FIRST DEGREE	Alabama-McBride-Shedd (House of Gold, BMI) Hurt, DuBois	32
LOVE NEVER COMES EASY	Stroud (Southern Nights, ASCAP) MacRae, Morrison	46

LOVE WAS BORN	Kelly (Frebar, BMI) Eden, Kelly	44
MIDNIGHT RODEO	Dean-Everette (Denny, ASCAP) Orender, Ware	20
MIS'RY RIVER	Penney (Chiplin, ASCAP) Worf	43
MISTER GARFIELD	Bowen-Williams (Rightsong, BMI) Elliott	76
MOUNTAIN OF LOVE	Wilson (Morris/Unichappell, BMI) Dorman	33
NEW CUT ROAD	Crowell (World Song, ASCAP) Clark	86
NO RELIEF IN SIGHT	Collins (Chappell, ASCAP) Bourke, Dobbins, Wilson	50
NOW I LAY ME DOWN TO CHEAT	Sherrill (Fame, BMI/Rick Hall, ASCAP) Aldridge, Henderson	83
OKLAHOMA CRUDE	West (Sobal, ASCAP) Corbin	49
ONLY ONE YOU	Killen (Tree, BMI/Crass Keys, ASCAP) Jones, Garvin	14
ONLY YOU (AND YOU ALONE)	Kennedy (Tro-Hollis, BMI) Ram, Rand	26
PLAY ME OR TRADE ME / WHERE WOULD I BE	Strange (Prater, ASCAP/Movieville, ASCAP) Davis, Huffman/Mehaffey	54
PLAY SOMETHING WE COULD LOVE TO	Butler (Strawberry Patch, ASCAP) Pfeifer	61
PREACHING UP A STORM	Rogers (Blackwood/Magic Castle, BMI) Murrach, Anders	22
RED NECKIN' LOVE MAKIN' NIGHT	Twitty/Chancey (Blue Lake/Warner-Tamerlane/Face the Music, BMI) Seals, Barnes	2
RODEO ROMEO	Baker (Baroy, BMI) Mitchell	38
RUNNING ON LOVE	Gibson (Blackwood, BMI) Harris, Stegall	80
SHADOW OF LOVE	Penney (Music City, ASCAP) Parsons	88
SHE LEFT HER LOVE ALL OVER ME	Montgomery (House of Gold, BMI) Lester	34
SHINE MOMAN	(Woylan Jennings, BMI) Jennings	18
SLOW TEXAS DANCING	Keeley-Vining (Captar, ASCAP) Keeley, Vining, Hazard	81
SOME DAY MY SHIP'S COMIN' IN	Waters (Lantern, BMI) Waters	62
SOMEONE COULD LOSE A HEART TONIGHT	Malloy (Briarpatch/DebDave, BMI) Robbitt, Malloy, Stevens	21
STILL DOIN' TIME	Sherrill (Cedarwood, BMI) Moffatt, Heeney	60
STUCK RIGHT IN THE MIDDLE OF YOUR LOVE	Rogers (Southern Nights, ASCAP) Morrison, MacRae	30
SWEET YESTERDAY	Collins (Tom Collins, BMI) Fleming, Morgan	64
TEARDROPS IN MY HEART	Robbins-Fox (Tro-Cromwell, ASCAP) Horton	91
TELL ME WHY	Larkin-Conley (Blue Moon/Easy Listening/April, ASCAP) Conley, Acklen	12
TENNESSEE ROSE	Ahern (Warner-Tamerlane/Babbling Brooks, BMI & Drunk Monkey, ASCAP) Brooks, DeVito	69
THE HIGHLIGHT OF '81	Sherrill (Tree, BMI) Hellard, Garvin	90
THE ROUND-UP SALOON	Butler (House of Gold, BMI) Goldsboro	58
THE SWEETEST THING (I'VE EVER KNOWN)	Landis (Sterling/Addison Street, ASCAP) Young	3
THE VERY BEST IS YOU	Wilson (Acudad, ASCAP/Ibex, BMI) Stephens, Shell	37
THE WOMAN IN ME	Reynolds (O.A.S., ASCAP) Thomas	27
THOSE GOOD OLD DREAMS	Carpenters (Almo/Sweet Harmony/Hammer & Nails, ASCAP)	100
THROUGH THE YEARS	Richie (Pesa/Swanee Bravo, BMI) Darff, Panzer	97
TIL SOMETHING BETTER COMES ALONG	Kilray (Warner-Tamerlane/Sweet Harmony, BMI) Bannon, Bettis	84
TOO MANY HEARTS IN THE FIRE	Montgomery (House of Gold, BMI) Newton, Dubois, Hurt	67
WATCHIN' THE GIRLS GO BY	Killen (Tree/Strawberry Lane, BMI) Killen, McDowell	15
WHAT ARE WE DOIN' LONESOME	Gatlin-Gatlin (Larry Gatlin, BMI) Gatlin	92
WHEN A MAN LOVES A WOMAN	Vaughn-Grayson (Cotillion/Quinzy, BMI) Wright, Lewis	45
WHEN YOU WERE BLUE AND I WAS GREEN	Rogers (Easy Listening, ASCAP) Canley	41
WHERE THERE'S SMOKE THERE'S FIRE	Collins (Hall-Clement/Welk, BMI) Fleming, Morgan	48
WHISKEY MADE ME STUMBLE (THE DEVIL MADE ME FALL)	Foglesong (Baquillos/Canyon/Atlantic, BMI) Moffatt	93
WHO DO YOU KNOW IN CALIFORNIA	Bowen (Milene, ASCAP) Raven	13
WILD TURKEY / EVERYBODY MAKES MISTAKES	Sherrill (Song Biz, BMI/Algee, BMI) Moffatt, Sebert/Dalton, Sherrill	29
YEARS AGO	Kennedy (American Cowboy, BMI) Reid	7
YOU LOOK LIKE THE ONE I LOVE	Gibson (Duchess/Posey/Unichappell/VanHoy, BMI & ASCAP) Allen, VanHoy	59
YOU'RE MY BESTEST FRIEND	Hall (Songpainter, BMI) Davis	9
YOU'RE MY FAVORITE STAR	Lloyd-Bellomys (Famous/Bellamy Brothers, ASCAP) Bellamy	56
YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD	West (Biba/Vogue/Welk, ASCAP & BMI) Holyfield, Hatch	24

Oak Ridge Boys—"Bobbie Sue" Loretta Lynn—"I Lie"

Dickey Lee is looking like a winner with "Everybody Loves a Winner" at WVAM, KRMD, KFDI, KSOP, KSO, WPNX, WQGT, KGA, WLWI, WTOD, KXLR, KVOO, WGTO, KEBC, KBUC, WDEN, KMPS, WKKN.

Ricky Skaggs is off to a strong start with "Crying My Heart Out Over You" at WHOO, WQGT, WPNX, WCMS, WQYK, WGTO, WVAM, WSOC, KRMD, WDLW, WXCL, WJRB, KFDI, WSM, KNIX, WQIK, WWOL, KMPS. **Family Brown** moves well with "But It's Cheating" at WDLW, KSOP, WGTO, KFDI, KRMD, WVAM, KSSS, KEBC, WPNX, WDEN, KGA, WLWI, KRAK, KMPS, KVOO, WGTO, WXCL, KBUC, KFDI, WQYK, WDEN, WQIK, KKYX.

Zella Lehr's "Blue Eyes Don't Make an Angel" is added at KTTS, WQYK, WPNX, KCKC, KMPS, KHEY, WSLC, WVAM, KFDI, KSSS, KEBC, KSOP, KKYX, KEEN, KOKE, WWNC. The **Thrasher Brothers** shine with

the theme from the TV show "Simon and Simon." "Best of Friends," at WZZK, KRMD, WLWI, WDEN, WPNX, WQYK, KEBC, KFDI, WVAM.

"The Highlight of '81" will be strong in '82 for **Johnny Paycheck**. It's an instant add at WIRK, KXLR, WLWI, WSLC, WPNX, KKYX, WQYK, KEBC, WWOL, WTSO, KFDI, KRMD, WVAM, KOKE, KMPS, KHEY, WDEN, KSOP. **Cindy Hurt** has play on "Don't Come Knockin'" at KFDI, KSOP, WYDE, KVOO, KSO, KSSS, KKYX, WKKN, KWMT, WTOD.

Tom Carille has a strong "Feel" at WCMS, KVOO, WQYK, KRAK, WPNX, KSOP. **Vern Gosdin** has early interest in "Don't Ever Leave Me Again" at WFAI, WIRK, WHOO, KEEN, KMPS, WLWI, KCKC, KGA, WQGT, WDEN, WPNX, KKYX, KTTS, KEBC, KSSS, WDLW, KSOP, WGTO, KFDI, WVAM, KVOO, KWKH, WSOC, KFDI, WIL, WCMS, KNIX, WCXI, KD JW, WTOD, KHEY, KOKE.

Super Strong: **Sylvia, Merle Haggard, Anne Murray, Terri Gibbs, Emmylou Harris.**

SURE SHOTS

Oak Ridge Boys—"Bobbie Sue"
Johnny Lee—"Be There for Me Baby"
Conway Twitty—"The Clown"

LEFT FIELDERS

Delbert McClinton—"Sandy Beaches"
Michael Ballew—"Pretending Fool"
Ray Stevens—"Written Down in My Heart"

AREA ACTION

Mack White—"Kiss the Hurt Away" (KYNN, KCKC, WPNX)
Steve Mantelli—"Lustful Lady Eyes" (WVAM, WTOD, KEBC, WQIK)

Shining Stars



Pictured backstage at a recent taping of TV's "Pop! Goes the Country" are, from left, Razy Bailey, Burrito Brothers John Beland and Gib Gilbeau, and series host Tom T. Hall.

Country Single Picks

COUNTRY SONG OF THE WEEK

JOHNNY LEE — Full Moon/Asylum 47301

BE THERE FOR ME BABY (prod.: Jim Ed Norman) (writers: C. Black, T. Rocco) (Chappell/Intersong, ASCAP) (2:43)

Lee and Norman connect for a hit again with this easy-flowing tune with a warm lyric matched by a pleasant, rhythm-oriented production, featuring nice electric piano and guitar effects. With his radio track record, Lee will command immediate interest with this release.

HANK WILLIAMS JR. — Elektra/Curb 47257

A COUNTRY BOY CAN SURVIVE (prod.: Jimmy Bowen) (writer: H. Williams Jr.) (Bocephus, BMI) (4:13)

No matter how bad things get with the rest of the world, a country boy can survive with his shotgun, four-wheel drive, and home-grown lifestyle, Williams sings in this slow, almost menacing minor-key song.

ANNE MURRAY — Capitol P-A-5083

ANOTHER SLEEPLESS NIGHT (prod.: Jim Ed Norman) (writers: C. Black, R. Bourke) (Chappell, ASCAP) (3:08)

This cut opens slow and sad, but builds to a happy, uptempo sound, as Murray has fun with the melody and lyric, which plays on the double meaning in the title.

LORETTA LYNN — MCA 51226

LIE (prod.: Owen Bradley) (writer: T.W. Dampier) (Coal Miners, BMI) (3:03)

I'm not happy with how you treat me, but you don't know how I feel because I lie, Lynn sings in this soft, sad-sounding ballad.

PETULA CLARK — Scotti Brothers Z55 02676 (CBS)

NATURAL LOVE (prod.: Tony Scotti) (writers: J. Harrington, J. Pennig, K. Espy, P. Gernhardt) (Flowering Stone, ASCAP/Holy Moley, BMI) (3:24)

This international pop star tries her hand at country, offering a light, happy country cut with straightforward, commercial production.

RAY STEVENS — RCA JK-13038

WRITTEN DOWN IN MY HEART (prod.: Bob Montgomery & Ray Stevens) (writer: W.T. Davidson) (Grand Avenue, ASCAP) (3:04)

I may not show how much I really feel for you, but every time we kiss is written down in my heart, Stevens tells the woman he loves in this smooth, midtempo country-pop tune.

MICHAEL BALLEW — Liberty P-A-1447

PRETENDING FOOL (prod.: John English) (writers: J. English, M. Ballew) (Black Mountain Road/Worthmore, BMI) (2:31)

Sharp electric guitar and piano work highlight this all-country cut that's a warning from one friend to another who has broken the rules of love.

MACK WHITE — Commercial 1381

KISS THE HURT AWAY (prod.: Mack White) (writers: C. Reed, F. Duncan) (Chu-Fin, BMI) (3:07)

The message here is simple: come back, I need you, as White laces a deep, pleasant vocal around clean production in this quiet ballad.

JOHN T. DOUGLAS — Meridian 1002 (NSD)

MOONLIGHT ROBBERY (prod.: Bill Wence & John T. Douglas) (Ariel, ASCAP) (2:30)

A punchy chord pattern and driving country beat highlight this song about a man who admits he was a victim of "moonlight robbery" when she stole his heart.

LARRY QUINTEN — Door Knob 81-171

THINGS I DID YESTERDAY (prod.: not listed) (writer: L. Wooldridge) (Loke Country, BMI) (3:02)

It's time to pay for the lies and heartbreaking of yesterday, the singer admits in this light, catchy country tune.

BILLY WALKER — Tall Texan 55-1

SOMEONE LOVES YOU (prod.: not listed) (writers: R. Gilbert, L. Moore) (Family of Love, SESAC) (2:30)

This Opry star does a fine vocal job on this smooth-as-silk ballad, which offers a demanding melody line, uplifting lyric, and nice steel and piano parts.

Country Album Picks

ROCKABILLY STARS: VOLUME 2

VARIOUS ARTISTS — Epic EG 37621

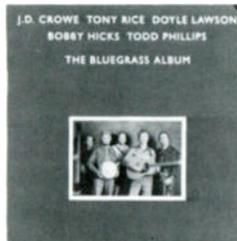
Epic offers still more vintage rockabilly tracks, by such well-known artists as the Everly Brothers, Mickey Gilley, Johnny Cash, Link Wray, Carl Perkins, and others, as well as Sleepy LaBeef, the Collins Kids, Sid Knight, and others. These are seminal sounds that still influence today's music.



THE BLUEGRASS ALBUM

J.D. CROWE, TONY RICE, DOYLE LAWSON, BOBBY HICKS, AND TODD PHILLIPS — Rounder 0140

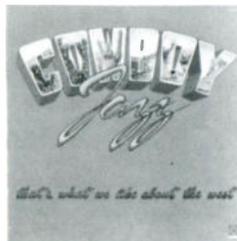
This is just an out-and-out fine bluegrass album by a group of craftsmen. The bluegrass style is pure, and the recorded sound is clear and pleasing. Highlights are "Blue Ridge Cabin Home," "I Believe in You Darling," and others. Anyone who likes fine pickin' will like this LP.



THAT'S WHAT WE LIKE ABOUT THE WEST

COWBOY JAZZ — Rounder 0149

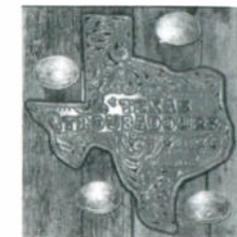
There's no way to easily categorize this group, which features three female lead vocalists, on tunes ranging from rockabilly to jazz-inspired cowboy music, as well as other styles. The best tracks are "Too Much Fun," "Country Blue," and an unusual treatment of "Hey Good Lookin'."



THE TEXAS TROUBADOURS

FIRST GENERATION — FGLP-101

Ernest Tubb fans will appreciate this album by his backup group. Tubb sings on "Drivin' Nails in My Coffin," and other standouts are "After Texas" and "I'll Be There."



Nashville Report (Continued from page 42)

Vern Gosdin has signed a two-album deal with AMI Records, according to label head Mike Redford . . . The **Bellamy Brothers** for the first time are cutting an LP at their farm in Dade County, Florida . . . The **Corbin-Hanner Band** will be featured on an upcoming segment of the "Silver Eagle" radio show . . . CBS-TV will air a new "Country Comes Home" this spring. The show, which will review the best country music of 1981, will feature the **Oak Ridge Boys**, among others . . . **Chris "Flash" Deal**, formerly a drummer for **Johnny Rodriguez** and **Dobie Gray**, died Wednesday (6) at the M.D. Anderson clinic in Houston after a lengthy illness. A number of Chris's friends, who had organized a benefit on his behalf, will announce a way to make donations for Chris soon.

IN THE STUDIO: Scroggs (Earl Scroggs and Tom T. Hall as a duet), Audio Media (Gary Morris), Columbia (Joe Stampley, Charly McClain), LSI (Margo Smith), Marty Robbins (Dennis Weaver), Sound Emporium (Don Williams, and a duet with Boxcar Willie and Penny DeHaven), Soundshop (Mel Tillis, Lee Greenwood), Sound Stage (Tanya Tucker, Pebble Daniels, Eddy Raven, Wayne Kemp), Wax Works (Gary Martin), Pete's Place (B.J. Thomas, Gene Watson, Jeff Morgan, Darryl Puckett), Koala (Jack Grayson, Del Reeves, Nashville Rhythm Section), Roxy (Frank Myers, Salty Austin, Stonewall Jackson), Sound Lab (Dr. Hook, Paul Overstreet), Music City Music Hall (Gary Stewart, Darlene Austin, Charley Pride), Woodland (Cathedral Quartet, Carlton Collins), Young'un (Jeannie Pruett, Billy Earl Chapman, Clay and Sally Hart).

Mirus Music has corrected its earlier press release to say that **Stan Cornelius** is not producing **Leon Russell** and **Roy Orbison**. Those artists are cutting at Doc's Place here, however . . . Air personality **Don Imus** will be the opening speaker at the Feb. 27 session of the upcoming Country Radio Seminar here. **Dick Clark** will be the keynote speaker at the seminar's opening on Feb. 26.

RADIO NOTES: Drake-Chenault has postponed its 52-hour radio special, "The History of Country Music," originally slated to air in four consecutive

(Continued on page 45)

Record World Country Albums



JANUARY 16, 1982

TITLE, ARTIST, Label, Number (Distributing Label)

Jan. 16 Jan. 9



WKS. ON CHART

1	2	FEELS SO RIGHT ALABAMA RCA AHL1 3930	43
2	4	FANCY FREE OAK RIDGE BOYS/MCA 5209	31
3	5	WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)/Columbia KC2 37542	17
4	7	STILL THE SAME OLE ME GEORGE JONES/Epic FE 37106	7
5	6	GREATEST HITS KENNY ROGERS/Liberty LOO 1072	64
6	8	JUICE JUICE NEWTON/Capitol ST 12136	42
7	10	THE PRESSURE IS ON HANK WILLIAMS, JR./Elektra/Curb 5E 535	20
8	9	THERE'S NO GETTIN' OVER ME RONNIE MILSAP/RCA AHL1 4060	20
9	11	BARBARA MANDRELL LIVE/MCA 5243	19
10	12	SHARE YOUR LOVE KENNY ROGERS/Liberty LOO 1108	27
11	13	BIG CITY MERLE HAGGARD/Epic FE 37693	10
12	20	CIMARRON EMMYLOU HARRIS/Warner Bros. BSK 3603	4
13	16	BET YOUR HEART ON ME JOHNNY LEE/Full Moon/Asylum 5E 541	13
14	14	I AM WHAT I AM GEORGE JONES/Epic JE 36492	79
15	15	MY HOME'S IN ALABAMA ALABAMA/RCA AHL1 3644	81
16	17	HOLLYWOOD, TENNESSEE CRYSTAL GAYLE/Columbia FC 37438	17
17	19	STEP BY STEP EDDIE RABBITT/Elektra 5E 532	21
18	18	URBAN CHIPMUNK/RCA AFL1 4027	39
19	21	GREATEST HITS OAK RIDGE BOYS/MCA 5150	61
20	22	GREATEST HITS CHARLEY PRIDE/RCA AHL1 4151	12
21	23	ESPECIALLY FOR YOU DON WILLIAMS/MCA 5210	25
22	24	NOT GUILTY LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia FC 37466	15
23	25	MIDNIGHT CRAZY MAC DAVIS/Casablanca NBLP 7257 (PolyGram)	12
24	26	GREATEST HITS RONNIE MILSAP/RCA AHL1 3772	64
25	27	MR. T CONWAY TWITTY/MCA 5204	27
26	28	YOU DON'T KNOW ME MICKEY GILLEY/Epic FE 37916	20
27	29	GREATEST HITS ANNE MURRAY/Capitol SOO 12110	66
28	30	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	139
29	32	GOOD TIME LOVIN' MAN RONNIE McDOWELL/Epic FE 37399	22
30	33	SURROUND ME WITH LOVE CHARLY McCLAIN/Epic FE 37108	34
31	65	GREATEST HITS JIM REEVES & PATSY CLINE/RCA AHL1 4127	7
32	38	STARDUST WILLIE NELSON/Columbia KC 35305	189
33	37	SOME DAYS ARE DIAMONDS JOHN DENVER/RCA AFL1 4055	26
34	35	DESPERATE DREAMS EDDY RAVEN/Elektra 5E 545	10
35	40	FIRE AND SMOKE EARL THOMAS CONLEY/RCA AHL1 4135	7
36	39	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 6E 309	61
37	45	I JUST CAME HOME TO COUNT THE MEMORIES JOHN ANDERSON/Warner Bros. BSK 3599	9

38	60	ASK ANY WOMAN CON HUNLEY/Warner Bros. BSK 3617	5
39	41	RODEO ROMEO MOE BANDY/Columbia FC 37568	10
40	44	SEVEN YEAR ACHE ROSANNE CASH/Columbia JE 36865	42
41	46	DRIFTER SYLVIA/RCA AHL1 3986	37
42	47	HORIZON EDDIE RABBITT/Elektra 6E 276	78
43	1	CHRISTMAS KENNY ROGERS/Liberty LOO 51115	6
44	49	YEARS AGO STATLER BROTHERS/Mercury SRM 1 6001 (PolyGram)	26
45	48	HONEYSUCKLE ROSE WILLIE NELSON & FAMILY/Columbia S2 36753	76
46	50	RAINBOW STEW LIVE MERLE HAGGARD/MCA 5216	24
47	34	WITH LOVE JOHN CONLEE/MCA 5213	24
48	43	ROWDY HANK WILLIAMS, JR./Elektra/Curb 6E 330	38
49	52	BEST OF DON WILLIAMS, VOL. II/MCA 3096	115
50	3	CHRISTMAS WISHES ANNE MURRAY/Capitol SN 16232	5
51	42	HIGH TIMES DOTTIE WEST/Liberty LT 51114	6
52	51	STRAIT COUNTRY GEORGE STRAIT/MCA 5248	9
53	53	URBAN COWBOY ORIGINAL SOUNDTRACK/Full Moon/Asylum DP 9002	86
54	54	SOMEWHERE OVER THE RAINBOW WILLIE NELSON/Columbia FC 36883	43
55	55	STRAIGHT AHEAD LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250	116
56	56	CLASSIC CRYSTAL CRYSTAL GAYLE/Liberty LOO 982	113
57	57	I BELIEVE IN YOU DON WILLIAMS/MCA 5133	64

CHARTMAKER OF THE WEEK

58 — GREATEST HITS, VOL. I
ELVIS PRESLEY
RCA AHL1 2347



59	58	9 TO 5 AND ODD JOBS DOLLY PARTON/RCA AAL 1 3852	43
60	69	TOWN & COUNTRY RAY PRICE/Dimension DL 5003	14
61	61	BEST OF EDDIE RABBITT/Elektra 6E 235	111
62	59	THE VERY BEST OF MEL TILLIS/MCA 3274	10
63	62	FRAGILE HANDLE WITH CARE CRISTY LANE/Liberty LT 51112	11
64	63	CARRYING ON THE FAMILY NAMES DAVID FRIZZELL & SHELLY WEST/Warner/Viva BSK 3555	31
62	64	WILLIE & FAMILY LIVE WILLIE NELSON/Columbia KC 35642	161
66	66	ENCORE MICKEY GILLEY/Epic JE 36586	68
67	67	GREATEST HITS LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia FE 36488	144
68	73	I'M A LADY TERRI GIBBS/MCA 5255	11
69	70	WHERE DO YOU GO WHEN YOU DREAM ANNE MURRAY/Capitol SOO 12144	36
70	71	WAITIN' FOR THE SUN TO SHINE RICKY SKAGGS/Epic FE 37193	7
71	72	NOW OR NEVER JOHN SCHNEIDER/Scotti Bros. 37400	26
72	68	I LOVE 'EM ALL T.G. SHEPPARD/Warner/Curb BSK 3528	38
73	74	LEATHER & LACE WAYLON & JESSI/RCA AHL1 3931	43
74	31	CHRISTMAS AT GILLEY'S MICKEY GILLEY/Epic FE 37595	4
75	36	I'LL BE HOME FOR CHRISTMAS SLIM WHITMAN/Epic/Cleveland Intl. PE 37594	3

Nashville Report (Continued from page 44)

weekends starting in April. The company made the decision after two key members of the production team were affected by prolonged illnesses. . . WSAI (Cincinnati) has added a Music Hotline, a recorded playlist for promotion and label callers. The 24-hour call line's number is (513) 749-3660. The service starts Tuesday (12) . . . For the next 13 weeks KSON-FM (San Diego) will simulcast "Austin City Limits" with KPBS-TV . . . Epic artist Don King recently made a guest appearance in conjunction with the U.S. 107 country station here . . . KIX (Dallas-Fort Worth) is giving away a \$74,000 Pulite home as part of a station promotion . . . WSM here recently aired guest visits by Helen Cornelius, Eddy Raven, writer Stewart Harris, Marvin Morrow, and artists Earl Thomas Conley and Keith Stegall.

Riders in the Sky are having a great 1982 so far. They've taped a music and comedy pilot, "Cowboy Jubilee." They'll appear on NBC-TV's "Twilight Theater" Saturday (16), a show produced and co-hosted by Steve Martin. They'll also be on a PBS-TV special out of Austin this spring, currently called "The First

All-American Country Music Festival" . . . New releases of interest: Skilled studio and backup singer Anne Marie has a single on LS Records called "I'd Rather Lie Awake With You"; former Four Guys member Gary Buck has a debut solo single on Dimension Records, "Midnight Magic."

The Chet Atkins Celebrity/Guest Golf Tournament is slated for April 12-14 at Callaway Gardens in Pine Mountain, Georgia. The tournament benefits the Gardens, which helps disadvantaged and troubled young people . . . Mayf Nutter has been chosen to cohost the two-hour "Country Jamboree" for Don Kirshner Productions . . . Bob Wills' Original Texas Playboys recently performed at the Smithsonian Institution in Washington, D.C. for the American Country Music Series at the Museum of Natural History . . . Hendersonville, Tennessee recently dedicated the Johnny Cash Parkway, a section of Gallatin Road.

Boxcar Willie was presented with a gold LP for sales of his "King of the Road" LP in Canada. He received the award from Les Friedman of CBS-Canada. Boxcar has cut a duet at the Sound Emporium here with Penny DeHaven for Main Street Records.



Record World Country Singles

JANUARY 16, 1982

TITLE, ARTIST, Label, Number (Distributing Label)

Jan. 16	Jan. 9		WKS. ON CHART
1	1	I WOULDN'T HAVE MISSED IT FOR THE WORLD RONNIE MILSAP RCA 12342 (2nd Week)	11
2	5	RED NECKIN' LOVE MAKIN' NIGHT CONWAY TWITTY/MCA 51199	11
3	8	THE SWEETEST THING (I'VE EVER KNOWN) JUICE NEWTON/Capitol 5046	12
4	3	FOURTEEN CARAT MIND GENE WATSON/MCA 51183	15
5	10	LONELY NIGHTS MICKEY GILLEY/Epic 12578	10
6	6	HEADED FOR A HEARTACHE GARY MORRIS/Warner Bros. 49829	13
7	7	YEARS AGO STATLER BROTHERS/Mercury 57959 (PolyGram)	12
8	11	BLAZE OF GLORY KENNY ROGERS/Liberty 1441	9
9	9	YOU'RE MY BESTEST FRIEND MAC DAVIS/Casablanca 2341 (PolyGram)	12
10	15	HAVE YOU EVER BEEN LONELY JIM REEVES & PATSY CLINE/ RCA 12346	10
11	17	LORD, I HOPE THIS DAY IS GOOD DON WILLIAMS/MCA 51207	8
12	12	TELL ME WHY EARL THOMAS CONLEY/RCA 12344	13
13	13	WHO DO YOU KNOW IN CALIFORNIA EDDY RAVEN/Elektra 47216	13
14	19	ONLY ONE YOU T.G. SHEPPARD/Warner/Curb 49858	8
15	18	WATCHIN' GIRLS GO BY RONNIE McDOWELL/Epic 14 02614	8
16	16	IT'S HIGH TIME DOTTIE WEST/Liberty 1436	11
17	20	IT TURNS ME INSIDE OUT LEE GREENWOOD/MCA/ Panorama 51159	17
18	21	SHINE WAYLON/RCA 12367	8
19	22	IT'S WHO YOU LOVE KIERAN KANE/Elektra 47228	10
20	23	MIDNIGHT RODEO LEON EVERETTE/RCA 12355	9
21	25	SOMEONE COULD LOSE A HEART TONIGHT EDDIE RABBITT/ Elektra 47239	8
22	24	PREACHING UP A STORM MEL McDANIEL/Capitol 5059	10
23	26	I JUST CAME HOME TO COUNT THE MEMORIES JOHN ANDERSON/Warner Bros. 49860	9
24	27	YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD ED BRUCE/MCA 51210	7
25	28	DIAMONDS IN THE STARS RAY PRICE/Dimension 1024	9
26	30	ONLY YOU (AND YOU ALONE) REBA McENTIRE/Mercury 57062 (PolyGram)	8
27	2	THE WOMAN IN ME CRYSTAL GAYLE/Columbia 18 02523	15
28	32	DO ME WITH LOVE JANIE FRICKE/Columbia 18 02575	5
29	33	WILD TURKEY/EVERYBODY MAKES MISTAKES LACY J. DALTON/Columbia/Sherrill 18 02637	6
30	34	STUCK RIGHT IN THE MIDDLE OF YOUR LOVE BILLY SWAN/ Epic 14 02659	4
31	35	BLUE MOON WITH HEARTACHE ROSANNE CASH/Columbia 18 02659	4
32	4	LOVE IN THE FIRST DEGREE ALABAMA/RCA 12288	12
33	38	MOUNTAIN OF LOVE CHARLEY PRIDE/RCA 13014	3
34	40	SHE LEFT HER LOVE ALL OVER ME RAZZY BAILEY/RCA 13014	3
35	37	LADY LAY DOWN TOM JONES/Mercury 75125	7
36	41	IF YOU'RE WAITIN' ON ME (YOU'RE BACKING UP) THE KENDALLS/Mercury 76131 (PolyGram)	5
37	43	THE VERY BEST IS YOU CHARLY McCLAIN/Epic 14 02656	4
38	14	RODEO ROMEO MOE BANDY/Columbia 18 02532	12
39	42	LET'S GET TOGETHER AND CRY JOE STAMPLEY/Epic 14 02533	6
40	46	ALL I'M MISSING IS YOU EDDY ARNOLD/RCA 13000	6
41	45	WHEN YOU WERE BLUE AND I WAS GREEN KIN VASSY/ Liberty 1440	5
42	29	ALL ROADS LEAD TO YOU STEVE WARINER/RCA 12307	16
43	63	MIS 'RY RIVER TERRI GIBBS/MCA 51225	3
44	54	LOVE WAS BORN RANDY BARLOW/Jamex 45 002	4
45	59	WHEN A MAN LOVES A WOMAN JACK GRAYSON & BLACKJACK/Koala 340	4
46	52	LOVE NEVER COMES EASY HELEN CORNELIUS/Elektra 47237	6
47	49	I CAN'T SAY GOODBYE TO YOU TERRY GREGORY/ Handshake 9 02563	9
48	50	WHERE THERE'S SMOKE, THERE'S FIRE R.C. BANNON & LOUISE MANDRELL	7
49	51	OKLAHOMA CRUDE THE CORBIN-HANNER BAND/Alfa 7010	7



50	66	NO RELIEF IN SIGHT CON HUNLEY/Warner Bros. 49887	3
51	62	IF SOMETHING SHOULD COME BETWEEN US (LET IT BE LOVE) BURRITO BROTHERS/Curb/CBS 5 02641	5
52	60	INNOCENT LIES SONNY JAMES & HIS SOUTHERN GENTLEMEN/Dimension 1026	4
53	57	I DON'T WANT TO WANT YOU/LOBO/Lobo 1	7
54	61	PLAY ME OR TRADE ME/WHERE WOULD I BE MEL TILLIS & NANCY SINATRA/Elektra 47247	4
55	56	COTTON FIELDS CREEDENCE CLEARWATER REVIVAL/Fantasy 920	6
56	31	YOU'RE MY FAVORITE STAR BELLAMY BROTHERS/Warner/ Curb 49815	14

CHARTMAKER OF THE WEEK

57	—	BIG CITY MERLE HAGGARD Epic 14 02686	1
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58	36	THE ROUND UP SALOON BOBBY GOLDSBORO/Curb/CBS 5 02583	10
59	74	YOU LOOK LIKE THE ONE I LOVE DEBORAH ALLEN/ Capitol 5080	2
60	39	STILL DOIN' TIME GEORGE JONES/Epic 14 02626	15
61	44	PLAY SOMETHING WE COULD LOVE TO DIANE PFIEFER/ Capitol 5060	7
62	69	SOME DAY MY SHIP'S COMIN' IN JOE WATERS/New Colony 6812	5
63	70	LAY BACK DOWN AND LOVE RICH LANDERS/AMI 1301	4
64	—	SWEET YESTERDAY SYLVIA/RCA 13020	1
65	82	LIES ON YOUR LIPS CRISTY LANE/Liberty 1443	2
66	47	GONNA TAKE MY ANGEL OUT TONIGHT RONNIE ROGERS/ Lifesong 45094	9
67	48	TOO MANY HEARTS IN THE FIRE BOBBY SMITH/Liberty 1439	7
68	53	HEARTACHES OF A FOOL WILLIE NELSON/Columbia 18 02558	11
69	—	TENNESSEE ROSE EMMYLOU HARRIS/Warner Bros. 49892	1
70	72	BARROOM GAMES MIKE CAMPBELL/Columbia 18 02622	5
71	55	BET YOUR HEART ON ME JOHNNY LEE/Full Moon/ Asylum 47215	15
72	58	CHEROKEE COUNTRY SOLID GOLD BAND/NSA 110	7
73	77	LET THE GOOD TIMES ROLL JON & LYNN/Soundwaves 4656	3
74	96	CHATTANOOGA CITY LIMIT/REVEREND MR. BLACK JOHNNY CASH/Columbia 18 02669	2
75	79	GUILTY EYES BANDANA/Warner Bros. 49872	3
76	89	MISTER GARFIELD MERLE KILGORE and FRIENDS/ Elektra 47252	2
77	78	A MARRIED MAN JUDY TAYLOR/Warner Bros. 49859	4
78	—	DON'T EVER LEAVE ME AGAIN VERN GOSDIN/AMI 1302	1
79	—	ANOTHER SLEEPLESS NIGHT ANNE MURRAY/Capitol 5083	1
80	—	RUNNING ON LOVE DON KING/Epic 14 02674	1
81	81	SLOW TEXAS DANCING DONNA HAZARD/Excelsior 1020	4
82	90	I SEE AN ANGEL EVERY DAY BILLY PARKER/Soundwaves 4659	3
83	—	NOW I LAY ME DOWN TO CHEAT DAVID ALLAN COE/ Columbia 18 02678	1
84	—	TIL SOMETHING BETTER COMES ALONG R.C. BANNON/ RCA 13029	1
85	92	A LONELY WOMAN (IN THE ARMS OF A MAN WITH A ONE TRACK MIND) JUDY BAILEY/Columbia 18 02668	2
86	—	NEW CUT ROAD BOBBY BARE/Columbia 18 02690	1
87	—	BUT IT'S CHEATING FAMILY BROWN/RCA 13015	1
88	97	SHADOW OF LOVE ROB PARSONS/MCA 50212	3
89	—	BLUE EYES DON'T MAKE AN ANGEL ZELLA LEHR/Columbia 18 02677	1
90	—	THE HIGHLIGHT OF '81 JOHNNY PAYCHECK/Epic 14 20684	1
91	64	TEARDROPS IN MY HEART MARTY ROBBINS/Columbia 18 02575	10
92	67	WHAT ARE WE DOIN' LONESOME LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia 18 02522	15
93	76	WHISKEY MADE ME STUMBLE (THE DEVIL MADE ME FALL) BILL ANDERSON/MCA 51204	6
94	—	AIN'T NOBODY GONNA GET MY BODY BUT YOU DEL REEVES/Koala 339	1
95	65	HEARTS (OUR HEARTS) SUSIE ALLANSON/Liberty/Curb 1422	5
96	71	A GIRL LIKE YOU SONNY THROCKMORTON/MCA 51214	5
97	—	THROUGH THE YEARS KENNY ROGERS/Liberty 1444	1
98	—	LADY LAY DOWN (LAY DOWN ON MY PILLOW) GARY GOODNIGHT/Door Knob 81 169	1
99	68	IF I NEEDED YOU EMMYLOU HARRIS & DON WILLIAMS/ Warner Bros. 49809	17
100	93	THOSE GOOD OLD DREAMS CARPENTERS/A&M 2386	4

Record World Spotlights

Independent Distribution

Record World is celebrating the resurgent growth of independent record distribution with a special salute in our January 16 issue. The indies have long been a crucial part of the recording industry, and as the industry adjusts to current economic conditions, their importance is increasing. Record World will be working closely on this special with NARM, which is also recognizing the indie with a wide-ranging plan to promote the independents' role in the record industry.

We will present the who, what and where of the independent distributors, focus on the independent labels themselves and explore why and how independent distribution operations have been a critical factor in the growth of the record and tape business now and over the years.

Help us spread the word.

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