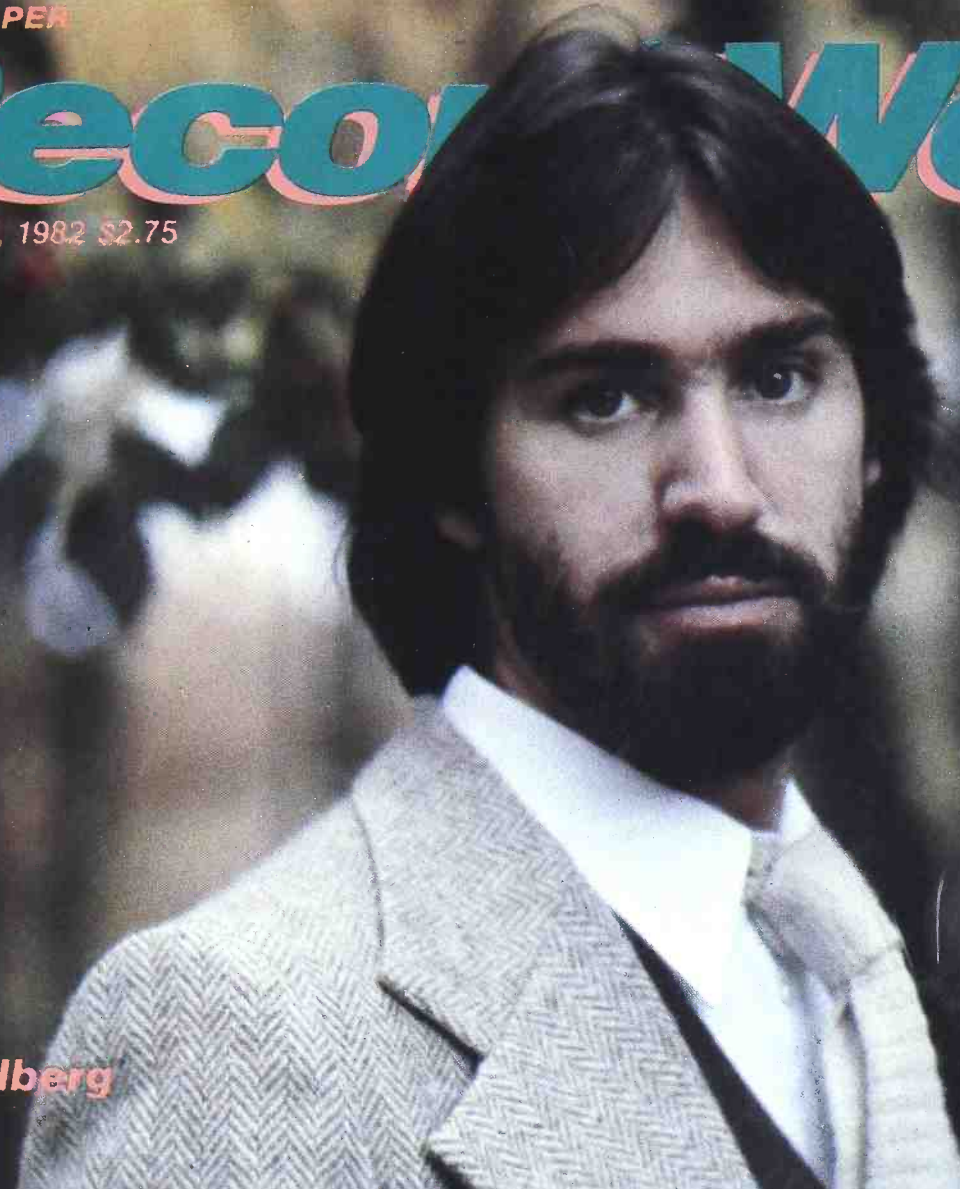


# Record World

FEBRUARY 27, 1982 \$2.75



Dan Fogelberg



## Hits of the Week

### SINGLES

**DR. HOOK, "BABY MAKES HER BLUE JEANS TALK"** (prod.: Haffkine) (writers: Weedman-Locorriere-Haffkine) (Horse Hairs, BMI) (3:39). Tasty slide guitar licks and a saucy chorus hook make this outing from the forthcoming "Players in the Dark" LP a formidable pick on pop radio. Casablanca 2347 (PolyGram).

**GINO VANNELLI, "THE LONGER YOU WAIT"** (prod.: Gino, Joe & Ross Vannelli) (writer: G. Vannelli) (Black Keys, BMI) (3:36). Gino's echoed vocal is surrounded by pulsating keyboards and a driving rock beat on this grand production from his forthcoming "Twisted Heart" LP. Arista 0664.

**JOHN DENVER, "SHANGHAI BREEZES"** (prod.: Denver-Wyckoff) (writer: Denver) (Cherry Lane, ASCAP) (3:12). Denver's light vocals and the playful keyboard accompaniment bespeak a refreshing childlike innocence that's sure to catch on at pop and A/C formats. It's from his "Seasons of the Heart" LP. RCA 13071.

**THE JACKSONS, "WORKING DAY AND NIGHT"** (prod.: group) (writer: Michael Jackson) (Miran, BMI) (4:18). Grab a dance partner and be ready to groove with this hot spin from the "Live" LP. An energetic bass riff transports the exciting vocal interaction, while horn spice gives added radio appeal. Epic 14-02720.

**PAUL DAVIS, "'65 LOVE AFFAIR"** (prod.: Seay-Davis) (writer: Davis) (Web IV, BMI) (3:31). Hot on the heels of Davis' top 15 "Cool Night" hit comes this spirited pop-rocker. The slick arrangement features a bouncy beat, cool choruses on the hook and Davis' smooth vocal in the spotlight. Arista 0661.

**WILLIE NELSON, "ALWAYS ON MY MIND"** (prod.: Moman) (writers: Christopher-Thompson-James) (Screen Gems-EMI/Rose Bridge, BMI) (3:33). The title track from Willie's forthcoming LP is a touching, totally romantic ballad. Willie's poignant vocal, with restrained instrumental backing, is overwhelming. Col 18-02741.

**ROBERTA FLACK, "MAKING LOVE"** (prod.: Bacharach-Sager) (writers: Sager-Bacharach-Roberts) (20th Century-Fox/New Hidden Valley, ASCAP/Begonia Melodies/Fedora, BMI) (3:43). The title song from the new motion picture release has Roberta in a relaxed ballad setting. Her dreamy vocal is right for radio. Atlantic 4005.

**JIMMY BUFFETT, "IT'S MIDNIGHT AND I'M NOT FAMOUS YET"** (prod.: Putnam) (writers: Buffett-Utley) (Coral Reefer/Big Ears/Red Pajamas, BMI/ASCAP) (3:49). Buffett's songwriting expertise is evident (he co-penned with Michael Utley) on this sharp rocker from the "Somewhere Over China" LP. MCA 52013.

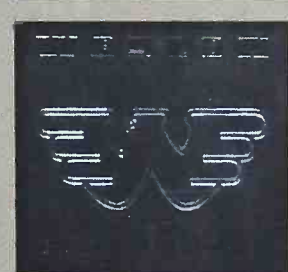
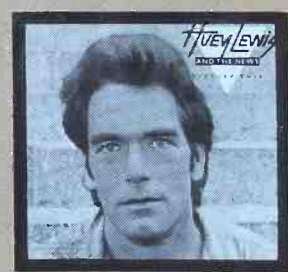
### ALBUMS

**HUEY LEWIS AND THE NEWS, "PICTURE THIS."** Containing the bulleting single "Do You Believe in Love" and achieving Flashmaker status twice in a row, this LP belongs to a group that's definitely hit its stride. "Change of Heart" and "Hope You Love Me Like You Say You Do" assure a long life on AOR and pop radio. Chrysalis CHR 1340 (8.98).

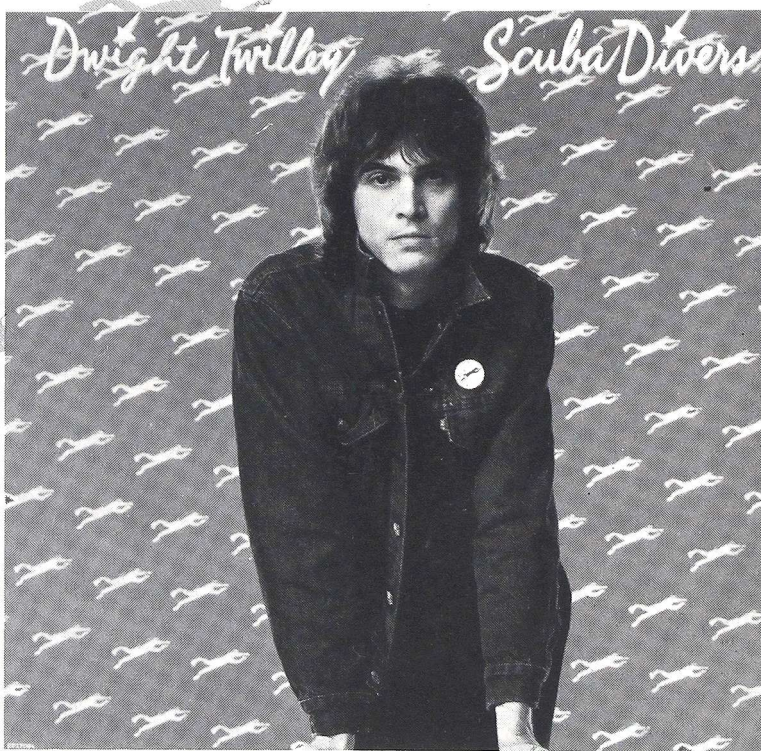
**GEORGE DUKE, "DREAM ON."** Still hot from last year's success, the master keyboardist/writer/producer is tearing up the Black Oriented Singles Chart with "Shine On." His polished vocal expertise promises crossover popularity for the single and cuts like "Dream On" and "Son of Reach for It," a slinky funk duet with Ndugu. Epic FE 37532.

**WAYLON, "BLACK ON BLACK."** There's nothing black about the future of this Chips Moman production, which pairs Waylon Jennings with the songs (originals and covers) and sound that spell across-the-board favorite. The single is a charming duet with Willie Nelson, "Just To Satisfy You." RCA AHL1-4247 (8.98).

**THE HUMAN LEAGUE, "DARE."** The latest synthesizer-vocal sensation from England could create a groundswell of popularity stateside, judging by early sales reports and initial airplay on the single, "Don't You Want Me." Dance club play and a strong link to rock tradition, i.e. the Doors, seem to be the keys. A&M SP-6-4892 (6.98).



# Dwight Twilley "Scuba Divers"



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# Record World



FEBRUARY 27, 1982

## Dealers Applaud NARM Video Moves; Most Record Mfrs. Reserve Comment

By JIM FISHEL and SAMUEL GRAHAM

■ NEW YORK—Record retailers are pleased with the National Association of Recording Merchandisers' (NARM) aggressive courtship of video software retailers and manufacturers, but most record manufacturers are reserving comment.

According to Joe Cohen, executive vice president of NARM, personal letters have been sent to video software manufacturers, asking them to join NARM and attend the association's upcoming March convention in Los Angeles.

"It is a natural extension for NARM to enlist some of these manufacturers, because the demographics are the same," Cohen told *Record World*.

Many stores have already begun to give more space to video software (movies and games) and less to records and tapes. Sam Goody, the New York-based chain, for exam-

ple, has totally redesigned its stores, with more emphasis given to video software.

The Camelot Music chain began its incursion into this area with the unveiling of its first complete Camelot Home Video Department in the Mellett Mall store in Canton, Ohio. The main features of the department include an inventory of more than 600 pre-recorded movies (in both the Beta and VHS format), available to buy or rent; a complete video game department featuring Atari, Intellivision and Activision; and a complete video accessory department featuring blank tape, carrying cases, cleaning equipment and even Pac-Man T-shirts.

According to Joe Bressi, vice president of purchasing for Camelot, the company is in the home entertainment business, not just the record business.

"We set aside 1,000 square feet (as compared to the Canton store's 5,000 square feet for records) for home video products," Bressi said. "Camelot will be initiating three more stores with complete home video departments in the next two

*(Continued on page 17)*

## Rogers, Wonder, Fleetwood Mac Highlight Labels' Spring Releases

By GREG BRODSKY

■ NEW YORK—The leading record manufacturers are readying plans for a significant amount of new superstar product to be released within the next few months.

Among the artists with recent gold and/or platinum success who will be represented by new albums between now and June are: A Taste of Honey, The Beatles, Blue Oyster Cult, Charlie Daniels Band, Fleetwood Mac, Rick James, Jethro Tull, Barbara Mandrell, Willie Nelson, Juice Newton, Ray Parker Jr. & Raydio, the Alan Parsons Project, Dolly Parton, Kenny Rogers, Rick Springfield, Billy Squier, Donna Summer, .38 Special, Van Halen, Dionne Warwick, Stevie Wonder, and Zapp.

In addition, many superstars are currently in the studio recording or putting the finishing touches on new albums, many of which could be out before the summer. These artists include: Air Supply, Herb Alpert, Boston, several members of the Eagles (Don Felder, Glenn Frey and Don Henley) who are reportedly preparing solo albums, Kansas, REO Speedwagon, Diana Ross, Bob Seger, Supertramp, Pete

Townshend, and Warren Zevon.

The bulk of the current hit product was released during last year's Christmas rush, much to the dismay of the nation's record retailers, who have repeatedly expressed their concern over labels' release schedules, claiming that they have tended to overemphasize the holiday season at the expense of a more evenly distributed 12-month release schedule. (This week's *Record World* Album Chart, in fact, contains no 1982 releases within the top 30. The Chartmaker is the soundtrack to "Fame" — released in June 1980.)

The high caliber of records scheduled for release within the next few months is an indication that retailers can expect heavy store traffic throughout the spring.

The forthcoming releases featured below are listed alphabetically by label.

A&M has Atlantic Starr and Harari scheduled for the end of February. The label will also be releasing albums from Jools Holland & His Millionaires (on I.R.S.), .38 Special, Split Enz, Jeffrey Osborne (formerly of L.T.D.) and a Quincy Jones compilation. In the works are new releases by Herb Alpert, Squeeze and the first studio album

*(Continued on page 13)*

## ASCAP Reports 1981 Receipts Up

■ LOS ANGELES—According to president's and treasurer's reports delivered at the February 7 membership meeting of the American Society of Composers, Authors and Publishers, the organization's receipts for 1981 were up, to \$168,904,000, from approximately \$154,000,000 in 1980.

The treasurer's report listed receipts of \$136,489,000 from licenses, including symphonic and concert; \$6,021,000 from interest on investments; \$574,000 from membership dues; and \$25,820,000 from foreign societies. Total salaries and

*(Continued on page 57)*

## CBS and 20th Century-Fox Set Joint Video Venture

■ NEW YORK—In a long-anticipated move that is expected to have widespread repercussions in the industry, CBS Inc. and Twentieth Century-Fox Film Corp. have agreed to join forces to "undertake operations in cable television programming," and to "create, market and distribute programming for the emerging video market."

The two companies, which will have equal billing in the new venture, are expected to eventually operate on a worldwide basis. Executives at both companies were reluctant to speculate on the details of the joint venture, stressing that the announcement focused specifically on an "agreement to agree" in principle, and that nothing further

*(Continued on page 16)*

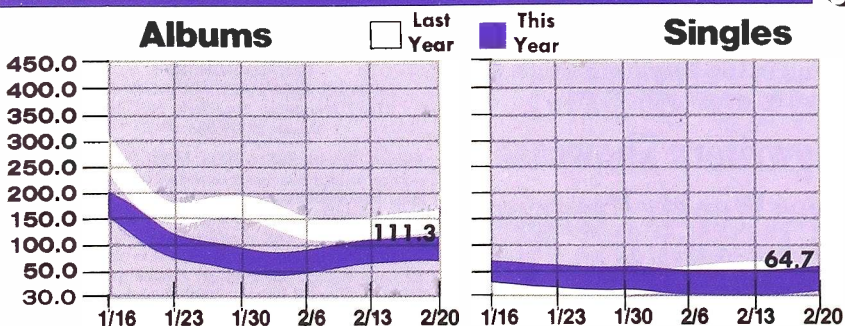
## Thelonious Monk Dies

By PETER KEEPNEWS

■ NEW YORK — Thelonious Monk, one of the acknowledged giants of contemporary jazz, died last Wednesday (17) in Englewood Hospital in New Jersey. He was 64 years old.

Monk had been hospitalized *(Continued on page 12)*

## Record World Sales Index



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

## California Group To Oppose New Sales Tax Assessments

By ELIOT SEKULER

■ LOS ANGELES—Reacting to a shift in the interpretation of sales tax statutes by the California State Board of Equalization, several hundred members of the recording industry recently held two separate meetings at San Francisco's Automatt and the Ocean Way Studios here. The meetings resulted in the formation of the California Entertainment Organization, a lobbying

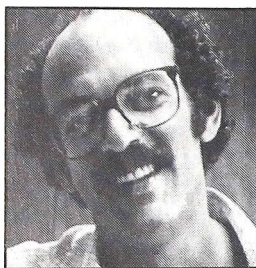
group that will contest the new tax statute interpretation which, as currently being enforced by the state, has resulted in the levying of retroactive sales tax assessments against some production companies, producers and independent recording engineers.

At issue is the State Board of Equalization's reinterpretation of a *(Continued on page 57)*

# Contents



**Opposite page 24.** For the sixth consecutive year, *Record World* is pleased to present a special salute to the music publishing industry. The section includes detailed coverage of the important developments in publishing over the past year, with individual looks at major publishers all over the country.



**Page 16.** Shep Gordon, president of Alive Enterprises and manager of such acts as Blondie, Alice Cooper, Teddy Pendergrass, Stephanie Mills and others, has been stepping up his firm's involvement in video. As he tells *Record World*, he has some very definite ideas about where video in general, and Alive Video in particular, are headed.

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## Powerhouse Picks

**J. Geils Band (EMI America) "Freeze-Frame"**  
With rock's re-emergence at the top 40 level on the rise, this group's follow-up single should have no problem duplicating the success of the first.

**Vangelis (Polydor) Main Theme from "Chariots of Fire"**  
National distribution of the movie and success at the adult contemporary level is now crossing this single over to the pop side.

## NMPA Issues Report On U.S. Copyright Law

■ **NEW YORK**—A new report on the U.S. copyright law and how it works has been issued by the National Music Publishers' Association, NMPA chairman Salvatore T. Chiantia has announced.

"Music Publisher's Introduction to Copyright" explains the fundamentals of the copyright system. It was written by NMPA president Leonard Feist.

The report treats what a copyright is, when it exists, how the publisher acquires it and the various sources of income for music publishers. Licensing public performances, recordings (commercial and other), sale of printed copies, derivative works, "fair use" exemptions, length of copyright, the international market and penalties for infringements are each treated separately.

The report is available from the NMPA, 110 East 59th Street, New York 10022, at a cost of \$1.25. It comes with a copy of the Federal Copyright Office's brochure, "Copyright Basics."

## RIAA's Jules Yarnell Resigns Due to Illness

■ **NEW YORK**—Jules Yarnell has resigned after 12 years as chief of the Recording Industry Association of America's anti-piracy intelligence unit, due to illness. Joel Schoenfeld has been appointed to take over as director of anti-piracy operations and special counsel, anti-piracy, effective immediately.

In making the announcement, RIAA president Stanley Gortikov noted: "This is a sad time for RIAA. Jules Yarnell has served RIAA and the industry for 12 years with particular competence — years marked by unique achievements and pioneering actions. His zeal and devotion were monumental until illness forced his withdrawal. In his field, he is probably the most knowledgeable expert in the world, and his contributions have created protections and economic benefits for recording artists, creators and copyright owners."

Yarnell will be available to RIAA periodically for the next year as senior anti-piracy counsel.

Schoenfeld came to RIAA in August 1976, and has served as assistant and later associate special counsel, anti-piracy. Prior to joining RIAA, he spent three years clerking in the New York State Attorney General's office.

## Songwriters Showcase Moves Weekly Programs

■ **LOS ANGELES**—The BMI-sponsored Los Angeles Songwriters Showcase has moved its Wednesday evening programs to 6353 Hollywood Boulevard. The showcase was most recently held at the Hollywood Roosevelt Hotel.

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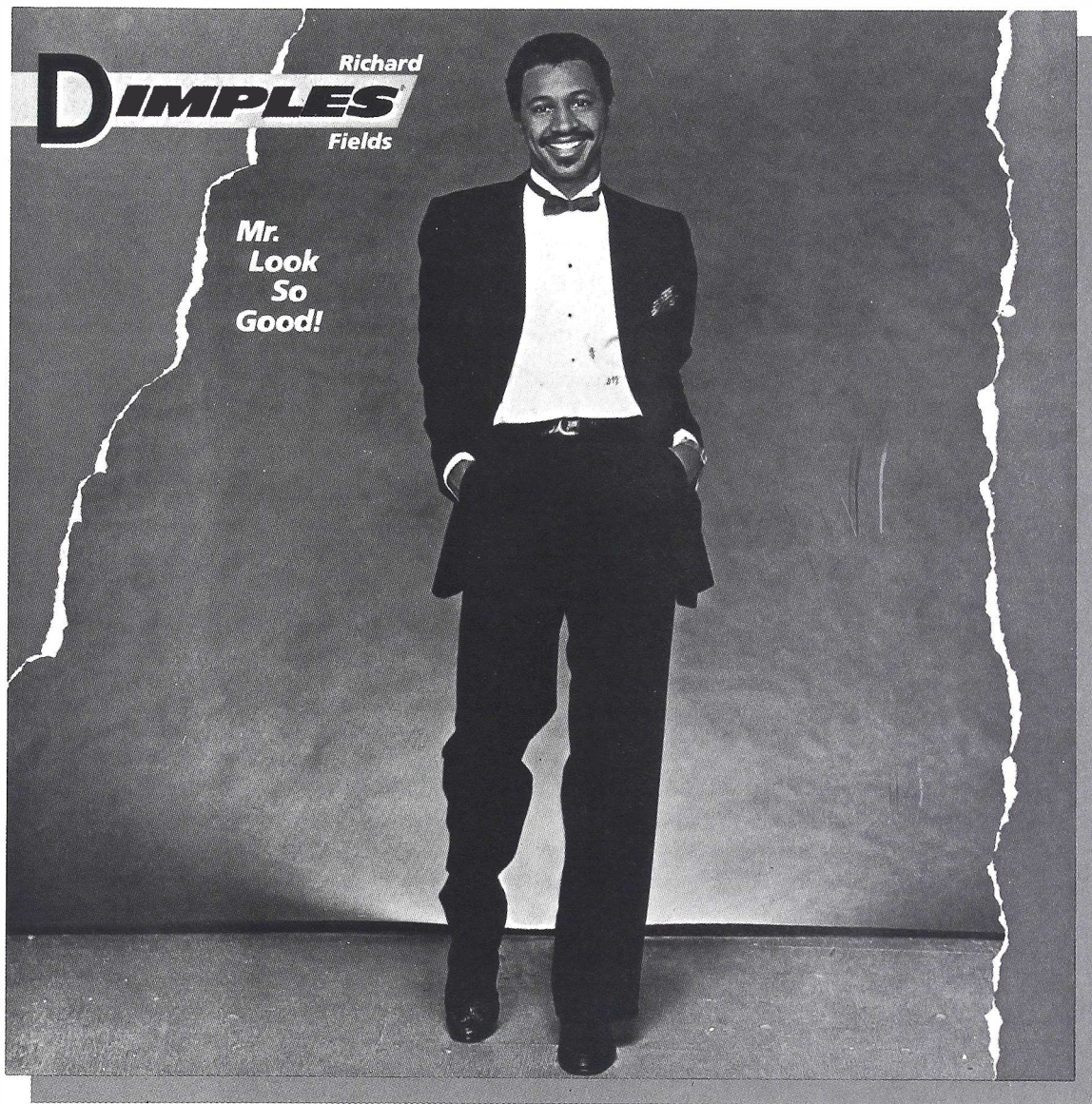
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RECORD WORLD FEBRUARY 27, 1982

# Mr. Look So Good... ...Sounds So Great!



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## AJC Honors Roy Imber



Pictured at the recent American Jewish Committee music industry testimonial dinner for Roy Imber, president of Elroy Enterprises, at the Grand Hyatt Hotel in New York are, from left: George Levy, president of Sam Goody, Inc.; Jack Kieran, senior vice president, marketing sales, PolyGram Records; Imber; and Pete Hyman, vice president of Surplus Records and Tape.

## Geffen, Warner Bros. In Joint Film Venture

■ LOS ANGELES—Steven Ross, chairman of Warner Communications, Inc. and Robert Daly, chairman of Warner Bros., have announced an agreement with the David Geffen Company for the formation of the Geffen Film Company, a joint venture for the production and marketing of motion pictures.

Under the agreement, the Geffen Film Company will be a financially independent motion picture company through a finance package provided by WCI, and Geffen will have complete autonomy with respect to all phases of its operation. Distribution of Geffen Company films will be handled by Warner Bros.' worldwide organization, which is currently distributing the company's first film, "Personal Best."

Geffen, who served as vice chairman of Warner Bros. in 1975, most recently made his Broadway debut as co-producer of the hit musical "Dreamgirls."

## Arista Ups Gottlieb

■ NEW YORK—Rick Dobbis, senior vice president, artist development, Arista Records, has announced the promotion of Alice Gottlieb to director, advertising.



Alice Gottlieb

Gottlieb had been Arista's associate director, advertising since 1979. She has been associated with Arista Records and Bell Records in various capacities.

## E. Coast Chairmen Named for Luncheon Honoring Yetnikoff

■ NEW YORK—Cy Leslie, Ira L. Moss and Henry Rosenberg, co-chairmen of the Music and Performing Arts Division of the Anti-Defamation League of B'nai B'rith's March 4 luncheon honoring CBS Records president Walter Yetnikoff, have named the east coast chairmen of the event.

They are Ed Cramer, Clive Davis, Stanley Gortikov, David Horowitz, Harvey Schein, Irwin Steinberg and Robert Summer.

## RIAA Publishes Digital Directory

■ NEW YORK—The first U.S. Digital Recording Facilities Directory has been prepared by the Recording Industry Association of America and its engineering committee.

Directory information was supplied by the five manufacturers active in the marketplace with master digital recording and/or editing equipment: JVC Cutting Center, Inc.; Mitsubishi Electric Sales America, Inc.; Sony Professional Digital Audio Division; Soundstream/Digital Recording Corporation; and 3M Digital Audio Systems.

The directory lists the name, headquarters address, phone and contact for 29 locations, including the five manufacturers offering

their equipment and the respective studio and lease/rental service facilities.

The directory is an outgrowth of two joint seminars involving members of RIAA and the Society of Professional Audio Recording Studios (SPARS). It is being distributed to all RIAA member record companies and the trade media, and is available to other record producers and recording artists. It will be updated quarterly and expanded in the future to include international facilities and additional domestic facilities.

## Seven Named at PolyGram Promotion

■ NEW YORK—PolyGram Records has filled seven local promotion manager positions, it was announced by Bob Edson, vice president, promotion.

Two of those seven, Cynthia Cox and David Leach, have been with PolyGram for some time. Cox, now Los Angeles local promotion manager/trade liaison, had previously served as national adult contemporary promotion manager, and, before that, as national secondaries promotion manager for Polydor Records. She initially came to the company from Leber-Krebs Management. Leach, now Philadelphia promotion manager, had been a sales manager for PolyGram Distribution in Philadelphia, and before that in Boston, where he'd joined the company as a merchandiser.

Lee Arbuckle, now Dallas local promotion manager, was most recently a partner in the Sunbuckle Promotion firm. Previously he had served as regional promotion manager for Casablanca, and before that for RSO in the same capacity. George Luthin, now Miami local promotion manager, was most recently with WSHE Radio in Miami as an account representative. Previously he had been with RSO Records as local promotion manager. Before that he was Capitol Records' Atlanta-based local and regional promotion manager.

Ross Grierson, now Cincinnati local promotion manager, had served as Elektra/Asylum Records' Cincinnati local promotion manager, and prior to that had managed the Globe Records retail store. Marty Mooney, now Cleveland/Pittsburgh local promotion manager, had worked with Cleveland International Records as national promotion director. Previously, Mooney had done local Cleveland promotion for Progress Distributors and done local promotion for RCA and CBS. Jean MacDonald, now Detroit local promotion manager, had been with Arista Records in local promotion and marketing after serving as A&M Records' college representative in the area.

## Capitol Releasing Beatles Medley 45

■ NEW YORK—Capitol Records is preparing a Beatles medley single for release in March, keyed to the upcoming "Reel Music" compilation. Titled "The Beatles Movie Medley," the single is produced by John Paladino, who also produced the recent Beach Boys "Medley" hit. The first 100,000 copies of the single will be packaged in a special four-color sleeve.

In addition, a special promotional-only 12-inch disc will be pressed in gold vinyl, with a special label. On this disc, the medley will be backed with a six-minute interview with the group from 1963.

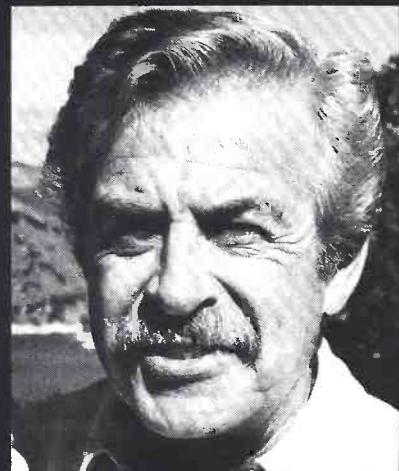


# 'Country Report' countdown

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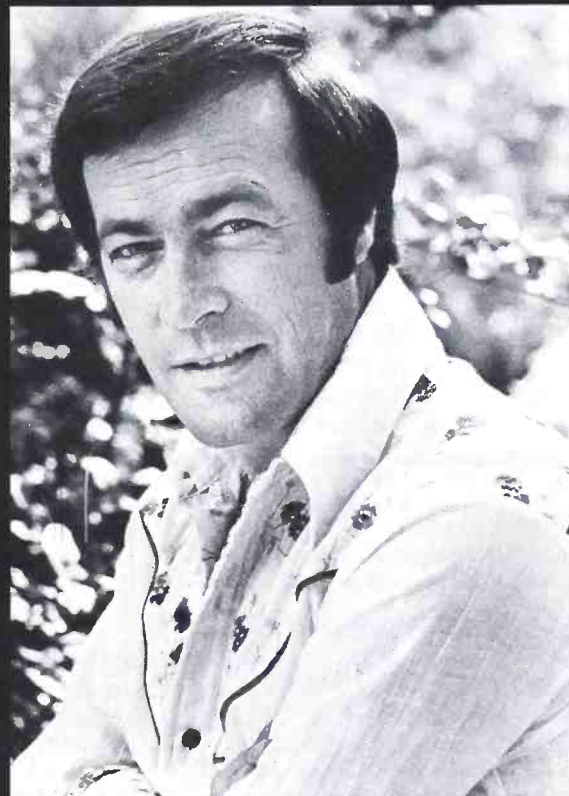
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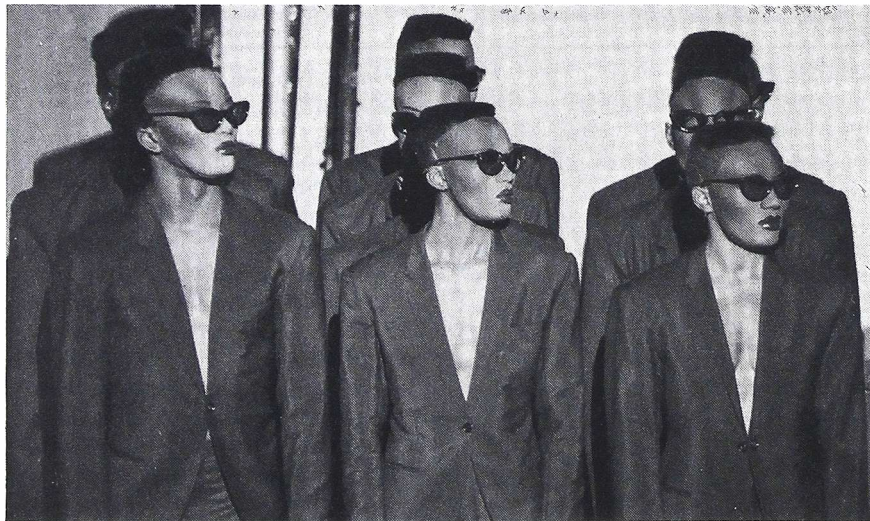
By JOSEPH IANELLO

■ A MUSICAL AUTOBIOGRAPHY: The author here is Phil Manzanera, and in this case the bio isn't a book but rather a record album, "Primitive Guitars" (Editions EG Records). Manzanera is best known as the guitarist in Roxy Music, a role he's played on all eight Roxy albums. But as Manzanera told New York, N.Y. last week, "There's a whole new audience out there, especially in New York, that probably thinks I'm just the person who plays bits and pieces on the Roxy albums." Manzanera was in town to help put the finishing touches on the new Roxy album (the first on Warner Bros.), but also to promote "Primitive Guitars," his third solo album and first in almost three years.

Due for release this week, "Primitive Guitars" is an ambitious project that traces the cultural and geographical influences on Manzanera as he developed his guitar playing technique. Manzanera was raised in several Latin American countries, where he absorbed many diverse ethnic musical styles before settling in England with his family. He uses a variety of guitars on the album, including an old '57 Black Beauty, a red Firebird with tremolo, and a 12-string tiple (that's a Colombian guitar with four sets of three strings) to evoke distinct cultural sounds. "The music is my view of Latin America rather than a stereotyped view of what Latin American music is," Manzanera said. He plays all the instruments on the album and for the first time can be heard playing acoustic guitar. Recorded and self-produced at his own studio in England, "Primitive Guitars" is, as Manzanera put it, "as personal a record as I could make. I had laid the framework for the record last year while touring with Roxy. Then last summer became a very emotional period for me; my wife was having our first child and my emotions were right there on edge so I wanted to tap that resource and let the ideas flow."

We find "Primitive Guitars" to be quite inspiring, an eclectic collection of nine songs that alternates between rather cerebral, peaceful pieces and rhythmic dance numbers with throbbing synthesized beats. Manzanera mentioned that he'd been hitting some nightspots while in New York and thought that some of the songs — "Impossible Guitar," "Big Dome," "La Nueva Ola" — could be included on a 12-inch record for club play. We agree.

As for Roxy Music, their new album will include one Manzanera-penned song because, as he pointed out, for the first time the group members wrote almost three times as much material as was needed. Manzanera told us that he thinks this is the best album the group has ever done and that it's somewhat of a departure because it features an American rhythm section — Andy Newmark (drums) and Neil Jason (bass) — another first for Roxy.



KEEPING UP WITH THE JONESES: Hold it, don't adjust the fine tuning knob. What you're seeing above isn't a still from a forthcoming remake of "Invasion of the Body Snatchers" where everyone turns into Grace Jones. It's part of a choreographed scene shot last Friday in Manhattan by Jean-Paul Goude, a professional artist and Grace's husband (he helped create her present image), who's directing a film of Grace consisting of concert footage from her 1981 "One Man Show" tour. Goude ran a Grace Jones look-a-like contest to help stage a scene in the film that will have a block of 12 "Graces" (with masks specially designed by Jean-Paul, radical flat-top haircuts, and black glasses) doing the famous Grace Jones "goose-step" in unison across an all-black set.

WEDDING BELL BLISS: To the outside world, the offices of *Record World* are nothing more than a place to get chart numbers, reviews, and press. But to some, the ringing typewriters, Monday morning staff meetings and trips to the coffee machine translate into much more than weekly deadlines. Yes, for former *RW* staffers Pat Baird (most recently with

(Continued on page 24)



A number of prominent members of the American Society of Composers, Authors and Publishers recently attended a reception at New York's St. Regis Hotel Roof Ballroom to celebrate and perform the songs of Cole Porter. The reception was held by Universal Pictures in honor of the upcoming release of the film "Evil Under the Sun," which features a Porter score. Pictured at the reception are, from left: John Green, ASCAP president Hal David, Sammy Cahn, Charles Strouse, Burton Lane, Jule Styne and Arthur Schwartz.

### ASCAP Names Knittel

■ NEW YORK—L. Barry Knittel has been named director of national sales for general licensing for the American Society of Composers, Authors and Publishers, it was announced by Gloria Messinger, ASCAP's managing director. He replaces James Cleary, who has retired.

Knittel will oversee the licensing of the Society's repertory to all non-broadcast users of music, such as airlines, bars, discos, restaurants, skating rinks, taverns, among others.

He joined ASCAP in 1971 as a field representative in Cleveland. In 1973 he became manager of the Detroit district office, and in 1974 he was named manager of the New York district office. He was promoted to east coast divisional manager in 1975, and became assistant national sales manager in 1976.

### New Rock Label For Wood 'n Music

■ NEW YORK—Elliot Redpearl, president of Wood 'n Music, Inc., has announced the formation of Rumpelstiltskin Records as the company's rock label subsidiary.

The new label joins Wooden Records, which was established in 1978 to handle country and bluegrass releases, and will operate from Wood 'n Music offices at 1875 Second Avenue, New York 10029. Phone: (212) 876-1445.

### Columbia House Promotes Osterer

■ NEW YORK—Richard C. Wolter, executive vice president, Columbia House Division, has announced the appointment of Mark J. Osterer as vice president, finance, Columbia House.

Osterer has been director, business planning and analysis for Columbia House since 1979.

### Destiny Ups Finch, Gargano

■ LOS ANGELES—Arnie Orleans, president of Destiny Records, has announced the promotion of Fran Gargano to director of distribution and retail, and of Duska Finch to director of production/A&R administration.

Gargano has been with Destiny since its inception six months ago, serving as executive assistant. She was formerly with Solar Records, RCA Records, and 20th Century-Fox Records. Prior to her new appointment, Finch served as billing accountant for Destiny. Prior to that she was with Boardwalk Records.

### Tape Equipment Being Sold to China

■ LOS ANGELES—Cetec Gauss, manufacturer of high-speed music tape cassette duplicating systems, has announced the sale of cassette duplicators and equipment to two leading companies in the People's Republic of China.

According to Mort Fujii, president of Cetec Gauss, duplicating systems have been shipped to firms for installation in Canton and Gui Zhou (Kwei Chow).

Fujii called the sales "significant," explaining that they "indicate that China is prepared to step forward and advance its technology in the music and tape industry."

### A&M Promotes Oken

■ LOS ANGELES—Martin Kirkup, vice president of artist development for A&M Records, has announced the appointment of Alan Oken as director of artist development.

Oken joined A&M in 1979 as national tour coordinator after having been an entertainment attorney and tour manager for the Juice Newton Band.



# AOR Stations' Compilation LPs Put Spotlight on Local Talent

By GREG BRODSKY

■ NEW YORK—"It's every rock 'n' roll band's dream to have a record out."

What Gary Kolander, an evening disc jockey at St. Louis' KSHE, said recently is true. But studio time is expensive and label deals are rare. And since many local bands lack significant financial backing, do-it-yourself record labels are also few and far between.

However, there are alternatives. Many AOR stations around the country set aside airtime to play tapes sent in by local bands. Taking this idea one step further are the stations, such as KSHE, that solicit tapes from local acts, choose the best ones and release a compilation album of homegrown talent.

Within the past year, six of the stations that report to *Record World's* Album Airplay report have released albums comprised of music by local rock 'n' roll bands. One such album, in fact, was recently nominated for a Grammy Award.

Every Monday night for the past two years, KSHE has broadcast its "Seeds" program of unsigned local talent during Kolander's air shift. Because of the strong listener response, KSHE decided to put together "KSHE Seeds Homegrown Rock 'n' Roll." Kolander and station VP Sheldon Grafman looked for overall quality and song content while selecting the 11 bands that were included in the 1980 release, and St. Louis' rock fans apparently agreed with the choices; the record sold out of its first pressing. "KSHE Seeds Vol. 2" was released last November, and a third volume is currently being planned. The net proceeds from the albums' sales are donated to a local charity.

WRXL in Richmond, Virginia also solicited tapes from local bands for their album, "Statutory Rock from XL-102," released last summer. Five judges, including WRXL PD/MD Ilyse Gottlieb, chose 10 winners from the over 350 tapes received. Co-produced with Alpha Audio Studios, the album has sold nearly 6,000 copies in local record stores. An outdoor Fourth of July concert sponsored by WRXL last summer featured three of the winning bands and attracted 20,000 people.

In the summer of 1980, WQFM in Milwaukee released an album featuring local rock acts. Because the album was so successful — almost 7,000 were sold — Ted Curro, the owner of a local rock venue, approached WQFM because he wanted to feature some good homegrown talent on a new album.

According to Mike Wolf, the station's music director, the club, Fantasy, sponsored a series of playoff nights featuring around 40 of the

area's best bands. The winners appear on "QFM/Best of Fantasy's '81," which came out last Christmas. "Other rock stations in Milwaukee are playing the record, too," said Wolf proudly. He noted that there has been talk of possible label deals for several of the groups.

Y95 (WYFE) in Rockford, Illinois released the "Y95 Rockford Homemade Album" last fall after a year of carefully listening to artists' demo tapes. The station invited various record labels' Chicago promotion men to critique the final entries in order to produce ten eventual winners. According to "The Doctor," Y95's assistant MD, the finished product has sold approximately 2,000 copies in local record shops at less than three dollars a copy.

Even more successful is WKLS' "Hot 'Lanta Home Cooking" which, according to Debbie Blackburn, the station's programming assistant, has sold 15,000 copies. WKLS promoted the record by featuring the bands at local clubs. After gauging listener response by playing all 10 songs equally for a month, WKLS was able to determine that groups such as Victoria and QB1 were among the more popular, and thus reported their songs in heavy rotation throughout most of last year. "Volume 2," featuring 10 new groups, will be out in several weeks.

Every summer, the city of Chicago sponsors Chicagofest, a two-week festival featuring the best in rock, jazz, blues and more that the city has to offer. WXRT, one of the nation's most progressive AOR stations, has for years broadcast "Blues Deluxe," a weekly show featuring "one of the most significant musical contributions that Chicago has made," according to station PD Norm Winer.

The 1980 blues concerts at the festival were recorded and the resulting LP, in conjunction with Chicago-based Alligator Records, was called "Blues Deluxe" and featured six blues greats: Muddy Waters, Willie Dixon, Koko Taylor, Son Seals, Lonnie Brooks and Mighty Joe Young. The net proceeds of the record were designated to found a Chicago Blues Archive and so far Chicago sales alone exceed 15,000 copies.

When the recent Grammy nominations were announced for Best Traditional and Ethnic Recording ("That means blues," says Winer), "Blues Deluxe" was among the nominees, possibly the first time that a self-produced radio station LP has been nominated.

Co-produced by Winer and former WXRT MD Bob Gelms, this record, too, has been garnering airplay at more than one station.

# The Coast

By SAMUEL GRAHAM and ELIOT SEKULER

■ ON FOURTH DOWN AND TEN: With supporters of the Equal Rights Amendment finding a thorny road towards ratification, it should come as welcome news that a benefit concert will be held at Pasadena's Rose Bowl sometime around Mother's Day. The spectrum of women artists expected to perform reportedly ranges from "Streisand to the Go-Go's," and although the official beneficiary of the event is the Committee for the Ratification of the ERA, funds raised by the concert will support a variety of women's causes. The show is being produced by Atlantic-Pacific Productions.

RUMORS: Ian Hunter, whose Chrysalis contract will soon be up, is said to be considering a label switch, with EMI currently the front-runner for his new affiliation . . . Cleveland International Records' contract with CBS is likewise up for imminent renewal, and was reportedly the subject of lengthy discussions among several parties at MIDEM recently . . . There's probably not much substance to rumors that the Go-Go's, whose debut album is nearing platinum, have offered the Rolling Stones an opening slot on their next tour.

UP NORTH: Clarence Clemons' band, CC and the Red Bank Rockers, will be appearing at the various Keystone Clubs in Berkeley, San Francisco and Palo Alto on March 4, 5 and 6, respectively. The Big Man is billing his cross-country trek as the "No Product Tour of America, 1982."



LOCAL GIGS: Well, Darlene Love made a public club appearance here not long ago, her first since the celebrated New Year's Eve show where she amazed and delighted those lucky enough to be in attendance — and her February 13 appearance at Club Lingerie was ample proof that the New Year's Eve gig wasn't such a smash simply because everyone there was drunk and ready to have a good time. At Lingerie, Love was backed by the same band, the Monte Carlos (who themselves dredged up a true-to-life rendition of the Rockin' Rebels' "Wild Weekend," a rock chestnut if ever there was one), and she performed virtually the same set, loaded with Phil Spector classics recorded by the Crystals, Bobb B. Soxx and the Blue Jeans and Love herself. She even included a searing version of the Adult Contemporary standard "Sometimes When We Touch" that had the jaded Hollywood crowd screaming its approval. To our ears, this woman simply has too impressive a set of pipes, and there is too much she could do in a recording studio, for her to remain without label affiliation for long. Darlene is pictured above (in the middle) with (from left) Monte Carlo Billy Cioffi, songwriters Barry Mann and Cynthia Weil, and Monte Carlo Scott Richardson . . . Given that it was Valentine's Day weekend, it was certainly appropriate that someone whose last name is Love should be making a concert appearance here. You might also say that Prince's February 12 show at the Santa Monica Civic was suitable for that weekend, but let's face it: the kind of love Prince was singing about was a far cry from the tales of teenage innocence related by Darlene. Suffice it to say that his concert featured some of the most graphic sexual simulations ever witnessed in these parts — and the audience, so to speak, ate it up. The comparisons to people like Little Richard and Smokey Robinson are inevitable, but Prince's moves make the carrying on that Little Richard used to go in for look utterly tame by comparison. Hey, this guy has *gall*. Who else could pose questions about his own sexuality and recite the Lord's Prayer in the same tune? Prince does it, and it just so happens that the tune in question, "Controversy," is a catchy, rocking delight. That's really the point, too. Sure, the guy is outrageous — his little tryst with his guitar made Jimi Hendrix's famous routine in "Monterey Pop" seem in

(Continued on page 64)

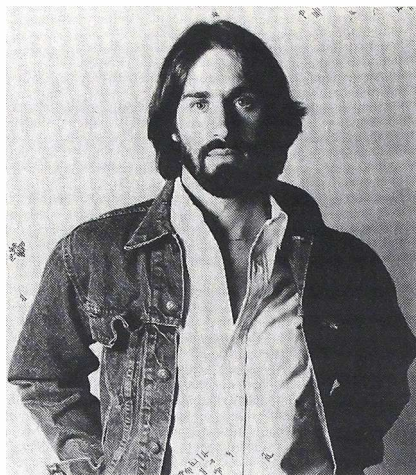
## Dan Fogelberg's Staying Power

■ As Dan Fogelberg enters his 10th year as a recording artist, the platinum success of his seventh album, the double LP "The Innocent Age," has reaffirmed his growth and staying power as a singer/songwriter and multi-instrumentalist. From gracefully textured ballads to smooth country-flavored sounds and driving electric rock, Fogelberg's talents embrace a variety of styles which have earned him fans in A/C, rock, pop and country markets.

Fogelberg's musical skills date back to his childhood in Peoria, Illinois, where both his parents encouraged the young musician in his studies of piano and guitar. He played in a number of local garage bands and began developing his own style throughout high school until, as a student pursuing painting courses at the University of Illinois, he decided to strike out on his own in the musical field. While working the folk circuit, Fogelberg came into contact with manager Irving Azoff and the pair became friends and business partners who would later put together the Full Moon Records label.

"Home Free," Fogelberg's first album, was recorded and produced in Nashville by Norbert Putnam and released in November 1972. For the next 18 months, Fogelberg contributed his talents to the albums of such friends and associates as Randy Newman, Eric Anderson, Roger McGuinn, Jackson Browne and Joe Walsh, who produced Fogelberg's second LP, "Souvenirs," in 1974. Propelled by its sensitive lyrical leanings and the single, "Part of the Plan," the LP brought Fogelberg to widespread public attention and went gold — an achievement equalled by the subsequent release of his "Captured Angel" and "Nether Lands" albums.

For his fifth LP, the prolific composer took an adventurous new turn with his music, teaming with flautist Tim Weisberg in a collaborative effort called "Twin Sons of Different Mothers." With the exception of three tracks, the album was entirely instrumental, with Fogelberg writing all but two songs (Judy Collins' "Since You Asked" and the Hollies' "Tell Me to My Face"). Fogelberg said at the time, "I view it as an experiment that worked," and "Twin Sons" bore yet another hit, the passionate "Power of Gold." For his next solo venture, Fogelberg reunited with Norbert Putnam to record "Phoenix" in California, Colorado, Tennessee and Florida. The album spawned the hits "Longer" and "Heart Hotels" and reaffirmed Fogelberg's stance on alternative energy activism with "Face the Fire," a song whose proceeds were donated en-



tirely to the Campaign for Economic Democracy Education Fund for anti-nuclear activities.

The most recent culmination of Fogelberg's diverse abilities (he's an accomplished painter and photographer as well as a master of numerous instruments), "The Innocent Age" has thus far brought the elusive musical personality three hit singles — "Leader of the Band," "Hard To Say" and "Same Old Lang Syne" — and seems destined to hold further success stories for the future. Currently embarked on his largest domestic tour yet, Dan Fogelberg has secured his place as one of the strongest musical talents to emerge in the seventies, and his momentum is continuing into the eighties.

## Montage Plans Multi-Cut Singles

■ LOS ANGELES—In a move designed to familiarize singles buyers with further examples of a new artist's material, Marshall Blonstein and David Chackler, co-presidents of Montage Records, have announced that the label is experimenting with multi-cut medleys on the B sides of their seven-inch singles.

The new singles released under this plan will feature four abbreviated selections from the same artist's new album as backing to the intended hit.

The first multi-cut Montage single, by the AOR/pop group Conductor, was released in mid-January and features the song "Voice on the Radio" in its entirety, backed by four excerpts of about one minute each from the group's self-titled LP. Montage plans to release additional multi-cut singles in the upcoming months.

## KII Inks LaVette

■ LOS ANGELES—Ron Kramer and Bruce Kramer of KII Management have announced the signing of Motown Records recording artist Bettye LaVette to a long-term management agreement.

## Thelonious Monk Dies (Continued from page 3)

since suffering a stroke on Feb. 5. He had been in ill health in recent years, and had performed only intermittently since the early 1970s. His last public performance was at Carnegie Hall in 1976.

Monk's innovative approach to rhythm, melody and harmony placed him in the forefront of the musical revolution that swept the jazz world in the 1940s and 1950s, but although his compositions and his unique style of piano playing helped lay the groundwork for what became known as bebop, he belonged to no musical school.

His deceptively simple playing style and his playful, distinctive compositions belonged to a musical world of their own. Nonetheless, Monk was always recognizably a part of the jazz tradition, and his roots could be traced to Duke Ellington, Count Basie, and the stride piano style of an earlier generation.

Widespread recognition came late to Monk. One reason was that his somewhat eccentric behavior and the unusual nature of his music tended to discourage listeners from taking him seriously. Another reason was that, because he had served 60 days in jail on a drug charge in 1951, he was barred from performing in New York nightclubs for six years.

But once he broke through to a

wide audience, he made up for lost time, playing all over the world with his quartet throughout the late 1950s and the 1960s and even appearing on the cover of Time magazine.

Thelonious Sphere Monk was born in Rocky Mount, N.C. in 1917. A self-taught musician, he gained early experience playing with a travelling evangelist. After settling in New York in the late 1930s, he worked briefly with Coleman Hawkins, Lucky Millinder and other bandleaders, but for the most part he performed with his own groups.

Monk's first recordings were for the Blue Note label. He later recorded for Prestige, Riverside and Columbia. His last recordings were made for the European Black Lion label in 1971. One of his two Black Lion albums, "Something in Blue," was recently reissued on the Jazz Man label.

Among his best known compositions were "'Round Midnight," "Epistrophy," "Blue Monk," "Ruby My Dear," and "Well You Needn't."

Monk is survived by his wife Nellie, a son, Thelonious Jr., and a daughter, Barbara. Monk's son and daughter are members of the group T.S. Monk, which last year recorded the hit single "Bon Bon Vie (Give Me the Good Life)."



Thelonious Monk at the Newport Jazz Festival in 1975.

## Geffen Inks John Hiatt

■ LOS ANGELES—Ed Rosenblatt, president of Geffen Records, has announced the exclusive, long-term signing of singer/guitarist/songwriter John Hiatt to the label.

Hiatt, whose most recent albums prior to signing with Geffen were "Slug Line" and "Two Bit Monsters," has had his compositions covered by a number of artists, including Dave Edmunds and Ry Cooder. His music has appeared in such film soundtracks as "The Border," "American Gigolo" and "Off the Minnesota Strip."

"All of a Sudden," Hiatt's debut album for Geffen Records, is sched-

uled for release in late March. The LP of all original material was recorded in London and New York, with Tony Visconti producing. A tour to follow the release of the album is currently in the planning stages.

## Ent. Co. Ups Marshall

■ NEW YORK—Joanne Boris, vice president of publishing at The Entertainment Company, has announced the promotion of Madeleine Marshall to publishing administrator.

# Labels Ready Spring Releases

(Continued from page 3)

in three years from Supertramp.

Alfa has albums by Bobbi Walker and Greg Perry slated for February release and LPs from the Monroes, Yutaka, Billy Vera and Lulu set for March.

In early March, Arista will release albums from Jeff Lorber and the Dregs, as well as a five-record series tentatively called "Decade of Golden Rock and Roll." In mid-March, the label will have new product from Melissa Manchester, Graham Parker, Krokus, Gino Vannelli and the Outlaws. Tentatively set for the end of that month are albums by Sea Level and the Average White Band.

In mid-April, Arista expects records by Dionne Warwick, Ray Parker Jr. & Raydio, the Alan Parsons Project, and the label debut by Tanya Tucker. Also in the works are LPs from Meco and Air Supply.

Atlantic's March release features three albums on Cotillion (by ADC Band, Ronnie Dyson, and Mass Production), Godley & Creme (from 10cc) on Mirage, the soundtrack to "Death Wish II" (featuring new music by Jimmy Page) on Swan Song, and Laura Branigan and Carole King on Atlantic.

In April, Jim Carroll and Sherbs will be out on Atco, RFC will release a new Change LP and Atlantic will have the soundtrack to "Das Boot" featuring music by Klaus Doldinger of Passport and a previously unreleased album of Otis Redding recorded live.

Boardwalk will release an album by Lonnie Jordan, formerly the lead singer of War, in March, and a new Phil Seymour LP in April.

Capitol is preparing new March LPs from Sun, Levon Helm, Moon Martin (produced by Robert Palmer), and Iron Maiden, and a Beatles compilation featuring music from the group's films. In April, the label will offer albums by Cheryl Ladd, A Taste of Honey, a specially priced Anne Murray children's LP, and the label debut by Ashford and Simpson. Releases are expected from Juice Newton, Duran Duran and Amy Holland in May, and from April Wine and Billy Squier in June. The first studio album in over two years by Bob Seger is reportedly "in the works."

In late spring, Chrysalis will have releases by Spandau Ballet, Jethro Tull, Fun Boy Three (a Specials offshoot), Billy Idol, and John Waite (formerly of the Babys), and the cast album from the Broadway show "Joseph and the Amazing Technicolor Dreamcoat."

At the end of February, Columbia will be releasing new LPs from Willie Nelson and Third World. In March, the label is readying releases by Karla Bonoff, Deniece Williams (on ARC), Toto, the label debut by Dave Edmunds, and "The Survivors," featuring Johnny

Cash, Jerry Lee Lewis and Carl Perkins, recorded live in Germany.

In April, the label will have a live set from Blue Oyster Cult, the soundtrack to the movie version of "Annie," and new albums from Johnny Mathis and Men At Work.

In early March, Elektra/Asylum will be releasing new albums from Jigsaw and Dan Siegel. In the middle of the month, the company plans to release new LPs from Hank Williams Jr., Collage (produced by the Whispers, on Solar), and Greg Kihn (on Beserkley). Tentatively set for an April release date are new albums from John O'Banion, Dave Rowland, Patrice Rushen, the Doobie Brothers' Patrick Simmons, and Jesse Colin Young. In the works are new records by Warren Zevon, the Kings, the Shoes, and the previously mentioned Eagles solo projects.

EMI America/Liberty will have new albums from Kenny Rogers, Michael Murphey, and Brass Construction in March and from Noel Pointer, George Clinton and the "Rocky III" soundtrack in April.

Epic/Portrait/CBS Associated Labels will have new LPs from XTC (on Virgin) and the Rovers (on Cleveland International) at the end of February. In March, E/P/A will release albums by the Charlie Daniels Band, Wendy Waldman, the cast of the "Dukes of Hazzard" (on Scotti Brothers), and Johnny Paycheck. In April, new LPs are expected from the Clash, Rose Royce, and the Reddings. In the works are new material from Kansas, Steve Forbert, Lou Rawls, Boston and REO Speedwagon.

In March, Fantasy will offer two specially priced two-record reissues by Dave Brubeck, a new album by Sonny Rollins on Milestone, and Ron Carter, Herbie Hancock and Tony Williams recorded live during the 1977 VSOP tour, also on Milestone. In April, Fantasy will have a Freddie Hubbard live set.

Among MCA's March releases are an LP by One Way, a greatest-hits package by Roger Daltrey, and a live record from Tanya Tucker. In addition, the label will be releasing 15 two-record reissues at \$8.98 by, among others, Three Dog Night, the Mamas and the Papas, John Klemmer, and Count Basie. In April, MCA will have a secular album by B.J. Thomas and new LPs by B.B. King, Point Blank, Barbara Mandrell, Joe "King" Carrasco, and the soundtrack to "The Cat People" containing music performed by David Bowie.

Within the next two months, Motown expects to release new product by the Temptations, Hi Energy, Stevie Wonder, Rick James, and the Dazz Band.

March releases on PolyGram include records by the Jam, J.J. Cale, Dr. Hook, and Cameo (on Chocolate City). In April, the label expects new albums from John Cougar and

Rainbow.

In March, RCA has plans to release a new EP by Bow Wow Wow (produced by Kenny Laguna), the soundtrack to "Christiane F," featuring music by David Bowie, an album featuring the cast of the new television series "Fame," and new LPs by Dolly Parton, Rick Springfield, Pleasure, and Franke and the Knockouts (on Millennium). In the works are new records by Diana Ross, Rare Earth, Ronnie Milsap and John Denver.

Warner Bros.' March release includes a live two-record set from Talking Heads on Sire, a new Utopia LP on Bearsville, the cast album of "Dream Girls" on Geffen, and an album by Asia, also on Geffen, which features Steve Howe of Yes and Carl Palmer of Emerson, Lake and Palmer. Tentatively scheduled for a March release are a

new album by Larry Graham and "The Secret Policeman's Other Ball" (on Island), containing live performances by Phil Collins, Jeff Beck, Eric Clapton, Sting, and Donovan.

In early April, Warner Bros. will release a Richard Pryor live album and new albums by Bootsy Collins, John Hiatt (on Geffen), M (on Sire), and the Art Ensemble of Chicago (on ECM). In mid-April, the label is anticipating product from Zapp, Ry Cooder, Van Halen, Marshall Crenshaw, and Ambrosia. Tentatively scheduled for May release are new records by Leo Sayer, 10cc, Fleetwood Mac, and, on Geffen, Donna Summer, Elton John, and Greg Copeland.

Possible May releases on WB include product from Nicolette Larson, Kraftwerk, the Gang of Four, and Peter Gabriel (on Geffen).

## EMI Is Wilde About Kim



Jim Mazza, president of EMI America/Liberty Records, has announced the signing of Kim Wilde to EMI America. Her self-titled debut LP, already an international success, features the single, "Kids in America." Pictured at the signing are, from left, seated: Bill Burks, art director, EMI/Liberty; Don Grierson, vice president A&R, EMI/Liberty; Wilde; and Mazza. Standing: Dick Williams, vice president promotion, EMI/Liberty; Joe Petrone, vice president, marketing, EMI/Liberty; Jack Satter, director, pop promotion, EMI; Ken Benson, director, AOR promotion, EMI; Frenchy Gauthier, director, merchandising, EMI; and Clay Baxter, director, artist development, EMI.

## Piracy Raids Staged In Oklahoma, Florida

■ NEW YORK—FBI agents seized large numbers of alleged pirate audio cassettes and albums in recent raids in Tulsa, Oklahoma and Ft. Lauderdale, Florida.

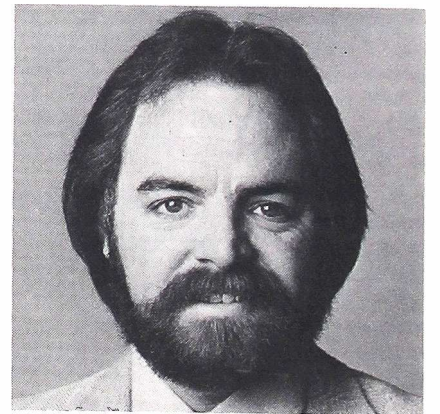
On January 25, agents raided Discovery Records, operated by Paul Alvarado, and seized numerous albums, and on February 11 they made a similar raid on Mr. Dee's Sales, operated by Fred Parks, both in Tulsa. At Mr. Dee's, several thousand allegedly counterfeit and pirated eight-track tapes of English and Spanish-language artists were seized.

On January 29, agents seized approximately 6,000 allegedly pirate eight-track and cassette audio tapes in a raid carried out on a booth operated by Gerald Chaskin at the Thunderbird Drive-In Swap Shop in Ft. Lauderdale.

During the search of Chaskin's booth, agents observed Billy Hins and Tim Roberts offering allegedly pirate eight-track and cassette tapes for sale. Hins and Roberts were advised of possible civil and criminal liability for their actions and surrendered their inventory.

## MCA Music Ups Rick Shoemaker

■ NEW YORK—Leeds Levy, president of MCA Music, has announced the promotion of Rick Shoemaker to vice president, west coast.



Rick Shoemaker

Shoemaker has been with MCA Music for two years, most recently as west coast director of creative services. Before joining MCA Music, he held executive positions with the Infinity Music Group and ABC Music. He began his music industry career in 1972 as a college promotion representative for Elektra/Asylum Records.

## Jazz Beat

By SAMUEL GRAHAM

■ **ALL RIGHT, OKEH, YOU WIN:** The first thing you notice about Epic's new Okeh series — five double albums culled from the vaults of Okeh Records, a label that for 50 years (about 30 of them under CBS ownership) was, as the liner notes put it, "perhaps the single most important purveyor of black music" in the United States — is the packaging. The outstanding cover graphics are generic, with artist **James McMullan** providing collage drawings of many of the performers on each volume; the liners, by a variety of authorities, are lucid and thorough; some great photos are laid out on the inside covers; and the personnel and recording information is as complete as possible, given the early vintage of some of the material. It doesn't take much insight to determine that the Okeh series is one classy item — and this is before you actually put the vinyl on your turntable.

These five volumes, whatever their commercial potential (and while they were not pressed in huge quantities, they list for \$8.98, a genuine bargain), are an obvious labor of love, and one of the best moves any major label has made in quite a while (giving credit where it's due, we'll single out series executive producers **Bruce Lundvall** and **Jim Fishel** and associate producer **Joe McEwen**). The music is arranged by genre — Soul, Chicago Blues, Rhythm & Blues, Western Swing and Jazz — and while the lines that separate those styles are often invisible, it's hard to argue with any of the groupings; nor can there be many gripes about the actual music chosen. There is a lot to be learned from these records, a lot of fun to be had, and a remarkable amount of good music to absorb. The following will offer a few details about each volume.

**Jazz:** Probably the hottest music in this volume (which includes recordings from the years '46-'54) is that by trumpeter **Red Rodney**, who is still active today, of course. Rodney's tracks swing like mad; he even sings on a couple of them, joining one **Morty Perry** for a boppin' "Honeysuckle Rose." Other revelations abound: **Arnett Cobb's** "I'm in the Mood for Love"; **Johnny Griffin's** sides with the inimitable **Babs Gonzales** (how can you not go for a singer who got his start with a group called **Three Bips and a Bop?**); a few offerings by sultry singer **Mary Ann McCall**, with a band that includes **Dexter Gordon**, **Jimmy Rowles**, **Barney Kessel** and others; and some cutting-to-the-bone organ work by **Wild Bill Davis**. Nothing here that changed the face of jazz music, perhaps — but nothing that isn't swinging and engaging, either.

**Western Swing:** The focus is on the greatest western swingers of all, **Bob Wills and His Texas Playboys**. But a host of other practitioners of this amalgam of old fiddle music, country and western, jazz, Dixieland and R&B are represented as well — people with names like **Emmett Miller and His Georgia Crackers**, the **Swift Jewel Cowboys**, **Ocie Stockard and His Wanderers**, the **Hi Neighbor Boys**, the **Light Crust Doughboys** and even the **Sons of the Pioneers**, with **Bob Nolan** and **Roy Rogers**. Some great sidemen turn up along the way, such as guitarists **George Barnes** and **Eddie Lang** and renowned songwriter **Boudleaux Bryant**, who plays some fiddle.

The recordings in the Western Swing volume go all the way back to 1927, so the sound quality doesn't match that of, say, the newest **Journey** album. And there is a sameness to the music, with its relentless emphasis on the second and fourth beats of each measure. But it's hard not to find pleasure — and lot of laughs — in this bright, jaunty style.

**Soul:** This volume is parenthetically titled "the sound of Chicago," and sure enough, it was all recorded there in the early-to-mid-'60s, when the Okeh label had been revived by Chicagoan **Carl Davis**. Davis produced most of the tracks, and **Curtis Mayfield** wrote a lot of them, including a full side of sheer classics ("The Monkey Time," "Um, Um, Um, Um, Um") by **Major Lance**. What a sound! Uptown, slick, hot and powerful — as distinctive in its way, as McEwen points out in his liners, as the Motown sound, due in part to the arranging of **Johnny Pate** and **Riley Hampton**. Also represented are **Billy Butler and the Enchanters**; **Walter Jackson** (whose big, smooth sound also merits a full side, although that side doesn't sustain itself as well as Lance's); the **Opals**; the **Artistics**; and the **Vibrations**.

**Rhythm & Blues:** It's apparent from the opening track, **Smiley Lewis' "I'm Coming Down with the Blues,"** why this volume carries the R&B tag

while the previous volume is labeled Soul. With a few exceptions (by people like **Johnnie Ray** and **Larry Darnell**), the music is looser, bluesier, dirtier; it's a brew that's coarse where the other is smooth, funky where the other is sweet. The high points of this volume come fast and furious, with shouting, growling, pleading, swaggering, *moving* performances by the likes of **Big Maybelle**, **Titus Turner**, the **Ravens**, **Billy Stewart** (the same fellow who had a hit with his outrageous version of "Summertime"), **Little Richard** and many, many others — a total of 19 artists. A personal favorite would have to be the **Treniers'** tribute to baseball great **Willie Mays** (it even features the Say Hey Kid's own voice), performed with the help of an orchestra under the direction of none other than **Quincy Jones**.

Because this set has such variety — Side Four alone includes the Mays tune, **Little Joe and the Thrillers'** "Peanuts" (remember?), a riotous and ridiculous "Hambone" and the Little Richard track — and so many fine performances, it may be the most fun of all. It's an instructive one, too, because it establishes some obvious connections between all the black-derived sounds: blues, soul, R&B, jazz, and yes, rock 'n' roll.

**Chicago Blues:** The vintage here is an early one — '34-'47 — so don't expect to hear the kind of blues popularized in the last 20 years or so in the Windy City and now purveyed by labels like Alligator. This is not the electrified sound that relies on wailing guitars and harps; in fact, most of it is of a far more rural nature, including the sides by **Muddy Waters**, which are a long way from "Hoochie Coochie Man" and "Got My Mojo Working." A lot of blues legends are here: **Victoria Spivey**, **Memphis Slim**, **Big Bill Broonzy**, **Brownie McGhee**, **Memphis Minnie**, **Johnny Shines**, **Big Joe Williams**, **Sonny Boy Williamson**. Like the Western Swing volume, it tends to sound a little dated. But it does pack a punch.

**IN ADDITION:** After all of that, remaining space allows us to do little more than mention a few other new jazz releases. **Headfirst Records**, distributed by MCA, offers drummer **Roland Vazquez's** "Feel Your Dream" (fusion sounds in a half-speed mastered pressing); and **Jazz Man's** newest is "Atmosphere for Lovers and Thieves," a Danish recording by the great **Ben Webster** . . . Contemporary's works in progress include new albums by **Bobby Hutcherson** (reunited with old mates **McCoy Tyner**,

*(Continued on page 55)*

## The Jazz LP Chart

FEBRUARY 27, 1982

- 1. THE GEORGE BENSON COLLECTION**  
GEORGE BENSON/Warner Bros. 2HW 3577
- 2. COME MORNING**  
GROVER WASHINGTON, JR./Elektra 5E 562
- 3. BREAKIN' AWAY**  
AL JARREAU/Warner Bros. BSK 3576
- 4. ELECTRIC RENDEZVOUS**  
AL DI MEOLA/Columbia FC 37654
- 5. ECHOES OF AN ERA**  
VARIOUS ARTISTS/Elektra E1 60021
- 6. WEATHER REPORT**  
ARC/Columbia FC 37616
- 7. CRAZY FOR YOU**  
EARL KLUGH/Liberty LT 51113
- 8. MYSTICAL ADVENTURES**  
JEAN-LUC PONTY/Atlantic SD 19333
- 9. OBJECTS OF DESIRE**  
MICHAEL FRANKS/Warner Bros. BSK 3648
- 10. SLEEPWALKER**  
LARRY CARLTON/Warner Bros. BSK 3635
- 11. SILK**  
FUSE ONE/CTI 9006
- 12. WYNTON MARSALIS**  
Columbia FC 37574
- 13. THE DUDE**  
QUINCY JONES/A&M SP 3721
- 14. SOMETHING ABOUT YOU**  
ANGELA BOFILL/Arista AL 9576
- 15. REFLECTIONS**  
GIL SCOTT-HERON/Arista AL 9566
- 16. CHARIOTS OF FIRE**  
ERNIE WATTS/Qwest/WB QWS 3637
- 17. FREE TIME**  
SPYRO GYRA/MCA 5238
- 18. YOURS TRULY**  
TOM BROWNE/Arista/GRP 5507
- 19. SOLID GROUND**  
RONNIE LAWS/Liberty LO 51087
- 20. STANDING TALL**  
CRUSADERS/MCA 5254
- 21. SIGN OF THE TIMES**  
BOB JAMES/Tappan Zee/Columbia FC 37495
- 22. BELO HORIZONTE**  
JOHN McLAUGHLIN/Warner Bros. BSK 3619
- 23. AUTUMN**  
GEORGE WINSTON/Windham Hill C 1012
- 24. ENDLESS FLIGHT**  
RODNEY FRANKLIN/Columbia FC 37154
- 25. SHARKY'S MACHINE (ORIGINAL SOUNDTRACK)**  
Warner Bros. BSK 3653
- 26. THE MAN WITH THE HORN**  
MILES DAVIS/Columbia FC 36790
- 27. SOLO SAXOPHONE II - LIFE**  
JOHN KLEMMER/Elektra 5E 566
- 28. LA LEYENDA DE LA HORA**  
McCOY TYNER/Columbia FC 37375
- 29. PIECES OF A DREAM**  
Elektra 6E 350
- 30. FIVE YEARS LATER**  
JOHN ABERCROMBIE/RALPH TOWNER/ECM 1 1207 (WB)
- 31. PROPHECY**  
TYZIK/Capitol ST 12186
- 32. EVERY HOME SHOULD HAVE ONE**  
PATTI AUSTIN/Qwest/WB QWS 3591
- 33. THE LADY AND HER MUSIC — LIVE ON BROADWAY**  
LENA HORNE/Qwest/WB 2QW 3597
- 34. JUST LIKE DREAMIN'**  
TWENNYNINE WITH LENNY WHITE/Elektra 5E 551
- 35. TENDER TOGETHER**  
STANLEY TURRENTINE/Elektra 5E 534
- 36. AS FALLS WICHITA, SO FALLS WICHITA FALLS**  
PAT METHENY & LYLE MAYS/ECM 1 1190 (WB)
- 37. TAURUS**  
TANIA MARIA/Concord Jazz CJP 175
- 38. SPLASH**  
FREDDIE HUBBARD/Fantasy F 9610
- 39. LOVE BYRD**  
DONALD BYRD AND 125TH ST., NYC/Elektra 5E 531
- 40. AMARCORD NINO ROTA**  
VARIOUS ARTISTS/Hannibal HNBL 9301

# Video World

FEBRUARY 27, 1982



'Paternity'

## Video Visions

By DIDIER C. DEUTSCH

■ **IF IT'S ON DISCS . . .** The videodisc industry has been very much in the news of late, what with MCA's decision to close the Carson, California manufacturing plant, and turn over production of the company's videodiscs to Pioneer Electronic of Japan. The move does not mean that MCA is leaving the business altogether. "We have every intention of staying in the videodisc business as long as there can be a business there, and we see no indication that there is not a business there," James M. Fiedler, president of MCA Videodisc, Inc., was quoted as saying in an interview in *Variety* last week.

A press release from the LaserVision Association seems to confirm Fiedler's optimism and outlooks to the future: there is a business there, and the industry has every intention of tapping its vast potential. According to the release, no fewer than 195 new titles will be added to the LaserVision catalogue in the first six months of the year. Contributing to this wealth of software (one of the most critical problems facing the Laser disc until now was the lack of sufficient programming) are titles from Columbia Pictures (15), MCA (57), Paramount (44), 20th Century-Fox Video (53), Pioneer Artists (9), and Pioneer Video Imports (4). Sports fans will also be treated to five titles from NFL Films.

Meanwhile, RCA has pulled another rabbit out of its corporate hat: to combat sluggish sales as well as competition from videodisc players made in Japan and VCRs, the company has introduced a new player with a list price of \$350, a notable saving from the \$500 originally charged. Incidentally, there is very little difference between the two models, only what Jack K. Sauter, group vice president, described as "cosmetic changes."

Lately, the company has also stepped up its advertising and increased its visibility in the press and on television. Sales projections for the year are 200,000. In 1981, RCA sold 65,000 players, and manufactured another 17,000 that were sold under other generic brands, against a total production of 164,000 units.

**ABOUT THOSE NEW TITLES:** Interest in the LaserVision system should at least be spurred by the titles that are being added in the format. As mentioned earlier, 195 new titles are being added to the catalogue, including some classics ("The Bridge on the River Kwai," with Alec Guinness and William Holden; "The African Queen," with Humphrey Bogart and Katherine Hepburn; and "Casablanca," with Bogart and Ingrid Bergman); some musicals ("The King and I," with Yul Brynner and Deborah Kerr; "The Sound of Music," with Julie Andrews; and "West Side Story," with Natalie Wood and Richard (remember him?) Beimer); and some modern classics ("Apocalypse Now," with Marlon Brando and Robert Duvall; "Close Encounters of the Third Kind," with Richard Dreyfuss; and "The China Syndrome," with Jane Fonda and Jack Lemmon).

(Continued on page 17)

## Video Picks

**TARZAN THE APEMAN (1981):** Produced by Bo Derek. Directed by John Derek. Starring Bo Derek, Richard Harris and Miles O'Keefe. (MGM/CBS, color, 112 mins., rental only.) An imaginative remake of the Edgar Rice Burroughs classic, featuring lots of Bo Derek.

**BUGSY MALONE (1976):** Produced by Alan Marshall. Directed by Alan Parker. Starring Jodie Foster, Scott Baio, Florrie Dugger and John Cassisi. (Paramount Home Video, color, 94 mins., \$66.95.) Whipped cream spouts from machine guns and a cast of pre-adolescents take their cues from Cagney in this musical spoof, which stands up to repeated viewings.

**THE SIGN OF ZORRO (1957):** Produced by Norman Foster and Louis R. Foster. Directed by William H. Anderson. Starring Guy Williams, Henry Calvin, Gene Sheldon, Romney Brent and Britt Lomond. (Walt Disney Home Entertainment, b&w, 89 mins., \$69.95). Adapted from the long-running television series, this swashbuckling video should appeal both to nostalgia buffs and to a new generation of kids yet unacquainted with the whoosh of Zorro's sword.

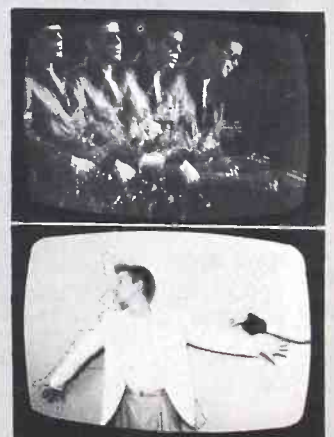
**AND GOD CREATED WOMAN (1957):** Produced by Raoul Levy. Directed by Roger Vadim. Starring Brigitte Bardot, Curt Jurgens, Jean-Louis Trintignant. (Vestron Video, color, 90 mins.) Brigitte Bardot's career as an international star was established with this sizzling film in which her voluptuous charms are used (modestly, by today's standards) to seduce two different men.



## Promo Picks

**"I LOVE WOMEN" — LOU REED (RCA).** Produced and directed by Steve Kahn. Reed, the often enigmatic, sometimes controversial bad boy, is in the spotlight on this black, white and blue performance clip of a song from his new "Blue Mask" LP. Creative editing and use of freeze-frame make it all work.

**"JUST CAN'T GET ENOUGH" — DEPECHE MODE (Sire).** A simply-produced lip-synch performance, this clip sports enough motorcycle chic to make it a natural on the club circuit. Already a favorite among RockAmerica programmers.



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changes ever since Blondie's "Eat to the Beat" video album, produced by Chrysalis Records in association with Alive Video in 1979.

"Eat to the Beat," essentially a series of performance shots accompanying the tunes from the Chrysalis album of the same name, has been criticized for its one-dimensionality; the visuals, rather than having been conceived as one with the music, seemed to be an afterthought. "We made the monumental error of forgetting story line," Gordon said in response to that criticism. Yet he did not go so far as to say that in the future, all musical artists will have to be equally adept at visual performance, a theory that has been espoused by such video visionaries as Michael Nesmith (*RW*, February 6).

"I think you have to define what each person's goals are," Gordon said. "If someone enters the business today to sell 20 million units of anything, then yes, you have to explore all forms. But I don't think the concept of a pure music artist is going to die. It may be that 10 years from now, being a musician won't mean that you get carried into your limousine; maybe it means that you'll drive yourself, in your own car."

Alive Video's upcoming projects will reflect the creative advances that have been made since "Eat to the Beat," Gordon predicted. One of those projects will involve the Elektra/Asylum group Beds,

## On the Cover: 'Paternity'

■ Burt Reynolds shares a smile with Beverly D'Angelo and Lauren Hutton as he looks for the woman who will bear his child in this Paramount Home Video Release. Playing a single man who wishes to retain his bachelorhood and still experience the joys of raising a child, Reynolds finds the search for a surrogate mother to be fraught with comic pitfalls which make for delightful home viewing.

David Steinberg directed this tale of modern manners, mores, and motherhood from a script by Charlie Peters. Norman Fell, Elizabeth Ashley and Paul Dooley are also present to add their talents to the humorous delivery.

whose first audio-only album was released last year. In what Gordon described as "a really bold move" on the label's part, filmmaker Abel Farrar will begin work this month on a Beds video — "their first real presentation," with music and visuals conceived together — that "will define to the media, and hopefully to the public, who they are and what they do." Gordon and Alive also hope to hook up with Laser Images, Inc. to produce a videodisc called "Eye Music," with Gary Wright composing the score. The latter, if all goes well, will be the type of product "that becomes re-

## CBS-20th Video Venture

(Continued from page 3)

would be announced until a final, definite agreement — subject to approval by both companies — had been signed, probably within the next 30 days.

The new venture, however, not only would mean a total restructuring of the marketplace, with CBS/20th Century-Fox taking the lead among video companies, but would entail major changes within the inner working structure of each company, not the least being the nomination of Cy Leslie, currently president of CBS Video Enterprises, as president of the new joint venture. Leslie currently reports to Walter Yetnikoff, president of the CBS Records Group.

In fact, unconfirmed reports indicate that the new company would operate independently from both the CBS Records Group and 20th Century-Fox Corp., even though it would be equally owned by both, with CBS Video ceasing to be a division of CBS Records altogether.

As part of the new arrangement, the Fox videocassette duplicating plant in Farmington Hills, Michigan would fall under the control of the new company. The CBS plant in Carrollton, Georgia, which presses DiscoVision videodiscs, would retain its autonomy under the CBS Records Group umbrella, and would only supply software to the new company.

The new arrangement also puts in doubt the future of the current agreement between CBS Home Video and MGM, even though both parties are reported to be studying the impact of the deal on their own joint venture. What makes the situation more complex is the fact that Fox has a seven-year deal with United Artists, involving 250 fea-

usable, a vital qualification for any original video programming.

For video to really have an impact, Gordon indicated, it will likely have to take a cue from such projects. "It's going to have to be heavily conceptual," he said. "It's going to have to be people doing life stories of people they like, for example." A&M's "Legend of Jesse James" record album, had it been given a visual counterpart, would have provided "a wonderful clue to what the future could be."

In the meantime, Alive has involved itself in the production of

(Continued on page 50)

tures from that company, which is owned by MGM. It is widely believed that should the CBS/MGM association be terminated (apparently, a clause in the arrangement would enable MGM to call it off should another partner, such as Fox, be brought in), the Fox/UA deal would also be terminated.

Founded by Andre Blay as Magnetic Video, Fox Video has been vying for the top position in the marketplace for some time, running neck and neck with Paramount Home Video. At present, Fox has close to 500 titles in its catalogue, while CBS has about 110, most of them acquired from its association with MGM.

### Distribution

The joint venture would increase Fox's share of the market because of CBS's solid distribution network, considered one of the best in the industry. It would also translate into increased shelf space at the retail level. The Fox library, at the same time, would give CBS a greater competitive edge in terms of software, both in the U.S. and overseas where the company is known to be particularly active.

The cable operations of the new company would encompass many feature films, sports, music, special events and other services. Included in this programming would be CBS Cable, the cultural program service for basic cable, which was launched by CBS last October.

CBS and 20th Century-Fox will be using the CBS Studio Center, in Studio City, California, on a "leased, as-needed basis," but Fox says it does not contemplate moving its production activities at present, and will remain headquartered at its present location.

into the video area is a "natural evolution" since all major dealers will eventually deal in this medium — which does not, in his opinion, compete with records.

Other retailers contacted by *RW* agreed with Bressi's assessment.

Fred Michaels of the Sound Unlimited chain said that the chain is "very much into video, since it's a big part of our business." Howard Applebaum of Kemp Mill in Washington, D.C. said that while his store does not yet carry video software, he finds NARM's move into the video field a helpful one. "Anything that's innovative is valuable and the industry should finally stop competing against each other and look towards joining together in a united effort to face the many new products fighting for the consumer dollar," he said.

Most record manufacturers contacted by *RW* declined to comment on the question of competition between audio and video software for retail space and consumer dollars. But Bob Siner, president of MCA Records, and Henry Droz, president of the Warner/Elektra/Atlantic Corp., both offered their observations on the subject of video games.

Siner acknowledged that games presented a threat to record sales, but suggested that the best way to deal with that threat was "bringing up the value of records, so consumers can make that choice. I think it (the competition) is real . . . What you can do about it I really don't know, except compete with them. You can try and make your product more exciting, make radio more exciting; other than that, I don't know."

Siner suggested, partly in jest, that companies like Warner Communications that have interests in both recorded music and video games might combine the two by, for example, enclosing coupons for ordering records inside game cartridge packages.

Droz acknowledged that the possibility of WEA handling the sales and distribution of video games manufactured by Atari, a Warner Communications company, had been discussed, but stressed that it was not yet near the implementation stage.

"As of this moment," Droz said, "the WEA involvement (in Atari) is one of fulfillment. We are only shipping on behalf of Atari out of two of our facilities, it involves no selling, no aspect of marketing.

hot at the moment, and I would have to think that they do impact on sales in other areas; I'm sure that motion pictures, the record business, bowling alleys and McDonald's are all being affected. When you have billions directed in that area, it has to affect that leisure time expenditures of the whole population."

Like Siner, Droz suggested that record manufacturers have to improve their own product, "and we also have to continue to get the message across to the consumer that we (records) still represent tremendous value. The 'Gift of Music' campaign is designed primarily to do that. You know, we

## Computer System Aids In Music Composition

■ NEW YORK—A new computer-based electronic system that helps composers write by displaying an actual musical score on a video screen has been developed by a 34-year-old native of Toronto, Canada.

The instrument, called the McLeyvier, was developed over a span of 12 years. It simplifies and enhances the process of creating, performing, orchestrating and scoring music.

David McLey, a professional musician, says his system is a tool which allows a musician, even one who does not write music, to get his or her ideas stored in its memory. The computer not only remembers the sounds a musician plays, but also the modifications the artist made while composing and playing the music.

The McLeyvier will be marketed for between \$22,000 and \$55,000, depending upon the personal customization required by the user.

Basic components of the system include: a 61 or 88-key piano-type keyboard; magnetic disc memory devices which store a minimum of six hours of musical material; multiple, internal, multi-voiced digitally-controlled analog synthesizers which replay music from memory instantly in real-time with natural sound and infinite variability; and a video display terminal which displays musical notes and notations as well as English-language commands and responses; an integral "typewriter" keyboard.

## Video Visions

(Continued from page 15)

In addition, there are many general-interest discs, from **Bernadette Peters**, **Mel Torme** and **Della Reese**, and **Neil Sedaka** in concert; to "Super Memories of the Super Bowls" and "How To Watch Pro Football," for the sports fan; "Jazzercise" and "Aerobicise," for the home cultist; and titles such as "The Grateful Dead in Concert," "Saturday Night Fever," with **John Travolta**, and "Let It Be," with the **Beatles**, for the youth-oriented market.

In short, the kind of boost the LaserVision system needed to beef up its software.

WOODSTOCK? WHAT'S THAT?: Ten years after the concert that was heard around the world (we're talking about the Woodstock Festival, in case you hadn't guessed), an anniversary concert brought together on stage many of the participants from that phenomenal weekend. The anniversary edition was not as successful as the original, but it was fun for what it was, and **Richie Havens** was there, as were **Taj Mahal**, **Paul Butterfield**, **Country Joe McDonald**, and **Canned Heat**, and others — including **Nick Schiralli**, president of Samurai in the Sky Films, who is now the producer of a documentary, "The Celebration Continues." The film, which retraces the best moments from the Festival, will debut Friday (26) on "Night Flight," ATI Video's program, seen nationally on the USA Cable Network. According to Schiralli, the film was planned with the video medium in mind, which makes it perfectly suited to the cable and home video markets, and is equipped with stereo sound.

THE GREAT WHITE NORTH NEXT: Vestron Video, the new company that was officially launched last month at the Winter Consumer Electronics Show, has announced its entry into the Canadian video market this week, with 10 titles that will be manufactured locally, via a duplication agreement, by VTR Productions Limited of Toronto. Initial shipments will be in the VHS and Beta II formats, and will include "Fort Apache, The Bronx," "The Cannonball Run," "Go Tell the Spartans," "And God Created Woman," "Richard Pryor Live in Concert," "Gladys Knight & the Pips and Ray Charles," and "The Lenny Bruce Performance Film." These are the same titles Vestron shipped last week to its network of U.S. distributors as its initial offering. The company expects to release approximately 50 titles in Canada this year, at the same time the titles become available in the U.S.

ART FOR ART'S SAKE?: ABC Video Enterprises, Inc. and the Metropolitan Museum of Art have entered into an arrangement whereby the former will produce no fewer than five hours of programming based on ideas agreed upon by the latter. Three programs have already been announced under the agreement — a 60-minute special, "The Eighteenth-Century Woman," and two 30-minute featurettes, "Curators' Choices," a retrospective of the best from the personal selections by five of the Museum's curators, and another, as yet untitled and still in development, dealing with a given aspect of the arms and armor collection. Both "Curators' Choices" and "The Eighteenth-Century Woman" are currently on view at the Museum, the second consisting of a vast selection of opulent costumes, accessories and *objets d'art* that reveal the unique ways in which 18th-century women manifested themselves in society, in the arts, and in politics.

IF YOU THINK "PAC-MAN FEVER" IS A HIT . . . : The video game industry is getting its share of acknowledgement lately. As if the success of "Pac-Man Fever" were not enough already, word comes from the Disney studios that their big summer attraction will be a film titled "Tron," starring **Jeff Bridges**. What's unusual about the film is that the action-packed thriller (for all audiences) takes place *inside* a video game, with our hero (Bridges) fighting off electronic battles with warriors created by a computer system. We can't wait to see that one! Co-starring in the novel entertainment epic are **Barnard Hughes**, **David Warner** and **Cindy Morgan**. And, if you can believe it, the whole thing was described by special effect creator **Richard Taylor** as "a real gonzo film, sort of like **Ted Nugent** vs. **Mantovani**." We shall abstain from any further comment.

# A/C Chart

FEBRUARY 27, 1982

Feb. 27	Feb. 20		WKS. ON CHART
1	1	<b>LEADER OF THE BAND</b> DAN FOGELBERG Full Moon/Epic 14 02647 (2nd Week)	10
2	5	<b>THROUGH THE YEARS</b> KENNY ROGERS/Liberty 1444	7
3	4	<b>YOU COULD HAVE BEEN WITH ME</b> SHEENA EASTON/ EMI-America 8101	10
4	8	<b>SWEET DREAMS</b> AIR SUPPLY/Arista 0655	8
5	2	<b>COOL NIGHT</b> PAUL DAVIS/Arista 0645	13
6	3	<b>COMIN' IN AND OUT OF YOUR LIFE</b> BARBRA STREISAND/ Columbia 18 02621	14
7	6	<b>I CAN'T GO FOR THAT (NO CAN DO)</b> DARYL HALL & JOHN OATES/RCA 12361	12
8	10	<b>SOMEWHERE DOWN THE ROAD</b> BARRY MANILOW/Arista 0658	8
9	12	<b>OPEN ARMS JOURNEY</b> /Columbia 18 02687	5
10	13	<b>LOVE IN THE FIRST DEGREE</b> ALABAMA/RCA 12288	9
11	7	<b>SHE'S GOT A WAY</b> BILLY JOEL/Columbia 18 02628	11
12	16	<b>KEY LARGO</b> BERTIE HIGGINS/Kat Family 9 02524 (CBS)	8
13	14	<b>TAKE IT EASY ON ME</b> LITTLE RIVER BAND/Capitol 5057	8
14	9	<b>TURN YOUR LOVE AROUND</b> GEORGE BENSON/Warner Bros. 49846	16
15	17	<b>DADDY'S HOME</b> CLIFF RICHARD/EMI-America 8103	5
16	11	<b>THE SWEETEST THING (I'VE EVER KNOWN)</b> JUICE NEWTON/Capitol 5046	16
17	19	<b>WHEN ALL IS SAID AND DONE</b> ABBA/Atlantic 3889	7
18	20	<b>ONE HUNDRED WAYS</b> QUINCY JONES featuring JAMES INGRAM/A&M 2387	5
19	24	<b>THAT GIRL</b> STEVIE WONDER/Tamla 1602 (Motown)	4
20	23	<b>JUST CAN'T WIN 'EM ALL</b> STEVIE WOODS/Cotillion 46030 (Atco)	4
21	15	<b>SOMEONE COULD LOSE A HEART TONIGHT</b> EDDIE RABBITT/Elektra 47239	12
22	28	<b>MAIN THEME FROM "CHARIOTS OF FIRE"</b> VANGELIS/ Polydor 2189 (PolyGram)	5
23	27	<b>ANOTHER SLEEPLESS NIGHT</b> ANNE MURRAY/ Capitol 5083	5
24	33	<b>ON THE WAY TO THE SKY</b> NEIL DIAMOND/Columbia 18 02712	2
25	18	<b>I WOULDN'T HAVE MISSED IT</b> RONNIE MILSAP/RCA 12342	13
26	30	<b>MY GUY SISTER SLEDGE</b> /Cotillion 4700 (Atco)	4
27	31	<b>BOBBIE SUE OAK RIDGE BOYS</b> /MCA 51231	4
28	26	<b>COULD IT BE LOVE</b> JENNIFER WARNES/Arista 0611	10
29	32	<b>ONLY ONE YOU</b> T.G. SHEPPARD/Warner/Curb 49858	5
30	21	<b>LEATHER AND LACE</b> STEVIE NICKS with DON HENLEY/ Modern 7341 (Atl)	15
31	22	<b>COME GO WITH ME</b> BEACH BOYS/Caribou 02633 (CBS)	12
32	37	<b>POP GOES THE MOVIES (Part I)</b> MECO/Arista 0660	3
33	38	<b>SHOULD I DO IT</b> POINTER SISTERS/Planet 47960 (E/A)	3
34	44	<b>SLEEPWALKER</b> LARRY CARLTON/Warner Bros. 50019	2
36	25	<b>YESTERDAY'S SONGS</b> NEIL DIAMOND/Columbia 18 02604	15
36	29	<b>WAITING FOR A GIRL LIKE YOU</b> FOREIGNER/Atlantic 3868	19

CHARTMAKER OF THE WEEK

37	—	<b>MAKE A MOVE ON ME</b> OLIVIA NEWTON-JOHN MCA 52000	1
38	34	<b>MORE THAN JUST THE TWO OF US</b> SNEAKER/Handshake 59 02557	13
39	40	<b>MIRROR, MIRROR</b> DIANA ROSS/RCA 13021	3
40	45	<b>THE END</b> RUPERT HOLMES/Elektra 47409	2
41	35	<b>HOOKED ON CLASSICS</b> LOUIS CLARK CONDUCTS THE ROYAL PHILHARMONIC ORCHESTRA/RCA 12304	16
42	42	<b>HARDEN MY HEART</b> QUARTERFLASH/Geffen 49824 (WB)	12
43	—	<b>IF I COULD GET YOU (INTO MY LIFE)</b> GENE COTTON/ Knoll 5002	1
44	36	<b>TROUBLE</b> LINDSEY BUCKINGHAM/Asylum 47223	15
45	—	<b>MEMORY</b> BARBRA STREISAND/Columbia 18 02717	1
46	39	<b>WHY DO FOOLS FALL IN LOVE</b> DIANA ROSS/RCA 12349	17
47	41	<b>THOSE GOOD OLD DREAMS</b> CARPENTERS/A&M 2386	9
48	43	<b>CASTLES IN THE AIR</b> DON McLEAN/Millennium 11819 (RCA)	16
49	46	<b>OH NO</b> COMMODORES/Motown 1527	20
50	47	<b>BREAKIN' AWAY</b> AL JARREAU/Warner Bros. 49842	7

# Stage & Screen

By DIDIER C. DEUTSCH

More than 40 years ago, in November 1940, Walt Disney launched on an unsuspecting public one of the most spectacular films ever to come out of his studio, "Fantasia." Among its many technical achievements, the ground-breaking full-length cartoon boasted what was in effect a primitive stereophonic sound. The technique used at the time might have been crude and rudimentary, but it preceded by more than a decade the first commercial use of stereophony.

Since its initial release, "Fantasia" has remained in circulation (instead of being re-released every seven years, as has been the studio's policy for its other cartoon properties), and in fact, according to an executive at Disney, "there isn't a single year that 'Fantasia' cannot be seen somewhere in the world." With time, however, the soundtrack has deteriorated, a fact made all the more obvious in view of the tremendous advances made in that domain in recent years.

So, in true Disney fashion, the studio has decided to re-do the soundtrack completely, using the latest recording techniques and a battalion of top-notch L.A. studio musicians, placed under the direction of Oscar-winning Irwin Kostal.

Because of the close relationship that was established early on between the sound and the images (conductor Leopold Stokowski not only conducted the various classical selections that compose the soundtrack, but contributed a lot of ideas to the making of the film itself), the new recording had to precisely match the original, something that was done with utmost care. The whole project is reported to have cost over a million dollars.

The new "Fantasia" will receive a black-tie premiere in New York and in Los Angeles in April. And a soundtrack album, using the digital sound of course, will be expected shortly thereafter.

When RCA Records is not hooked on classics, it is hooked on Ellington. In conjunction with the January 27 opening in L.A. of "Sophisticated Ladies" (the cast album, produced by Thomas Z. Shepard, is on the label), RCA has released a promotional single, containing all 34 selections from the two-record set looped together onto two sides of about four minutes each. The single, produced by Elliott Horne and C.E. Crumpacker, is being distributed nationally, and will be used in L.A. and in New York to get additional airplay (which it already has!). As a reprieve to all that discofied classical music, "Hooked on Ellington" provides a clever and imaginative alternative.

The label, incidentally, will be releasing the long-awaited cast album of Stephen Sondheim's "Merrily We Roll Along" in March. As reported in *Record World* when the album was recorded, it will be released as a limited audiophile edition, in a lavish slip-case jacket. Expensive — but from what we've heard about it so far, it will be well worth it.

As an independent label, specializing in soundtracks and original cast albums, DRG Records has achieved a position of preeminence in the field. Label president Hugh Fordin has just returned from MIDEM, where he made a whole slew of distribution deals throughout the world.

Meanwhile, DRG last week released three new albums: the London cast recordings of "Good Companions," with music by Andre Previn and lyrics by Johnny Mercer, and "Aladdin," with songs by Cole Porter, and the soundtrack album of Georges Delerue's score for Francois Truffaut's "The Woman Next Door."

The "Aladdin" recording is interesting in more than one way. Originally, the musical was telecast in this country as a "DuPont Show of the Month," in February 1958, with CBS releasing the cast album, which featured Sal Mineo, Cyril Ritchard, and Anna Maria Alberghetti. Subsequently, it was staged in England with Bob Monkhouse, Doretta Morrow and Robert Shiner in the leads. At the time (1960), EMI recorded that version in both mono and stereo, apparently pressing only 1,000 copies in the latter format.

Fordin was able to trace back and find the original stereo matrices, and it is that recording which is now available for the first time ever on his label. Also of interest is the fact that this recording incorporates two songs from Cole Porter's penultimate work, the ill-fated "Out of This World," plus another, "Ridin' High," available here for the first time.

In our previous column, we reported that Boardwalk had recorded the cast album of "The First," the Jackie Robinson musical which had a very short life on Broadway earlier this season. It seems our information was erroneous. While Boardwalk, indeed, had expressed interest in the property while it was getting prepared for its bow on the Great White Way (to the extent that label executives flew in from the coast to catch a performance and map out marketing strategies for the cast album), following

(Continued on page 57)



# Record World Singles

FEBRUARY 27, 1982

TITLE, ARTIST, Label, Number (Distributing Label)

Feb. 27	Feb. 20		WKS. ON CHART
1	1	<b>CENTERFOLD</b> J. GEILS BAND EMI-America 8012 (5th Week)	15
2	2	<b>I CAN'T GO FOR THAT (NO CAN DO)</b> DARYL HALL & JOHN OATES/RCA 12361	14
3	3	<b>PHYSICAL</b> OLIVIA NEWTON-JOHN/MCA 51182	20
4	11	<b>OPEN ARMS</b> JOURNEY/Columbia 18 02687	7
5	6	<b>PAC-MAN FEVER</b> BUCKNER & GARCIA/Columbia 18 02673	8
6	4	<b>SHAKE IT UP</b> CARS/Elektra 47250	13
7	7	<b>SWEET DREAMS</b> AIR SUPPLY/Arista 0655	10
8	8	<b>MIRROR, MIRROR</b> DIANA ROSS/RCA 13021	7
9	9	<b>LEADER OF THE BAND</b> DAN FOGELBERG/Full Moon/Epic 14 02647	11
10	5	<b>HARDEN MY HEART</b> QUARTERFLASH/Geffen 49824 (WB)	18
11	20	<b>THAT GIRL</b> STEVIE WONDER/Tamla 1602 (Motown)	7
12	14	<b>THROUGH THE YEARS</b> KENNY ROGERS/Liberty 1444	8
13	13	<b>LOVE IS ALRIGHT TONITE</b> RICK SPRINGFIELD/RCA 13008	11
14	15	<b>TAKE IT EASY ON ME</b> LITTLE RIVER BAND/Capitol 5057	11
15	30	<b>BOBBIE SUE</b> OAK RIDGE BOYS/MCA 51231	6
16	17	<b>YOU COULD HAVE BEEN WITH ME</b> SHEENA EASTON/EMI-America 8101	12
17	10	<b>THE SWEETEST THING (I'VE EVER KNOWN)</b> JUICE NEWTON/Capitol 5046	17
18	42	<b>I LOVE ROCK 'N' ROLL</b> JOAN JETT & THE BLACKHEARTS/Boardwalk 7 11 135	4
19	19	<b>HOOKED ON CLASSICS</b> LOUIS CLARK CONDUCTS THE ROYAL PHILHARMONIC ORCHESTRA/RCA 12304	15
20	27	<b>SPIRITS IN THE MATERIAL WORLD</b> POLICE/A&M 2390	7
21	24	<b>LOVE IN THE FIRST DEGREE</b> ALABAMA/RCA 12288	10
22	12	<b>COOL NIGHT</b> PAUL DAVIS/Arista 0645	15
23	25	<b>KEY LARGO</b> BERTIE HIGGINS/Kat Family 9 02524 (CBS)	12
24	18	<b>TURN YOUR LOVE AROUND</b> GEORGE BENSON/Warner Bros. 49846	17
25	32	<b>TONIGHT I'M YOURS (DON'T HURT ME)</b> ROD STEWART/Warner Bros. 49886	6
26	29	<b>CALL ME SKYY</b> /Salsoul 7 2152 (RCA)	10
27	34	<b>WE GOT THE BEAT</b> GO-GO'S/I.R.S. 9903 (A&M)	5
28	16	<b>WAITING ON A FRIEND</b> ROLLING STONES/Rolling Stones 21004 (Atco)	11
29	47	<b>MAKE A MOVE ON ME</b> OLIVIA NEWTON-JOHN/MCA 52000	3
30	33	<b>SHOULD I DO IT</b> POINTER SISTERS/Planet 47960 (E/A)	5
31	31	<b>ABACAB</b> GENESIS/Atlantic 3891	9
32	35	<b>DADDY'S HOME</b> CLIFF RICHARD/EMI-America 8103	7
33	28	<b>ALL OUR TOMORROWS</b> EDDIE SCHWARTZ/Atco 7342	10
34	37	<b>I BELIEVE</b> CHILLIWACK/Millennium 13102 (RCA)	6
35	38	<b>LOVE IS LIKE A ROCK</b> DONNIE IRIS/MCA 51223	9
36	44	<b>MAIN THEME FROM "CHARIOTS OF FIRE"</b> VANGELIS/Polydor 2189 (PolyGram)	7
37	40	<b>WHEN ALL IS SAID AND DONE</b> ABBA/Atlantic 3889	7
38	43	<b>DO YOU BELIEVE IN LOVE</b> HUEY LEWIS & THE NEWS/Chrysalis 2589	4
39	39	<b>LET THE FEELING FLOW</b> PEABO BRYSON/Capitol 5065	11
40	26	<b>SOMEWHERE DOWN THE ROAD</b> BARRY MANILOW/Arista 0658	9
41	45	<b>TELL ME TOMORROW (PART 1)</b> SMOKEY ROBINSON/Tamla 1601 (Motown)	6
42	46	<b>ONE HUNDRED WAYS</b> QUINCY JONES featuring JAMES INGRAM/A&M 2387	6
43	53	<b>TAKE OFF</b> BOB & DOUG MCKENZIE/Mercury 76134 (PolyGram)	4
44	66	<b>FREEZE-FRAME / FLAME-TROWER*</b> J. GEILS BAND/EMI-America 8108	2
45	23	<b>LET'S GROOVE</b> EARTH, WIND & FIRE/ARC/Columbia 18 02536	20
46	52	<b>MY GUY</b> SISTER SLEDGE/Cotillion 4700 (Atco)	5
47	21	<b>WAITING FOR A GIRL LIKE YOU</b> FOREIGNER/Atlantic 3868	19
48	22	<b>YOUNG TURKS</b> ROD STEWART/Warner Bros. 49843	18



49	64	<b>EDGE OF SEVENTEEN</b> STEVIE NICKS/Modern 7401 (Atco)	2
50	65	<b>NOBODY SAID IT WAS EASY (LOOKIN' FOR THE LIGHTS)</b> LE ROUX/RCA 13059	2
51	51	<b>CRAZY</b> JOHN HALL BAND/EMI-America 8096	7
52	62	<b>ON THE WAY TO THE SKY</b> NEIL DIAMOND/Columbia 18 02712	3
53	48	<b>YOU'RE MY LATEST, MY GREATEST INSPIRATION</b> TEDDY PENDERGRASS/Phila. Intl. 5 02619 (CBS)	8
54	60	<b>I'LL FALL IN LOVE AGAIN</b> SAMMY HAGAR/Geffen 49881 (WB)	4
55	61	<b>JUKE BOX HERO</b> FOREIGNER/Atlantic 4017	4
56	56	<b>IF LOOKS COULD KILL</b> PLAYER/RCA 13006	5
57	59	<b>GENIUS OF LOVE</b> TOM TOM CLUB/Sire 48982 (WB)	6
58	36	<b>LEATHER AND LACE</b> STEVIE NICKS with DON HENLEY/Modern 7341 (Atco)	21
59	68	<b>(OH) PRETTY WOMAN</b> VAN HALEN/Warner Bros. 50003	3
60	67	<b>DON'T LET HIM KNOW</b> PRISM/Capitol 5082	4
61	55	<b>WANNA BE WITH YOU</b> EARTH, WIND & FIRE/ARC/Columbia 18 02688	6
62	71	<b>FIND ANOTHER FOOL</b> QUARTERFLASH/Geffen 50006 (WB)	2
63	69	<b>POP GOES THE MOVIES (PART 1)</b> MECO/Arista 0660	3
64	72	<b>867-5309</b> /JENNY TOMMY TUTONE/Columbia 18 02646	5
65	41	<b>WORKING FOR THE WEEKEND</b> LOVERBOY/Columbia 18 02589	14
66	70	<b>WHY YOU WANNA TRY ME</b> COMMODORES/Motown 1604	4
67	74	<b>THEME FROM MAGNUM P.L.</b> MIKE POST/Elektra 47400	3
68	63	<b>LET'S GET IT UP</b> AC/DC/Atlantic 3894	7
69	49	<b>TROUBLE</b> LINDSEY BUCKINGHAM/Asylum 47223	17
70	79	<b>ANOTHER SLEEPLESS NIGHT</b> ANNE MURRAY/Capitol 5083	3
71	50	<b>I WOULDN'T HAVE MISSED IT</b> RONNIE MILSAP/RCA 12342	16
72	88	<b>GOIN' DOWN</b> GREG GUIDRY/Columbia/Badland 18 02691	2
73	76	<b>IF YOU THINK YOU'RE LONELY NOW</b> BOBBY WOMACK/Beverly Glen 2000	8
74	82	<b>ANYONE CAN SEE</b> IRENE CARA/Network 47950 (E/A)	3
75	54	<b>COME GO WITH ME</b> BEACH BOYS/Caribou 5 02633 (CBS)	12
76	80	<b>VOICE ON THE RADIO</b> CONDUCTOR/Montage 1210	3
77	85	<b>ONLY ONE YOU</b> T.G. SHEPPARD/Warner/Curb 49858	2

### CHARTMAKER OF THE WEEK

78	—	<b>BABY MAKES HER BLUE JEANS TALK</b> DR. HOOK Casablanca 2347 (PolyGram)	1
79	87	<b>JUST CAN'T WIN 'EM ALL</b> STEVIE WOODS/Cotillion 46030 (Atco)	3
80	89	<b>MAMA USED TO SAY</b> JUNIOR/Mercury 76132 (PolyGram)	2
81	—	<b>'65 LOVE AFFAIR</b> PAUL DAVIS/Arista 0661	1
82	—	<b>SUMMER NIGHTS</b> SURVIVOR/Scotti Bros. 502700 (CBS)	1
83	86	<b>TAINTED LOVE</b> SOFT CELL/Sire 49855 (WB)	2
84	84	<b>COOL (PART 1)</b> TIME/Warner Bros. 49864	6
85	93	<b>APACHE</b> SUGARHILL GANG/Sugarhill 567	2
86	—	<b>SHINE ON</b> GEORGE DUKE/Epic 14 02701	1
87	—	<b>NEVER GIVE UP ON A GOOD THING</b> GEORGE BENSON/Warner Bros. 50005	1
88	90	<b>YOU'RE THE ONE FOR ME "D"</b> TRAIN/Prelude 8043	4
89	—	<b>MEMORY</b> BARBRA STREISAND/Columbia 18 02717	1
90	—	<b>RUNNING</b> CHUBBY CHECKER/MCA 51233	1
91	—	<b>I WANT TO HOLD YOUR HAND</b> LAKESIDE/Solar 47954 (E/A)	1
92	73	<b>HERE TO LOVE YOU</b> DOOBIE BROTHERS/Warner Bros. 50001	4
93	57	<b>DON'T STOP BELIEVIN'</b> JOURNEY/Columbia 18 02567	16
94	91	<b>NATURAL LOVE</b> PETULA CLARK/Scotti Bros. 5 02676 (CBS)	3
95	58	<b>SOMEONE COULD LOSE A HEART TONIGHT</b> EDDIE RABBITT/Elektra 47239	14
96	98	<b>MAKE UP YOUR MIND</b> AURRA/Salsoul 77017 (RCA)	2
97	76	<b>OUR LIPS ARE SEALED</b> GO-GO'S/I.R.S. 9901 (A&M)	25
98	77	<b>SEA OF LOVE</b> DEL SHANNON/Network 47950 (E/A)	10
99	78	<b>WHY DO FOOLS FALL IN LOVE</b> DIANA ROSS/RCA 12349	18
100	81	<b>SHE'S GOT A WAY</b> BILLY JOEL/Columbia 18 02628	12

\*Denotes Powerhouse Picks.

PRODUCERS AND PUBLISHERS ON PAGE 19.

## Disco File

By BRIAN CHIN

■ **MORE FROM THE OLD COUNTRY:** The Human League's "Dare" (A&M) was finally released in the U.S. last week, following some months of active play in rock and disco clubs; it charted immediately on the basis of import activity. The album is possibly the most listenable yet in the wave/funk fusion coming out of Britain — at the core of its fascination is a curious, mesmerizing cross of austerity and seductiveness. Lyric content is high, as in "Seconds" and "The Things That Dreams are Made Of" (4:41); in tough, near-funk numbers like "Love Action" and "Don't You Want Me," both about four minutes on the album, there are definite suggestions of David Bowie or Jim Morrison — the effect is both doomy and sexy. Also, note "Sound of the Crowd," with a pumping, dynamic electronic track, and "Do or Die," at 5:23 the album's longest track, which breaks and builds in a very disco fashion. Both the album and British Virgin/100 import of "Don't You Want Me," in lengthened, instrumental form, are musts. In a different British bag is Level 42, a four-man jazz-funk outfit whose "Star-child" (Polydor/U.K.) has been heard over New York radio in advance of its scheduled U.S. release by PolyGram. Theirs is a very sophisticated sound; as sinuous as funk, and as ambitious musically as jazz. Produced by old hand Mike Vernon, "Star-child" is extraordinarily attractive, full of warm colors and shifting textures, with a loose, easy beat. If you can find the import 12-inch, flip it for "Foundation and Empire, Pts. I and II," a true jazz-fusion as worthy as anything a commercial-minded American might devise.

We'd also direct your attention to a fine compilation album on Beggar's Banquet/U.K., "Slipstream," which includes another Level 42 cut, "Turn It On"; that one, too, is graceful and melodious. Other key cuts on "Slipstream:" "Southern Freeez," by Freeez, which had been a U.K. pop chart success, an early Central Line cut, "You Know You Can Do It," and lots of other good vocal and instrumental music in between. The set puts us in mind of the early-'70s period when American soul and rock groups had similar musical ambition. Another buzzed-about British import lately is the Frontline Orchestra's "Don't Turn Your Back on Me," on Eddy Grant's Ice label — Grant is something of a cult figure here on the basis of his "Walking on Sunshine" and "Time Warp," both sleeper underground club hits. "Don't Turn Your Back" has more of a rhythmic hook than a melodic one, and is led by a strong, uncredited female lead.

Domestic releases this week are of unusually diverse national origin. Home-grown music: "Love Fever," Gayle Adams' second Prelude album, is proof that she's becoming a very capable singer. Production by Willie Lester and Rodney Brown is sparser, with a more pronounced electronic component, leaving Adams quite a bit of free space to work out vocally. Side one jumps out of the gate strongly, with a fine remake of the Four Tops' "Baby I Need Your Loving" (5:03); a low-key, twist-the-knife "Don't Blame It on Me" (4:33) and the probable club pick, "You Don't Owe Me Nothing" (5:10). Also: an attacking "I Can't Get Enough" (4:39) and "I Loved Every Minute" (5:05). St. Tropez' third album, "Hot and Nasty" (Destiny), introduces a new group line-up and a freshened-up, relaxed sound still in line with the airy pop of the first two St. Tropez albums on Butterfly. One side is marked "Danser": the picks are "The Love Stealers," which has a great lead vocal by Mona Young, formerly of Arpeggio, and a mid-tempo, Miami-flavored "I Been Watching You."

Disco discs from all over: Cheri's "Murphy's Law" (Venture), from Canada, is largely the work of Geraldine Hunt, who co-produced the cut with her son, Freddie James, co-wrote with Daniel Joseph and co-arranged with Peter Dowse. That's her daughter singing lead, and the song is one of the wittiest you're likely to hear about now, with the gently self-mocking line, "Got it all together, don'tcha baby?" Its loose, loping beat makes it a winner for radio and the dance floor. DJ Michael Arato mixed. Another in Prelude's series of foreign signings is Powerline's "Double Journey," an unusual rhythm instrumental that's been played heavily in New York recently. This British production is both earthy and spacey, especially in the 13-minute-plus side, where tracks come and go in dub style. Very minimal and mysterious; the 6:54 "Journey" side is a straightforward mix of same. Harari's "Party" (A&M) was recorded in South Africa and mixed and overdubbed here by A&M's Michael Stokes. The 5:07 track is a simple funk riff, distinguished with ragged vocals and memorable keyboard and guitar licks. Canada's Voggue has a followup

single to their number-two hit "Dancin' the Night Away"; the cut, "Love Buzz" (Atlantic), is right in the same groove, with a skipping, clipped top and a relaxed, flowing bottom. Richie Rivera mixed; the Voggue album will be released shortly. Pete Shelley's two singles, currently available as imports on Genetic/U.K., through Island, aren't exactly new news, except that the follow-up to the terrific "Homosapien," called "Witness the Change," is attracting perhaps an even greater proportion of disco enthusiasts, as it tightens up the muddy rock sound of the first into a wound-up electro-funk delivery that pleases break fans greatly. Martin Rushent, Shelley's co-producer, also co-produced Human League. Other active rock-to-disco crossovers: Romeo Void's "Never Say Never" (415, out of San Francisco), which is gathering strong reports from high-tempo floors; it's an abrasive, invigorating piece of rock, co-produced with a sharp overall sound by the Cars' Ric Ocasek. Also, A Flock of Seagulls' "Telecommunication," mentioned here recently, surprised everyone on the speed and degree of its impact as an import; it's now available on the Jive label through Arista. Here, too, there's a precision of production that's unusual for the form, along with interesting electronic effects surrounding the big drumbeat. The five-song EP also includes "Modern Love Is Automatic," an intriguing idea, to be sure.

And, the "normal" 12-inch releases picking up early play around the country: Roni Griffith's "The Best Part of Breakin' Up" (Vanguard) is an ingenious synthesizer remake of the '63 Ronettes hit, charting this week with a lot of advance play from its preview appearance on Disconet. No producer is listed, but we assume it's Bobby Orlando, who wrote two songs on the flip side. DJ Raul Rodriguez mixed. War's "You Got the Power" (RCA) is getting a great deal of good talk; it's a smooth-flowing, good-timey riff, very easy to get into. Lee Oskar's harmonica break is one of very few changes the cut makes; though a real break would be nice, it's a great record nonetheless. Monica Neal's "Begging for More" (Sam) was co-produced and co-written by D.C. LaRue; DJ Jonathan Fearing is credited as associate producer. In vocal and instrumental versions, 6:22 and 5:44, it's a sweet, airy, gently rhythmic pop song that might wind up playing for years on gay dance floors. Jimmy Ross' second single, "Fall Into a Trance" (Quality/RFC), is a relatively harder song than last summer's "First True Love Affair," a top-ten sleeper we learned to love. Hard handclaps and a great singalong chorus make it all work, though one might be nonplussed to hear the chorus hissing, "Pass out!" A slightly shorter edit on the B-side is mixed with radio in mind. And: watch for a twelve-inch version of Atlantic Starr's fine "Circles" on A&M; we haven't heard it, but more will undoubtedly be better in this case.

## Disco File Top 40

FEBRUARY 27, 1982

- GLAD TO KNOW YOU**  
CHAS JANKEL/A&M (12") SP 12044
- YOU'RE THE ONE FOR ME**  
'D' TRAIN/Prelude (12") PRLD 621
- TELL ME THAT I'M DREAMING**  
WAS (NOT WAS)/Island/Ze (12") DISD 50011 (WB)
- MAMA USED TO SAY**  
JUNIOR/Mercury (12") MDS 4014 (PolyGram)
- IN THE RAW**  
WHISPERS/Solar (12") AS 11543 (E/A)
- U TURN ME ON**  
TOMORROW'S EDITION/Atlantic/RFC (12") DM 4825
- SURE SHOT**  
TRACY WEBER/Quality/RFC (12") QRFC 005
- CALL ME**  
SKYY/Salsoul (12") SG 356 (RCA)
- MEGATRON MAN (LP)**  
PATRICK COWLEY/Megatone M 1002
- TAINTED LOVE/WHERE DID OUR LOVE GO**  
SOFT CELL/Sire (12") DSRE 49856 (WB)
- BURNIN' UP**  
IMAGINATION/MCA (LP cut) 5271
- TIME**  
STONE/West End (12") WES 22139
- THE VISITORS**  
ABBA/Atlantic (12") SD 19332
- THIS BEAT IS MINE**  
VICKY 'D'/Sam (12") S 12343
- DON'T COME CRYING TO ME/LET IT RIDE**  
LINDA CLIFFORD/Capitol (12") ST 12181
- GIGOLO**  
MARY WELLS/Epic (12") 49 02663
- WATCH OUT**  
BRANDI WELLS/WMOT (12") FW 37668
- GET ON UP AND DO IT AGAIN (LP)**  
SUZY Q/Atlantic/RFC SD 19328
- I CAN'T GO FOR THAT (NO CAN DO)**  
DARYL HALL & JOHN OATES/RCA (12") JD 12358
- FEEL ALRIGHT**  
KOMIKO/Sam (12") S 12344
- LIFE IN SPACE**  
MAYDAY/A&M (12") SP 4873
- WORK THAT SUCKER TO DEATH**  
XAVIER/Liberty (12") 7200
- FLAME THROWER/CENTERFOLD**  
J. GEILS BAND/EMI-America (12"/LP cut) SOO 17062
- WHAT DOES IT TAKE**  
AMY BOLTON/Importe/12 (12") MP 314
- BRING ON THE FUNKATEERS/CLUBLAND MIX**  
MODERN ROMANCE/Atlantic (12") SD 19338
- HELP IS ON THE WAY**  
WHATNAUTS/Harlem International (12") HIR 110
- THE TWO OF US**  
RONNIE JONES/CLAUDJA BARRY/  
Handshake (12") 4W9 02554
- GENIUS OF LOVE/WORDY RAPPINGHOOD**  
TOM TOM CLUB/Sire (12"/12") SRK 3628/  
DSRE 49817 (WB)
- DON'T YOU WANT ME**  
HUMAN LEAGUE/A&M (12") SP 6 4892
- (THE BEST PART OF) BREAKIN' UP**  
RONI GRIFFITH/Vanguard (12") SPV 54
- DON'T TURN YOUR BACK ON LOVE**  
ELOISE WHITAKER/Destiny (12") DLA 10006
- SHAKE IT UP (LP)**  
CARS/Elektra 5E 567
- BREAKAWAY**  
PURE ENERGY/Prism (12") PDS 420
- FREAKMAN**  
EMPIRE/Quality/RFC (12") QRFC 007
- LET'S WORK**  
PRINCE/Warner Bros. (12") WBS 50002
- OUT THE BOX/CAN'T SHAKE YOUR LOVE**  
SYRETA/Tamla (12"/LP cut) T8 376 M1  
(Motown)
- YOU CAN/FIRE IN MY HEART**  
MADLEEN KANE/Chalet (12") CH 0702
- JAPANESE BOY**  
ANEKA/Handshake (12") 4W9 02623
- TASTE THE MUSIC**  
KLEER/Atlantic (LP cut) SD 19334
- TREAT YOURSELF TO MY LOVE**  
TERRI GONZALES/Becket (12") BKD 50

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

# Record World Singles

## Alphabetical Listing

### Producer, Publisher, Licensee

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

# Record World Singles

## 101-150

FEBRUARY 27, 1982

Feb. 27	Feb. 20		
101	113	DON'T YOU WANT ME HUMAN LEAGUE/Virgin 2397 (A&M) (Virgin/Chappell/Sound Diagrams, ASCAP)	
102	103	IN THE RAW WHISPERS/Solar 47961 (E/A) (Spectrum VII/Silver Sounds/Satellite III, ASCAP)	
103	104	GLAD TO KNOW YOU CHAS JANKEL/A&M 2396 (Avir, BMI/WB, ASCAP)	
104	107	NEVER THOUGHT I'D FALL IN LOVE SPINNERS/Atco 40839 (Sir Grant/Frozen Butterfly, BMI)	
105	105	WAIT FOR ME SLAVE/Cotillion 46028 (Atco) (Cotillion, BMI)	
106	—	MAKING LOVE ROBERTA FLACK/Atlantic 4005 (20th Century-Fox/New Hidden Valley, ASCAP/Begonia Melodies/Fedora, BMI)	
107	109	SAD GIRL G.Q./Arista 0659 (Jastone, BMI)	
108	—	I'VE NEVER BEEN TO ME CHARLENE/Motown 1611 (Stone Diamond, BMI)	
109	—	NOBODY'S BUSINESS MAXUS/Warner Bros. 50015 (Colgems, EMI/Nevebianca, ASCAP)	
110	111	SEA OF HEARTBREAK POCO/MCA 52001 (Shapiro Bernstein, ASCAP)	
111	112	RIGHT IN THE MIDDLE (OF FALLING IN LOVE) BETTYE LAVETTE/Motown 1532 (Unichappell, BMI)	
112	102	OPPOSITES DO ATTRACT ALL SPORTS BAND/Radio 3892 (Atl) (All Sports/Diode, ASCAP)	
113	117	TONIGHT I'M GONNA LOVE YOU ALL OVER FOUR TOPS/Casablanca 2345 (PolyGram) (Koota, BMI)	
114	115	HI-FIDELITY THE KIDS FROM "FAME" featuring VALERIE LANDSBURG/RCA 13054 (Koppelman-Bandier, BMI)	
115	108	YOU CAN MADLEEN KANE/Chalet 1225 (GMPC, no licensee)	
116	106	DESTROYER KINKS/Arista 0619 (Davray, P.R.S.)	
117	114	IT'S MY PARTY DAVE STEWART & BARBARA GASKIN/Platinum 4 (World Songs, ASCAP)	
118	116	START IT OVER MCGUFFEY LANE/Atco 7345 (McGuffey Lane/Hot Band, BMI)	
119	121	BEGIN THE BEGUINE (VOLVER A EMPEZAR) JULIO IGLESIAS/Columbia 18 02660 (Warner Bros., ASCAP)	
120	123	LIVIN' IN THE LIMELIGHT PETER CETERA/Full Moon/Warner Bros. 49885 (Double Virgo, ASCAP)	
121	119	STAGE FRIGHT CHIC/Atlantic 3887 (Chic/Warner-Tamerlane, BMI)	
122	125	LET'S WORK PRINCE/Warner Bros. 50002 (Controversy, ASCAP)	
123	129	WORK THAT SUCKER TO DEATH XAVIER/Liberty 1445 (Terry Phillips, ASCAP)	
124	122	JAM THE BOX BILL SUMMERS AND SUMMERS HEAT/MCA 51221 (Pure Delite/Bilsum, BMI)	
125	130	HOT ON A THING (CALLED LOVE) CHI-LITES featuring EUGENE RECORD/Chi-Sound/20th Century-Fox 2600 (RCA) (Angelshell/Six Continents, BMI)	
126	120	HOW CAN LOVE SO RIGHT (BE SO WRONG) RAY, GOODMAN & BROWN/Polydor 2191 (Dark Cloud/H.A.B./We Got Music, BMI/ASCAP)	
127	134	LONELY NIGHTS BRYAN ADAMS/A&M 2359 (Irving, BMI)	
128	141	MEMORIES OF DAYS GONE BY FRED PARRIS & THE FIVE SATINS/Elektra 47411 (Various, ASCAP/BMI)	
129	132	TATTOO NOVO COMBO/Polydor 2194 (PolyGram) (Nova, BMI)	
130	131	A LITTLE MORE LOVE T-CONNECTION/Capitol 5076 (T-Conn/Irving, BMI)	
131	133	YOU NEVER GAVE UP ON ME CRYSTAL GAYLE/Columbia 18 02718 (Michael O'Connor, BMI)	
132	135	DON'T STOP ME BABY (I'M ON FIRE) BOYS BAND/Elektra 47406 (House of Gold, BMI/Bobby Goldsboro, ASCAP)	
133	138	ALWAYS ON MY MIND WILLIE NELSON/Columbia 18 02741 (Screen Gems-EMI/Rosebridge, BMI)	
134	136	MAGIC IN THE AIR NORMAN SALEET/RCA 13040 (Al Gallico/Turtle, BMI)	
135	137	I DON'T FEEL BETTER MARTIN BRILEY/Mercury 76137 (PolyGram) (Rare Blue/Miserable Melodies, ASCAP)	
136	139	NIGHTS OVER EGYPT JONES GIRLS/Phila. Intl. 502713 (CBS) (Mighty Three, BMI)	
137	140	IF I COULD GET YOU (INTO MY LIFE) GENE COTTON/Knoll 5002 (Knoll, ASCAP)	
138	127	GOIN' BACK TO CHINA DIESEL/Regency 7343 (Atco) (Peer Southern, BMI)	
139	142	I KNOW WHAT BOYS LIKE WAITRESSES/Polydor/Ze 2196 (PolyGram) (Merovingian/Cri Cri, BMI)	
140	—	ON A CAROUSEL GLASS MOON/Radio 4022 (Atl.) (Maribus, BMI)	
141	—	THE END RUPERT HOLMES/Elektra 47409 (WB/The Holmes Line of Music, ASCAP)	
142	—	WATCH OUT BRANDI WELLS/Wmot 9 02654 (Framingreg, BMI)	
143	118	TOOT AN' TOOT AN' TOOT CURTIS MAYFIELD/Boardwalk 7 11 132 (M&M, BMI)	
144	124	DO IT TO ME VERNON BURCH/Spector 0019 (Sand B/Bayard, BMI)	
145	128	I WILL FIGHT GLADYS KNIGHT & THE PIPS/Columbia 18 02549 (Nick-O-Val, ASCAP)	
146	126	DO IT ROGER ROGER/Warner Bros. 49883 (Troutman's, BMI)	
147	143	LOVE FEVER GAYLE ADAMS/Prelude 8040 (Trumar/Diamond In The Rough, BMI)	
148	144	SPIES IN THE NIGHT MANHATTAN TRANSFER/Atlantic 3877 (Garden Rake/Foster Frees/Living, BMI/Heen/Yellow Dog, ASCAP)	
149	145	SEASONS OF GOLD GIDEA PARK featuring ADRIAN BAKER/Profile 5003 (Various Publishers, not listed)	
150	146	SOUTHERN PACIFIC NEIL YOUNG & CRAZY HORSE/Reprise 49870 (WB) (Silver Fiddle, ASCAP)	

# A/C Chart

FEBRUARY 27, 1982

Feb. 27	Feb. 20		WKS. ON CHART
1	1	<b>LEADER OF THE BAND</b> DAN FOGELBERG Full Moon/Epic 14 02647 (2nd Week)	10
2	5	<b>THROUGH THE YEARS</b> KENNY ROGERS/Liberty 1444	7
3	4	<b>YOU COULD HAVE BEEN WITH ME</b> SHEENA EASTON/ EMI-America 8101	10
4	8	<b>SWEET DREAMS</b> AIR SUPPLY/Arista 0655	8
5	2	<b>COOL NIGHT</b> PAUL DAVIS/Arista 0645	13
6	3	<b>COMIN' IN AND OUT OF YOUR LIFE</b> BARBRA STREISAND/ Columbia 18 02621	14
7	6	<b>I CAN'T GO FOR THAT (NO CAN DO)</b> DARYL HALL & JOHN OATES/RCA 12361	12
8	10	<b>SOMEWHERE DOWN THE ROAD</b> BARRY MANILOW/Arista 0658	8
9	12	<b>OPEN ARMS JOURNEY</b> /Columbia 18 02687	5
10	13	<b>LOVE IN THE FIRST DEGREE</b> ALABAMA/RCA 12288	9
11	7	<b>SHE'S GOT A WAY</b> BILLY JOEL/Columbia 18 02628	11
12	16	<b>KEY LARGO</b> BERTIE HIGGINS/Kat Family 9 02524 (CBS)	8
13	14	<b>TAKE IT EASY ON ME</b> LITTLE RIVER BAND/Capitol 5057	8
14	9	<b>TURN YOUR LOVE AROUND</b> GEORGE BENSON/Warner Bros. 49846	16
15	17	<b>DADDY'S HOME</b> CLIFF RICHARD/EMI-America 8103	5
16	11	<b>THE SWEETEST THING (I'VE EVER KNOWN)</b> JUICE NEWTON/Capitol 5046	16
17	19	<b>WHEN ALL IS SAID AND DONE</b> ABBA/Atlantic 3889	7
18	20	<b>ONE HUNDRED WAYS</b> QUINCY JONES featuring JAMES INGRAM/A&M 2387	5
19	24	<b>THAT GIRL</b> STEVIE WONDER/Tamla 1602 (Motown)	4
20	23	<b>JUST CAN'T WIN 'EM ALL</b> STEVIE WOODS/Cotillion 46030 (Atco)	4
21	15	<b>SOMEONE COULD LOSE A HEART TONIGHT</b> EDDIE RABBITT/Elektra 47239	12
22	28	<b>MAIN THEME FROM "CHARIOTS OF FIRE"</b> VANGELIS/ Polydor 2189 (PolyGram)	5
23	27	<b>ANOTHER SLEEPLESS NIGHT</b> ANNE MURRAY/ Capitol 5083	5
24	33	<b>ON THE WAY TO THE SKY</b> NEIL DIAMOND/Columbia 18 02712	2
25	18	<b>I WOULDN'T HAVE MISSED IT</b> RONNIE MILSAP/RCA 12342	13
26	30	<b>MY GUY</b> SISTER SLEDGE/Cotillion 4700 (Atco)	4
27	31	<b>BOBBIE SUE</b> OAK RIDGE BOYS/MCA 51231	4
28	26	<b>COULD IT BE LOVE</b> JENNIFER WARNES/Arista 0611	10
29	32	<b>ONLY ONE YOU</b> T.G. SHEPPARD/Warner/Curb 49858	5
30	21	<b>LEATHER AND LACE</b> STEVIE NICKS with DON HENLEY/ Modern 7341 (Atl)	15
31	22	<b>COME GO WITH ME</b> BEACH BOYS/Caribou 02633 (CBS)	12
32	37	<b>POP GOES THE MOVIES (Part I)</b> MECO/Arista 0660	3
33	38	<b>SHOULD I DO IT</b> POINTER SISTERS/Planet 47960 (E/A)	3
34	44	<b>SLEEPWALKER</b> LARRY CARLTON/Warner Bros. 50019	2
36	25	<b>YESTERDAY'S SONGS</b> NEIL DIAMOND/Columbia 18 02604	15
36	29	<b>WAITING FOR A GIRL LIKE YOU</b> FOREIGNER/Atlantic 3868	19

CHARTMAKER OF THE WEEK

37	—	<b>MAKE A MOVE ON ME</b> OLIVIA NEWTON-JOHN MCA 52000	1
38	34	<b>MORE THAN JUST THE TWO OF US</b> SNEAKER/Handshake 59 02557	13
39	40	<b>MIRROR, MIRROR</b> DIANA ROSS/RCA 13021	3
40	45	<b>THE END</b> RUPERT HOLMES/Elektra 47409	2
41	35	<b>HOOKED ON CLASSICS</b> LOUIS CLARK CONDUCTS THE ROYAL PHILHARMONIC ORCHESTRA/RCA 12304	16
42	42	<b>HARDEN MY HEART</b> QUARTERFLASH/Geffen 49824 (WB)	12
43	—	<b>IF I COULD GET YOU (INTO MY LIFE)</b> GENE COTTON/ Knoll 5002	1
44	36	<b>TROUBLE</b> LINDSEY BUCKINGHAM/Asylum 47223	15
45	—	<b>MEMORY</b> BARBRA STREISAND/Columbia 18 02717	1
46	39	<b>WHY DO FOOLS FALL IN LOVE</b> DIANA ROSS/RCA 12349	17
47	41	<b>THOSE GOOD OLD DREAMS</b> CARPENTERS/A&M 2386	9
48	43	<b>CASTLES IN THE AIR</b> DON McLEAN/Millennium 11819 (RCA)	6
49	46	<b>OH NO COMMODORES</b> /Motown 1527	20
50	47	<b>BREAKIN' AWAY</b> AL JARREAU/Warner Bros. 49842	7

# Stage & Screen

By DIDIER C. DEUTSCH

More than 40 years ago, in November 1940, Walt Disney launched on an unsuspecting public one of the most spectacular films ever to come out of his studio, "Fantasia." Among its many technical achievements, the ground-breaking full-length cartoon boasted what was in effect a primitive stereophonic sound. The technique used at the time might have been crude and rudimentary, but it preceded by more than a decade the first commercial use of stereophony.

Since its initial release, "Fantasia" has remained in circulation (instead of being re-released every seven years, as has been the studio's policy for its other cartoon properties), and in fact, according to an executive at Disney, "there isn't a single year that 'Fantasia' cannot be seen somewhere in the world." With time, however, the soundtrack has deteriorated, a fact made all the more obvious in view of the tremendous advances made in that domain in recent years.

So, in true Disney fashion, the studio has decided to re-do the soundtrack completely, using the latest recording techniques and a battalion of top-notch L.A. studio musicians, placed under the direction of Oscar-winning Irwin Kostal.

Because of the close relationship that was established early on between the sound and the images (conductor Leopold Stokowski not only conducted the various classical selections that compose the soundtrack, but contributed a lot of ideas to the making of the film itself), the new recording had to precisely match the original, something that was done with utmost care. The whole project is reported to have cost over a million dollars.

The new "Fantasia" will receive a black-tie premiere in New York and in Los Angeles in April. And a soundtrack album, using the digital sound of course, will be expected shortly thereafter.

When RCA Records is not hooked on classics, it is hooked on Ellington. In conjunction with the January 27 opening in L.A. of "Sophisticated Ladies" (the cast album, produced by Thomas Z. Shepard, is on the label), RCA has released a promotional single, containing all 34 selections from the two-record set looped together onto two sides of about four minutes each. The single, produced by Elliott Horne and C.E. Crumpacker, is being distributed nationally, and will be used in L.A. and in New York to get additional airplay (which it already has!). As a reprieve to all that discofied classical music, "Hooked on Ellington" provides a clever and imaginative alternative.

The label, incidentally, will be releasing the long-awaited cast album of Stephen Sondheim's "Merrily We Roll Along" in March. As reported in *Record World* when the album was recorded, it will be released as a limited audiophile edition, in a lavish slip-case jacket. Expensive — but from what we've heard about it so far, it will be well worth it.

As an independent label, specializing in soundtracks and original cast albums, DRG Records has achieved a position of preeminence in the field. Label president Hugh Fordin has just returned from MIDEM, where he made a whole slew of distribution deals throughout the world.

Meanwhile, DRG last week released three new albums: the London cast recordings of "Good Companions," with music by Andre Previn and lyrics by Johnny Mercer, and "Aladdin," with songs by Cole Porter, and the soundtrack album of Georges Delerue's score for Francois Truffaut's "The Woman Next Door."

The "Aladdin" recording is interesting in more than one way. Originally, the musical was telecast in this country as a "DuPont Show of the Month," in February 1958, with CBS releasing the cast album, which featured Sal Mineo, Cyril Ritchard, and Anna Maria Alberghetti. Subsequently, it was staged in England with Bob Monkhouse, Doretta Morrow and Robert Shiner in the leads. At the time (1960), EMI recorded that version in both mono and stereo, apparently pressing only 1,000 copies in the latter format.

Fordin was able to trace back and find the original stereo matrices, and it is that recording which is now available for the first time ever on his label. Also of interest is the fact that this recording incorporates two songs from Cole Porter's penultimate work, the ill-fated "Out of This World," plus another, "Ridin' High," available here for the first time.

In our previous column, we reported that Boardwalk had recorded the cast album of "The First," the Jackie Robinson musical which had a very short life on Broadway earlier this season. It seems our information was erroneous. While Boardwalk, indeed, had expressed interest in the property while it was getting prepared for its bow on the Great White Way (to the extent that label executives flew in from the coast to catch a performance and map out marketing strategies for the cast album), following

(Continued on page 57)

# Record World Singles

FEBRUARY 27, 1982

TITLE, ARTIST, Label, Number (Distributing Label)

Feb. 27	Feb. 20		WKS. ON CHART
1	1	<b>CENTERFOLD</b> J. GEILS BAND EMI-America 8012 (5th Week)	15
2	2	<b>I CAN'T GO FOR THAT (NO CAN DO)</b> DARYL HALL & JOHN OATES/RCA 12361	14
3	3	<b>PHYSICAL</b> OLIVIA NEWTON-JOHN/MCA 51182	20
4	11	<b>OPEN ARMS JOURNEY</b> /Columbia 18 02687	7
5	6	<b>PAC-MAN FEVER</b> BUCKNER & GARCIA/Columbia 18 02673	8
6	4	<b>SHAKE IT UP CARS</b> /Elektra 47250	13
7	7	<b>SWEET DREAMS</b> AIR SUPPLY/Arista 0655	10
8	8	<b>MIRROR, MIRROR</b> DIANA ROSS/RCA 13021	7
9	9	<b>LEADER OF THE BAND</b> DAN FOGELBERG/Full Moon/Epic 14 02647	11
10	5	<b>HARDEN MY HEART</b> QUARTERFLASH/Geffen 49824 (WB)	18
11	20	<b>THAT GIRL</b> STEVIE WONDER/Tamla 1602 (Motown)	7
12	14	<b>THROUGH THE YEARS</b> KENNY ROGERS/Liberty 1444	8
13	13	<b>LOVE IS ALRIGHT TONITE</b> RICK SPRINGFIELD/RCA 13008	11
14	15	<b>TAKE IT EASY ON ME</b> LITTLE RIVER BAND/Capitol 5057	11
15	30	<b>BOBBIE SUE</b> OAK RIDGE BOYS/MCA 51231	6
16	17	<b>YOU COULD HAVE BEEN WITH ME</b> SHEENA EASTON/EMI-America 8101	12
17	10	<b>THE SWEETEST THING (I'VE EVER KNOWN)</b> JUICE NEWTON/Capitol 5046	17
18	42	<b>I LOVE ROCK 'N' ROLL</b> JOAN JETT & THE BLACKHEARTS/Boardwalk 7 11 135	4
19	19	<b>HOOKED ON CLASSICS</b> LOUIS CLARK CONDUCTS THE ROYAL PHILHARMONIC ORCHESTRA/RCA 12304	15
20	27	<b>SPIRITS IN THE MATERIAL WORLD</b> POLICE/A&M 2390	7
21	24	<b>LOVE IN THE FIRST DEGREE</b> ALABAMA/RCA 12288	10
22	12	<b>COOL NIGHT</b> PAUL DAVIS/Arista 0645	15
23	25	<b>KEY LARGO</b> BERTIE HIGGINS/Kat Family 9 02524 (CBS)	12
24	18	<b>TURN YOUR LOVE AROUND</b> GEORGE BENSON/Warner Bros. 49846	17
25	32	<b>TONIGHT I'M YOURS (DON'T HURT ME)</b> ROD STEWART/Warner Bros. 49886	6
26	29	<b>CALL ME SKYY</b> /Salsoul 7 2152 (RCA)	10
27	34	<b>WE GOT THE BEAT GO-GO'S/I.R.S.</b> 9903 (A&M)	5
28	16	<b>WAITING ON A FRIEND</b> ROLLING STONES/Rolling Stones 21004 (Atco)	11
29	47	<b>MAKE A MOVE ON ME</b> OLIVIA NEWTON-JOHN/MCA 52000	3
30	33	<b>SHOULD I DO IT</b> POINTER SISTERS/Planet 47960 (E/A)	5
31	31	<b>ABACAB</b> GENESIS/Atlantic 3891	9
32	35	<b>DADDY'S HOME</b> CLIFF RICHARD/EMI-America 8103	7
33	28	<b>ALL OUR TOMORROWS</b> EDDIE SCHWARTZ/Atco 7342	10
34	37	<b>I BELIEVE</b> CHILLIWACK/Millennium 13102 (RCA)	6
35	38	<b>LOVE IS LIKE A ROCK</b> DONNIE IRIS/MCA 51223	9
36	44	<b>MAIN THEME FROM "CHARIOTS OF FIRE"</b> VANGELIS/Polydor 2189 (PolyGram)	7
37	40	<b>WHEN ALL IS SAID AND DONE</b> ABBA/Atlantic 3889	7
38	43	<b>DO YOU BELIEVE IN LOVE</b> HUEY LEWIS & THE NEWS/Chrysalis 2589	4
39	39	<b>LET THE FEELING FLOW</b> PEABO BRYSON/Capitol 5065	11
40	26	<b>SOMEWHERE DOWN THE ROAD</b> BARRY MANILOW/Arista 0658	9
41	45	<b>TELL ME TOMORROW (PART 1)</b> SMOKEY ROBINSON/Tamla 1601 (Motown)	6
42	46	<b>ONE HUNDRED WAYS</b> QUINCY JONES featuring JAMES INGRAM/A&M 2387	6
43	53	<b>TAKE OFF</b> BOB & DOUG MCKENZIE/Mercury 76134 (PolyGram)	4
44	66	<b>FREEZE-FRAME/FLAME-TROWER*</b> J. GEILS BAND/EMI-America 8108	2
45	23	<b>LET'S GROOVE</b> EARTH, WIND & FIRE/ARC/Columbia 18 02536	20
46	52	<b>MY GUY</b> SISTER SLEDGE/Cotillion 4700 (Atco)	5
47	21	<b>WAITING FOR A GIRL LIKE YOU</b> FOREIGNER/Atlantic 3868	19
48	22	<b>YOUNG TURKS</b> ROD STEWART/Warner Bros. 49843	18



49	64	<b>EDGE OF SEVENTEEN</b> STEVIE NICKS/Modern 7401 (Atco)	2
50	65	<b>NOBODY SAID IT WAS EASY (LOOKIN' FOR THE LIGHTS)</b> LE ROUX/RCA 13059	2
51	51	<b>CRAZY</b> JOHN HALL BAND/EMI-America 8096	7
52	62	<b>ON THE WAY TO THE SKY</b> NEIL DIAMOND/Columbia 18 02712	3
53	48	<b>YOU'RE MY LATEST, MY GREATEST INSPIRATION</b> TEDDY PENDERGRASS/Phila. Intl. 5 02619 (CBS)	8
54	60	<b>I'LL FALL IN LOVE AGAIN</b> SAMMY HAGAR/Geffen 49881 (WB)	4
55	61	<b>JUKE BOX HERO</b> FOREIGNER/Atlantic 4017	4
56	56	<b>IF LOOKS COULD KILL</b> PLAYER/RCA 13006	5
57	59	<b>GENIUS OF LOVE</b> TOM TOM CLUB/Sire 48982 (WB)	6
58	36	<b>LEATHER AND LACE</b> STEVIE NICKS with DON HENLEY/Modern 7341 (Atco)	21
59	68	<b>(OH) PRETTY WOMAN</b> VAN HALEN/Warner Bros. 50003	3
60	67	<b>DON'T LET HIM KNOW</b> PRISM/Capitol 5082	4
61	55	<b>WANNA BE WITH YOU</b> EARTH, WIND & FIRE/ARC/Columbia 18 02688	6
62	71	<b>FIND ANOTHER FOOL</b> QUARTERFLASH/Geffen 50006 (WB)	2
63	69	<b>POP GOES THE MOVIES (PART 1)</b> MECO/Arista 0660	3
64	72	<b>867-5309</b> /JENNY TOMMY TUTONE/Columbia 18 02646	5
65	41	<b>WORKING FOR THE WEEKEND</b> LOVERBOY/Columbia 18 02589	14
66	70	<b>WHY YOU WANNA TRY ME</b> COMMODORES/Motown 1604	4
67	74	<b>THEME FROM MAGNUM P.L.</b> MIKE POST/Elektra 47400	3
68	63	<b>LET'S GET IT UP</b> AC/DC/Atlantic 3894	7
69	49	<b>TROUBLE</b> LINDSEY BUCKINGHAM/Asylum 47223	17
70	79	<b>ANOTHER SLEEPLESS NIGHT</b> ANNE MURRAY/Capitol 5083	3
71	50	<b>I WOULDN'T HAVE MISSED IT</b> RONNIE MILSAP/RCA 12342	16
72	88	<b>GOIN' DOWN</b> GREG GUIDRY/Columbia/Badland 18 02691	2
73	76	<b>IF YOU THINK YOU'RE LONELY NOW</b> BOBBY WOMACK/Beverly Glen 2000	8
74	82	<b>ANYONE CAN SEE</b> IRENE CARA/Network 47950 (E/A)	3
75	54	<b>COME GO WITH ME</b> BEACH BOYS/Caribou 5 02633 (CBS)	12
76	80	<b>VOICE ON THE RADIO</b> CONDUCTOR/Montage 1210	3
77	85	<b>ONLY ONE YOU</b> T.G. SHEPPARD/Warner/Curb 49858	2

### CHARTMAKER OF THE WEEK

78	—	<b>BABY MAKES HER BLUE JEANS TALK</b> DR. HOOK Casablanca 2347 (PolyGram)	1
79	87	<b>JUST CAN'T WIN 'EM ALL</b> STEVIE WOODS/Cotillion 46030 (Atco)	3
80	89	<b>MAMA USED TO SAY</b> JUNIOR/Mercury 76132 (PolyGram)	2
81	—	<b>'65 LOVE AFFAIR</b> PAUL DAVIS/Arista 0661	1
82	—	<b>SUMMER NIGHTS</b> SURVIVOR/Scotti Bros. 502700 (CBS)	1
83	86	<b>TAINED LOVE</b> SOFT CELL/Sire 49855 (WB)	2
84	84	<b>COOL (PART 1)</b> TIME/Warner Bros. 49864	6
85	93	<b>APACHE</b> SUGARHILL GANG/Sugarhill 567	2
86	—	<b>SHINE ON</b> GEORGE DUKE/Epic 14 02701	1
87	—	<b>NEVER GIVE UP ON A GOOD THING</b> GEORGE BENSON/Warner Bros. 50005	1
88	90	<b>YOU'RE THE ONE FOR ME "D"</b> TRAIN/Prelude 8043	4
89	—	<b>MEMORY</b> BARBRA STREISAND/Columbia 18 02717	1
90	—	<b>RUNNING</b> CHUBBY CHECKER/MCA 51233	1
91	—	<b>I WANT TO HOLD YOUR HAND</b> LAKESIDE/Solar 47954 (E/A)	1
92	73	<b>HERE TO LOVE YOU</b> DOOBIE BROTHERS/Warner Bros. 50001	4
93	57	<b>DON'T STOP BELIEVIN'</b> JOURNEY/Columbia 18 02567	16
94	91	<b>NATURAL LOVE</b> PETULA CLARK/Scotti Bros. 5 02676 (CBS)	3
95	58	<b>SOMEONE COULD LOSE A HEART TONIGHT</b> EDDIE RABBITT/Elektra 47239	14
96	98	<b>MAKE UP YOUR MIND</b> AURRA/Salsoul 77017 (RCA)	2
97	76	<b>OUR LIPS ARE SEALED</b> GO-GO'S/I.R.S. 9901 (A&M)	25
98	77	<b>SEA OF LOVE</b> DEL SHANNON/Network 47950 (E/A)	10
99	78	<b>WHY DO FOOLS FALL IN LOVE</b> DIANA ROSS/RCA 12349	18
100	81	<b>SHE'S GOT A WAY</b> BILLY JOEL/Columbia 18 02628	12

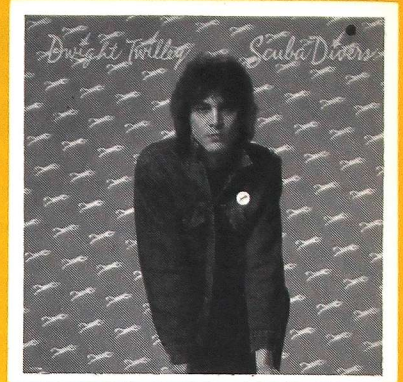
\*Denotes Powerhouse Picks.

PRODUCERS AND PUBLISHERS ON PAGE 19.

# Record World Album Airplay

## FLASHMAKER

SCUBA DIVERS  
DWIGHT TWILLEY  
EMI America



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

### WNEW-FM/NEW YORK

**ADDS:**  
LOU ANN BARTON — Asylum  
B-52'S — WB  
FLESHTONES — I.R.S.  
FLOCK OF SEAGULLS (EP) —  
Arista/Jive  
VAN MORRISON — WB  
BONNIE RAITT — WB  
DWIGHT TWILLEY — EMI America  
**HEAVY ACTION:**  
JOAN JETT — Boardwalk  
POLICE — A&M  
J. GEILS BAND — EMI America  
BRYAN ADAMS — A&M  
CARS — Elektra  
SAMMY HAGAR — Geffen  
HALL & OATES — RCA  
LOVERBOY — Columbia  
ROD STEWART — WB  
GO-GO'S — I.R.S.

### WBCN-FM/BOSTON

**ADDS:**  
BLASTERS — Slash  
GLASS MOON — Radio  
HUMAN LEAGUE — A&M  
STEVIE NICKS (single) — Modern  
JEAN-LUC PONTY — Atlantic  
TOMMY TUTONE — Columbia  
DWIGHT TWILLEY — EMI America  
**HEAVY ACTION:**  
J. GEILS BAND — EMI America  
POLICE — A&M  
CARS — Elektra  
AC/DC — Atlantic  
GENESIS — Atlantic  
JOAN JETT — Boardwalk  
GO-GO'S — I.R.S.  
LOVERBOY — Columbia  
FOREIGNER — Atlantic  
BOB & DOUG MCKENZIE —  
Mercury

### WCOZ-FM/BOSTON

**ADDS:**  
CHUBBY CHECKER — MCA  
SOFT CELL — Sire  
**HEAVY ACTION:**  
J. GEILS BAND — EMI America  
SHOOTING STAR — Virgin/Epic  
CARS — Elektra  
LOVERBOY — Columbia  
SAMMY HAGAR — Geffen  
MICHAEL SCHENKER GROUP —  
Chrysalis  
GENESIS — Atlantic  
OZZY OSBOURNE — Jet  
RICK SPRINGFIELD — RCA  
JOAN JETT — Boardwalk

### WBLM-FM/MAINE

**ADDS:**  
CHUBBY CHECKER — MCA  
**HEAVY ACTION:**  
SURVIVOR — Scotti Bros.  
MICHAEL SCHENKER GROUP —  
Chrysalis  
ROLLING STONES — Rolling Stones  
LOVERBOY — Columbia  
J. GEILS BAND — EMI America  
JOAN JETT — Boardwalk  
BRYAN ADAMS — A&M  
SAMMY HAGAR — Geffen  
PRISM — Capitol  
OZZY OSBOURNE — Jet

### WPLR-FM/NEW HAVEN

**ADDS:**  
ANGEL CITY — Epic  
BILL CHAMPLIN — Elektra  
AL DI MEOLA — Columbia  
GLASS MOON — Radio  
4 OUT OF 5 DOCTORS —  
Nemperor  
HUMAN LEAGUE — A&M  
DWIGHT TWILLEY — EMI America  
**HEAVY ACTION:**  
JOAN JETT — Boardwalk  
POLICE — A&M  
CARS — Elektra  
J. GEILS BAND — EMI America  
AC/DC — Atlantic  
OZZY OSBOURNE — Jet  
RICK SPRINGFIELD — RCA  
VAN HALEN (single) — WB  
JANIS JOPLIN — Columbia  
QUARTERFLASH — Geffen

### WCCC-FM/HARTFORD

**ADDS:**  
NONE  
**HEAVY ACTION:**  
JOAN JETT — Boardwalk  
OZZY OSBOURNE — Jet  
LOVERBOY — Columbia  
J. GEILS BAND — EMI America  
ALDO NOVA — Portrait  
CARS — Elektra  
SAMMY HAGAR — Geffen  
BOB & DOUG MCKENZIE —  
Mercury  
AC/DC — Atlantic  
GENESIS — Atlantic

### WLIR-FM/LONG ISLAND

**ADDS:**  
THE BORDER (soundtrack) —  
Backstreet/MCA  
JOHNNY & THE  
DISTRACTIONS — A&M  
VAN MORRISON — WB  
BONNIE RAITT — WB  
DWIGHT TWILLEY — EMI America  
**HEAVY ACTION:**  
WAITRESSES — Polydor  
GO-GO'S — I.R.S.  
BOB & DOUG MCKENZIE —  
Mercury  
NICK LOWE — Columbia  
SAMMY HAGAR — Geffen  
POLICE — A&M  
JOAN JETT — Boardwalk  
J. GEILS BAND — EMI America  
GENESIS — Atlantic  
EYE TO EYE — WB

### WMMR-FM/PHILADELPHIA

**ADDS:**  
NONE  
**HEAVY ACTION:**  
JOAN JETT — Boardwalk  
J. GEILS BAND — EMI America  
CARS — Elektra  
POLICE — A&M  
ROLLING STONES — Rolling Stones  
FOREIGNER — Atlantic  
AC/DC — Atlantic  
STEVIE NICKS — Modern  
JOHN HALL — EMI America  
QUARTERFLASH — Geffen

### WYSP-FM/PHILADELPHIA

**ADDS:**  
ANGEL CITY — Epic  
CHUBBY CHECKER — MCA  
GLASS MOON — Radio  
NICK LOWE — Columbia  
SUSAN LYNCH — Johnston  
BONNIE RAITT — WB  
THIN LIZZY — WB  
X15 — Precision  
**HEAVY ACTION:**  
SHOOTING STAR — Virgin/Epic  
POLICE — A&M  
DEF LEPPARD — Mercury  
SAMMY HAGAR — Geffen  
VAN HALEN (single) — WB  
PRISM — Capitol  
RED RIDER — Capitol  
JOAN JETT — Boardwalk  
PETER CETERA — Full Moon/WB  
TOMMY TUTONE — Columbia

### WQBK-FM/ALBANY

**ADDS:**  
DUKE JUPITER — Coast To Coast  
VAN MORRISON — WB  
STEVIE NICKS (single) — Modern  
BONNIE RAITT — WB  
DWIGHT TWILLEY — EMI America  
**HEAVY ACTION:**  
JOAN JETT — Boardwalk  
GO-GO'S — I.R.S.  
HALL & OATES — RCA  
KINKS — Arista  
PRETENDERS — Sire  
CARS — Elektra  
POLICE — A&M  
NICK LOWE — Columbia  
ROLLING STONES — Rolling Stones  
HUMAN LEAGUE — A&M

### WAQX-FM/SYRACUSE

**ADDS:**  
NONE  
**HEAVY ACTION:**  
ROLLING STONES — Rolling Stones  
FOREIGNER — Atlantic  
LOVERBOY — Columbia  
GENESIS — Atlantic  
AC/DC — Atlantic  
JOAN JETT — Boardwalk  
TRIUMPH — RCA  
J. GEILS BAND — EMI America  
POLICE — A&M  
BRYAN ADAMS — A&M

### WOUR-FM/UTICA

**ADDS:**  
DUKE JUPITER — Coast To Coast  
GLASS MOON — Radio  
STEVIE NICKS (12") — Modern  
DWIGHT TWILLEY — EMI America  
**HEAVY ACTION:**  
J. GEILS BAND — EMI America  
JOAN JETT — Boardwalk  
CARS — Elektra  
POLICE — A&M  
BRYAN ADAMS — A&M  
CHUBBY CHECKER — MCA  
KEITH SYKES — Backstreet/MCA  
GENESIS — Atlantic  
TOMMY TUTONE — Columbia  
NICK LOWE — Columbia

### WCMF-FM/ROCHESTER

**ADDS:**  
ANGEL CITY — Epic  
NICK LOWE — Columbia  
**HEAVY ACTION:**  
JOAN JETT — Boardwalk  
GO-GO'S — I.R.S.  
LOVERBOY — Columbia  
AC/DC — Atlantic  
SAMMY HAGAR — Geffen  
POLICE — A&M  
GENESIS — Atlantic  
TOMMY TUTONE — Columbia  
OZZY OSBOURNE — Jet  
J. GEILS BAND — EMI America

### WMJQ-FM/ROCHESTER

**ADDS:**  
ANGEL CITY — Epic  
BOBBY & THE MIDNITES — Arista  
CHUBBY CHECKER — MCA  
GAMMA (12") — Elektra  
QUEEN & DAVID BOWIE  
(single) — Elektra  
**HEAVY ACTION:**  
TRIUMPH — RCA  
LOVERBOY — Columbia  
ROLLING STONES — Rolling Stones  
AC/DC — Atlantic  
QUARTERFLASH — Geffen  
J. GEILS BAND — EMI America  
OZZY OSBOURNE — Jet  
JOAN JETT — Boardwalk  
BRYAN ADAMS — A&M  
SAMMY HAGAR — Geffen

### WDVE-FM/PITTSBURGH

**ADDS:**  
BRYAN ADAMS — A&M  
JANIS JOPLIN — Columbia  
HUEY LEWIS & THE NEWS —  
Chrysalis  
WRABIT — MCA  
**HEAVY ACTION:**  
POLICE — A&M  
AC/DC — Atlantic  
GENESIS — Atlantic  
DONNIE IRIS — MCA  
J. GEILS BAND — EMI America  
CARS — Elektra  
JOAN JETT — Boardwalk  
OZZY OSBOURNE — Jet  
SAMMY HAGAR — Geffen  
ROLLING STONES — Rolling Stones

### WMMS-FM/CLEVELAND

**ADDS:**  
ANGEL CITY — Epic  
HUMAN LEAGUE — A&M  
BONNIE RAITT — WB  
DWIGHT TWILLEY — EMI America  
X15 — Precision  
**HEAVY ACTION:**  
J. GEILS BAND — EMI America  
POLICE — A&M  
JOAN JETT — Boardwalk  
NICK LOWE — Columbia  
CARS — Elektra  
BRYAN ADAMS — A&M  
BOB & DOUG MCKENZIE —  
Mercury  
SAMMY HAGAR — Geffen  
AC/DC — Atlantic  
LOVERBOY — Columbia

### WLPX-FM/MILWAUKEE

**ADDS:**  
JOHNNY & THE  
DISTRACTIONS — A&M  
LE ROUX — RCA  
HUEY LEWIS & THE NEWS —  
Chrysalis  
THIN LIZZY — WB  
**HEAVY ACTION:**  
LOVERBOY — Columbia  
QUARTERFLASH — Geffen  
JOAN JETT — Boardwalk  
POLICE — A&M  
J. GEILS BAND — EMI America  
OZZY OSBOURNE — Jet  
FOREIGNER — Atlantic  
AC/DC — Atlantic  
SHOOTING STAR — Virgin/Epic  
GENESIS — Atlantic

### WQFM-FM/MILWAUKEE

**ADDS:**  
DWIGHT TWILLEY — EMI America  
**HEAVY ACTION:**  
GENESIS — Atlantic  
LOVERBOY — Columbia  
OZZY OSBOURNE — Jet  
JOAN JETT — Boardwalk  
SHOOTING STAR — Virgin/Epic  
SAMMY HAGAR — Geffen  
WRABIT — MCA  
GO-GO'S — I.R.S.  
TRIUMPH — RCA  
ALDO NOVA — Portrait

### Y95-FM/ROCKFORD

**ADDS:**  
4 OUT OF 5 DOCTORS —  
Nemperor  
GAMMA (12") — Elektra  
HUEY LEWIS & THE NEWS —  
Chrysalis  
THIN LIZZY — WB  
DWIGHT TWILLEY — EMI America  
**HEAVY ACTION:**  
SAMMY HAGAR — Geffen  
DONNIE IRIS — MCA  
POLICE — A&M  
JOAN JETT — Boardwalk  
PRISM — Capitol  
OZZY OSBOURNE — Jet  
AC/DC — Atlantic  
J. GEILS BAND — EMI America  
SHOOTING STAR — Virgin/Epic  
LOVERBOY — Columbia

### WLUP-FM/CHICAGO

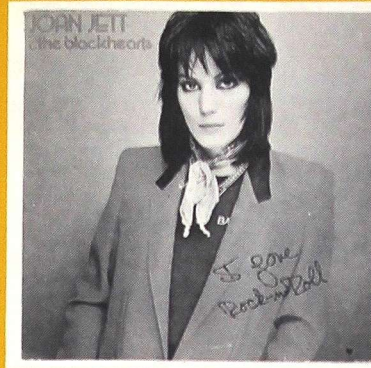
**ADDS:**  
ANGEL CITY — Epic  
GO-GO'S (single) — I.R.S.  
LE ROUX — RCA  
HUEY LEWIS & THE NEWS —  
Chrysalis  
OZZY OSBOURNE (single) — Jet  
TRIUMPH (single) — RCA  
**HEAVY ACTION:**  
JOAN JETT — Boardwalk  
GENESIS — Atlantic  
LOVERBOY — Columbia  
GO-GO'S — I.R.S.  
AC/DC — Atlantic  
CARS — Elektra  
SAMMY HAGAR — Geffen  
POLICE — A&M  
BRYAN ADAMS — A&M  
PRISM — Capitol

## MOST ADDED

SCUBA DIVERS — Dwight Twilley — EMI America (15)  
 GREEN LIGHT — Bonnie Raitt — WB (9)  
 NIGHT ATTACK — Angel City — Epic (9)  
 RENEGADE — Thin Lizzy — WB (8)  
 PICTURE THIS — Huey Lewis & the News — Chrysalis (7)  
 RIGHT THE FIRST TIME (12") — Gamma — Elektra (7)  
 BEAUTIFUL VISION — Van Morrison — WB (5)  
 DUKE JUPITER 1 — Duke Jupiter — Coast To Coast (5)  
 GROWING IN THE DARK — Glass Moon — Radio (5)  
 THE CHANGE HAS COME — Chubby Checker — MCA (5)

## TOP AIRPLAY

I LOVE ROCK 'N ROLL  
 JOAN JETT  
 Boardwalk



## MOST AIRPLAY

I LOVE ROCK 'N ROLL — Joan Jett & the Blackhearts — Boardwalk (34)  
 FREEZE-FRAME — J. Geils Band — EMI America (28)  
 GET LUCKY — Loverboy — Columbia (25)  
 GHOST IN THE MACHINE — Police — A&M (25)  
 SHAKE IT UP — Cars — Elektra (22)  
 STANDING HAMPTON — Sammy Hagar — Geffen (21)  
 ABACAB — Genesis — Atlantic (19)  
 FOR THOSE ABOUT TO ROCK — AC/DC — Atlantic (18)  
 DIARY OF A MADMAN — Ozzy Osbourne — Jet (15)  
 SMALL CHANGE — Prism — Capitol (12)

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

### WXRT-FM/CHICAGO

**ADDS:**  
 VAN MORRISON — WB  
 BONNIE RAITT — WB  
**HEAVY ACTION:**  
 ROLLING STONES — Rolling Stones  
 POLICE — A&M  
 CARS — Elektra  
 ROD STEWART — WB  
 J. GEILS BAND — EMI America  
 HALL & OATES — RCA  
 NICK LOWE — Columbia  
 THIN LIZZY — WB  
 QUARTERFLASH — Geffen  
 GENESIS — Atlantic

### KSHE-FM/ST. LOUIS

**ADDS:**  
 GAMMA (12") — Elektra  
 HUEY LEWIS & THE NEWS — Chrysalis  
 POCO — MCA  
 THIN LIZZY — WB  
 DWIGHT TWILLEY — EMI America  
**HEAVY ACTION:**  
 CARS — Elektra  
 POLICE — A&M  
 SAMMY HAGAR — Geffen  
 J. GEILS BAND — EMI America  
 LOVERBOY — Columbia  
 LE ROUX — RCA  
 ALDO NOVA — Portrait  
 UFO — Chrysalis  
 EDDIE SCHWARTZ — Atco  
 JOAN JETT — Boardwalk

### WRXL-FM/RICHMOND

**ADDS:**  
 ANGEL CITY — Epic  
 CALL — Mercury  
 BILL CHAMPLIN — Elektra  
 GAMMA (12") — Elektra  
 STEVIE NICKS (12") — Modern  
 BONNIE RAITT — WB  
 DWIGHT TWILLEY — EMI America  
 UFO — Chrysalis  
**HEAVY ACTION:**  
 POLICE — A&M  
 J. GEILS BAND — EMI America  
 LE ROUX — RCA  
 SAMMY HAGAR — Geffen  
 JOAN JETT — Boardwalk  
 GENESIS — Atlantic  
 VAN HALEN (single) — WB  
 DONNIE IRIS — MCA  
 CARS — Elektra  
 PRISM — Capitol

### WKLS-FM/ATLANTA

**ADDS:**  
 JANIS JOPLIN — Columbia  
 QUARTERFLASH (single) — Geffen  
 RIGGS — WB  
 DWIGHT TWILLEY — EMI America  
**HEAVY ACTION:**  
 POLICE — A&M  
 JOAN JETT — Boardwalk  
 AC/DC — Atlantic  
 J. GEILS BAND — EMI America  
 CARS — Elektra  
 OZZY OSBOURNE — Jet  
 LOVERBOY — Columbia  
 DONNIE IRIS — MCA  
 PRISM — Capitol  
 JOURNEY — Columbia

### WYMX-FM/AUGUSTA

**ADDS:**  
 BILL CHAMPLIN — Elektra  
 POLICE — A&M  
**HEAVY ACTION:**  
 J. GEILS BAND — EMI America  
 JOURNEY — Columbia  
 DAN FOGELBERG — Full Moon/Epic  
 GENESIS — Atlantic  
 JIMMY BUFFETT — MCA  
 LOVERBOY — Columbia  
 ROD STEWART — WB  
 VAN HALEN (single) — WB  
 CARS — Elektra  
 JOAN JETT — Boardwalk

### KLOL-FM/HOUSTON

**ADDS:**  
 GAMMA (12") — Elektra  
 JANIS JOPLIN — Columbia  
 THIN LIZZY — WB  
 TOMMY TUTONE — Columbia  
 DWIGHT TWILLEY — EMI America  
**HEAVY ACTION:**  
 SAMMY HAGAR — Geffen  
 LOVERBOY — Columbia  
 OZZY OSBOURNE — Jet  
 JOURNEY — Columbia  
 JOAN JETT — Boardwalk  
 GENESIS — Atlantic  
 AC/DC — Atlantic  
 BRYAN ADAMS — A&M  
 PETER CETERA — Full Moon/WB  
 J. GEILS BAND — EMI America

### KTXQ-FM/DALLAS

**ADDS:**  
 GAMMA (12") — Elektra  
 THIN LIZZY — WB  
**HEAVY ACTION:**  
 POLICE — A&M  
 BRYAN ADAMS — A&M  
 ROLLING STONES — Rolling Stones  
 JOHN HALL — EMI America  
 GENESIS — Atlantic  
 JOAN JETT — Boardwalk  
 TOMMY TUTONE — Columbia  
 PRISM — Capitol  
 LOVERBOY — Columbia  
 OZZY OSBOURNE — Jet

### KLBJ-FM/AUSTIN

**ADDS:**  
 ALDO NOVA — Portrait  
 LOU ANN BARTON — Asylum  
 DUKE JUPITER — Coast To Coast  
 GLASS MOON — Radio  
 BONNIE RAITT — WB  
 THIN LIZZY — WB  
**HEAVY ACTION:**  
 GENESIS — Atlantic  
 POLICE — A&M  
 CARS — Elektra  
 LOVERBOY — Columbia  
 JOAN JETT — Boardwalk  
 EDDIE SCHWARTZ — Atco  
 PRISM — Capitol  
 HUEY LEWIS & THE NEWS — Chrysalis  
 NICK LOWE — Columbia  
 JACK BRUCE/ROBIN TROWER — Chrysalis

### KBPI-FM/DENVER

**ADDS:**  
 GO-GO'S — I.R.S.  
 HUEY LEWIS & THE NEWS — Chrysalis  
**HEAVY ACTION:**  
 CARS — Elektra  
 JOURNEY — Columbia  
 STEVE MILLER BAND — Capitol  
 PRISM — Capitol  
 QUARTERFLASH — Geffen  
 QUEEN & DAVID BOWIE (single) — Elektra  
 RICK SPRINGFIELD — RCA  
 SURVIVOR — Scotti Bros.  
 BOB WELCH — RCA  
 AC/DC — Atlantic

### KGB-FM/SAN DIEGO

**ADDS:**  
 ABBA — Atlantic  
 MARTIN BRILEY — Mercury  
 CHUBBY CHECKER — MCA  
 NICK LOWE — Columbia  
 SUSAN LYNCH — Johnston  
**HEAVY ACTION:**  
 STEVIE NICKS (12") — Modern  
 JOURNEY — Columbia  
 ROLLING STONES — Rolling Stones  
 JOAN JETT — Boardwalk  
 BOB & DOUG MCKENZIE — Mercury  
 JOHNNY & THE DISTRACTIONS — A&M  
 CARS — Elektra  
 J. GEILS BAND — EMI America  
 LOVERBOY — Columbia  
 PRISM — Capitol

### KROQ-FM/LOS ANGELES

**ADDS:**  
 NONE  
**HEAVY ACTION:**  
 POLICE — A&M  
 SOFT CELL — Sire  
 ADAM & THE ANTS — Epic  
 CARS — Elektra  
 ROMEO VOID — 415  
 KING CRIMSON — WB/EG  
 FLOCK OF SEAGULLS (EP) — Arista/Jive  
 GO-GO'S — I.R.S.  
 OMD — Virgin/Epic  
 DEPECHE MODE — Sire

### KOME-FM/SAN JOSE

**ADDS:**  
 ANGEL CITY — Epic  
 DUKE JUPITER — Coast To Coast  
 GAMMA (12") — Elektra  
**HEAVY ACTION (in alphabetical order):**  
 AC/DC — Atlantic  
 CARS — Elektra  
 FOREIGNER — Atlantic  
 J. GEILS BAND — EMI America  
 GO-GO'S — I.R.S.  
 SAMMY HAGAR — Geffen  
 JOAN JETT — Boardwalk  
 LOVERBOY — Columbia  
 QUARTERFLASH — Geffen  
 ROLLING STONES — Rolling Stones

### KSJO-FM/SAN JOSE

**ADDS:**  
 DWIGHT TWILLEY — EMI America  
**HEAVY ACTION:**  
 JOAN JETT — Boardwalk  
 PRISM — Capitol  
 LOVERBOY — Columbia  
 SAMMY HAGAR — Geffen  
 SHOOTING STAR — Virgin/Epic  
 PETER CETERA — Full Moon/WB  
 OZZY OSBOURNE — Jet  
 J. GEILS BAND — EMI America  
 GENESIS — Atlantic  
 RICK SPRINGFIELD — RCA

### KZAP-FM/SACRAMENTO

**ADDS:**  
 JOHNNY & THE DISTRACTIONS — A&M  
 LE ROUX — RCA  
 HUEY LEWIS & THE NEWS — Chrysalis  
**HEAVY ACTION:**  
 LOVERBOY — Columbia  
 POLICE — A&M  
 DONNIE IRIS — MCA  
 JOAN JETT — Boardwalk  
 RICK SPRINGFIELD — RCA  
 SAMMY HAGAR — Geffen  
 VAN HALEN (single) — WB  
 JOURNEY — Columbia  
 QUARTERFLASH — Geffen  
 TRIUMPH — RCA

### KZEL-FM/EUGENE

**ADDS:**  
 ANGEL CITY — Epic  
 JAY FERGUSON — Capitol  
**HEAVY ACTION:**  
 DONNIE IRIS — MCA  
 JOHNNY & THE DISTRACTIONS — A&M  
 POLICE — A&M  
 GENESIS — Atlantic  
 RICK SPRINGFIELD — RCA  
 SAMMY HAGAR — Geffen  
 QUARTERFLASH — Geffen  
 J. GEILS BAND — EMI America  
 LOVERBOY — Columbia  
 AC/DC — Atlantic

### KZOK-FM/SEATTLE

**ADDS:**  
 GO-GO'S — I.R.S.  
**HEAVY ACTION:**  
 SAMMY HAGAR — Geffen  
 LOVERBOY — Columbia  
 OZZY OSBOURNE — Jet  
 JOAN JETT — Boardwalk  
 BOB & DOUG MCKENZIE — Mercury  
 J. GEILS BAND — EMI America  
 JOURNEY — Columbia  
 AC/DC — Atlantic  
 PETER CETERA — Full Moon/WB  
 ROLLING STONES — Rolling Stones

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

## Radio Replay

By PHIL DIMAURO

■ **LESS ROCK, MORE TALK?:** ABC Radio has applied for a call-letter change for its San Francisco property, from KSFX to KGO-FM. Because the ABC AM station in San Francisco, KGO, is talk-formatted, the application has prompted speculation of a switch to partial or all-talk for the station, with possible KGO AM and FM simulcasts, and/or broadcast of the satellite-fed ABC TalkRadio format over KGO-FM. An article printed in the Oakland Tribune fueled the rumors . . . The press has also been busybodying about New York radio. The Village Voice recently ran a short piece about format changes at WNEW-FM, and the Soho News pitched in a week later with reports of the inevitability of all-talk programming at WABC. Format shifts at KSFX and WABC have not been confirmed by ABC Radio.

**HOSER UPDATE:** The **Bob & Doug McKenzie** saga continues, with a report from WLIR morning man **John DeBella** on the duo's successful live radio concert on February 11. Big John says they winged the whole thing (he lip-synched **Geddy Lee's** part on the Mercury single, "Take Off"), but no one was the wiser, since most of the 700 people in the audience, who had left school and work for the lunch-hour affair, were drunk on Molson's at the time.

**DON'T IT MAKE THEIR BLUE EYES BROWN:** Yes, everything they say about radio tightening up on artists is true, and we've got a photograph to prove it. Here are KMET, Los Angeles PD **Sam Bellamy** (left) and air personality **Mary Turner** (right) putting the squeeze on **Henry Paul**, who seems to be anything but disturbed by the trend. The Henry Paul Band, which is picking up airplay with their new Atlantic single, a remake of **Van Morrison's** "Brown-Eyed Girl," was in town playing Perkins Palace in Pasadena.

**MOVES:** **Jim Robinson**, former MD at KSJO, San Jose, has been appointed PD at KZOK, Seattle, replacing **Nils von Veh**. Both stations are using the services of AOR consultant **John Sebastian** . . . Also in Seattle, KJR radio has hired **Benjamin Hill** of WCBM, Baltimore (both are Metromedia stations) to replace PD **Tracy Mitchell**, as part of the station's gradual transition from top 40 to A/C . . . **Jerry Boulding** has left his position with MCA Records to return to radio as operations manager of WJPC, Chicago. Boulding's previous experience reads like a black radio road map, including KDIA, Oakland, WVON, Chicago and WWRL, New York . . . **Andy Bickel** has resigned as assistant vice president and national program director for the Jefferson Pilot chain . . . **Ralph Smith** has been named VP/GM of Watermark, ABC Radio Enterprises, following Watermark's recent acquisition by ABC . . . **Ken Martin** has been appointed manager of station relations for Narwood productions. He was most recently program clearance manager for the Mutual Broadcasting System.

**WHEN A STRANGER CALLS:** "White House." . . . "Hello, is Alex there?" . . . "Who?" . . . "You know, Alex Haig. Tell him this is Jon calling to wish him a happy National Secretaries' Day!"

Fifty stiff bureaucratic "May I help you's" later, the U.S. government finally hung up on **Jonathon Brandmeier**, morning drive personality for KZZP AM and FM, Phoenix, who picks up folks' mornings with the time-tested routine of trying to get celebrities on the phone. Jon always seems to find a bizarre angle, though, like the time he clipped out an item about the **Ayatollah Khomeini's** ill health: "I called Iran to offer him a gift certificate to the Scottsdale Nautilus Health Spa."

The latest trend in Brandmeier's phone shenanigans was inspired by a record he likes to play in the morning, **Tommy Tutone's** "867-5309/Jenny." The higher it climbs the charts, the more trouble it's causing the folks who happen to have that phone number, thanks in part to Brandmeier's campaign to find the heroine of the tune. He's called every state in the

union asking for Jenny, often finding that people have beaten him to the punch (sometimes, listeners using his name). Brandmeier suspects that he may have found the real Jenny somewhere in Vermont. She seemed *too* patient with him when he called, until he realized that the woman who identified herself as "Hilda" was stalling to help an operator on the line trace the call.

We haven't heard the last of Brandmeier, who has great hopes for his rock group, **Johnny and the Leisure Suits**, which scored major local hits in Phoenix with "The Snowbird Song," a tribute to the heat-seeking northern visitors in town, sung to the tune of **Little River Band's** "Night Owls." (The proceeds from records sales went to charity.) But Brandmeier fears we may never hear from Jenny. As far as he can tell, almost every 867-5309 line in the country has been disconnected.

**SHORT WAVES:** **Jim Cameron**, founding news director of NBC Radio's The Source network, has formed his own consultancy, Cameron Communications, to assist local stations in the development of news and information programming. Winner of the George Foster Peabody and three Armstrong awards, Cameron is a champion of the ratings-building power of well-produced news on music stations.

## New York, N.Y.

(Continued from page 10)

Arista/Interworld Music) and **Barry Taylor** (currently of the Olympic Entertainment Group), the 42nd floor at 1700 Broadway started as just a job and ended up as a permanent partnership. Pat and Barry get a New York, N.Y. tip of the hat for their marriage on Sunday (21). And hearty congratulations also to **Rick Stone** and his new bride **Roseaynn** on their February 5 wedding in Hawaii. Stone is national singles director at A&M Records.

**AND BIRTHDAY BLISS:** One of nature's unwritten laws states that whenever more than one **Leeds** brother is in the same place at the same time one can be assured of all havoc breaking loose. Such was the case last Tuesday (16) when **Harvey**, E/P/A's associate director, national album promotion, and **Steve**, independent promotion consultant, hosted a party to celebrate the latter's birthday. Among the notables encountered at the fest were an indescribably delicious five-layer chocolate cake and **Brinsley Schwartz**, the incomparable British guitarist, who told this columnist that he would soon be touring with **Graham Parker**.

**GRAMMY GRUMBLINGS:** The token recognition given rock 'n' roll at the Grammy Awards has always annoyed certain important factions of the record industry. According to the New York rumor mill, the latest group to be irritated with the NARAS nomination results is CBS Records, specifically due to the limited nominations won by **REO Speedwagon**, who, rock 'n' rollers though they may be, certainly became a mass-appeal phenomenon in 1981. The street talk suggested that CBS will be boycotting the awards ceremony in protest, but a spokesman for the company assures us that that's completely untrue. CBS executives will be in attendance at the ceremony, said the spokesman, and if the company did buy fewer tickets this year than last year, it's because the awards show is in Los Angeles rather than New York, away from CBS Records' base of operations. Also, those tickets are pretty expensive, and CBS, like all wise record labels, is economizing this year.

**WHAT'S GOIN' ON:** **Barry Mann** and **Cynthia Weil** will be the featured speakers at New York University's Music Business and Technology Program series "The Songwriter in the Marketplace." Part two of the series will include an interview and question-and-answer session with Mann and Weil and is open to the public at a door fee of \$2.50. The event is scheduled for March 3 at 7:30 p.m. at the Eisner and Lubin Auditorium of NYU's Loeb Student Center. All proceeds go toward funding future educational programs for the New York University Music Business and Technology Program . . . MTV presents the cable premiere of "The Doors Are Open," a black-and-white documentary of the famed L.A. rock group in concert featuring never-before-seen footage of lead singer **Jim Morrison**, next Saturday (28) at 12 midnight, EST . . . Music industry promotion veteran **Chuck Dembrak** has joined MCA Music as an independent promotion consultant . . . **Gene Simmons**, the fire-breathing bass player of **Kiss**, showed a lot of heart when he stopped by a pre-Valentine's Day party at the Serendipity Three restaurant here, where the New York Founding Home was hosting its annual luncheon for victims of child abuse. Simmons, sans mask, handed out autographed Kiss posters and photographs to the group of youngsters . . . Thirsty Ear Productions, the New Jersey-based college radio promotion firm has relocated to larger offices at 38 Main St., Suite A, Millburn, N.J. Phone: (201) 467-4010.





*Record World Salutes*

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# Music Publishing

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*February 27, 1982*

**T**he music publishing industry can look back on 1981 as a landmark year. Unquestionably, its highlight was legislative and court victory in the hard-fought battle to raise the mechanical royalty rate and the subsequent resolution of the issue with the record industry. At the same time, further challenges became clearer than ever as the new media for copyright exploitation took hold and expanded the marketplace for the song. Publishers have, as always, indicated their readiness to adapt their roles as protectors and refiners in the creative process. This, *Record World's* sixth annual salute to music publishing, is ample proof that publishers remain in the forefront of all trends in style and technology.

*Kathy Restin*

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# The Publishers: Veterans of Change

By HAL DAVID

(Hal David is president of ASCAP)

■ In speaking about the music business I've often remarked: It all begins with a song. But where it all ends has radically changed since ASCAP appeared on the music scene in 1914. The song sheets and vaudeville revues of that day gave way to radio, records and a new medium — television. The industry seemed to grow up almost overnight.

Right now we're in the midst of another communications revolution led by the new forces of the '80s — cable, videodiscs, videocassettes, and satellite transmissions. It's an exciting time to be part of the music industry. A time to create and market specifically for the new music outlets, and a time to see how vintage material can be adapted to current needs.

More than ever, the music publishers' versatility and creativity

will be put to the test as they try to profitably pitch their catalogues in this brand new ballgame.

Let's examine some of the new challenges that will confront them. To begin with, publishers will have to shift gears from a market where sound was king to a market where sight will be equally as important. The publisher may especially go after songs with strong visual appeal and writers whose material lends itself to effective visual interpretation. They may also be looking to staff new departments with music people capable of handling the production, packaging, and promotion of audio/visual demos. Those who have a background in filmmaking may find themselves in demand. Equally sought after will be artists who feel as much at home before the camera as the microphone. A whole new generation of video music, writers, artists and producers may be waiting in the wings.

But it's not only the new songs that we'll be seeing on the video screens. Alongside them will be video packages of existing great movie musicals, Broadway shows, operas, ballets, concerts and revues. The big standards will survive and grow stronger as they are showcased by new and established artists. Owners of older copyrights have nothing to fear, and everything to gain, from the new vehicles of music.

Along with the new creative and financial opportunities generated by more users and more performances, publishers must also consider ways to protect the copyrights of their writers. New formulas for payment must be negotiated. Here the publishers and writers will be breaking new ground and setting precedents that will affect the entire industry for years to come.

At the same time, the performing right organizations will be expanding their licensing operations to ac-

commodate the new licensees. At ASCAP, we will keep tabs on every new development and stay involved every step of the way to ensure that our writers and publishers continue to be protected and properly paid for their music wherever, whenever and however it's used.

Historically, music publishers have always responded successfully to the challenge of innovation. From radio to recordings to TV, they have skillfully charted new territory and found ways to take advantage of new forms of exposure. They have survived the onslaught of technology, trends, and wide economic swings with remarkable resilience. There's no doubt that they will tackle the challenges of today and tomorrow with similar creative and business insight. In the decades to come, the new technologies will continue to look to them for the perennial raw material of our industry: the song.

## New Era of Growth for SESAC

By VINCENT CANDILORA

(Candilora is vice president & director of affiliations for SESAC)

■ Our golden anniversary has come and gone — a milestone in our history. We are proud of what we accomplished during those 50 years, but our focus is now on the future and a new era of growth for SESAC.

In a statement to the board members of SESAC on the 29th of December 1980, chairman Alice H. Prager, said: "In recent years, we have made great strides and inroads into the market of young writers, composers and publishers. In this, our 50th year, we must take serious measures to insure that this growth continues." So we are working at it. We're growing. This past year showed the greatest number of new writer and publisher signings, as well as major chart activity in the history of the firm. The secret of our growth lies in our size. We've created an intimacy that is conducive to creative happenings.

The encouragement and warmth offered at SESAC is evident in this quote from C. Dianne Petty, vice president at SESAC's Nashville office: "The energy and enthusiasm felt in this office between the staff and our writers and publishers is an exciting thing to be a part of. The 'word is on the street' that something different is happening here at SESAC. A lot of folks are coming by to see for themselves." Petty went on to describe a typical afternoon in which Brenda Senseney, Carlton Collins, Blake Mevis and Glenn Ray were sitting around her office. She pictures SESAC as a catalyst integrally involved in the creative flow. Under

the direction and guidance of Petty, SESAC has further concentrated its efforts in seeking out and signing young, talented songwriters and putting them in touch with established publishing firms.

These efforts have given birth to such unions as Kay T. Oslin, SESAC writer and Elektra recording artist, and Rory Burke, who have written the current Gail Davies single on Warner Bros. "Round the Clock Lovin'," which is currently making an impact on the charts. Blake Mevis, independent record producer, is scheduled to go into the studio with SESAC writer/artist Brenda Senseney. Mevis has just formed Plus Three Music, a new SESAC publishing affiliate that is part of the new Charley Pride Music Group. Glenn Ray co-wrote the theme of the TV show, "Maverick," with Ed and Patsy Bruce, who have formed a new SESAC affiliate, Calico Music. Glenn Ray is also the writer of the current top 10 single "I Just Came Home To Count the Memories," recorded by John Anderson. SESAC writer Carlton Collins, is presently in the studio to record a song for Dimension Records, which will be released in early March. Also on Dimension is the prominent SESAC writer, Peggy Forman, whose LP release this spring will contain seven of her own songs published by Julina and one song by another SESAC writer, Steve McCorvey. Warner Bros. group Bandana, which recently charted its first single, will release its next single by SESAC writer and Bandana member Jerry Fox. Frank Dycus, who last year co-wrote five songs on the George Strait album, also wrote the current release by

Joe Sun on Elektra Records, "Holed Up in a Honky Tonk." Jerry Gillespie, who received SESAC's Writer of the Year award for 1981, co-wrote "Somebody's Knockin'," which has been nominated for a Grammy Award for Country Song of the Year.

The successful growth in country has been equalled in other areas. Ray, Goodman and Brown, whose albums consistently show up on the R&B charts, have SESAC writer Dana Thomas' tune "Heaven in the Rain" on their current album "Stay." Another SESAC song to dominate the charts was the phenomenally successful hit by Afternoon Delights, "General Hospitale," which was published by SESAC affiliate Sky's the Limit Music. Harry King, who wrote and produced the song, was instrumental in its success. R.J. Reynolds' album on Capitol Records also charted late in the year, with a song by SESAC writer Bill Brown, Jr. Black Sun Music continued to shine in the jazz world, with songs on albums by Carly Simon, Phil Woods, Egberto Gismonti and Mal Waldron. Other jazz activity came from Dave Valentin, who recorded SESAC writer Bill O'Connell's tune "Dragon Fly" on his latest Arista/GRP album. Columbia recording artist, Al DiMeola, sought out a song from SESAC affiliate Bandar Log's catalogue written by keyboardist Philippe Saisse.

"SESAC has always been a front runner in the representation of gospel music. Though recent years have brought new and strong interest in the gospel copyright, a reaffirmation of our position this year was gained by re-signing gospel music's most prolific writers, Dal-

las Holm and Phil Johnson, along with the continued addition of new writer and publisher affiliates in both the white and black gospel areas," says Jim Black, vice president and director of gospel music. Black points to SESAC's strong involvement in the world of gospel outside of performing rights as the foundation for this reaffirmation. SESAC's Shirley Caesar tops the list with her Grammy and Dove-nominated album "Go," published by Shu'Bel. Other recipients of nominations for awards are James Moore and Daniel Hawkins, both with Luminar Music.

In developing songwriting teams and working with producers as well as publishers, we have become more than just a licensing and royalty collection agency. As director of affiliations, I am a proponent of this view. The advantage we have at SESAC is definitely related to our size. Internally, we are guided by a management that has the wisdom to allow spirited young people to come together in the challenge of making innovative changes in the relatively conservative field of performing rights. Externally, we are providing writers and publishers with the benefit of a contemporary system that bases their performance royalties on factors that are readily obtainable by all writers and publishers. SESAC realizes that publishers in 1982 will have to be more imaginative and flexible in the marketing of their songs as well as meeting the individual needs of their writers. Getting involved, and not just administrating their rights, is making the difference at SESAC.

# BMI: Rich Memories and New Realities

By EDWARD M. CRAMER

(Edward M. Cramer is president of BMI)

Recently the music industry lost one of its most colorful characters, publisher George Pincus. We grieve at his passing; he was one of a valuable, dwindling breed. The blow, however, is softened by one notable fact. He died in a way I suppose most music publishers — if they had a choice — would like to go: with a song on the charts.

He remained a success; he was out meeting, greeting, pushing his material, bringing a few laughs to his colleagues until the end. I venture most publishers would settle for that kind of coda.

But the death of George Pincus was more than a personal loss for many of us. In a way, it marked the end of an era.

George started in the music business as a song plugger, a contact man, the middle man between the music and the musicians. In the "old days" (by this I mean the 1930s and 1940s), the principal means of exploiting music was to get a well-know band leader who had a "wire" to play your current plug song. At every major opening, whether in New York, Chicago, or out on the west coast, a song plugger would be there, endeavoring to "do business" with a band leader. The camaraderie

and situations growing from these interchanges have become legendary.

For those of you too young to remember the era, a "wire" was a direct link with the public. If a band leader had a "wire," that meant his orchestra was being regularly broadcast on a local radio station. Usually the program, generally a half-hour, was picked up by the network. And the whole country listened in. The points of origin are gone, but the memories remain, rich and provocative.

The Panther Room of Chicago's Hotel Sherman; the Cafe Rouge of New York's Hotel Pennsylvania; the Glen Island Casino in New Rochelle, New York; Frank Dailey's Meadowbrook in Cedar Grove, New Jersey and the Hollywood Palladium featured the big bands. So did the Commodore, Edison, New Yorker, Astor, McAlpin and Taft hotels in New York and ballrooms and hotels across the nation. It was a notable time in the history of popular music. The audience and the music makers enjoyed an unusual rapport.

Thinking about George and the past motivated me to turn the coin and mull the future. The intervening years since the conclusion of the big band era have brought with them enormous changes in the industry. Many of the elements of the old music business have all but dis-

appeared. Witness the song plugger and the sense of humor and humanity he, in particular brought to the business.

The next five years should be crucial. Major changes are in the offing that will eclipse anything that has happened in the past 40 years. Not only will the music industry feel the effect; our entire economy is bound to respond. Just look around, the indications are there to be grasped by those who are alert. For example, the nature of the telephone industry is about to be completely revised as a consequence of the recent settlement between the government and AT&T.

Music is not immune to these emerging technological and social changes. Unfortunately, however, many people within the music industry have been a little too smug and refuse to pay heed to what is growing increasingly apparent. A lot of them insist on looking back to the "good old days," not facing the future with the necessary open and creative attitude.

I really don't know just where the music business is going. If I did, I'd be very smart and very rich. I don't profess to be either. But I do recognize we're in the midst of a storm of change. Something new comes up almost daily.

There has been a quiet revolution in the technology of publishing magazines and newspapers. But

music is printed in much the same way today as 100 years ago. Obviously this is not because we don't have the know-how to progress.

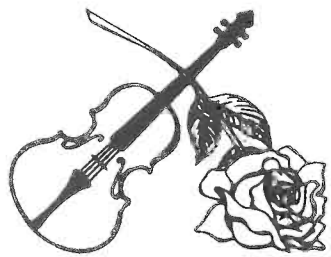
Video recordings — discs and cassettes — inevitably will become increasingly important in the entertainment and educational areas. How is the music industry dealing with this new development?

Radio networks, long considered dormant, and for some time certainly not a great source of music, are re-emerging and proliferating. No longer is it necessary to establish a network by means of land lines. Satellite transmission can be and is being used to create new sight and sound networks. What are the equivalent of the old-time song pluggers doing so that their music is represented on these facilities? And what about direct transmission to the home by satellite (DBS), bypassing broadcasting stations?

How about this new system? You can order music sent to you over the air and can record it at home, without the necessity of buying pre-recorded products at the record store!

The music business must face up to the realities of today and tomorrow. Unless we deal with the challenges of the new technology and anticipate what is to come, many of those who were successful last year will have seen their last song on the charts.

*The Acuff-Rose family of publishers  
is grateful for  
the following recent  
hits*

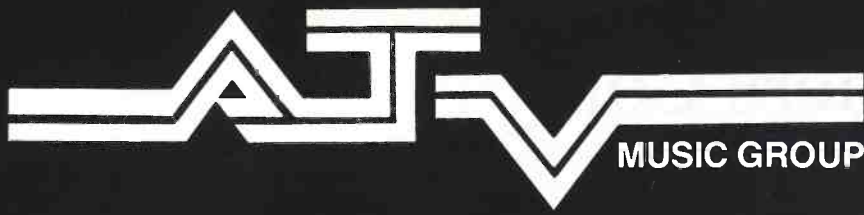


EDDY RAVEN • DEALING WITH THE DEVIL  
JOHNNY RODRIGUEZ • LOVE LOOK AT US KNOW  
CHARLEY PRIDE • YOU WIN AGAIN  
HANK WILLIAMS, JR. • KAWLIGA  
ROY ORBISON & EMMYLOU HARRIS • THAT  
LOVING YOU FEELING  
MOE BANDY & JOE STAMPLEY • HEY JOE (HEY MOE)  
THE OAK RIDGE BOYS • ELVIRA

GAIL DAVIES • IT'S A LOVELY, LOVELY WORLD  
GENE WATSON • NO ONE WILL EVER KNOW  
EDDY RAVEN • PEACE OF MIND  
DON MCLEAN • CRYING  
EDDY RAVEN • I SHOULD'VE CALLED  
JOHN CONLEE • COULD YOU LOVE ME  
GLASER BROTHERS • JUST ON TIME  
GENE WATSON • FOURTEEN CARAT MIND  
EDDY RAVEN • WHO DO YOU KNOW IN CALIFORNIA  
VAN HALEN • OH PRETTY WOMAN  
ELVIS PRESLEY • THERE GOES MY EVERYTHING  
BOXCAR WILLIE • BAD NEWS  
EDDY RAVEN • A LITTLE BIT CRAZY



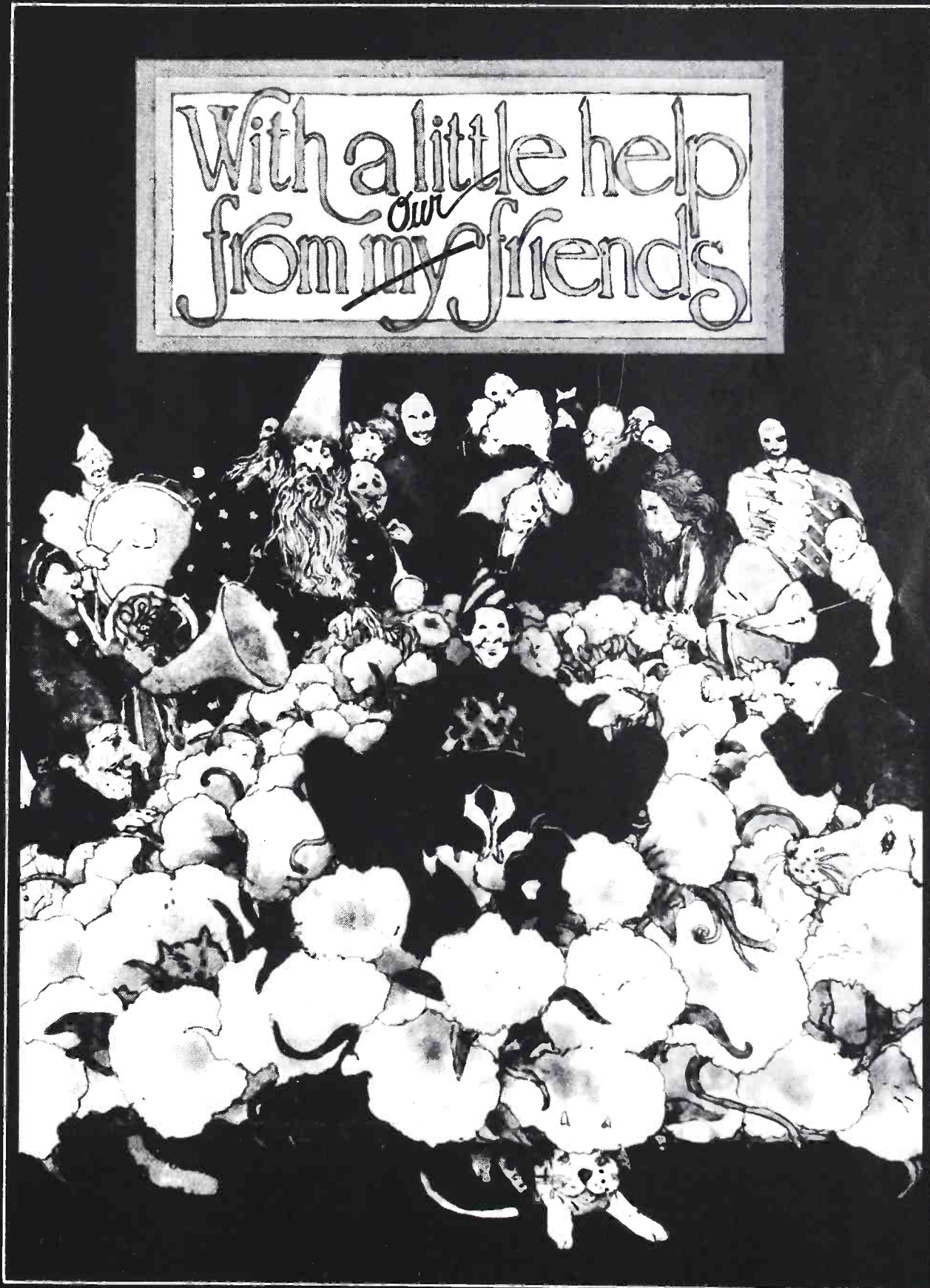
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PARIS

# West Coast Publishers Keep Things Happening

■ While New York is the birthplace of publishing, Los Angeles is one of its most important hubs of activity. Music publishers on the west coast are constantly pursuing new directions to keep things happening. Besides the burgeoning film and television markets, the companies are attempting to revitalize interest in the pop music field — and showing immediate success. And the hits just keep coming . . .

## Al Gallico Music Corp.

Al Gallico Music West is the home of pop writer/artist Norman Saleet, who was recently represented on the charts by the Air Supply hit "Here I Am." Saleet, who has also had songs recently recorded by Johnny Mathis and John Schneider, is himself signed to RCA; his first RCA single, "Magic in the Air," was released in January, with his first album due in late February.

Al Gallico Music has also continued its efforts on behalf of writer/artist Terry Gregory, whose second Handshake Records album (due in late February as well) was produced by Gallico's Nashville staff writer, Mark Sherrill. Sherrill is currently in the studio with writer Lee Dresser, who penned Terry Gregory's new single, "I Never Knew the Devil's Eyes Were Blue." Meanwhile, writer/artist Lacy J. Dalton, currently riding high with her Gallico-published hit "Everybody Makes Mistakes" (co-written by Dalton and producer Billy Sherrill), is in the studio preparing her fourth Columbia Records album.

The Pretenders (Sire/Warner Bros.) remain prominent standard bearers for the pop side of Al Gallico Music.

## Amazin' Music, Inc.

Formed a little over a year and a half ago by Irwin Mazur, former director of west coast operations for April-Blackwood Music (CBS's music publishing division), Amazin' Music has made remarkable strides.

Much attention is being placed on singer-songwriter Gerard McMahan, who has an LP on ARC/Columbia Records. His second LP, to be released this summer will be produced by Jimmy Iovine.

Randy Handley, another Amazin' artist, will release a debut LP to be produced by Tom Dowd. Handley has material currently out on albums by the Carpenters, Charlie Rich, Glenn Yarbrough, Joey Scarbury, and Eric Mercury.

In addition to developing writers, Amazin' Music also promotes a number of catalogues. Involvement with the Earth, Wind & Fire/ARC Records publishing catalogues, which includes such writers as Jon Lind, Larry McNally, D.J. Rogers

and Ray Kennedy, has resulted in cover records by Betty Wright, the Manhattans, and DeBarge.

## Arista/Interworld

In a surpassing year that crested with four number one pop singles and a number one album, the Arista/Interworld Music Publishing Group further swelled its charted activity with 45 singles and songs on 63 albums. Directed by chief operating officer and president Billy Meshel, the publishing house, an affiliated Ariola company and part of the Bertelsmann complex, also swept in several number one singles.

Air Supply continued its run of pop and A/C first place showings with "Sweet Dreams." Hall and Oates brought in three in a row with "Kiss on My List," "Private Eyes" and "I Can't Go for That," which slotted the first positions in pop, R&B and disco. Newly signed Arista writer Peter Beckett of Player penned the group's current release, "If Looks Could Kill."

A powerhouse of Arista/Interworld staff writers, including Graham Russell of Air Supply, Mike Chapman and Nicky Chinn (who picked up their 16th cover of "If You Think You Know How To Love Me"), J.P. Pennington, Greg Guidry, Rene Moore and Angela Winbush, Holly Knight, Susan Lynch and Larry Whitman, Gregg Diamond, Robert John, Larry Farrow and Carolyn Johns, welcomed newly signed writers Rob Preston, Amanda McBroom and Gloria Sklerov.

Careers Music (BMI) of the Arista Group continues its four-year association in administering Mike Chapman and Nicky Chinn's Chinnichap catalogue, while administration agreements were also reached between Careers and Leslie Bricusse and Anthony Newley's Stage and Screen and Taradam catalogues. Arista Music also struck deals with Terry Melcher's Artist's Music and with the catalogues of Amanda McBroom and Jack White. Henry Mancini's Northridge Music retained its Interworld-administered association.

## ATV Music Group

Despite announcement of the imminent sale of its catalogues, including chief asset Northern Songs, for potentially the highest price on record for a music publishing company, ATV Music Group logged the most successful year in its young history in 1981. Income from the Maclen (Lennon and McCartney) catalogue achieved remarkably high levels, but due to the proliferation of new chart activity generated by ATV staff writers, earnings from ATV Music Corp. and Welbeck Music Corp. reached nearly the same plateau. The announcement

of the sale came as a shock to ATV staff and writers, as well as to the industry in general. However, the subsequent takeover of ATV Music Group's parent company, ACC, by The Bell Group, headed by Robert Holmes a'Court, brought an immediate decision by Holmes a'Court to preserve publishing interests and support expansion. Given a'Court's commitment to continue to build, Sam Trust, president of the U.S. operation which oversees North America, South America and Australia, intends to further the momentum gathered in the past year.

ATV is proud of the development of its Canadian company, headed by Bernard Solomon, into a powerhouse. Artist-writer-producer Eddie Schwartz, who penned last year's Pat Benatar smash "Hit Me with Your Best Shot," is currently enjoying his own hit, "All Our Tommorrow's," on Atco. In addition to Schwartz, Solomon can point to two singles by Chilliwack in the top 100, the release of writer/artist Aldo Nova's album on Portrait, and new group the Head Pins, also on Atco.

The U.S. operation enjoyed significant action via the Barry Mann-Cynthia Weil song "Just Once" as recorded by Quincy Jones featuring James Ingram, and the Weil-Tom Snow hit for Barry Manilow, "Somewhere Down the Road."

Nashville, under Gerald Teifer, was represented by the success of "I'm Just an Old Chuck of Coal," and the ongoing writing and producing contribution to Dottie West recordings by Brent Maher collaborating with Randy Goodrum. Maher also placed a new Nashville-based rock band with EMI America, and has co-written several cuts.

ATV Music Publications, in association with Delilah Communications, released the most ambitious compilation of Beatles work to date in a two-volume edition, edited by Milt Okun, entitled "The Compleat Beatles." Within four months of its release, sales are in excess of 50,000 copies.

## Bug Music Group

1981 was the year Bug Music Group took its place alongside the major music publishing operations. Bug Music enjoyed a number of firsts in 1981, including its first number one country single (Rosanne Cash's recording of Leroy Preston's "My Baby Thinks He's a Train") and its highest-charted pop single ever (Pat Benatar's "Fire and Ice," penned by Bug writer Tom Kelly). Bug was brought in to put together the international team of sub-publishers for REO Speedwagon just prior to the release of "Hi Infidelity."

"Bug's continuing support of new wave and alternative music is

showing definite signs of paying off," states Bug's Dan Bourgeois, with such artist-writers as the Blasters, Romeo Void, the Cramps and Kathy Valentine of the Go-Go's "all crossing into the mainstream of record sales." Bug represents the publishing for many of the leading independent rock labels, such as 415, Rollin' Rock and Bomp.

Finally, Bug acquired the administration rights to the entire catalogues of several writers last year, among them are Marc Benno, Tom Kelly, Commander Cody and the team of Ron Nagle and Scott Mathews (the Durocs).

## Chrysalis Music

1981 was a very successful year for the Chrysalis Music Group, mostly due to the extremely close relationship between the U.K. and U.S. publishing companies. This relationship is particularly reflected in the separate signing of Greg Lake's and Icehouse's publishing worldwide. Greg entered the charts with his first solo album away from Emerson, Lake and Palmer, and Icehouse established themselves as one of the best new acts of 1981.

The publishing and A&R personnel work closely together, which gives the music companies the advantage of knowing which acts Chrysalis Records is interested in. It is considered extremely important that acts sign to publishing because the publishing division can do an effective job for them and their songs.

Chrysalis Music also spent some time in Nashville during 1981, and plans for this year include a greater involvement there. The U.K. company has just announced its resigning of Roger Cook and Ralph Murphy's Picalic and representation of Combine Music.

The Chrysalis Music Group has already licensed material for video use, including some to Chrysalis Records, who have had several successful videos. Currently, the publisher is helping staff writer Eric Troyer with a concept he and actors Ted Neeley and Alan Nichols are developing. Chrysalis has also recently acquired the Big Secret Music Catalogue, which includes songs from Chris De Burgh, Guy Fletcher, Doug Flett and John Dawson-Reid; all of these writers have substantial cover credits. Recently renewed was the agreement with Carlene Carter, who has two co-written songs on Nick Lowe's new album.

J.D. Nicholas, who has recently left Heatwave, is currently looking for a manager and will shortly begin work on his solo career.

Huey Lewis and the News have just entered the U.S. charts and have just had one of their songs recorded by Chris Neil (Sheena Easton's producer) with a new act Chris

(Continued on page 18)

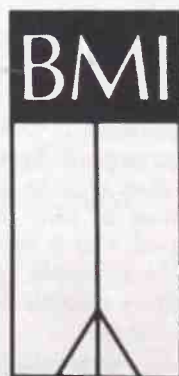
# We make a wonderful trio

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# Nashville Publishers Growing Steadily

■ Country music continues to grow in its influence on pop music, and Nashville publishers are reaping the gains. This genre of music has arrived in full force and is clearly a force to be reckoned with in the future. Some of the most aggressive placement of songs has been achieved by staffs of Nashville-based publishers, and there's no reason to believe that this year won't see more of the same. Nashville has achieved a higher visibility in the past year, and Music City is now Music Publishing City as well.

## Acuff-Rose Publications

The past year has indeed been an exciting and prosperous one for Acuff-Rose Publications, with publishing activity showing an increase of almost 40 percent over the previous year.

Activity with the firm's foreign affiliates has shown a tremendous increase in the last few years, with 1981 being the biggest by far. "Elvira" by the Oak Ridge Boys was one of the top records of this year. This, along with a number of other hits and chart records, also made 1981 a banner year domestically for Acuff-Rose.

It was also a most significant year for co-founder and co-owner Roy Acuff in that it marked his 50th anniversary in show business. NBC-TV honored the occasion with a two-hour tribute to the 78-year-old legend. The guest list read like a Who's Who of the world. Included on the film (to be shown March 1) is President Reagan, Kenny Rogers, Dolly Parton, Eddy Arnold, Charlie Daniels, Chet Atkins, Boxcar Willie, Minnie Pearl, and many others. Connie B. Gay presented Roy Acuff with the 19th annual CMA Foundation President's Award.

The movie "They All Laughed" starring John Ritter and Audrey Hepburn, premiered in Nashville with the beneficiary being the Country Music Foundation. This came about as a suggestion from Wesley Rose, who serves as president of the Founding Board of Presidents.

Wesley Rose, president and co-owner, was re-elected to the ASCAP board and to the NMPA board. He was also elected vice-president of NMPA. He serves as chairman of the annual Acuff-Rose Golf Tournament and co-chairman of the annual Music City Tennis Tournament.

The outlook for the future at Acuff-Rose is one of optimism, as contracts are being renewed by a number of long-time staff writers. A host of new writers are being signed, which means hits will continue to come from Acuff-Rose, country music's oldest and largest publisher.

## ATV Music Group

The Nashville ATV Music

Group, consisting of ATV Music Corp. (BMI), Welbeck Music Corp. (ASCAP), and MacLen Music, Inc. (BMI), has been an integral part of the Nashville music scene since 1973.

The year 1981 saw the ATV-Nashville group enjoy such hits as "Pickin' Up Strangers," Johnny Lee; "I'm Just an Old Chunk of Coal," John Anderson; "It's High Time," "(I'm Gonna) Put You Back on the Rack" and "Leavin's for Unbelievers," Dottie West; "Two Story House," George Jones; "Yellow Pages," and "A Little Bit of Heaven," Roger Bowling; "As Long as We Keep Believing," the Thrasher Brothers; and "While the Feelin's Good," Rex Allen, Jr. & Margo Smith.

Current releases are "You're Not Easy to Forget" by Dottie West, "More Than I Used To" by Roger Bowling, and "You Win, I Lose" by Micki Fuhrman.

ATV's Roger Bowling also has signed with PolyGram/Mercury. Welbeck writer/producer Brent Maher co-produced the last three Dottie West albums, and is now producing a Nashville-based rock act for EMI-America/Liberty Records.

ATV's Nashville office has also been heavily involved in providing songs for both feature and television films. Recent credits include "I'm Just an Old Chunk of Coal" in "The Pride of Jesse Hallam" (CBS), "How Many Tears" from the film "Rodeo Girl" (CBS), "Heal It" from the feature film "The Exterminator" (Avco-Embassy), and "Pickin' Up Strangers" from the feature film "Coast to Coast" (Paramount). Most recently MCA recording artist George Strait recorded "Fool Hearted Memory" for the feature film "The Soldier" (Avco-Embassy).

"I'm Not Strong Like I Used to Be" was recorded by Betty Buckley for the feature film "Tender Mercies" (EMI-Universal) for fall release.

ATV's office staff includes Gerry Teifer as VP and GM, Byron Hill as professional manager, Jean Williams as administrative assistant, J. Remington Wilde as associate professional manager, Virginia Burton as secretary/receptionist, and Jim Zumpano as engineer.

## Blendingwell/Sister John

Karen Scott-Conrad, general professional manager of Blendingwell Music (ASCAP), Sister John Music (BMI), and Black Thunder Music (SESAC), reports a steady growth in the companies' activities during the past year, as well as a great deal of activity already in 1982.

Singles have been released by Ed Bruce, Ronnie Rogers, the Oak Ridge Boys, Don Williams, Gail

Davies, and the Corbin/Hanner Band. Album cuts have been secured by Mel McDaniel, Eddy Raven, Alabama, Patti Page, Terri Gibbs, Rodney Lay and the Wild West Band, Rosanne Cash, Joe Sun, and Jessi Colter.

The organization's Cashwest Productions and Lifesong Records have seen a surge of activity under the production hand of Tommy West, who produces Ed Bruce for MCA Records, the Corbin/Hanner Band for Alfa Records, and Ronnie Rogers for Lifesong. He is working with several other acts and negotiating to sign more artists to Cashwest.

Conrad states that in addition to exploiting a strong catalogue of copyrights by established writers Jim Croce, Terry Cashman, Tommy West, Gail Davies, Bob Corbin, Dave Hanner, Mary Beth Anderson, Carol Anderson, and Ronnie Rogers, she is also developing newer writers J.D. Martin, William Robinson, Bob Wilson, Ken Barken, Debra Richardson, and Carbaugh Mann. The Blendingwell organization also represents the interests of Fourth Floor Music, which gives them the added advantage of pitching tunes by Jesse Winchester, Russell Smith, and Randy Vanwarmer.

## CBS Songs

CBS Songs' Nashville writers secured cuts on every chart in every music magazine during 1981, stated Charlie Monk, the firm's Nashville chief. Artists such as Leon Everette, Al Jarreau, Johnny Lee, Mel Tillis, Cynthia Clawson, Juice Newton, Mickey Gilley, Alabama, Terri Gibbs, Frizzell and West, and many others found CBS Songs to be their source for competitive, creative tunes.

The CBS Songs-Nashville office staff, which also includes Judy Harris, Ed Thomas, and Robert Mather, has a roster of writers that includes Earl Thomas Conley, Keith Stegall, Stewart Harris, Holly Dunn, Don Cusic, Marvin Morrow, Billy Larkin, Beau James, Nelson Larkin, Johnny Ewtah, Diane Stegall, Jackie Cusic, and Michael Puryear.

The firm is off to a fine start in 1982 with a number one song, "Lonely Nights" by Mickey Gilley.

Priority Music, the gospel publishing wing of CBS Songs, was established in the summer of 1981. Priority Music (ASCAP) and Preference Music (BMI) are headed by Dennis Worley. Songwriters signed to Priority include Carman, David Huff, Gary Driskell and Bob Bennett.

## Cedarwood

"New and improved, that is how we are all feeling around here lately," says Michael Heeney,

Cedarwood's creative director. "We are like an old product that has added some new ingredients by re-vamping our writing and pitching efforts and people are buying us again."

Both foreign and domestic recordings are up for the firm. Recent singles activity includes Janie Fricke's "Pride," George Jones' "Still Doin' Time," Kippi Brannon's "Slowly," Leon Everette's "Midnight Rodeo," Ricky Skaggs' "Crying My Heart Out Over You," and Cindy Hurt's "Don't Come Knockin'."

The Reels' "According to My Heart" went top 10 in Australia and Red Sovine's "Teddy Bear" went top 10 in England due to the recent C.B. craze there.

Other recordings include "Detroit City" by Jerry Reed and Dolly Parton, "Save Me" by Loretta Lynn, "Honky Tonk Man" by Moe Bandy and Joe Stampley, "D.O.A. (Drunk on Arrival)" by Johnny Paycheck, and recordings by Joe Sun, the Amazing Rhythm Aces, Gail Davies, Hank Williams Jr. and Merle Kilgore, Mel Tillis and others.

Cedarwood recently struck an exclusive agreement with Hal Leonard Publication for representation of all printed sheet music, folios and educational material.

## Chappell/Intersong

After having been named ASCAP's Country Publisher of the Year in 1981 (for the third time in four years), the Chappell/Intersong Music Nashville division reaffirms its number one status as it begins 1982 with an 11 percent share of the country singles charts.

Headed by VP and GM Henry Hurt, the Chappell/Intersong Nashville division published the following recent chart hits: "Another Sleepless Night," "Be There for Me Baby," "It's Who You Love," "Let's Go All the Way," "Mountain of Love," "Mr. Garfield," "No Relief in Sight," "Round the Clock Lovin'," "Took It Like a Man, Cried Like a Baby," "You Look Like the One I Love" and "(You Sure Know Your Way) Around My Heart."

In addition to the strength of its country showing, the Nashville division has had great success in its crossover to A/C and pop charts. Currently it has two big pop hits: the Pointer Sisters' pop single "Should I Do It," written by Layng Martine, Jr., and Anne Murray's A/C and pop "Another Sleepless Night." During the year, other crossover hits included "Somebody's Knockin'," "What Are We Doing in Love" and "Blessed Are the Believers." In all, in 1981 the division had 27 country chart singles and seven number one records, including "One in a Million," "Bro-

(Continued on page 12)





# Nashville Publishers (Continued from page 10)

ken Hearted Me," "Shadows in the Moonlight," and "A Lesson in Leavin'," among others.

At the center of this activity is the Chappell-Nashville division consisting of Hurt; Intersong VP Pat Rolfe; Chappell/Intersong general professional manager Celia Hill; office manager Charlene Dobbins; and secretary Sharon Percifull. The roster includes writers Charlie Black, Rory Bourke, Layng Martine, Jr., and Rafe VanHoy.

## Coal Miners Music

Meredith Stewart reports that the past year has been exciting for Coal Miners Music, with the signing of new writers and forthcoming releases.

Current staff writers are Theresa Beaty, Tom Dampier, Bobby Harden, Mitch Johnson, and Mike Pace. The professional staff consists of Stewart, Mitch Johnson, Sandy Calvin, and Joe Lesch.

Tom Dampier is writer of the current Loretta Lynn single "I Lie" as well as other tunes recorded by Lynn and by Loretta and Conway. Dampier also co-wrote a tune recently recorded by Reba McEntire.

Coal Miners will have cuts on albums soon to be released by Gene Watson, Kenny Rogers, George Jones, Reba McEntire, Dave Rowland, and Loretta Lynn.

"Today All Over Again," penned by Bobby Harden and Lola Jean Dillon and recorded by Reba McEntire, is her biggest record yet.

## Combine Music Group

With songs slated for Paramount's "Grease II," numerous 1981 chart successes and current singles by Larry Gatlin and LaCosta Tucker, the Combine Music Group hopes 1982 will be as rewarding as the past year has been for the 18-year-old publishing operation.

The Combine Music Group's 1981 cuts included Jacky Ward's "Something on the Radio," Billy Swan's "Do I Have To Draw a Picture," "I'm Into Loving You," and "Stuck Right in the Middle," Tom-pall and the Glaser Brothers' "Loving Her Was Easier," B.J. Thomas' "Some Love Songs Never Die," Conway and Loretta's "I Still Believe in Waltzes," Rachel Sweet and Rex Smith's "Everlasting Love," Mel Tillis' "One Night Fever," Ray Price's "It Don't Hurt Me Half as Bad," Larry Gatlin's "What Are We Doin' Lonesome," "The Wind Is Bound To Change," and "It Don't Get No Better Than This," and others.

Current singles include Larry Gatlin's "In Like with Each Other" and LaCosta Tucker's "Love Take It Easy on Me."

Other 1981 corporate highlights included Combine's signing with Chrysalis for the U.K. market; three songs being included in Paramount's upcoming "Grease II"

composed by Dennis Linde, Bob Morrison and Johnny MacRae; Bob Morrison being named Songwriter Of The Year by NSAI and again by ASCAP Nashville; and Combine's RAT Hotel Studio going 24-track.

## DebDave/Briarpatch

DebDave/Briarpatch continued its strong chart representation in 1981, led by the country/pop success of Elektra artist Eddie Rabbitt. Rabbitt's money-making tracks last year included such titles as "I Love a Rainy Night" and "Drivin' My Life Away," the latter also appearing in the "Roadie" soundtrack.

DebDave/Briarpatch, which is also in the process of enlarging its studio and office facilities, is headed by president Jim Malloy, with Sally Isaacson as office manager.

Writers include Even Stevens, David Malloy, Eddie Rabbitt, Pal Joey, Anthony Crawford, Thom Schuyler, and Spadey Brannan.

## Dick James Music, Inc.

The Dick James Organization announced a major restructuring in the U.S.A. with the opening of their new offices in Nashville at 1201 16th Avenue South, Nashville, Tennessee 37212. Phone: (615) 327-3666.

Arthur Braun, the general manager of U.S. operations, has relocated to Nashville to develop the company in America. Mike Hollandsworth is Nashville professional manager. The company retains an office in New York at 230 West 55th Street, New York, New York 10019. Phone: (212) 581-3420.

The move to Nashville is marked by a top five success with Don Williams' rendition of the Roger Cook song entitled "Miracles." Dick James Music is actively searching for new writers and artists and plans to get involved with production in the U.S. in conjunction with their record division in London, DJM Records. Braun has signed Steve Davis to an exclusive song writer's agreement and he is currently being produced in Nashville by David Malloy for a worldwide release on Arista Records. Davis has enjoyed a great deal of success as a writer including the number one country hit, "Sleeping with the Radio On," by Charly McClain.

Gary Harrison has also been signed as a writer to Dick James Music, Inc. and is currently in Los Angeles working on his forthcoming LP to be released worldwide on Unicorn Records. Harrison has had hits with Barbara Mandrell, Charley Pride and Helen Cornelius.

## Don Gant Enterprises

Don Gant Enterprises is celebrating its first anniversary with an impressive list of accomplishments, including the signing of 10 exclusive songwriters, over 40 cuts,

foreign subpublishing agreements, and a reputation as the place where writers from all over town gather for inspiration.

Formed by former Tree International executive Don Gant, the publishing operation includes Old Friends Music (BMI), Golden Bridge Music (ASCAP), and Mighty Pretty Music (SESAC). The company is an equal partnership between Gant and European publisher/producer Ralph Siegel.

Established country hit writer Shirl Milete, SESAC'S 1980 Country Music Writer of the Year, is a recent addition to Gant's writing staff. Lewis Anderson, who formerly played with California-based artist Becky Hobbs, has been signed to an exclusive agreement with Gant's BMI company.

Kix Brooks, an ASCAP writer, is the newest at Gant. Just months after signing, he scored an Oak Ridge Boys cut with "Old Kentucky Song." New signee Carmen Didier (BMI) has also been successful from the start. "A Little More Love," which she co-wrote with Bruce Channel, has been recorded by Louise Mandrell.

Of the six previously-signed Gant songwriters, veteran Bruce Channel has been the hottest. Channel has been responsible for cuts for the company by Brenda Lee, Kieran Kane, Alabama, Mickey Gilley, Janie Fricke, the Oak Ridge Boys, and the Kendalls. Many of these were co-written with Kieran Kane, a frequent visitor to the Gant offices.

## Drake Music Group

The year 1981 was one of expansion of the Drake Music Group and its publishing administration services, under the direction of president Pete Drake and secretary-treasurer Rose Trimble. The group has added the Honey Man Publishing Company (owned by B.J. and Gloria Thomas), as well as the Vector Music catalogue of Jerry Reed, to its list of represented publishing companies.

In addition to Drake-owned catalogues Window Music, Tomake Music, Petewood Music, and Drake Song Music, the music group already represents Ernest Tubbs Music, Justin Tubbs Cary and Mr. Wilson Music, Tommy Cash's Tomcat Music, Ray Pillow's Powdermill Music, and Speak Music, a partnership between Drake and fiddle virtuoso Buddy Spicher. There is also a new company, United Steel Music, specializing in steel guitar music.

Drake provides a full administration service supervised by Trimble, aided by copyright administrator Betty Howard and bookkeeper Gwen Dunaway. Song-plugging is handled by professional manager Harlan Sanders and his assistant, Mike Sutcliffe.

The Drake Group has these ex-

clusive writers signed to its various companies: Harlan Sanders, Rick Beresford, Larry Kingston, Rick Scott, Lathan Hudson, Darrell Puckett, Mark Collie, Pal Owens, and Susan Lonacre.

## E/A Nashville Publishing

Elektra/Asylum Nashville opened its song publishing operations early in 1980 to nurture up-and-coming songwriting talent, focusing on pop writers and material as well as country.

Headed from the outset by GM Dixie Gamble-Bowen (who arrived with several years of publishing experience with Tree International behind her), E/A Publishing's companies are Elektra/Asylum Music (BMI), Refuge Music (ASCAP), and Noreale Music (SESAC). Completing the publishing staff are copyright administrator Martha Heywood and assistant Greg Rush.

E/A Publishing staff writers are Jose Leo (a member of Kim Carnes' band), Peter Wood (on-the-road keyboardist for Pink Floyd who also wrote "Year of the Cat"), Bill Lamb (alumnus of the British rock 'n' roll group Lazy Racer), Brent Rowan (well-known Nashville session player), Frank Sheen (from London), Jake Brooks, Margo Pendarvis, Bobby Boyd, Rick and Janis Carnes, Denise Draper, Don Graham, Donna Rhodes, and James Valentini and Frank Saulino.

## Famous/Ensign Music

Famous/Ensign Music showed a good year in 1981 under the creative direction of Judi Gottier and Bill Holmes, with staff writers Johnny Cymbal, Mac Gayden, Jake Mayer, and newly signed writers Rick Klang and Mark Sameth.

Some of the recordings credited to Famous/Ensign for the past year are: "Papa's No Fool" by Terri Gibbs, "I'm Drinkin' Canada Dry" by the Burrito Brothers, "Crossfire" by Johnny Lee, "You're My Favorite Star" by the Bellamy Brothers, "Can't Live with 'Em (Can't Live Without 'Em)" by Tom-pall and the Glaser Brothers, "Don't Go Believin'" by Rex Smith, and such standards as "Mona Lisa" by Willie Nelson, "Love Letters" by Brenda Lee, and "To Each His Own" by Johnny Rodriguez.

The year 1981 was also a hot one for Christmas songs. "Silver Bells" was covered by such artists as Anne Murray, Mickey Gilley, John Prine, Tom-pall and the Glaser Brothers, and Slim Whitman, to mention a few, and the Bellamy Brothers recorded "It's So Close to Christmas."

Staff writer Johnny Cymbal has written two movie songs, including "Don't They Know Who I'm Gonna Be," co-written with Bill Holmes & Michael Lloyd for the movie "Tough Enough," and one for a new

(Continued on page 16)

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# New York-Based Publishers *(Continued from page 6)*

ty's number one country version of Barry Gibb's "Rest Your Love on Me."

Chappell Music also had hits with songs that helped to establish major new artists. Chappell published Sheena Easton's debut hits, "Morning Train" and "Modern Girl." Through its agreement with Kat Family Music, Chappell has a chart single with "Key Largo" by writer/artist Bertie Higgins. Chappell also published the music on T.S. Monk's album, including the hit single "Bon Bon Vie."

Named ASCAP country publisher of the year for the third time in the past four years, the Chappell/Intersong Nashville division started 1982 with an 11 percent share of the country charts and contributed strongly to pop and A/C chart action with numerous crossover singles. Some of the bigger crossover hits were Anne Murray's "Blessed Are the Believers," written by Charlie Black, Rory Bourke, and Sandy Pinkard; Dottie West's "What Are We Doing in Love," written by Randy Goodrum; and Terry Gibbs' "Somebody's Knockin'," written by Jerry Gillespie and Ed Penney.

Writer/artist Carole Bayer Sager had a big year with such hits as "Arthur's Theme" (a recent Golden Globe winner), performed by Christopher Cross. She also had great success with another movie theme, "It's My Turn," which had two turns on the charts — first with Diana Ross and more recently with Aretha Franklin. In addition to such other chart records as Dionne Warwick's "Some Changes Are Good," Sager had a hit single as a writer/artist with "Stronger Than Before," from her album with Burt Bacharach, "Sometimes Late at Night." Other Chappell chart hits included Air Supply's "Every Woman in the World," written by Dominic Bugatti and Frank Musker, and Barry Manilow's "I Made It Through the Rain," written by Jack Feldman, Gerard Kenny, Barry Manilow, Drey Sheperd, and Bruce Sussman.

For Intersong it was also a year of success. Its list of hits was led by one of the year's biggest singles, "Endless Love" by Diana Ross and Lionel Richie. Some of Intersong's other top chart singles included "Chloe" by Elton John and "It's Now or Never" by John Schneider.

## Columbia Pictures

In the summer of 1971, a small warehouse near downtown Miami with seven employees became the headquarters of a new music print company named Screen Gems-Columbia Publications. Since its inception, more than 10 years ago, it has grown into one of the largest representatives of independent publishers in the world. The warehouse has been replaced with a large, self-contained, modern facil-

ity in the Miami suburb of Hialeah, the seven employees have grown to 80 in number, and the original name has been superseded by Columbia Pictures Publications. One thing remains constant: Frank J. Hackinson, founder of the company, is president, and is responsible for much of the success of CPP.

Hackinson came to CPP from Hansen Publications, where he worked his way up to general manager in charge of licensing and acquisitions. One of his early achievements was signing the Beatles to their first print contract in America.

## Cotillion/Walden

"Over the past two years, Cotillion/Walden Music has made a very successful transition from being a passive repository of songs to exhibiting strong performance as an active, aggressive firm," according to Linda Wortman, vice president/general manager of the music publishing arm of the Atlantic Recording Corporation.

Wendy Waldman, one of the first writers signed by the new Cotillion Music, has been gathering an impressive array of credits. She is represented by two songs on Kim Carnes' "Mistaken Identity" album, selections on a forthcoming Jesse Colin Young LP, and material on recent releases by Patti Austin and Albert Hammond. In addition, Waldman's own new album will soon be released on the Epic label.

Desmond Child, a new Cotillion signing, contributed three songs to Cher's latest album as well as a song to the debut Novo Combo LP, with a number of future releases on tap. Additional new Cotillion material has also been recorded by Mickey Thomas, Irene Cara and many others.

Cotillion Music handles the publishing for the successful Atlantic/Cotillion recording group Slave, which has racked up a string of gold albums and is now on the national charts with "Show Time." The firm also remains a strong supporter of rock 'n' roll artists as sources of material. For example, Cotillion serves as the North American representative of England's Plangent Visions Music, and Wortman is excited by the release of the new album from Nick Lowe, one of the British company's top artists.

As for Cotillion/Walden's back catalogue of songs, during 1981 the company's active approach yielded new recordings by Aretha Franklin, Frank Sinatra, Natalie Cole, Delbert McClinton, Le Roux, Patti Labelle and many others.

## Daksel/Seldak

Daksel/Seldak Music, the nine-year-old publishing division of Leber-Krebs/Contemporary Communications Corporation, is headed into 1982 with a renewed

commitment to old and new artists alike, according to Doug Thaler, newly appointed managing director for the operation.

While multi-platinum artists Aerosmith and Ted Nugent (through his Magicland Music Company) continue to lead the way with first-half 1982 releases, Portrait recording artists Balance, featuring the songwriting skills of Peppy Castro, Doug Katsaros and Bob Kulick, are in the studio.

Aerosmith/Nugent spinoff band Whitford/St. Holmes will be back in the studio to record their second album for Columbia, while Rex Smith will be moving from his "Pirates of Penzance" role back into the recording studio for an album which is expected to contain several songs written or co-written by writers from the Daksel/Seldak group. An example of the integration of old and new talent includes a solo outing by Marge Raymond, formerly of Flame, with the bulk of material to be penned by her and Aerosmith guitarist Jimmy Crespo. Rounding out the list of Daksel/Seldak writers with major releases planned for this year are hard rockers Skywire, featuring the compositions of Robert Athis, and pop rockers Citizens Band featuring songs by Cheryl Ashley and Chris Meredith.

## Edward B. Marks Music

At 88 years old, Edward B. Marks Music Corp. is at the forefront of rock 'n' roll with one of today's leading bands, AC/DC. The group's current album, "For Those About To Rock, We Salute You," has been number one worldwide. In 1981, Marks published AC/DC's previous two albums, "Back in Black" and "Dirty Deeds Done Dirt Cheap," both of them multi-platinum. Marks has also published songs by Meat Loaf, Rose Tattoo, and Flash and the Pan.

The history of Marks has always been one of being associated with firsts, including the first published songs by Richard Rodgers and Lorenz Hart, Jerome Kern and Irving Berlin. Among Marks' biggest hits from the distant and recent past are: "Manhattan," "More," "Paper Doll," "God Bless the Child," "If You Go Away," "El Condor Pasa," and "Seasons in the Sun." Among the songs that initiated the 1930s Latin craze are such Marks copyrights as "The Peanut Vendor" and "Malaguena."

The walls of Marks Music hold many awards, among them 19 plaques commemorating over a million performances of songs including "What a Difference a Day Made" and "Ballin' the Jack," with "Wonderful, Wonderful" soon to follow.

Marks is also known for its concert music. The firm publishes the major works of Roger Sessions, a monumental figure in American music, currently professor of com-

position at the Juilliard School. Also in the catalogue are works by the University of Michigan's esteemed composer William Bolcom and Pulitzer Prize-winning composer Mario Davidovsky.

## The Entertainment Company

After closing out 1981 with three platinum LPs on the charts, The Entertainment Company started 1982 at the same high level with the NBC-TV series "Fame."

Heading the company's platinum parade in 1981 were Barbra Streisand's "Memories" LP for Columbia Records with its single "Comin' In and Out of Your Life"; Diana Ross' RCA LP "Why Do Fools Fall in Love," for which Charles Koppelman was creative consultant and The Entertainment Company's "Mirror, Mirror" was a leading track; and the Mercury soundtrack for "Endless Love." The Entertainment Company's David Wolfert also produced "Tonight," the chart return for the Four Tops on Casablanca, writing several of its tracks.

Other highlights of 1981 include covers by Air Supply, Glen Campbell, Tanya Tucker, Engelbert Humperdinck, Rex Smith, Mel Tillis, Nancy Sinatra and Sara Dash, among others, plus soundtracks for "An American Werewolf in London" and "The Pursuit of D.B. Cooper."

## Famous Music

Famous Music, a division of Paramount Pictures, had the best year in its history in 1981. And Marvin Cane, president and chief operating officer, predicts that 1982 will be even better.

While acknowledging that revenues from record sales are down, Famous has more than made up the difference by redoubling its efforts in other areas. In the past two months, the company has completely reorganized its creative department, dramatically upgrading the position of creative director through the additions of Wally Schuster in Los Angeles, Don Oriolo in New York and Bill Holmes in Nashville. Chip Donelson was brought in as corporate consultant for new talent. According to Cane, "Famous Music is actively seeking new deals... the better the talent on our staff, the better the talent we attract. Several major new agreements are already at the signing stage and should be completed shortly."

Famous Music's executive vice president, Sid Herman, feels that publishers operate with greater equilibrium than other entertainment enterprises and, as a result, can better withstand the ups and downs of the economy. "Ours is a penny business compared to the record companies, whose operations are geared for the big dollar effort."

*(Continued on page 19)*

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# Nashville Publishers (Continued from page 12)

movie "Tom West."

Other up-and-coming writers the firm is working with are Kent Agee, Tommy Byrd, artist/writer Jack Cook, artist/writer Amy Corin, Randy Hatch (currently on the charts with the Ed Bruce single "You're the Best Break This Old Heart Ever Had"), and artist/writer Gretchen Peters.

## Al Gallico Music

Al Gallico Music's most prominent cut over the past year has been the pop hit "Here I Am," written by west coast writer Norman Sallitt and recorded by the group Air Supply. Also on the pop charts this past summer has been a single by Paul Anka, "I've Been Waiting for You All of My Life," written by Nashville staff writers Mark Sherrill and Linda Kimball.

Mark now acts as manager of the Nashville office since the relocation of Danny Darst.

In Nashville, a team of new writers was signed to the Gallico roster. Joe Chambers and Larry Jenkins soon scored with a George Jones cut, a Leon Everette cut, a Lacy J. Dalton cut, and two Johnny Paycheck cuts. Joe also teamed with Cliff Downs for a Terry Gregory cut. Larry Jenkins will soon be having his first session with Capitol Records with Joe Chambers as producer.

Lacy J. Dalton, writer and Columbia Record artist, and her producer, Billy Sherrill, combined writing talents on the current chartmaker "Everybody Makes Mistakes." Her previous single, "Takin' It Easy," was written by Lacy, Billy, and Mark Sherrill.

Mark also acquired Handshake Records artist Terry Gregory and produced her first album, which contained "Just Like Me," which made a strong debut on the country charts. The second single, "Can't Say Goodbye to You," written by Gallico writer Becky Hobbs, established Terry as a promising new country artist.

## Garrett Music Enterprises

Garrett Music's publishing division continues its strong activity with the Kenny Rogers single, "Through the Years," as well as cuts with Emmylou Harris, Ronnie Milsap, and a second Rogers side on his forthcoming album.

The catalogue is well represented by "She's Out of My Life," on the Jacksons' live album, and new releases from Bettye LaVette, John Anderson, and the Dells.

Newly released singles on songs written by Steve Dorff, Milton Brown and Snuff Garrett include Tanya Tucker's "Somebody Buy This Cowgirl a Beer," Rex Allen, Jr.'s "Last of the Silver Screen Cowboys" and the David Frizzell/Shelley West recording of "Another Honky-Tonk Night on Broadway."

Warner/Viva Records' "The David Frizzell and Shelly West Album" contains the aforementioned single, and Garrett has completed an album with Rex Allen, Jr. for Warner Bros.

Steve Dorff is scoring "Waltz Across Texas" while Bette Midler has recorded the John Durrill/Cliff Crofford composition "A Cowgirl's Dream" for the film, "Jinxed."

## Hallnote Music

"Cash," "The King of Country Music," "Kitty Wells Started It All," and "Country Is" are just a few recent TV special themes written by Hallnote Music exclusive writer Tom T. Hall.

Tom T. also gets credit for "Dropping Out of Sight," which Bobby Bare recently put in the charts, and "I Left You Some Kisses on the Door," an album cut by George Jones.

Mercury Records has also announced plans to release Hall catalogue material this year.

Another exclusive Hallnote writer is Johnny Rodriguez, who continues with his chart-making records for CBS, including his current single, "Born with the Blues."

Other exclusive Hallnote writers are Jay Marshall, Michael Talley, Elaine Love, Hillman Hall, and Jim Kelley.

A special album project is also near completion — "Earl Scruggs and Tom T. Hall . . . a Storyteller and a Banjo Man," a CBS album produced by John Thompson and Randy Scruggs. Due for release in April, the album highlights the careers of both talented individuals.

## House of Bryant

Simon and Garfunkel's upcoming live LP will include just one "outside" track — "Wake Up Little Susie," just one sign of the continuing strength of copyrights belonging to Boudleaux and Felice Bryant and their House of Bryant Publications.

Other recent developments for the publisher include a track on the "Juice" album by Juice Newton which just went platinum; a cut on Nazareth's "Naz" album; and "Rocky Top" being under consideration as Tennessee's state song.

Other major cuts released during 1981 on Bryant copyrights include tunes by Andy Gibb and Victoria Principal, Bobby Bare, David Lindley, Gail Davies, Moe Bandy & Joe Stampley, Terri Gibbs, and Don McLean. Roger Whittaker also included "I Can Hear Kentucky Calling Me," "Rocky Top," and "All I Have To Do Is Dream" on his two latest LPs.

## House of Cash

The House of Cash has revamped its office staff to keep the firm in "the serious business of pub-

lishing and promoting songs." The firm's staff includes Jury Krytiuk, administrator; Reba Hancock, GM; Kathy Cash, manager; Chuck Hussey, A&R; and Irene Gibbs, administrative assistant.

The House of Cash Publishing Companies consist of House of Cash (BMI), Song of Cash (ASCAP), and Family of Man Music (ASCAP). The catalogues include a wide variety of material, including country, MOR, contemporary, gospel, rock, and pop, with several Statler Brothers songs which have never been cut, along with songs by Dick Feller, Billy Joe Shaver, Rosanne Cash, Carlene Carter and a complete catalogue of Billy Edd Wheeler songs.

The current catalogue includes several songs by Rick Scott, co-writer on several Alabama hits. "When I'm Gray," written with Harlan Sanders, has also been recorded by Johnny Cash. The catalogue also includes several songs by Tommy Collins, including "Sidewalks Are Gray, But Pastures Are Green," recorded by Kenny Seratt.

Billy Joe Shaver cut his first album for CBS last year and included seven original songs published by House of Cash. His latest album, also on CBS, will include four more of his original House of Cash copyrights.

New signings to the company include writer Jerry Lansdowne of Sherman Oaks, Cal., and Marty Stuart Music (ASCAP) as well as writer-artist Stuart. Jimmy Tittle has been signed to Song of Cash.

## House of Gold

House of Gold Music, Inc., has earned a reputation as a trendsetter among Nashville publishing companies. Equipped with a team of 20 staff writers, the company's catalogue offers songs suited to a wide variety of musical tastes from country to pop and rock 'n' roll.

The Oak Ridge Boys' smash "Bobbie Sue," Alabama's "Love in the First Degree," and Kenny Rogers' "Blaze of Glory" are all credited to House of Gold writers.

Reaching artists outside of Nashville has been a major part of the company's long-range strategy. The House of Gold tune, "China Girl," will be the only outside material on the new John Cougar album. Billy Burnette's latest single, "The Bigger the Love," has gotten rave pop reviews. The Boy's Band debut Elektra single, "Don't Stop Me Baby (I'm on Fire)," is also a House of Gold product and has received favorable market reaction. "Seen One, Seen 'Em All" by Bettye LaVette provides an excellent example of the wide range of songs available in the catalogue.

Bob Montgomery productions offers an outstanding outlet for the writers at House of Gold Music, Inc. House of Gold VP Montgomery

currently produces Razy Bailey, Ray Stevens, Johnny Rivers, Bobby Smith, Marty Robbins, and new artist Lloyd David Foster.

## J. Aaron Brown & Associates

When J. Aaron Brown formed J. Aaron Brown & Associates in the fall of 1980, it was to create a publishing house dedicated to the writer and song. A 12-year veteran of music publishing, Brown has been called "a writer's publisher."

Brown believes that with major firms owning many music publishers, his publishing house is unique in that songs are created by the writer with a strong concept in mind. Brown feels his writers' work represents a striking idea, not just words and music. This theory has resulted in 11 albums titled after songs in Brown's catalogue.

Writers for the company include Aaron Wilburn, Hal Newman, Rachel Newman, Dave Lehman, Debi Good, and Lonna Miller. Brown signs few exclusive writing contracts, stating: "We want a writer to be here because he wants to be, not because he's under contractual obligation."

Consisting of Prime Time Music (ASCAP), Mastercraft Music (BMI), and Snowfox Music (SESAC), J. Aaron Brown & Associates claims cuts on 85 songs last year. Wilburn's "Big Like a River," released by RCA Records as Tennessee Express's first single, marked the company's first entry on *RW's* Country Singles chart.

## Jensing/Jensong

Jensing Music (BMI) and Jensong Music (ASCAP) have had their biggest year yet with significant growth in activity, catalogue, staff and physical facilities.

Jensing/Jensong's most recent cuts include "Mistakes," recorded by Don Williams for his forthcoming LP on MCA; "That'll Keep Me Dreaming," recorded by Anne Murray on Capitol; and "Ring of Truth Interlude" on Michael Murphey's new album on EMI America Records. RCA artist Lisa Hartman recorded "Why Baby," by Fred Freeman and Harry Nehls, on her latest album; and Gary Morris cut "Dreams Die Hard," by Chick Rains, and "I Can Tell by the Way You Dance," by Sandy Pinkard and Robb Strandlund on his debut album for Warner Bros. Records.

Chick Rains, who wrote Janie Fricke's top five hit last year, "Down to My Last Broken Heart," scored again with "There's No Future in the Past" on Janie's latest Columbia album, and "Clinging to a Memory" on Mickey Gilley's Epic album, "You Don't Know Me." Also included on Janie Fricke's album is "If You Could See Me Now" by Ernie Chavez. In addition, "Ladies Night," by Jensong

*(Continued on page 20)*

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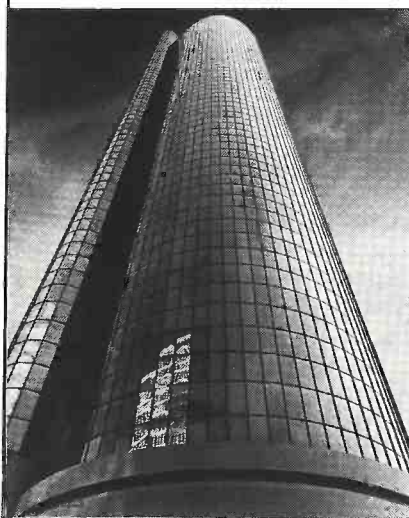
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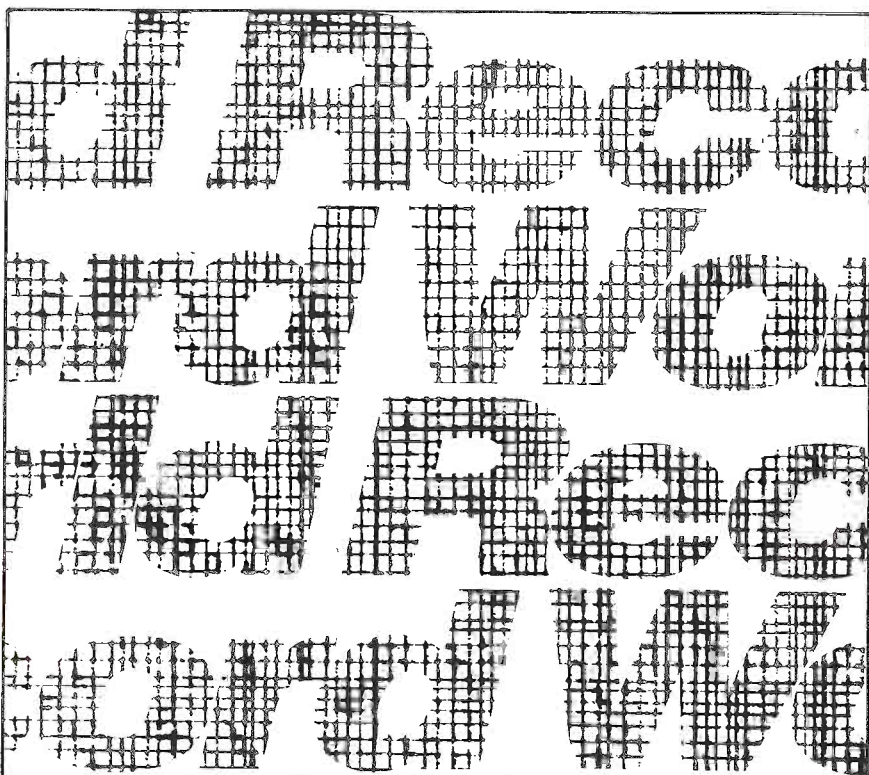
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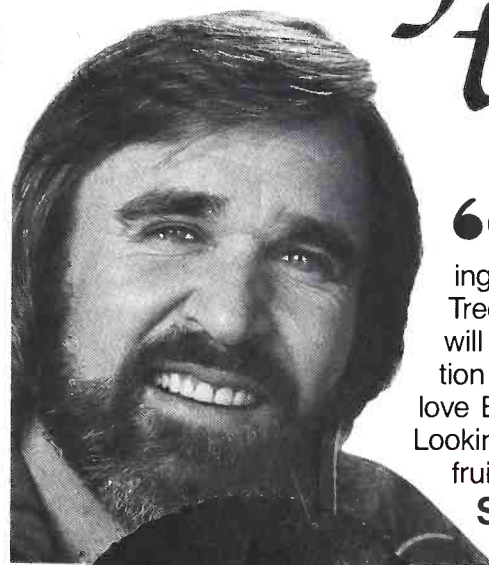
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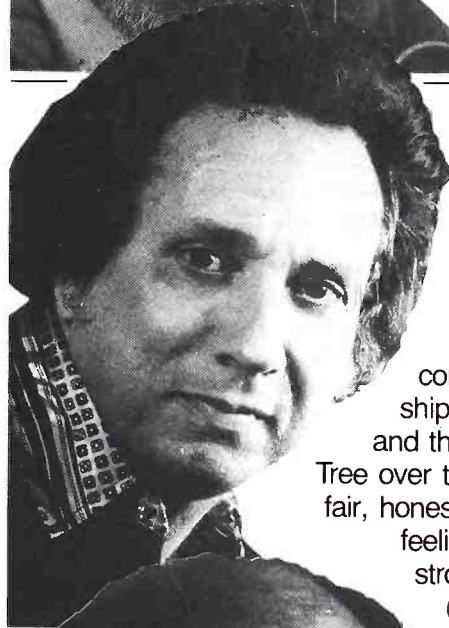
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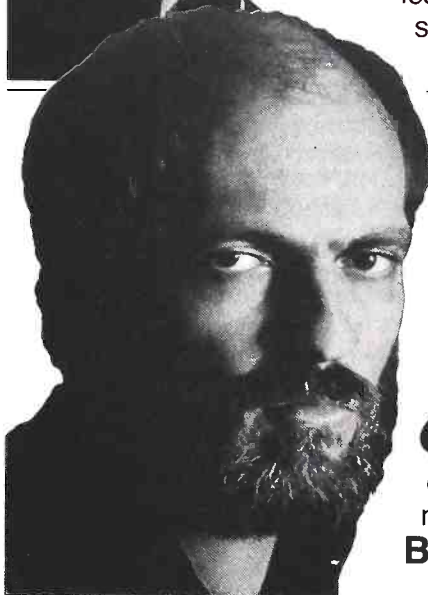
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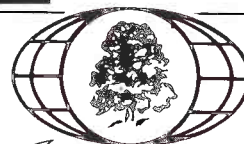
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“I have been associated with Tree since 1964...first, as a songplugger and now as a staff writer. The main reasons I have stayed with Tree this long are the professional way the company is run and the friendships I have developed with Buddy and the people who have worked for Tree over the years. Tree has always been fair, honest and, most of all, they have feelings for and believe strongly in songwriters”  
**Curly Putman**



“I came to Tree in 1966, when I was 12 years old, and have found no reason to leave”  
**Bobby Braddock**



**Tree International**

8 Music Square West P.O. Box 1273 Nashville, TN 37202  
Buddy Killen—President, CEO Donna Hilley—Vice President  
TREE PUBLISHING (BMI) CROSS KEYS MUSIC (ASCAP)  
Represented Worldwide by EMI

# West Coast-Based Publishers *(Continued from page 8)*

has produced for Arista. Blondie are completing an album and Pat Benatar will shortly be going into the studio to start her next. John Waite and Billy Idol, both new signings to Chrysalis Music, are currently finishing their albums.

## Destiny Music Group

Established this year as a division of the Destiny Entertainment Corp., the Destiny Music Group, which consists of DeNote Music (BMI) and Determination Music (ASCAP), intends its operation to be patterned after the more aggressive, European mode of doing business. Victoria Clare, director of publishing/A&R, explains, "We work with our songwriters in the development, arrangement and production of their songs, aggressively pursue the placement of those songs, and actively engage in the promotion of artists who record the material."

The Destiny Music Group has recently picked up the administration of portions of the catalogues of Canned Heat and AOR/pop group Clean, Athletic & Talented, signed AOR songwriter/singer Janix to an exclusive publishing agreement, and added Stan Shepard, member of R&B/pop group Skool Boyz, to its songwriting staff.

## Island Music

Lionel Conway, president of Island Music (Worldwide), is pleased with the company's 1981 results. Albums by Steve Winwood, Grace Jones and U2, all on Island Records, charted impressively. Winwood's single, "While You See a Chance," from his platinum album "Arc of a Diver," was a top 10 pop hit. Grace Jones' composition, "Pull Up to the Bumper," reached number three on the soul charts, and was a number one dance record.

Russ Ballard's song "Winning" brought Carlos Santana back to the singles chart. In addition, this top 10 record was featured regularly during ABC Television's coverage of the World Series.

Island Music also represents the Average White Band, whose song "What Cha' Gonna Do for Me" was covered by Chaka Khan and reached number one on the soul charts.

During 1981, Conway signed Talking Heads members Chris Frantz and Tina Weymouth, who formed Tom Tom Club. Their first single, "Wordy Rappinghood," reached the top 10 in most European countries. The second single, "Genius of Love," which was released in the latter part of the year, broke out of New York City's dance clubs becoming a number one dance chart record.

## Jobete Music

Last year, Jobete Music vice president and general manager Jay S. Lowy reported that 1980 had been "the most successful year in the 21-year history of Jobete and Stone Diamond Music." A year later, Lowy notes that 1981 was an exciting one for Jobete as well; moreover, '81 was a good year for the publishing business in general. Says Lowy, "We're very encouraged by the increase in the mechanical royalty rate. Most people acknowledge that hit records begin with good songs, and I believe that it's long overdue for writers to have a share of the most important part of music revenue."

Jobete copyrights were represented on the charts in 1981 by way of recordings by Roger, the Sugar Hill Gang, John Schneider, the Two Tons of Fun, Betty Wright, Eddie Kendricks and others. It was also "an incredible year" for Jobete writer/artists Stevie Wonder, Rick James, Teena Marie and the Commodores, adds Lowy.

Jobete also enjoyed considerable success in 1981 in the area of motion picture exploitation, with such films as "Four Friends," "It's My Turn," "American Pop," "Hard Country," "The Fan" and a German film called "Neonstadt." The company has also placed songs in the soundtracks for several films that will be released in 1981, including "Body and Soul," "The Blands," "Trenchcoat" and "Take It or Leave It" (an English film produced by Stiff Records).

Lowy notes that 1982 has already been a successful one for Jobete, with Sister Sledge enjoying a hit with one of the publisher's most famous songs, "My Guy." Lowy also indicates that a new international publishing deal involving Jobete and the CBS Music Group is imminent; the deal in question would be "for most territories around the world."

Jobete professional managers include Eamonn "Pat" Sherlock, who recently moved to Los Angeles from the company's London office, and Rodney Gordy. Jerrie Gooden handles Jobete's television and film department.

## Landers-Whiteside Publishing

Few companies can boast the kind of early success that Jay Landers and Bobby Whiteside have achieved in their first six months of publishing together.

Landers first connected with the Chicago producer when he heard a demo tape of originals by Whiteside and his writing partner, Richard Parker. Landers took the material to Charles Koppelman of The Entertainment Company, and months later, Whiteside/Parker's "Comin' In and Out of Your Life" was a top

ten hit for Barbra Streisand.

In addition, Landers-Whiteside have had covers from their catalogue done by Rex Smith, the Dells, Ray, Goodman, and Brown, and an upcoming album by Johnny Mathis.

Whiteside explains, "It's our goal to hand-pick each song that goes into our catalogue so each one has the highest chance to become a hit. We'd rather have 50 great songs than 1,500 good ones. That way, every individual tune can be given the attention it deserves."

The catalogue presently includes songs by Paul Patterson, Richard Marx, and Bob Bowker, as well as the entire Whiteside/Parker collection.

## Montage Music Group

As the holder of over 400 copyrights, the Montage Music Group, which consists of Front Wheel Music (BMI) and Deep Canyon Music (ASCAP), is one of the more active of the smaller publishing houses.

Co-chairmen Marshall Blonstein and David Chackler are continuously looking for new acquisitions while actively pursuing the placement of existing catalogue. During 1981, Montage copyrights were recorded by Frankie Smith, Dennis Belfield, C.M. Lord, Barbara Mason, Conductor, Joe Dolce and Odyssey, among others.

1981 was also a busy year for Montage co-publishing ventures. The firm entered into a dozen or so of such agreements, two of which were with Joe Isgro's I.C.E. Productions and producer Steve Tyrell's Chrystalane Music.

At the end of the year, Blonstein and Chackler appointed attorney Martin Wexser to the position of chief administrator. Wexser intends to maximize Montage's share of the marketplace and has already pactured with several international sub-publishers.

## Music Concepts International

In its second year of publishing, production and packaging activities, Music Concepts International (MCI) extended its operations throughout the entertainment industries. Led by founder and president Steve Bedell, the company, whose Adamsongs (ASCAP) and Pzazz Music (BMI) cornerstone the publishing holdings, saw extensive use of its copyrights, including Grammy and Academy Award winner Dean Pitchford and Tom Snow's "Don't Call It Love," covered by Kim Carnes, Dusty Springfield and the Captain and Tennille; Stephen Schwartz and Kathy Wakefield's "Lady Fantasy," cut by Jane Olivor and Pitchford; and Jay Asher's "Never Say Never," released by Linda Clifford.

Rock legend Chubby Checker's new LP for MCA, which was MCI packaged and produced for the label, contains four of the company's songs, including MCI staff writer Scott Lipsker and Evan Pace's "Harder Than Diamond" and "Rock It to Me Rudy" by Lipsker, Patti Fisher and Landis Kearnon.

The company's catalogue was further enhanced with a number of copyrights by Grammy and Academy Award winners Fred Karlin, Norman Gimbel, Pitchford and Tony-winning lyricist/composer Schwartz as well as a 21-song co-publishing set-up with the "Captain Kangaroo" show and MCI writer Shawn Phillips, who presently is preparing his 12th LP for release.

Administration and co-publishing arrangements were struck with artist/writer Harold Payne, whose songs have been picked up by Bobby Womack, Patti Labelle, and most recently with 20th Century Records artist Jill Collucci's covers of "Shot in the Dark" and "I Don't Wanna Lose You Now" and with performer/writer Michael McGinnis, whose material has been performed by Tom Jones, Michael McDonald and Helen Reddy. Publishing arrangements were also made with Wizdom, an eight-piece R&B band.

## Music Umbrella

The Music Umbrella has recently been appointed creative consultants for the Altronic Manufacturing Co. The first project will be the recording of Kathy Jencks, a 16-year-old vocalist.

The Music Umbrella's publishing clients include House of Gold Music from Nashville ("Bobbie Sue" by the Oak Ridge Boys, and Alabama's current smash "Love in the First Degree"), Elliot Robert's BIG E little e Music (The Cate Bros. and Mark Bryson), and George Wiener's Wemar/Grand catalogues.

Among the cover highlights in 1981 for the Umbrella were the Oaks (two), the Four Tops, Sissy Spacek, High Energy, Gene Chandler, the Manhattans, Dottie West, and new artist Mryna Smith. Film action included music in Academy Award nominee "Wolfen" and source music in a number of PBS specials.

Glenn Friedman, founder of The Music Umbrella, has just signed Gary Griffin as the company's first staff writer. Gary has arranged, produced and written for the Beach Boys, Jan and Dean and Tony Scuito, among others.

## Pasha Music

1981 was a significant year for Spencer Proffer's Pasha Music Or-  
*(Continued on page 22)*



# New York-Based Publishers (Continued from page 14)

We take a very conservative approach with a small, compact staff. Through good times and bad, our style stays constant so we are better able to adjust to changing conditions."

Looking ahead, Cane anticipates heavy Famous support for the upcoming "Grease II" and "Star Trek II" soundtracks, a renewed effort to utilize the company's great catalogue of standards and a major drive on new catalogue acquisitions in every area of contemporary music.

## Goodman Group

1981 was a very good year for the Goodman Group (Arc Music, Conrad Music, Regent Music and Jewel Music), according to Gene Goodman, vice president and chief operating officer of the group. The firm's biggest hit was the Beach Boys medley single. In addition, there were cuts on pop albums by such artists as Bob Seger, Ry Cooder, Elvis Presley, the Neville Brothers, the Grateful Dead, Southside Johnny, Manhattan Transfer, the Pirates, the Rolling Stones and George Thorogood. On the country album charts the company scored with cuts by Waylon Jennings & Jessi Colter, Tom Jones, Ernest Tubb and Con Hunley; on the gospel charts, "Walk Around Heaven" was on the number one album for the Mighty Clouds of Joy; and on the jazz charts, there were cuts by Bob James, Lou Rawls and Dave Grisman.

In the print field, best sellers were a new "Benny Goodman Composer/Artist" clarinet folio, a "Best of the Fifties and Sixties" piano/vocal folio and a "Christmas Treasures" folio. The Goodman Group also printed a new catalogue containing more than 750 titles that was mailed to 2,500 producers, artists, advertising agencies, and others in the music industry.

## J.D./Frankly Music

J.D./Frankly Music was formed as the publishing arm of Coast to Coast Records with the release of Kelly Marie's disco single, "Feels Like I'm in Love," in January 1981. Though J.D./Frankly may be a newcomer to the publishing scene, owner and president Fred Frank is not, having had prior success with B.T. Express, Enchantment, Brass Construction and Shirley Caesar. Artists who have recorded his songs include Phyllis Hyman, Al Wilson, and Dion.

Current excitement at J.D./Frankly is being generated by the recent signing of the self-contained rock band Duke Jupiter, whose LP, "Duke Jupiter 1," is being released by CBS worldwide.

## MAM Corp.

In the United States, MAM (Music Publishing) Corp. (ASCAP)

and Management Agency and Music Publishing Inc. (BMI) enjoy independent status and maintains a complete in-house staff of professional and administrative personnel. MAM Music started off 1982 by concluding a multi-album recording agreement for the Monroes band with Alfa Records principals Bob Fead and Lorne Saifer. The new year continues to present itself in good form with a top five U.K. single and album release of the Labi Siffre song, "It Must Be Love," recorded by Madness. Also among MAM credits is the recent top 10 disco hit "Hupendi Muziki Wangu."

With this start the firm is primed for a year of bankable activity. To add to the fire they are extending to artist/writers and composers of songs an invitation to one-on-one listening meetings at their Los Angeles offices. These meetings will be open to interested parties one day each week.

## MCA Music

1981 was a banner year at MCA Music. MCA writers Blatte and Gottlieb had a top five pop single with the Four Tops' "When She Was My Girl," and fellow MCA writer Kashif had a number one R&B hit with Evelyn King's "I'm in Love." Leeds Levy, recently installed as MCA Music's president, also noted that MCA Music artists the Moody Blues made a successful comeback with their multi-platinum album "Long Distance Voyager."

Linda Creed joined the MCA writer roster in 1981, and immediately contributed songs to albums by the Spinners, the Stylistics and the Temptations. This flurry of activity paid off in the four Grammy nominations garnered by MCA Music writers.

Levy thinks 1982 will be even stronger. Kenny Rogers has already recorded songs by Nashville-based Lee Greenwood and MCA Music stablemate Dave Loggins. The new year will see further thrusts by MCA Music into the TV and movie soundtrack areas. Already Linda Creed's "Best of Friends," the theme song for the TV series "Simon and Simon," has been recorded by the Thrasher Brothers. The soundtrack for the Jack Nicholson movie "The Border" contains 12 MCA Music titles.

## Mighty Three

The Mighty Three Music Group is headquartered in Philadelphia. Songs in their catalogue of vintage and newly created copyrights were recorded by some of the industry's top selling artists in the past year, boosting Mighty Three's income by 30 percent over 1980's activity.

Catalogue tunes charted with the following artists: Tierra, Patti Austin, the Spinners, the Blues Brothers, Bob James, Michael

Henderson, Pieces of a Dream, Phyllis Hyman, Stacy Lattisaw, Earl Klugh, the Temptations, Deniece Williams, Frankie Smith, Helen Reddy, Boney M (Europe), Neville Nash (Europe), and others.

Since its inception in 1973, Mighty Three has been making rapid progress and protecting the longevity of the copyrights it owns, controls, and/or administers. The work of the creative staff and the contribution of Bill Lacy, professional manager, were key elements. The principals and staff are dedicated to building prolific composers and creating standard tunes. The company is now moving into previously untapped areas for exposing its copyrights.

## UA Music

The "Full Spectrum Marketing" program launched by United Artists Music a year ago has generated a very positive response. The publishing organization's recent drive to create a stronger national presence has also proven an "unqualified success." The present UA Music professional staff is "the most cohesive creative team in years" and the company's newest strategy to promote both their standards and popular songs in an "equal priority" thrust is well on the way, according to president Harold Seider.

The first of the company's information kits and promotional materials were completed and distributed early in 1981 — UA Music's big Professional Kit, comprised of a packaged collection of special category catalogues, discographies and song samplers covering copyrights from the UA Music, Unart Music, Robbins, Feist and Miller catalogues, was considered the key device calculated to extend the company's reach to new users of their copyrights.

A renewed enthusiasm has also been generated in the record field with a particularly strong reaction to the UA Music Discography. This discography profiles many of the great UA songs of the past — when that song was written, who wrote it, recorded it, how and where it was introduced, what chart and sales action it created.

Jimmy Gilmer, vice president of Nashville operations, is acknowledged as the professional executive who has sparked the company's special priority push for a stronger national presence. The working concept according to Gilmer is "to finally move beyond the former regional mold of branch operations and to firmly position all of our activities — New York, Los Angeles and Nashville — on a national level."

The drive is "definitely succeeding" as Gilmer, working with Los Angeles' Danny Strick, vice president/creative activities, Jayme Foster, the newly appointed west

coast professional manager, and May Pang, UA's New York-based professional manager, now reports that substantially more Nashville-originated UA material is being cut by Los Angeles and New York recording artists, while a stronger supporting pattern has also developed for acceptance of New York and west coast songs by Nashville artists.

During the coming year, UA Music also intends to make its mark via an "equal priority" push of its standards and new songs. Veteran music professional Bert Haber was recently added to the UA staff as director, professional division/standard catalogue activities. Haber, reporting to Vic Guder, the company's vice president, professional division/standard catalogue, is already working a number of new exploitation programs consistent with UA's new "equal priority" campaign. These programs specifically include a step-up of standard song promotion in the growing area of advertising commercials, an increase in album concept presentations to record labels and the prepackaging of standards for wider radio and television programming use.

## Zomba Enterprises

Zomba Enterprises Inc. is the American arm of the London-based company Zomba Music Publishers Ltd. The U.S. office has been open for three years and the directors are Clive Calder and Ralph Simon.

1981 proved to be a breakthrough year, because many of the acts that have achieved success outside America have started breaking here, specifically Def Leppard and Iron Maiden. In 1981 Zomba also signed writers Ken Gold and Micky Denne, who have had major cover success with such artists as the Pointer Sisters, Lenny Williams and Latoya Jackson. Ken Gold also co-writes with Billy Ocean, and together they wrote Ocean's last single.

Another major signing for Zomba is the worldwide representation of the Stray Cats, who have achieved enormous success outside America.

Another signing to Zomba Productions Ltd. is Richard Jon Smith, whose single "Stay With Me Tonight" (written by Smith and Micky Denne) is receiving good reaction in the U.K. and will be released shortly in the U.S.

Zomba also represents the publishing catalogue of Robert John "Mutt" Lange, the highly-successful producer of AC/DC and Foreigner, who might be the first producer in rock history to have two albums in the top three by different acts. Lange has had cover success outside America, and is now on his way to having his first hit single in America as a songwriter — "Do You Believe in Love," performed by Huey Lewis and the News.

# Nashville Publishers

(Continued from page 16)

writer Gary Nicholson, is included on the Gilley LP.

The past year has also seen the formation of Jenco Productions, a company tailored to writer-artists. The first signings to Jenco are Nancy Montgomery, from Nashville, and Steve Eaton, from Idaho.

Jensing and Jensing have also assumed administration of several other publishing companies, including Choskee Bottom Music (ASCAP), which includes much of Chick Rains' catalogue; Yahoo Music, which includes material by Sandy Pinkard; and Black Sheep Music (BMI), a company owned by veteran hit writer Paul Craft.

## Lowery Group

The Lowery Group of Music Publishing Companies, based in Atlanta, closed out 1981 with a bang in the form of the Bertie Higgins hit single "Key Largo," whose momentum has carried through into 1982.

Co-written by Lowery Music writer Sonny Limbo, who also co-produced the single, "Key Largo" has developed into an across-the-board smash, charting pop and adult contemporary, and showing strong gains in country radio as well.

The year 1981 also saw the release of Atlanta Rhythm Section's Columbia debut LP, "Quinella," which produced the pop/adult contemporary hit "Alien." All of the songs on the ARS album were published through Lowery companies.

Two other major Lowery songwriters, Sammy Johns and Alicia Bridges, came back strong during the past year with new singles. Johns charted both country and A/C with his Elektra single, "Common Man," and followed that up with "Love Me off the Road." Bridges released a new single on AVI Records, "If You Only Knew," in late 1981 that has been generating airplay on pop, A/C, and black radio stations. Both Alicia and her songwriting partner, Susan Hutcherson, are Lowery writers.

## MCA Music

"MCA Music is on a roll," states Jerry Crutchfield, in charge of operations. "The inroads we made in 1981 were great, but we want even more for 1982."

MCA Music has also made great strides in the ever-growing field of Christian music. Spearheaded by the production efforts of Crutchfield, MCA Music acquired cuts by Terry Bradshaw, the Hemphills, Candy Hemphill, and Cynthia Clawson. Many of the cuts were included in the Dove and Grammy Awards nominations.

The highlight of 1981 came on a single release by Lee Greenwood of the Jan Crutchfield song "It Turns Me Inside Out," a Panorama Record distributed by MCA that lasted

21 weeks on the charts. Since its release the song has also been included in forthcoming albums by Kenny Rogers, Conway Twitty, and Lou Rawls.

Lee Greenwood, a prized addition to the MCA writing staff, has written songs recorded by Kenny Rogers and Mel Tillis. Also included in the MCA writing staff are Dave Loggins, Delbert McClinton, John Lincoln Wright, Kelly Delaney, Dennis Adkins, Billy Lindsey, Shireen Salyers and new CBS recording artist Mike Campbell.

## Mel Tillis Companies

The Mel Tillis Companies, Sabal (ASCAP), Sawgrass (BMI) and Mel Tillis Music (BMI), are proud of their chart success in 1981, which included six top single releases and numerous album cuts.

"Lord, I Hope This Day Is Good", recorded by Don Williams and written by Dave Hanner, recently claimed the number one spot on *RW's* Country Singles charts, and is included in Williams' "Especially For You" album. "Dream of Me" was recorded by Vern Gosdin and written by Buddy Cannon, Jimmy Darrell, and Raleigh Squires, and "Lovin' What Your Lovin' Does to Me," recorded by Loretta Lynn and Conway Twitty, was written by Toni Dae and Jane Crouch.

Other singles that showed top chart action were "Texas Cowboy Night," recorded by Mel Tillis and Nancy Sinatra, written by Tillis, Cannon, and Squires, and "Whiskey Chasin'," recorded by Joe Stampley and written by Cannon.

The Corbin/Hanner Band, an in-house writing duo, had two chart singles in 1981, "Time Has Treated You Well" written by Hanner, and "Livin' the Good Life" written by Corbin, which showed significant chart action. They recently released a new album, "Son of America."

The Tillis Companies have also had cuts in top selling albums of the year. Hank Williams, Jr.'s "Old Habits" album reached gold status and contained "Dinosaur," written by Corbin and Hank, Jr. The Oak Ridge Boys' "Together" album reached gold status with "Beautiful You" written by Dave Hanner. Another Oaks album, "Fancy Free," is approaching the double platinum status and included is "Dream of Me."

## Michael O'Connor Music

Michael O'Connor Music starts off 1982 with a Crystal Gayle single, "You Never Gave Up on Me." His Dr. Hook record from 1981, "Girls Can Get It," broke top 40 in the States and went to number three in Australia and became a hit in Germany. His staff writer, Leslie Pearl, who wrote both the Dr. Hook and Crystal Gayle singles, will have an album

of her own out soon on RCA Records.

Other activity has been generated in the television field, with five songs placed on the network program "Flamingo Road," and a song each on a George Burns Christmas Special and a "Knotts Landing" episode. Staff writer Peter Dergee has recently been signed.

## OAS Music Group

A big recent development for the OAS Music Group was an agreement to administer Bill Anderson's Stallion Music (BMI), as well as representing all other copyrights in which Anderson has an interest.

Co-directors Dane Bryant and Steve Singleton also oversaw the upgrading of their in-house studio to a 24-track facility in the past year. OAS also reached agreements to administer War Drum Music for Ronnie Sessions, and Baba Boy Music for Milton Brown.

The publishing group, which has recent cuts by Charly McClain, Percy Sledge, and Steve Mantelli, also represents these catalogues: Onhisown Music (BMI), Arian Publications (ASCAP), Shadowfax Music (BMI), and Claremont House Publications (BMI).

## Southern Writers Group

Southern Writers Group USA has had a great year of cuts, including songs recorded by such artists as Paul Anka, Bluestone (Australia), Terri Gibbs, Dianne Ladd, Sean Neilson, Eddy Raven, Debbie Williams, Susie Allanson, Van Stephenson, Johnny Lee, Hal Newman, Placido Domingo, Charles Sherrell, Tennessee Express, Sonny Throckmorton, Charley Pride, and the Four Guys.

In addition, "She Believes in Me," written by Angel Wing Music's Steve Gibb, has become a new standard with over 100 cuts worldwide.

Buzz Cason, who heads the organization, recently returned from MIDEM, where he met with most of the group's sub-publishers and investigated new means of securing top covers.

Besides administrating its larger, more established catalogues, SWG added several smaller catalogues to the group this year. Kent Robbins Music Inc. (BMI) is growing rapidly; other catalogue additions include the gospel area with Hand in Hand Music (ASCAP), containing the songs of Austin Roberts, and GIFT (ASCAP), containing mostly the songs of Steve Sharp and Tammy Cason.

Bobbuzz Music Inc. (ASCAP) was also formed this year, featuring songs written by Buzz Cason and Bobby Russell.

The Southern Writers Group USA concept is a unique one in that it is a conclave of writer-owned

companies working under the same creative roof. "We encourage as much co-writing and interchanging of casting ideas as possible," Cason states. "We'll soon be fully automated and we remain totally accessible to production communities worldwide seeking solid, hit songs."

## Terrace Music Group

Two Terrace Music Group, Inc. songs released in 1981 reached the top of the country charts: "A Headache Tomorrow (Or a Heartache Tonight)" by Mickey Gilley on Epic Records, and "Red Neckin' Love Makin' Night" by Conway Twitty on MCA Records.

Significant singles and album cuts in 1981 were: "Too Long Gone," by Vern Gosdin; "Two Hearts Don't Always Make a Pair," by Ronnie Milsap; "I Won't Need You Anymore," by George Jones; "The State of Our Union," by Conway and Loretta and by T.G. Sheppard; "Let's Hear It for the Workin' Man," by Moe Bandy and Joe Stampley; and "It's Really Love This Time," the first American single for Family Brown.

In 1981 Terrace re-signed Max D. Barnes as an exclusive writer. Max D. co-wrote Conway's last number one single for Terrace's BMI company, Blue Lake Music, with Troy Seals. Max also penned Vern Gosdin's recent single "Don't Ever Leave Me Again." Terrace also signed a new writer to Blue Lake, Tony Laiolo, who has already had cuts by Joe Sun and the Glaser Brothers. In the past year Terrace moved into new offices and added Katherine Pace as administrator.

Terrace administers Elektra recording artist Joe Sun's publishing companies, Fruit Jar Music (BMI) and Tea Jar Music (ASCAP), and has also signed a deal with Sunbury/Dunbar Canada Ltd. to represent publishing in the U.S. for RCA artists Family Brown, who have their first American chart hit in "But It's Cheating."

## Tom Collins Music

Tom Collins Music Corporation (BMI) and Collins Court Music, Inc. (ASCAP), located at 1015-16th Avenue South, Nashville, also the home office of Tom Collins Productions, Inc., have been operating out of their new location since the first of the year.

Tom Collins, president and chairman of the board, has announced the hiring of Sue K. Patton as VP and GM, and Cindy Nelson as receptionist and administrative assistant. The company will soon name a new professional manager.

Writers include Steve Dean, John Jarrard, Kye Fleming, Dennis W. Morgan, Don Pfrimmer and Charles Quillen.

(Continued on page 23)

*Thanks  
to our writers*

*Eddie Rabbitt  
Even Stevens  
David Malloy  
Thom Schuyler  
Spady Brannan  
Anthony Crawford  
Pal Joey*

*DebDave Music, Inc.  
Briarpatch Music  
and  
The Garage Sound Studio*

*also  
thanks to Dr. Hook  
and Ron Hafkine*

**southern  
writers  
group  
usa**

Representing: Angel Wing Music, Berry Hill Songs, Bobbuzz Music Inc., Buzz Cason Publications, Dan Penn Music, Donnie Fritts Music, GIFT, Hand In Hand Music, Kent Robbins Music Inc., Let There Be Music, Spooner Oldham Music, Young World Music.

**"HIT SONGS FOR THE EIGHTIES"**

Contact: Buzz Cason  
Carol Lindsey  
Richard Carpenter

615/383-8682

**We hear you.**

 **Record World**

# West Coast-Based Publishers *(Continued from page 18)*

ganization and group of related publishing entities — SashaSong's Unltd. and The Grand Pasha Publisher. Pasha Records was formed, and a long-term deal was made with CBS Records to market, merchandise, promote and distribute the label.

The Pasha group of companies will have a publishing interest in each of the artists developed through the label. As an example, Pasha artist Devin Payne collaborated with Proffer and Billy Thorpe for a track on Thorpe's "Stimulation" LP; and Randy Bishop co-wrote and sang on Arlan Day's debut LP entitled "I Surrender" (the single of "I Surrender" was a top 10 record in many markets and a strong debut hit as the first single released on Pasha Records).

Proffer recently produced the debut Peter Noone album for Johnston/CBS, which contains five original tracks co-written by Randy Bishop and Peter Noone, two of which Proffer also co-wrote. In addition, Pasha recording artist Carmine Appice (co-writer of the Rod Stewart hits "Do Ya Think I'm Sexy" and, most recently, "Young Turks") will be writing for many Pasha record and film projects. Appice is currently represented with his instantly successful debut LP.

In 1982, Larry Marks, a highly respected publishing executive, will, in addition to his duties as general manager of the Pasha Recording Studios, oversee and coordinate the publishing activities for the company. Proffer, having written and coordinated several film soundtracks, plans to have his group of writers involved in the motion picture and television area and will be releasing some of these sound tracks through his CBS label affiliation.

## Peer-Southern

Peer-Southern, now in its 54th year, has active operations in 23 countries and U.S. offices in Los Angeles, New York, Nashville, Miami and San Juan.

Peer-Southern Productions (the production wing of the organization) in 1981 had chart activity in France, Germany, Holland, Italy, New Zealand, Australia, South Africa, Belgium, the United Kingdom, Spain, Switzerland and Sweden. The gold and platinum honored group, Goombay Dance Band, PSP's production in Germany, again hit the charts with a new album and singles released in many countries around the world.

Peer-Southern Holland had the group Diesel and their LP "Watts in a Tank" hit the charts in the U.S., Canada and Japan. The single "Sausalito Summernight" reached number one in Canada and in the top 30 in the U.S. New female artist Rayke hit Holland charts with her first release "Raining in My

Heart," also a Peer-Southern Production in Holland.

Australia with the Reels gained much chart activity with "According to My Heart." Leo Sayer's "More Than I Can Say" hit the charts in the United Kingdom, Japan, Australia, Germany, South Africa, France, and Austria to become a worldwide hit. "Walk Right In" also hit worldwide charts for Dr. Hook. There was continued strong activity for the Buddy Holly catalogue throughout the world. Italy climbed the one charts with Enzo Avallone, a Peer-Southern Production in Italy. Gilbert O'Sullivan with "What's in a Kiss" became number one in Spain. In France, artists such as Errol Dunkley, Patrick Sebastien, Fabienne Thibeault, Jairo, Dave, Julio Iglesias, Detressan, Yves Montand, Yann Schubert, and Bernard Lavilliers, among others, recorded Peer-Southern selections and hit the charts.

PSO's country division enjoyed chart success in 1981 with "It Was You" by Crash Craddock, "It Wasn't God Who Made Honky Tonk Angels" by Waylon & Jessi, "What in the World's Come Over You" by Tom Jones, "I Love You a Thousand Ways" by John Anderson, and "Don't Get Above Your Raising" by Ricky Skaggs. Top artists such as Willie Nelson, Emmylou Harris, Merle Haggard, Waylon Jennings, Ray Price, and Mickey Gilley had LP chart activity with Peer-Southern selections.

## Screen Gems-EMI

1981 can be characterized as one of the most successful in the companies' history, according to Lester Sill, president of Screen Gems-EMI Music Inc./Colgems-EMI Music Inc. The publishing rights for "Escape" by Journey and "Tattoo You" by the Rolling Stones, two of the

year's most successful albums, were controlled by these companies. Other major albums released in 1981 containing compositions published by Screen Gems-EMI/Colgems-EMI were "All Shook Up" by Cheap Trick, "Time Exposure" by Little River Band, "Completion Backwards Principle" by the Tubes, "Little Stevie Orbit" by Steve Forbert, "Force of Nature" by Sun and "Greatest Hits" by Queen. Songs by Journey and Cheap Trick were also featured on the "Heavy Metal" soundtrack album. Screen Gems-EMI/Colgems-EMI and its affiliates were very visible on the charts in 1981 with hit singles by Robbie Dupree, Hall & Oates, Diana Ross, Cheap Trick, Gene Watson, Tammy Wynette, A Taste of Honey, Ronnie Milsap, Journey, Ronnie Laws, Little River Band, Rolling Stones, Queen & David Bowie, Sheree Brown and Aretha Franklin.

New publishing deals were completed with Ronnie Laws, the Tubes, Sheree Brown and Storm. In addition, Todd Cerney, Craig Bickhardt, Brenda & Michael Sutton, Virgil Beckham and Rainey Haynes were signed to pen songs for the Companies.

A significant re-signing for Colgems-EMI in 1981 was its longtime staff writer, Richard Supa. Other writers who continued to write songs for the companies in 1981 were Jerry Amoroso, Phyllis Brown, Charlie Craig, Steve Forbert, Mark James, Ed Fox & Alan Roy Scott, Carole King, Roy Free-land, Gerry Goffin, Jay Gruska, Jeff Pollard, Austin Roberts, James Lee Stanley, George Wallace and Ron Wood.

Screen Gem-EMI joined forces in Canada with Balmur Ltd., a company working actively with Anne Murray. A new exclusive print agreement was signed between Screen Gems-EMI and Columbia

Pictures Publications, continuing a long-standing and successful relationship in the music print business.

Recognizing the importance of film music, Screen Gems-EMI/Colgems-EMI acquired the exclusive administration rights to several important movie scores including "Tess," "Inside Moves" and "Ragtime" and continued its association with EMI Films and EMI Television. The catalogue will be well represented in two forthcoming EMI films, "Tender Mercies" and "Kathleen."

The success of the Screen Gems-EMI/Colgems-EMI catalogue was reflected in 1981 by such recordings as Air Supply's "Keeping the Love Alive," Pointer Sisters' "Take My Heart, Take My Soul," John Denver's "Boy from the Country," Patti Labelle's "Here You Come Again," Barbara Mandrell's "In My Heart," Grand Funk's recording of "We Gotta Get Outta This Place," Barry Manilow's rendition of "Let's Hang On," Pat Benatar's "Wuthering Heights," Dionne Warwick's "There's a Long Road Ahead of Us," the Chipmunks' recording of "Another Somebody Done Somebody Wrong Song," and Ringo Starr's "Dead Giveaway."

## Snow Music

Tom Snow and Snow Music completed another successful year with a total of 41 covers in 1981. Tom, collaborating with John Farrar, had two songs appearing on Olivia Newton-John's "Physical" album, "Recovery" and her current single, "Make a Move on Me". Randy Crawford had a hit single in England with "You Might Need Somebody" as well as the title cut, "Secret Combination," from her album which became one of the top ten selling albums of the year in that

*(Continued on page 23)*

# Nat'l Music Publishers' Assn.: 'In Common Purpose' for 1982

By SALVATORE T. CHIANTIA

*(Salvatore T. Chiantia is chairman of NMPA)*

■ As 1981 drew to an end, the drawn-out process of establishing a new mechanical royalty rate was finally, successfully concluded.

We are greatly pleased that the final step in the process was the result of negotiations between RIAA on the one hand and NMPA and AGAC/NSAI on the other, rather than of a protracted adversary hearing. This bodes well for the future. We will be joining hands in common purpose with RIAA rather than clenching fists. With

our combined strength, we can undertake to face up to the many matters in which the destinies of both our industries are intertwined.

Almost simultaneously, as the year ended, a major new crisis appeared — problems related to private taping and legislation which might govern this constantly growing practice. No one knows the full extent of royalties lost to writers and publishers, performers and record companies through home

audio taping but we shall soon have the results of a survey which will show how seriously this practice affects all of us.

This is our greatest single concern as we look forward to 1982. Our overwhelming general concern, of course, remains what it has been for the past 65 years — to guard and further the interests of music publishers and their writers, and, while doing so, to project the true image of their function and stature.

# West Coast-Based Publishers *(Continued from page 20)*

country. The album also included her cover of "You Bring the Sun Out."

Tom Snow and Cynthia Weil continued to find success in their collaboration with Barry Manilow's cover of "Somewhere Down the Road," Dottie West's new single, "You're Not Easy To Forget," and Angela Bofill's new single, "Hold-

ing Out for Love," to name just a few. Other Tom Snow songs covered last year included "Don't Call It Love," recorded by Kim Carnes, "Just One Look," recorded by Michael Johnson, "Take You to My Heart Again," recorded by Bob Welch, and "You Should Hear How She Talks About You," by Charlie Dore.

## Nashville Publishers *(Continued from page 20)*

### Tree International

Buddy Killen, president/chief executive officer of Tree International, reports that Tree International widened its horizons this year by adding to the umbrella a gospel division, Meadowgreen.

With the addition of Randy Cox as GM and Joe Huffman to head the production division, Meadowgreen has signed 18 exclusive writers. The first writer to join the fold was Gary Chapman, last year's Dove Award winner as songwriter of the year. Meadowgreen has secured cuts on 111 songs since beginning in March.

Tree has signed many writers this year, including Glenn Barber, Wendell Burton, Jerry Chesnut, Larry Butler, Dean Dillon, Janet Farris, Dick Feller, Bobby Borchers, Michael Garvin, Don Goodman, Richard Grossman, Ron Hellard, Don Henry, Harlan Howard, Archie Jordan, Roger Miller, Gary Paxton, Ron Peterson, Pal Rakes, Jeff Raymond, Danny Roberts, June Roberts, David Rosson, Janice Skinner, Susan Ladd Smith, Nat Stuckey, Sonny Throckmorton, Chris Waters, L.E. White, and Dennis Wilson.

Tree was BMI's top publisher again this year for the ninth consecutive year, as well as capping top honors as publisher of the year at *Record World*.

Here are just a few of the hit songs Tree published from last year: "I Feel Like Loving You Again," "Party Time," and "I Loved 'Em Every One," by T.G. Sheppard; "Older Women" by Ronnie McDowell, "Miss Emily's Picture" by John Conlee, "Some Days Are Diamonds" by John Denver, "You're the Best" by Kieran Kane, and "What I Had with You," by John Conlee.

In addition, Tree International's Bobby Braddock was inducted into the Nashville Songwriters Association International's Hall of Fame. Braddock saw his "He Stopped Loving Her Today," which he wrote with Curly Putman, named as the Country Music Association's song of the year for the second consecutive year.

### Warner Bros. Nashville

Under the direction of new chairman of the board Chuck

Kaye, Warner Bros. Music has shown a great increase in the pop and country activity from its writers working in Nashville.

Examples include the smash "Slow Hand," recorded by the Pointer Sisters and written by Michael Clark and John Bettis; the number one "Red Neckin' Love Makin' Night," recorded by Conway Twitty and written by Troy Seals and Max D. Barnes; and the number one "Theme from 'The Dukes of Hazzard'" written and recorded by Waylon Jennings.

In addition, Gary Morris had a top 10 record, "Headed for a Heartache," on Warner Bros. Records written by Jim Dowell, and has a new release, "Don't Look Back," co-written with Eddie Setser.

Emmylou Harris' current single "Tennessee Rose" was written by WB staffer Karen Brooks, who is finishing her first album for Warner Bros. Records with Brian Aherm producing.

Joining Brooks, Morris, Setser, Seals and Clark on the Nashville writing staff are: R.C. Bannon, David Allan Coe, Chuck Howard, and recent signees Will Jennings, Kurt Howell, James Hooker and Russell Smith, whose self-titled solo LP has just been released on MSS/Capitol Records.

### Welk Music Nashville

Highlights in 1981 for the Welk Music Group included the purchase of the Pi-Gem/Chess Music catalogues, containing approximately 2,000 songs.

Welk has also made a new print deal covering all of its catalogues with Cherry Lane Music. In addition, Welk acquired half interest in Larry Rogers' publishing companies, Partner/Partnership Music. The acquisition carries a continuing relationship with Rogers and the exclusive writers involved. Welk also purchased Brazos Valley Music from Hank Thompson.

Jerry Gillespie has signed an exclusive writer agreement with Welk's new SESAC company, Somebody's Music. The Kendalls also signed exclusive writer agreements with the Welk Music Group, and Skippy Barrett, a/k/a Tommy Rocco has signed an exclusive writer agreement with Welk's Bibo Music.

### Special Music Group

Headed by Evan Archerd, the Special Music Group continues to exploit its copyrights through record production, motion picture and television licensing, and most recently, television production.

In coming months, Special Music's copyrights will appear on LPs by The Four Tops, Lulu, George Duke, Noel Pointer, Jeffrey Osborne, Tina Turner, Steve Wariner, Jennifer Warnes, Laura Branigan, Leo Sayer and many others.

### Tuneworks Music Company

Tuneworks Music Co. (BMI), the umbrella company owned and controlled by Dennis Lambert, producer and owner of Tuneworks Records (distributed by RCA), has ended a year marked by such successes as Player's album "Spies of Life" and the single, "If Looks Could Kill." Signings include singer/songwriter Jack D'Amore (to Tuneworks-RCA). Tuneworks administers Lambert and Potter Music Co. (BMI), Touch of Gold Music, Inc. (BMI), Natural Songs, Inc. (ASCAP) and Vandorf Songs (ASCAP). In a unique arrangement beginning in 1982, Arista/Interworld will be handling all exploitation efforts on behalf of the catalogues with administration handled by Tuneworks through its main office.

### Walt Disney Music Company

1981 demonstrated that longevity and Disney music appear to be synonymous. "It's a Small World", "Zip-A-Dee-Doo-Dah" and "Mickey Mouse March" continue to be the most active copyrights for Walt Disney Music Company/Wonderland Music Co., Inc. "Mickey Mouse Disco," the album that has achieved triple platinum status domestically, remains on the charts after more than two years.

Disney Music has recently been honored with a Grammy nomination for the Disneyland Storyteller album "The Fox and the Hound," based on the 1981 animated feature. The album features the songwriting talents of Jim Stafford, Stan Fidel, Richard O. Johnston, Jeffrey Patch and Richard Rich.

Highlights for early 1982 include the release of "Mousercise," the followup LP to "Mickey Mouse Disco". "Mousercise" leaps into the world of aerobics and features a collection of songs by the Academy Award winning Sherman Brothers, best known for their "Mary Poppins" score, noted R&B singer/songwriter Edwin Starr, and novelty songwriter Larry Groce, remembered for his 1976 hit "Junk Food Junkie".

### Warner Bros. Music

The big news of the year for Warner Bros. Music was the re-

structuring of the management team, with Chuck Kaye appointed chairman of the board. Other appointments were Jay R. Morgenstern, vice president-general manager; Herman Steiger, senior vice president/marketing manager; Audrey Sporleder, general administrator; Jolene Burton, director of royalties; Leslie E. Bider, chief financial officer/treasurer; and two new additions to the professional staff, Ronny Vance and Kathleen Carey.

1981 was the most successful year in Warner Bros. Music history, attributable in part to the success of Vangelis' "Chariots of Fire" and the Golden Globe-winning motion picture song "Arthur's Theme," written by Christopher Cross, Peter Allen, Burt Bacharach and Carole Bayer Sager.

Other highlights were singles, such as "Slow Hand" by the Pointer Sisters (written by John Bettis and Michael Clark), "Harden My Heart" by Quarterflash (written by Marvin Ross and Buddy Kaye), and David Pomeranz's "The Old Songs," recorded by Barry Manilow.

Other successes last year included songs by Warners writers recorded by acts such as Al Jarreau, Manhattan Transfer, Barry Manilow, Billy & the Beaters, Earth, Wind & Fire, Conway Twitty, Lee Ritenour, Sheena Easton, the Jacksons and George Harrison, to name a few.

### Welk Music Group

Acquisition and the strengthening of inner-office coordination for the promotion of copyrights have been the chief thrusts of the Welk Music Group during the year, according to Dean Kay, executive vice president of the firm.

On the acquisition front, the company acquired the massive and highly successful Pi-Gem catalogue from producer Tom Collins and artist Charlie Pride. Also acquired was a 50 percent interest in Partner Music and Partnership Music from Memphis producer Larry Rogers, which included an ongoing relationship with Rogers and five writers who have worked with him to create successful recordings for Charly McClain, Mel McDaniels, Billy Swan, and Johnny Paycheck, among others.

The company's commitment to development of its west coast-based staff-writers is also paying off. West coaster Tom Campbell has songs currently performed by the Pointer Sisters, the Carpenters, Stevie Woods, Susie Allanson, and two new recordings by Anne Murray. Staffer Tony Berg has recently signed a four-album deal with Geffen Records with his group — The Coyote Sisters, and is currently producing artists Robert Fleishman and Diana Harris, as well as co-writing with Bette Midler and Meatloaf.

# YOU WILL HAVE PEACE OF MIND

YOU'LL NEVER FIND ANOTHER  
LOVE LIKE MINE

YOU'RE MY LATEST &  
MY GREATEST INSPIRATION



LA LA (MEANS I LOVE YOU)

YOU MAKE ME FEEL BRAND NEW

DON'T LEAVE ME THIS WAY

WHEN WILL I SEE YOU AGAIN?

I'M GONNA MAKE YOU LOVE ME

EXPRESSWAY TO YOUR HEART

NOW THAT WE FOUND LOVE

AIN'T NO STOPPIN US NOW

TSOP (THE SOUND OF PHILADELPHIA)

TURN OFF THE LIGHTS

MAMA CAN'T BUY YOU LOVE

ME AND MRS JONES

WAKE UP EVERYBODY

NIGHTS OVER EGYPT

MIGHTY LOVE  
LOVE TRAIN

LADY LOVE  
TOGETHER

## WITH OUR TUNES

THE MIGHTY THREE MUSIC GROUP  
"YOU'LL NEVER FORGET OUR TUNES"

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## Songs from the Silver-Masked Tenor

By SPEIGHT JENKINS

■ NEW YORK—Last Thursday (11), RCA gave a party to celebrate the release of Robert White's new album, "Songs My Father Taught Me." Record executives and members of the press were invited to Studio A at the record company's building for a concert by the tenor and a sumptuous cocktail buffet.

The album, the third disc of old American songs by White, has special meaning for the tenor, because all the songs were associated with his father, the late Joseph White, the famed "Silver-masked" tenor of the '20s and '30s. Joseph White not only wore a silver mask, he had a voice of silver, the few remaining tapes of his voice attest. His was an extraordinary instrument, very much like John McCormick's.

Robert White began singing on the radio when he was a child, and on this occasion the announcer for the old radio show sponsored by Gulf Oil, "We the People," was present to introduce White and to reminisce about the tenor's appearances on the program. White then came out and sang several of the songs on the record with ease and dispatch.

His voice, a lyric tenor with uncommon strength in the lower area, is ideally suited to this music. Its vibrato gives a suggestion of the Irish tenor in whatever he sings, which suits all the music on this record. He was particularly charming singing the opening verse of "Bye Bye Blackbird" very slowly, then stepping out and letting his record take over when the second verse, at a quick tempo, came up. Decorating the stage were large portraits of White and his father, and everyone was given silver masks to commemorate the occasion. Robert has a sister and a brother, both of whom were present to do honor to him and to their father.

The tenor's career has been an interesting study of an American artist. He began with the Pro Musica group singing counter-tenor. Deciding to move into the regular tenor range, he supplemented his studying by teaching at both the Manhattan School and the Mannes School of Music while steadily building a recital image across America. Beginning in 1977 with "When You and I Were Young, Maggie," his first RCA record, his career took off. Now tremendously popular in the U.K. and in Ireland, White has been heard on disc in familiar songs associated with John McCormick as well as other

Irish ballads. An association with James Galway, particularly on the flutist's many TV appearances in the British Isles, laid the foundation for White's own TV success there. He has also appeared frequently in more and more concerts there and in the U.S. Though opera is not the largest part of White's work, it has not been ignored, with his repertory divided between standards as Don Ottavio in *Don Giovanni* and many rarely heard roles in 17th- and 18th-century operas.

The current record is an excellent one, the kind that is sure to sell a lot of copies with store play. His voice has lyrical charm and an appealingly individual timbre. His production has become increasingly easy over the years, and he colors attractively to suit the words. His top sounds solid. "My Blue Heaven," "By the Light of the Silver Moon," "Look for the Silver Lining" and "Love's Old Sweet Song" are all given cherished readings. These are songs that have passed the test of time. They are a part of American tradition and folk knowledge. Though composed for the moment, they have lasted.

The current economic climate makes reissues increasingly important, and Philips has just added a new number to its moderately-priced Sequenza line more than worthy of notice. It is an interesting combination of the Four Sea Interludes from Britten's *Peter Grimes* and Four Ritual Dances from Sir Michael Tippett's *Midsummer Marriage*. *Peter Grimes* has won its place in the world's repertory, and the splendid Philips recording with Jon Vickers in the title role is one that every opera lover should own.

Colin Davis has a great way with Britten and with this opera. He conducted it two seasons in New York in the '60s, and each was a memorable reading, one in which the sea and spray lashed the audience. More important, Davis always illuminated the agony and sensitivity as well as the violence in *Grimes*. The varied descriptions of the sea during the Interludes are so extraordinarily apt that they always evoke wonder. In Davis' interpretation each is different, each is portrayed with poetry and feeling, and one is really transported into the picture — both because the music is so good and because he draws out such vivid colors from the orchestra.

Though the Tippett "Dances" are  
(Continued on page 64)

# Classical Retail Report

FEBRUARY 27, 1982

## CLASSIC OF THE WEEK



VERDI

### IL TROVATORE

RICCIARELLI, CARRERAS, DAVIS  
Philips Digital

## BEST SELLERS OF THE WEEK

VERDI: *IL TROVATORE* — Ricciarelli, Carreras, Davis — Philips Digital  
PACHELBEL: *KANON* — Hogwood, Academy of Ancient Music — L'Oiseau Lyre  
WEILL: *UNKNOWN SONGS* — Stratas — Nonesuch Digital

## SAM GOODY / EAST COAST

BOLLING: *JAZZ SUITE* — Rampal, Bolling — CBS  
BRAVISSIMO DOMINGO — RCA  
PLACIDO DOMINGO CON AMORE — RCA  
PACHELBEL: *KANON* — L'Oiseau Lyre  
BEST OF LUCIANO PAVAROTTI — London  
THE EARLY SCHWARZKOPF — Angel  
STRAUSS: *ARABELLA* — Varady, Fischer-Dieskau, Sawallisch — Angel Digital  
VERDI: *RARE ARIAS* — Pavarotti, Abbado — CBS  
VERDI: *IL TROVATORE* — Philips Digital  
WEILL: *UNKNOWN SONGS* — Nonesuch Digital

## KING KAROL / NEW YORK

BRIDESHEAD REVISITED — Chrysalis  
DELIUS: *LEGACY* — Fenby — Unicorn Digital  
DOMINGO CON AMORE — RCA  
EDITA GRUBEROVA IN CONCERT — Angel  
HOLST: *THE PLANETS* — Maazel — CBS Mastersound  
MOZART: *PIANO CONCERTOS NO. 22* — Ashkenazy — London  
PACHELBEL: *KANON* — L'Oiseau Lyre  
PACHELBEL: *KANON* — Serebrier — Eurodisc (TIOCH)  
A LITTLE STREET MUSIC — Cambridge Buskers — DG  
VERDI: *IL TROVATORE* — Philips Digital

## SPECS / MIAMI

PLACIDO DOMINGO SINGS TANGOS — DG

GERSHWIN: *RHAPSODY IN BLUE* — Davis, Maazel — London

MOZART: *PIANO CONCERTOS NOS. 17, 21* — Anda — DG

MOZART: *COMPLETE SYMPHONIES, VOL. V* — Hogwood — L'Oiseau Lyre

PACHELBEL: *KANON* — L'Oiseau Lyre

BEST OF LUCIANO PAVAROTTI — London

A LITTLE STREET MUSIC — Cambridge Buskers — DG

VERDI: *LA TRAVIATA* — Cotrubas, Domingo, Kleiber — DG

VERDI: *IL TROVATORE* — Philips Digital

## RADIO DOCTORS / MILWAUKEE

BRAMHMS: *PIANO CONCERTO NOS. 1, 2* — Pollini, Abbado — DG

BRAVISSIMO DOMINGO — RCA

PLACIDO DOMINGO IN A GALA CONCERT — Giulini — DG

PLACIDO DOMINGO SINGS TANGOS — DG

DVORAK: *SYMPHONY NO. 8* — Mariner — Philips

GAY: *BEGGAR'S OPERA* — Sutherland, Te Kanawa, Moorehead, Bonyngé — London

HAYDN/CAROLLI: *CONCERTOS* — Logoya, Rampal — CBS Mastersound

STERN 60TH BIRTHDAY CELEBRATION — Stern, Zukerman, Perlman, Mehta — CBS

VAUGHAN-WILLIAMS: *FANTASIA ON A THEME OF THOMAS TALLIS* — Slatkin — Telarc

VERDI: *IL TROVATORE* — Philips Digital

## DISCOUNT RECORDS / SAN FRANCISCO

BIZET-SCHEDRIN: *BALLET SUITE* — Schwarz — Angel Digital

DURUFLE: *REQUIEM* — Angel

MAHLER: *SYMPHONY NO. 8* — Ozawa — Philips Digital

MUSSORGSKY: *SALAMMBO* — CBS

ROSSINI: *MOSE* — Hungaraton

TCHAIKOVSKY: *SLEEPING BEAUTY* — Roshdestvensky — Philips

TRIO — Sutherland, Horne, Pavarotti, Bonyngé — London Digital

VERDI: *ARIAS* — Price — London

VERDI: *NABUCCO* — Suliotis, Gobbi, Gardelli — London

WEILL: *UNKNOWN SONGS* — Nonesuch Digital

## TOWER RECORDS / SEATTLE

BEETHOVEN: *SYMPHONY NO. 5* — Bernstein — DG

BEETHOVEN: *COMPLETE SYMPHONIES* — Karajan — DG Budget Box

COPLAND: *APPALACHIAN SPRING* — Howarth — Argo

DVORAK: *SYMPHONY NO. 8* — Mariner — Philips

GAY: *BEGGAR'S OPERA* — Sutherland, Te Kanawa, Moorehead, Bonyngé — London

MUSSORGSKY: *NIGHT ON BALD MOUNTAIN* — Mata — RCA

PACHELBEL: *KANON* — Paillard — RCA

BEST OF LUCIANO PAVAROTTI — London

VERDI: *IL TROVATORE* — Philips Digital

WEILL: *UNKNOWN SONGS* — Nonesuch Digital

# Retail Rap

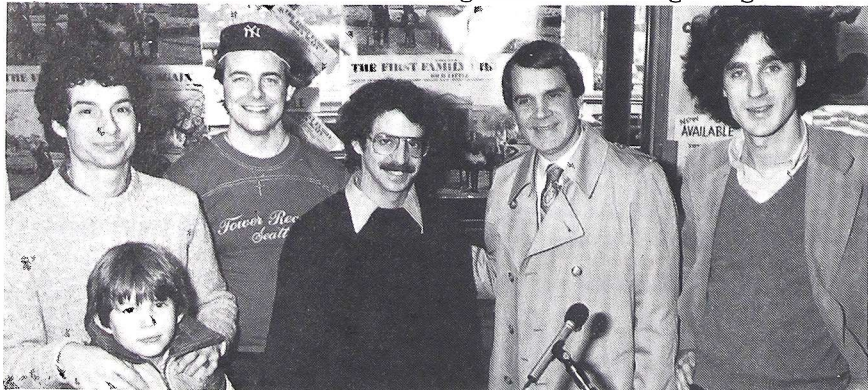
By LAURIE LENNARD

■ **GOOD NEWS:** Retailers reported strong sales last week, with the long holiday weekend and unseasonably mild weather most often cited as the reason. A&M's **Human League** enjoyed a strong breakout week, following the lead of the band's huge success in England. It will be interesting to see if the album does as well in the U.S. as it did in the U.K. where it was a number one hit. Comedy albums are continuing to sell this month, most notably "The Great White North" and "The First Family Rides Again." Other early strong sellers include **Huey Lewis and the News**, which has been getting strong AOR and pop airplay across the country, and **Dwight Twilley**, who was this week's Flashmaker. Also of note is the continued sales success of "Chariots of Fire" and "Hooked on Classics," which is this week's number one record.

**BAD NEWS:** Although retailers were pleased with sales, those contacted by Retail Rap were unanimously displeased over recent events in reference to the "Gift of Music" advertising campaign. In the last two weeks, record companies have been sending letters to retailers officially announcing their plans to pass the cost of one cent per album, which will go to the National Association of Recording Merchandisers' national generic advertising campaign, on to the retailer. **David Blane**, general manager of Waxie Maxie, stated, "The record companies are very free with their praise for the NARM campaign, but they are not willing to support it financially. I think the record companies have hit us enough. We could pass that penny on to the consumer, but we won't, because the consumer is damn sensitive right now. Even a penny increase will be disastrous." And **Martin Gary** of Gary's in Richmond, Va. added, "It is going to cost the small retailer a lot of money. If I had that much money to spend on my own advertising I would get much higher and immediate returns." **Joe Cohen**, executive VP of NARM, disagreed, stating that the return on the investment by the industry would far exceed the original investment. "Because of the advertising campaign, the consumer will be buying more records and tapes so the penny will more than come back to them," Cohen told Retail Rap.

**CLEVELAND OR BUST:** While much of the country thawed out recently, the weather in Cleveland was still dismal and continued to hurt retail sales and concert attendance. Last Wednesday (10) the **Cars** and **Nick Lowe** were supposed to play Cleveland's Richfield Coliseum in support of their current albums, but because of snowstorms, an equipment truck belonging to one of the bands (there is still some confusion over whether it was the Cars' or Lowe's) never made it there. The show was cancelled but there is a happy ending: Lowe instead played an impromptu show at the Agora the next night for an admission price of \$2.02. According to **Rhonda Kiefer** of the city's top-rated WMMS, the cut "Stick It" from Lowe's new album "Nick the Knife" has been a big call-in request ever since. Local retailers reported heavy sales action on the album.

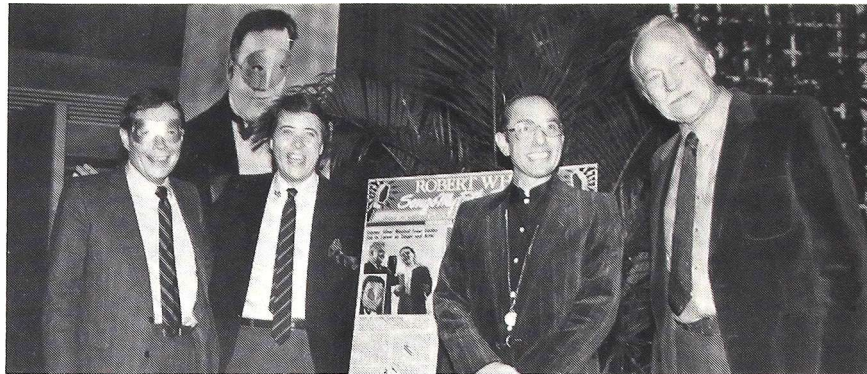
**NARM NEWS:** The 1981 industry survey has been sent to the NARM's retailer and wholesaler members. The survey includes questions on video software in record stores, and volume and sales figures are requested. . . The NARM bankcard program, which guarantees a discount rate of two and a quarter percent, has shown increases this year, according to a NARM report. Year-end figures reveal that \$7.6 million was charged by customers in NARM member retail record stores. Both the number of transactions and the dollar volume of credit card use doubled from the year before. The report also reveals that in January 1981, the average credit card transaction was \$16.44. No comparative cash figures are yet available. The NARM discount rate is guaranteed through August 1982.



PICTURED HERE: Pickwick recently sponsored an in-store at Tower Records in Seattle featuring **Rich Little**. Little performed some vignettes from his new Boardwalk LP, "The First Family Rides Again." Pictured from left are **Kenny Sockolov** (and son), Tower manager; **Greg Hetterick**, assistant manager; **Maury King**, field sales manager, Pickwick; Little; and **Morris Sullivan**, sales, Pickwick Distribution.

(Continued on page 55)

## RCA Fetes Robert White



RCA Records recently held a listening session and reception at its New York studios for tenor **Robert White's** new album, "Songs My Father Taught Me," dedicated to his father **Joseph White**, who had been the "silver masked tenor" of radio. Pictured at the reception are, from left: **Jack Craig**, division vice president, RCA Records-U.S.A. and Canada, wearing one of the masks given out at the party; **White**; **Michael Emmerson**, White's manager; and **Dwight Weist**, former host of the NBC radio show "We the People," who had introduced White to the American radio audience when the tenor was 10 years old.

## Shep Gordon

(Continued from page 16)

"video concerts" — shot both with and without a live audience in attendance — by artists like **Mills**, **Pendergrass**, **Journey**, **Foghat**, **Dave Mason** and the **Blue Oyster Cult**. According to Gordon, such concerts can be compared to the likes of the recent **Sugar Ray Leonard-Thomas Hearns** prizefight in terms of event-in-the-home status. Asked if they will eventually replace the larger-than-life excitement of actually attending a concert in person, he replied, "I don't think the concert business will die out. But we have to provide alternatives" — if only as a means of developing new artists, with video supplanting tour support expenses in a record label's budget.

It also helps that video concerts go to "an almost unlimited amount of outlets," Gordon added, "starting at the promotional level — in-store videos, video clubs, the college circuit — to the MTVs of the world, as well as pay TV, pay-per-view TV (a process used by the Rolling Stones for their December 18, 1981 live broadcast) and syndication."

People like **Nesmith**, who has thrown his hat exclusively into the video ring, have predicted that the audio-only disc will be a thing of the past within ten years, and Gordon agreed that the LP itself "may be obsolete. It needs refreshing packaging. The concept that you can package your product the exact same way as the day it was conceived is idiotic. Anybody who has a history of selling a product to the public will tell you that you have to constantly change your look — you have to. Records have always been the same thing, and they really need that excitement of a new technology." The new compact digital audio disc, developed by the **Sony Corp.**, may be one such alternative.

The many technical and practical considerations that have yet to be resolved — sales versus rental, sales versus promotion-only, the variety of disc and cassette configurations and so on — are of no

major concern to Gordon, who said, "No matter what happens, I know there'll always be a need for software." In fact, he added, "for a software supplier, right now things couldn't be better. It's almost too good to be true; you can re-sell your tape to every different configuration," a situation that may change as (hardware) companies are becoming a little more aggressive about exclusivity." By the same token, "a lot of lawyers are going to make a lot of money" when it comes to such matters as determining who gets paid what royalties — especially if a record label doesn't have its own video arm. "I handle deals on a first-refusal basis," Gordon said. "If an artist wants to do a project for video, I first take it to the artist's record company; if they refuse to do it, then I have the right to go elsewhere."

## WEA Names Two

■ **LOS ANGELES**—The Warner/Elektra/Atlantic Corp. has announced the appointment of new field merchandisers for the local record and tape retail markets in New York and Miami. **Paul DeGennaro**, WEA New York sales manager, has named **Philip Van Poole** to handle those responsibilities in the New York market, while WEA Miami sales manager **Dave Benjamin** has appointed **Nancy Pollack** for the Miami area.

**Pollack** replaces **Marc Weisberg**, who was recently appointed a WEA video sales representative for Miami, and will report to **Benjamin** and Atlanta branch marketing coordinator **Jack Klotz**. Prior to joining WEA, **Pollack** had been with **PolyGram**. **Van Poole** entered the music business building displays for **Atlantic Records**, subsequently worked for WEA in the New York branch mailroom, and put in a field apprenticeship as an inventory clerk. He will report to **DeGennaro** and marketing coordinator **Andy Uterano**.



# Record World Retail Report

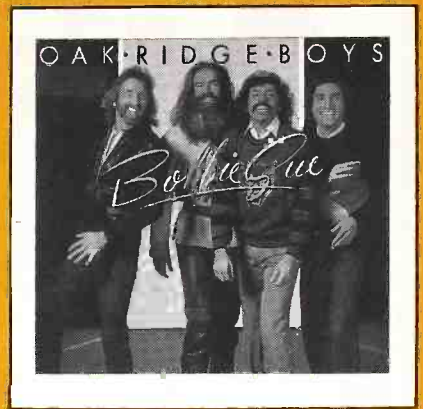
FEBRUARY 27, 1982

## SALESMAKER

BOBBIE SUE  
OAK RIDGE BOYS  
MCA

## TOP SALES

BOBBIE SUE — Oak Ridge Boys — MCA  
MESOPOTAMIA — B-52's — WB  
DARE — Human League — A&M  
NICK THE KNIFE — Nick Lowe — Columbia  
CHARIOTS OF FIRE (Soundtrack) —  
Vangelis — Polydor



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

### HANDLEMAN/NATIONAL

ABBA — Atlantic  
JIMMY BUFFETT — MCA  
FIRST FAMILY — Boardwalk  
LINDA FRATIENNE — Columbia  
WAYLON JENNINGS — RCA  
JOAN JETT — Boardwalk  
LOVERBOY — Columbia  
BOB & DOUG MCKENZIE — Mercury  
OAK RIDGE BOYS — MCA  
T.G. SHEPPARD — WB/Curb

### MUSICLAND/NATIONAL

WAYLON JENNINGS — RCA  
LE ROUX — RCA  
NICK LOWE — Columbia  
MOUSERCISE — Disneyland  
OAK RIDGE BOYS — MCA  
ON GOLDEN POND (Soundtrack) — MCA  
JEAN-LUC PONTY — Atlantic  
MIKE POST — Elektra  
SISTER SLEDGE — Cotillion  
UFO — Chrysalis

### SOUND UNLIMITED/ NATIONAL

CARS — Elektra  
AL DI MEOLA — Columbia  
FAME (Soundtrack) — RSO  
HUEY LEWIS AND THE NEWS — Chrysalis  
OAK RIDGE BOYS — MCA  
SKYY — Salsoul  
T-CONNECTION — Capitol  
DWIGHT TWILLEY — EMI America  
WEATHER REPORT — ARC/Columbia  
WHISPERS — Solar (E/A)

### PICKWICK/NATIONAL

CHARIOTS OF FIRE (Soundtrack) — Polydor  
LINDA FRATIENNE — Columbia  
GO-GO'S — I.R.S.  
J. GEILS BAND — EMI America  
JOAN JETT — Boardwalk  
BOB & DOUG MCKENZIE — Mercury  
OAK RIDGE BOYS — MCA  
T.G. SHEPPARD — WB/Curb  
SKYY — Salsoul  
KATHY SMITH — Muscletone

### STRAWBERIES/NEW ENGLAND

JOAN ARMATRADING — A&M  
IRENE CARA — Network  
CHARIOTS OF FIRE (Soundtrack) — Polydor  
RICHARD "DIMPLES" FIELDS — Boardwalk  
MILLIE JACKSON — Spring  
LE ROUX — RCA  
ALDO NOVA — Portrait  
PRISM — Capitol  
SISTER SLEDGE — Cotillion  
TOMMY TUTONE — Columbia

### CUTLER'S/NEW HAVEN

B-52'S — WB  
PEABO BRYSON — Capitol  
SAMMY HAGAR — Geffen  
JANIS JOPLIN — Columbia  
LE ROUX — RCA  
ALDO NOVA — Portrait  
OZZY OSBOURNE — Jet  
PRISM — Capitol  
TOMMY TUTONE — Columbia

### RECORD WORLD/TSS/ NORTHEAST

B-52'S — WB  
CHARIOTS OF FIRE (Soundtrack) — Polydor  
LINDA FRATIENNE — Columbia  
HUMAN LEAGUE — A&M  
LE ROUX — RCA  
NICK LOWE — Columbia  
ORCHESTRAL MANOEUVRES IN THE DARK —  
Virgin/Epic  
KASIM SULTON — EMI America  
THIN LIZZY — WB  
WAITRESSES — Polydor/Ze

### DISC-O-MAT/NEW YORK

GAYLE ADAMS — Prelude  
AURRA — Salsoul  
AL DI MEOLA — Columbia  
FIRST FAMILY — Boardwalk  
FLESHSTONES — I.R.S.  
HUMAN LEAGUE — A&M  
NICK LOWE — Columbia  
BOB & DOUG MCKENZIE — Mercury  
SMOKEY ROBINSON — Tamla  
DWIGHT TWILLEY — EMI America

### CRAZY EDDIE/NEW YORK

DOMINGO/DENVER — CBS Masterworks  
HUMAN LEAGUE — A&M  
CHAS JANKEL — A&M  
JOAN JETT — Boardwalk  
KLEER — Atlantic  
BOB & DOUG MCKENZIE — Mercury  
ORCHESTRAL MANOEUVRES IN THE DARK —  
Virgin/Epic  
SHALAMAR — Solar (E/A)  
SIOUXSIE & THE BANSHEES — PVC  
20 AEROBIC HITS — Parade

### KING KAROL/NEW YORK

AURRA — Salsoul  
B-52'S — WB  
CHUBBY CHECKER — MCA  
AL DI MEOLA — Columbia  
LE ROUX — RCA  
NICK LOWE — Columbia  
SMOKEY ROBINSON — Tamla  
TIME — WB  
WAITRESSES — Polydor/Ze  
WEATHER REPORT — ARC/Columbia

### WEBB/PHILADELPHIA

CENTRAL LINE — Mercury  
GANGSTERS — MCA  
FREDDIE HUBBARD — Elektra/Musician  
JACKSONS SOUTHERN AIRS — Malaco  
L.A. BOPPERS — MCA  
PLEASURE — Fantasy  
LEE RITENOUR — Elektra/Musician  
SHARKY'S MACHINE (Soundtrack) — WB  
BILL SUMMERS — MCA  
T-CONNECTION — Capitol

### RADIO 437/PHILADELPHIA

AZYMUTH — Mile Stone  
B-52'S — WB  
BOBBY AND THE MIDNITES — Arista  
GEORGE DUKE — Epic  
HUMAN LEAGUE — A&M  
JANIS JOPLIN — Columbia  
HUEY LEWIS AND THE NEWS — Chrysalis  
T-CONNECTION — Capitol  
DWIGHT TWILLEY — EMI America  
BOBBY WOMACK — Beverly Glen

### RECORD REVOLUTION/PA./ DEL.

ROY AYERS — Polydor  
B-52'S — WB  
PEABO BRYSON — Capitol  
AL DI MEOLA — Columbia  
EYE TO EYE — WB  
HUMAN LEAGUE — A&M  
OAK RIDGE BOYS — MCA  
SHALAMAR — Solar (E/A)  
THIN LIZZY — WB  
UFO — Chrysalis

### RECORD & TAPE COLLECTORS/BALTIMORE

AURRA — Salsoul  
CHARIOTS OF FIRE (Soundtrack) — Polydor  
AL DI MEOLA — Columbia  
KOOL & THE GANG — De-Lite  
LOVERBOY — Columbia  
PRISM — Capitol  
SMOKEY ROBINSON — Tamla  
TRIUMPH — RCA  
UFO — Chrysalis  
ZOOM — Polydor

### RECORD THEATRE/ BALTIMORE

AL DI MEOLA — Columbia  
FAME (Soundtrack) — RSO  
SAMMY HAGAR — Geffen  
WAYLON JENNINGS — RCA  
KOOL & THE GANG — De-Lite  
OLIVIA NEWTON-JOHN — MCA  
OAK RIDGE BOYS — MCA  
BRANDI WELLS — WMOT  
WHISPERS — Solar (E/A)  
ZOOM — Polydor

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

CHARIOTS OF FIRE (Soundtrack) — Polydor  
FIRST FAMILY — Boardwalk  
HUMAN LEAGUE — A&M  
WAYLON JENNINGS — RCA  
NICK LOWE — Columbia  
OAK RIDGE BOYS — MCA  
ORCHESTRAL MANOEUVRES IN THE DARK —  
Virgin/Epic  
SHALAMAR — Solar (E/A)  
T-CONNECTION — Capitol  
ZOOM — Polydor

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

AURRA — Salsoul  
GEORGE DUKE — Epic  
HUMAN LEAGUE — A&M  
MILLIE JACKSON — Spring  
HUEY LEWIS AND THE NEWS — Chrysalis  
PRISM — Capitol  
BONNIE RAIT — WB  
SMOKEY ROBINSON — Tamla  
T-CONNECTION — Capitol  
WAITRESSES — Polydor/Ze

### CAVAGES/BUFFALO

ALABAMA — RCA  
B-52'S — WB  
CHARIOTS OF FIRE (Soundtrack) — Polydor  
HUMAN LEAGUE — A&M  
JAZZ SINGER (Soundtrack) — Capitol  
QUINCY JONES — A&M  
KLEER — Atlantic  
OAK RIDGE BOYS — MCA  
SOFT CELL — Sire  
BRANDI WELLS — WMOT

### NATIONAL RECORD MART/ MIDWEST

BRYAN ADAMS — A&M  
B-52'S — Sire  
BLASTERS — Slash  
CHARIOTS OF FIRE (Soundtrack) — Polydor  
CORBIN/HANNER BAND — Alfa  
HUMAN LEAGUE — A&M  
DONNIE IRIS — MCA  
LE ROUX — RCA  
PRISM — Capitol  
WAITRESSES — Polydor/Ze

### RECORD RENDEZVOUS/ CLEVELAND

B-52'S — WB  
LESTER BOWIE — ECM  
SAMMY HAGAR — Geffen  
HUMAN LEAGUE — A&M  
CHAS JANKEL — A&M  
MATERIAL — Elektra/Musician  
JEAN-LUC PONTY — Atlantic  
WEATHER REPORT — ARC/Columbia

### RECORD REVOLUTION/ CLEVELAND

B-52'S — WB  
BLASTERS — Slash  
JAY FERGUSON — Capitol  
FLESHSTONES — I.R.S.  
HUMAN LEAGUE — A&M  
JOHNNY AND THE DISTRACTIONS — A&M  
NICK LOWE — Columbia  
WYNTON MARSALIS — Columbia  
PRISM — Capitol  
UFO — Chrysalis

### WHEREHOUSE/MICHIGAN

ROY AYERS — Polydor  
B-52'S — WB  
LARRY CARLTON — WB  
ECHOES OF AN ERA — Elektra  
MILLIE JACKSON — Spring  
GORDON LIGHTFOOT — WB  
CURTIS MAYFIELD — Boardwalk  
OAK RIDGE BOYS — MCA  
T-CONNECTION — Capitol  
DWIGHT TWILLEY — EMI America

### ROSE/CHICAGO

BRIDESHEAD REVISITED (Soundtrack) —  
Chrysalis  
FIRST FAMILY — Boardwalk  
GORDON LIGHTFOOT — WB  
NICK LOWE — Columbia  
JEAN-LUC PONTY — Atlantic  
MIKE POST — Elektra  
SMOKEY ROBINSON — Tamla  
SHALAMAR — Solar (E/A)  
THIN LIZZY — WB  
WEATHER REPORT — ARC/Columbia

### RECORD CITY/CHICAGO

B-52'S — WB  
TOM COSTER — Fantasy  
FIRST FAMILY — Boardwalk  
HUMAN LEAGUE — A&M  
WAYLON JENNINGS — RCA  
OAK RIDGE BOYS — MCA  
BONNIE RAIT — WB  
SHALAMAR — Solar (E/A)  
DWIGHT TWILLEY — EMI America  
UFO — Chrysalis

### RADIO DOCTORS/ MILWAUKEE

BUGGLES — Carrere  
GEORGE DUKE — Epic  
JAY FERGUSON — Capitol  
HUMAN LEAGUE — A&M  
MILLIE JACKSON — Spring  
WAYLON JENNINGS — RCA  
KLEER — Atlantic  
HUEY LEWIS AND THE NEWS — Chrysalis  
OAK RIDGE BOYS — MCA  
DWIGHT TWILLEY — EMI America

### KARMA/INDIANAPOLIS

AURRA — Salsoul  
CHARIOTS OF FIRE (Soundtrack) — Polydor  
FIRST FAMILY — Boardwalk  
HUEY LEWIS AND THE NEWS — Chrysalis  
OAK RIDGE BOYS — MCA  
POCO — MCA  
SMOKEY ROBINSON — Tamla  
SOFT CELL — Sire  
UFO — Chrysalis  
WEATHER REPORT — ARC/Columbia

### MUSICLAND/ST. LOUIS

PEABO BRYSON — Capitol  
JIMMY BUFFETT — MCA  
CAROL HENSEL — Vintage  
GREG LAKE — Chrysalis  
BOB & DOUG MCKENZIE — Mercury  
GIL SCOTT-HERON — Arista  
DEL SHANNON — Network  
BILL SUMMERS — MCA  
SURVIVOR — Scotti Bros.  
WHISPERS — Solar (E/A)

### STREETSIDE/ST. LOUIS

AURRA — Salsoul  
CHARIOTS OF FIRE (Soundtrack) — Polydor  
EYE TO EYE — WB  
GREG GUIDRY — Badland/Columbia  
HUMAN LEAGUE — A&M  
NICK LOWE — Columbia  
ALDO NOVA — Columbia  
MIKE POST — Elektra  
SHALAMAR — Solar (E/A)  
DWIGHT TWILLEY — EMI America

### ALBUM DEN/RICHMOND

AURRA — Salsoul  
ANGELA BOFILL — Arista  
JONES GIRLS — Phila. Int'l  
KLEER — Atlantic  
KOOL & THE GANG — De-Lite  
L.A. BOPPERS — MCA  
BILL SUMMERS — MCA  
T-CONNECTION — Capitol  
TOM TOM CLUB — Sire  
WHISPERS — Solar (E/A)

### GARY'S/RICHMOND

BRYAN ADAMS — A&M  
AL DI MEOLA — Columbia  
JOAN JETT — Boardwalk  
LE ROUX — RCA  
BOB & DOUG MCKENZIE — Mercury  
OAK RIDGE BOYS — MCA  
PRISM — Capitol  
RAY, GOODMAN & BROWN — Polydor  
TOM TOM CLUB — Sire  
WHISPERS — Solar (E/A)

### POPLAR TUNES/MEMPHIS

AURRA — Salsoul  
JIMMY BUFFETT — MCA  
LARRY CARLTON — WB  
AL DI MEOLA — Columbia  
RICHARD "DIMPLES" FIELDS — Boardwalk  
MICHAEL FRANKS — WB  
SAMMY HAGAR — Geffen  
HUEY LEWIS AND THE NEWS — Chrysalis  
JEAN-LUC PONTY — Atlantic  
SHALAMAR — Solar (E/A)

### TAPE CITY/NEW ORLEANS

B-52'S — WB  
FIRST FAMILY — Boardwalk  
MICHAEL FRANKS — WB  
SAMMY HAGAR — Geffen  
BERTIE HIGGINS — Kot Family  
LE ROUX — RCA  
BOB & DOUG MCKENZIE — Mercury  
PRISM — Capitol  
SMOKEY ROBINSON — Tamla  
SISTER SLEDGE — Cotillion

### EAST/WEST/CENTRAL FLORIDA

CASIOPEA — Alfa  
EYE TO EYE — WB  
RICHARD "DIMPLES" FIELDS — Boardwalk  
FIRST FAMILY — Boardwalk

MILLIE JACKSON — Spring  
HUEY LEWIS AND THE NEWS — Chrysalis  
MIKE POST — Elektra  
T-CONNECTION — Capitol  
DWIGHT TWILLEY — EMI America  
UFO — Chrysalis

### RECORD CITY/ORLANDO

FIRST FAMILY — Boardwalk  
JOHN HALL BAND — EMI America  
CHAS JANKEL — A&M  
LE ROUX — RCA  
NICK LOWE — Columbia  
ALDO NOVA — Portrait  
OAK RIDGE BOYS — MCA  
PRISM — Capitol  
SISTER SLEDGE — Cotillion  
SOFT CELL — Sire

### SPEC'S/FLORIDA

PEABO BRYSON — Capitol  
LARRY CARLTON — Polydor  
CHARIOTS OF FIRE (Soundtrack) — Polydor  
JAZZERCIZE — MCA  
EARL KLUGH — Liberty  
BOB & DOUG MCKENZIE — Mercury  
JEAN-LUC PONTY — Atlantic  
EDDIE SCHWARTZ — Atco  
SHALAMAR — Solar (E/A)  
SHARKY'S MACHINE (Soundtrack) — WB

### TURTLES/ATLANTA

AEROBIC DANCE HITS — Casablanca  
ROY AYERS — Polydor  
RICHARD "DIMPLES" FIELDS — Boardwalk  
MILLIE JACKSON — Spring  
WAYLON JENNINGS — RCA  
GORDON LIGHTFOOT — WB  
JON LUCIEN — Precision  
POCO — MCA  
KATHY SMITH — Muscletone  
T-CONNECTION — Capitol

### SOUND WAREHOUSE/ HOUSTON

BRYAN ADAMS — A&M  
JUDY COLLINS — Elektra  
FULL MOON — WB  
HUEY LEWIS AND THE NEWS — Chrysalis  
GORDON LIGHTFOOT — WB  
NICK LOWE — Columbia  
POCO — MCA  
RAY, GOODMAN & BROWN — Polydor  
DWIGHT TWILLEY — EMI America  
WEATHER REPORT — ARC/Columbia

### TOWER/PHOENIX

HUEY LEWIS AND THE NEWS — Chrysalis  
GORDON LIGHTFOOT — WB  
NICK LOWE — Columbia  
POCO — MCA  
MIKE POST — Elektra  
SHALAMAR — Solar (E/A)  
SKYY — Salsoul  
TOMMY TUTONE — Columbia  
TOWNER/ABERCROMBIE — ECM  
DWIGHT TWILLEY — EMI America

### CIRCLES/ARIZONA

ROY AYERS — Polydor  
CHUCK CISEL — Arista  
RICHARD "DIMPLES" FIELDS — Boardwalk  
MILLIE JACKSON — Spring  
KLEER — Atlantic  
L.A. BOPPERS — MCA  
OAK RIDGE BOYS — MCA  
POCO — MCA  
UFO — Chrysalis  
WEATHER REPORT — ARC/Columbia

### MUSIC PLUS/L.A.

DOC HOLLIDAY — A&M  
BERTIE HIGGINS — Kot Family  
CHAS JANKEL — A&M  
GORDON LIGHTFOOT — WB  
MODERN ROMANCE — Atlantic  
MIKE POST — Elektra  
TEARDROP EXPLODES — Mercury  
THIN LIZZY — WB  
TOUCH — Atco  
UFO — Chrysalis

### EVERYBODY'S/NORTHWEST

B-52'S — WB  
BLASTERS — Slash  
BILL CHAMPLIN — Elektra  
CHARIOTS OF FIRE (Soundtrack) — Polydor  
JOAN JETT — Boardwalk  
JOHNNY & THE DISTRACTIONS — A&M  
DON LATARSKI — Inner City  
HUEY LEWIS AND THE NEWS — Chrysalis  
NICK LOWE — Columbia  
THIN LIZZY — WB



# Record World Albums


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

FEBRUARY 27, 1982

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


Feb. 27 Feb. 20

WKS. ON CHART

1	3	<b>HOOKED ON CLASSICS</b> LOUIS CLARK CONDUCTS THE ROYAL PHILHARMONIC ORCHESTRA RCA AFL1 4194		14	H
2	1	<b>FREEZE-FRAME</b> J. GEILS BAND / EMI-America SOO 17062		14	H
3	4	<b>4 FOREIGNER</b> / Atlantic SD 16999		30	H
4	2	<b>ESCAPE JOURNEY</b> / Columbia TC 37408		28	O
5	5	<b>GHOST IN THE MACHINE</b> POLICE / A&M SP 3730		17	H
6	6	<b>BEAUTY &amp; THE BEAT</b> GO-GO'S / I.R.S. SP 70021 (A&M)		29	H
7	10	<b>PHYSICAL</b> OLIVIA NEWTON-JOHN / MCA 5229		16	H
8	9	<b>I LOVE ROCK 'N' ROLL</b> JOAN JETT AND THE BLACKHEARTS / Boardwalk NB 1 33243		9	H
9	11	<b>PRIVATE EYES</b> DARYL HALL & JOHN OATES / RCA AFL1 4028		22	H
10	7	<b>FOR THOSE ABOUT TO ROCK WE SALUTE YOU</b> AC/DC / Atlantic SD 11111		10	H
11	12	<b>GET LUCKY</b> LOVERBOY / Columbia FC 37638		14	O
12	13	<b>QUARTERFLASH</b> / Geffen GHS 2003 (WB)		16	H
13	14	<b>THE INNOCENT AGE</b> DAN FOGELBERG / Full Moon / Epic KE2 37393		22	O
14	8	<b>TATTOO YOU</b> ROLLING STONES / Rolling Stones COC 16052 (Atco)		23	H
15	20	<b>GREAT WHITE NORTH</b> BOB & DOUG MCKENZIE / Mercury SRM 1 4034 (PolyGram)		7	H
16	16	<b>SHAKE IT UP</b> CARS / Elektra 5E 567		12	H
17	15	<b>BELLA DONNA</b> STEVIE NICKS / Modern MR 38 139 (Atco)		27	H
18	17	<b>MEMORIES</b> BARBRA STREISAND / Columbia TC 37678		10	O
19	18	<b>RAISE!</b> EARTH, WIND & FIRE / ARC / Columbia TC 37548		14	O
20	22	<b>WHY DO FOOLS FALL IN LOVE</b> DIANA ROSS / RCA AFL1 4153		15	H
21	21	<b>TONIGHT I'M YOURS</b> ROD STEWART / Warner Bros. BSK 3602		13	H
22	25	<b>FEELS SO RIGHT</b> ALABAMA / RCA AHL1 3920		48	H
23	19	<b>ABACAB</b> GENESIS / Atlantic SD 19313		18	H
24	23	<b>DIARY OF A MADMAN</b> OZZY OSBOURNE / Jet FZ 37492 (CBS)		13	O
25	27	<b>SOMETHING SPECIAL</b> KOOL & THE GANG / De-Lite DSR 8502 (PolyGram)		18	H
26	30	<b>THE POET</b> BOBBY WOMACK / Beverly Glen BG 10000		14	H
27	41	<b>CHARIOTS OF FIRE (ORIGINAL SOUNDTRACK)</b> VANGELIS / Polydor PD 1 6335 (PolyGram)		17	H
28	29	<b>JUICE</b> JUICE NEWTON / Capitol ST 12136		46	H
29	32	<b>TOM TOM CLUB</b> / Sire SRK 3628 (WB)		18	H
30	26	<b>THE GEORGE BENSON COLLECTION</b> / Warner Bros. 2HW 3577		13	X
31	24	<b>SKYLINE</b> SKYY / Salsoul SA 3548 (RCA)		15	H
32	35	<b>THE ONE THAT YOU LOVE</b> AIR SUPPLY / Arista AL 9551		36	H
33	31	<b>WORKING CLASS DOG</b> RICK SPRINGFIELD / RCA AFL1 3697		47	H
34	34	<b>DON'T SAY NO</b> BILLY SQUIER / Capitol ST 12146		41	H
35	56	<b>MESOPOTAMIA</b> THE B-52'S / Warner Bros. MINI 3641		2	X
36	39	<b>I AM LOVE</b> PEABO BRYSON / Capitol ST 12179		12	H
37	28	<b>GREATEST HITS</b> QUEEN / Elektra 5E 564		14	H
38	36	<b>NEVER TOO MUCH</b> LUTHER VANDROSS / Epic FE 37451		22	O
39	40	<b>20 AEROBIC DANCE HITS</b> MARCY MUIR / Parade PA 101 (Peter Pan)		8	H
40	42	<b>COME MORNING</b> GROVER WASHINGTON, JR. / Elektra 5E 562		10	H
41	59	<b>YES IT'S YOU</b> LADY SMOKEY ROBINSON / Tamla 6001 T1 (Motown)		2	H
42	54	<b>THE FIRST FAMILY RIDES AGAIN</b> RICH LITTLE / Boardwalk NB 33248		3	H
43	48	<b>LOVE IS WHERE YOU FIND IT</b> WHISPERS / Solar S 27 (E/A)		7	H
44	97	<b>BOBBIE SUE</b> OAK RIDGE BOYS / MCA 5294		2	H
45	33	<b>SOMEWHERE OVER CHINA</b> JIMMY BUFFETT / MCA 5285		6	H
46	58	<b>TIME</b> / Warner Bros. BSK 3598		26	H
47	47	<b>STREET SONGS</b> RICK JAMES / Gordy G8 1002M1 (Motown)		43	H
48	38	<b>ON THE WAY TO THE SKY</b> NEIL DIAMOND / Columbia TC 37628		12	O
49	46	<b>NIGHTCRUISING</b> BAR-KAYS / Mercury SRM 1 4028 (PolyGram)		14	H

50	45	<b>PRECIOUS TIME</b> PAT BENATAR / Chrysalis CHR 1346		30	H
51	37	<b>THE VISITORS</b> ABBA / Atlantic SD 19332		7	H
52	50	<b>AEROBIC DANCING</b> featuring <b>DORIAN DAMMER</b> / Parade PA 100 (Peter Pan)		20	H
53	55	<b>CONTROVERSY</b> PRINCE / Warner Bros. BSK 3601		15	H
54	51	<b>NINE TONIGHT</b> BOB SEGER AND THE SILVER BULLET BAND / Capitol STBK 12182		21	K
55	60	<b>YOUR WISH IS MY COMMAND</b> LAKESIDE / Solar S 26 (E/A)		9	H
56	61	<b>STANDING HAMPTON</b> SAMMY HAGAR / Geffen GHS 2006 (WB)		4	H
57	44	<b>CAROL HENSEL'S EXERCISE AND DANCE PROGRAM</b> / Vintage / Mirus VNI 7713		52	H
58	43	<b>CAROL HENSEL'S EXERCISE &amp; DANCE PROGRAM, VOL. II</b> / Vintage / Mirus VN 1773		7	H
59	53	<b>KENNY ROGERS' GREATEST HITS</b> / Liberty LOO 1072		68	H
60	75	<b>FRIENDS</b> SHALAMAR / Solar S28 (E/A)		2	H
61	67	<b>WEATHER REPORT</b> ARC / Columbia FC 37616		2	O
62	62	<b>BREAKIN' AWAY</b> AL JARREAU / Warner Bros. BSK 3576		26	H
63	70	<b>THE DUDE</b> QUINCY JONES / A&M SP 3721		46	H
64	69	<b>OBJECTS OF DESIRE</b> MICHAEL FRANKS / Warner Bros. BSK 3648		5	H
65	64	<b>YOU COULD HAVE BEEN WITH ME</b> SHEENA EASTON / EMI-America SW 17061		11	H
66	74	<b>THE SISTERS</b> SISTER SLEDGE / Cotillion SD 5231 (Atco)		3	H
67	72	<b>8TH WONDER</b> SUGARHILL GANG / Sugarhill SH 249		7	H
68	78	<b>ELECTRIC RENDEZVOUS</b> AL DI MEOLA / Columbia FC 37654		5	O
69	82	<b>NICK THE KNIFE</b> NICK LOWE / Columbia FC 37932		3	O
70	86	<b>A LITTLE LOVE</b> AURRA / Salsoul SA 8551 (RCA)		3	H
71	52	<b>AEROBIC DANCING</b> / Gateway GSLP 7610		37	H
72	49	<b>PERHAPS LOVE</b> PLACIDO DOMINGO with JOHN DENVER / CBS Masterworks FM 37243		14	O
73	63	<b>EXIT...STAGE LEFT</b> RUSH / Mercury SRM 2 7001 (PolyGram)		14	K
74	81	<b>WASN'T TOMORROW WONDERFUL</b> WAITRESSES / Polydor PD 1 6346 (PolyGram)		5	H
75	83	<b>MYSTICAL ADVENTURES</b> JEAN-LUC PONTY / Atlantic SD 19333		3	H
76	66	<b>IF I SHOULD LOVE AGAIN</b> BARRY MANILOW / Arista AL 9573		18	H
77	71	<b>HI INFIDELITY</b> REO SPEEDWAGON / Epic FE 36884		60	O
78	57	<b>SONGS IN THE ATTIC</b> BILLY JOEL / Columbia TC 37461		20	O
79	76	<b>FANCY FREE</b> OAK RIDGE BOYS / MCA 5029		37	H
80	88	<b>SMALL CHANGE</b> PRISM / Capitol ST 12184		5	H
81	79	<b>SHARE YOUR LOVE</b> KENNY ROGERS / Liberty LOO 1108		32	H
82	68	<b>THE BEST OF BLONDIE</b> / Chrysalis CHR 1337		16	H
83	91	<b>NON STOP EROTIC CABARET</b> SOFT CELL / Sire SRK 3647 (WB)		7	H
84	87	<b>STAY RAY</b> , GOODMAN & BROWN / Polydor PD 1 6341 (PolyGram)		7	H
85	85	<b>JAZZERCISE</b> JUDY SHEPPARD MISSETT / MCA 5272		11	H
86	80	<b>WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)</b> / Columbia KC2 37542		22	O
87	90	<b>ECHOES OF AN ERA</b> VARIOUS ARTISTS / Elektra E1 70021		5	H
88	89	<b>TIME EXPOSURE</b> LITTLE RIVER BAND / Capitol ST 12163		22	H
89	73	<b>GIVE THE PEOPLE WHAT THEY WANT</b> KINKS / Arista AL 9567		23	H
90	92	<b>SHOWTIME</b> SLAVE / Cotillion SD 5227 (Atco)		19	H
91	100	<b>SLEEPWALKER</b> LARRY CARLTON / Warner Bros. BSK 3635		5	H

### CHARTMAKER OF THE WEEK

92	103	<b>FAME</b>  (ORIGINAL SOUNDTRACK)  RSO RX 1 3080 (PolyGram)		75	H
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93	102	<b>THE JAZZ SINGER (ORIGINAL SOUNDTRACK)</b> NEIL DIAMOND / Capitol SWAV 12120		62	I
94	98	<b>ANYONE CAN SEE</b> IRENE CARA / Network E1 60003 (E/A)		5	H
95	84	<b>GET AS MUCH LOVE AS YOU CAN</b> JONES GIRLS / Phila. Intl. FZ 37627 (CBS)		11	O
96	96	<b>CRAZY FOR YOU</b> EARL KLUGH / Liberty LT 51113		15	H
97	65	<b>IT'S TIME FOR LOVE</b> TEDDY PENDERGRASS / Phila. Intl. TZ 37491 (CBS)		20	O
98	99	<b>REFLECTIONS</b> GIL SCOTT-HERON / Arista AL 9566		20	H
99	93	<b>ALLIED FORCES</b> TRIUMPH / RCA AFL1 3902		22	H
100	105	<b>LIVE JACKSONS</b> / Epic KE2 37545		12	O

# Albums 101-200



FEBRUARY 27, 1982

Feb. 27	Feb. 20		WKS. ON CHART				
101	108	CRIMES OF PASSION PAT BENATAR/Chrysalis CHE 1275	76	H	154	156	STEAL THE NIGHT STEVIE WOODS/Cotillion SD 5229 (Atco) 3 H
102	77	THE MANY FACETS OF ROGER ROGER/Warner Bros. BSK 3594	21	H	155	173	SATURDAY SATURDAY NIGHT ZOOM/Polydor PD 1 6343 (PolyGram) 7 H
103	111	BACK IN BLACK AC/DC/Atlantic SD 16018	77	H	156	—	RENEGADE THIN LIZZY/Warner Bros. BSK 3622 1 H
104	113	LAST SAFE PLACE LE ROUX/RCA AFL1 4195	5	H	157	127	TAKE NO PRISONERS MOLLY HATCHET/Epic FE 37480 11 O
105	109	CHRISTOPHER CROSS/Warner Bros. BSK 3383	99	H	158	125	DIRTY DEEDS DONE DIRTY CHEAP AC/DC/Atlantic SD 16033 44 H
106	110	YOURS TRULY TOM BROWNE/Arista GRP 5507	10	H	159	139	WALK UNDER LADDERS JOAN ARMATRADING/A&M SP 4876 18 H
107	106	SOMETHING ABOUT YOU ANGELA BOFILL/Arista AL 9576	13	H	160	151	BLIZZARD OF OZZ OZZY OSBOURNE/Jet JZ 36812 (CBS) 44 O
108	107	LAW AND ORDER LINDSEY BUCKINGHAM/Asylum 5E 561	15	H	161	163	PETER CETERA/Full Moon/Warner Bros. FMN 3624 6 H
109	157	KATHY SMITH'S AEROBIC FITNESS Muscletone MT 72151	3	H	162	165	THE BLASTERS/Slash SR 109 6 H
110	114	JAM THE BOX BILL SUMMERS & SUMMER'S HEAT/MCA 5266	8	H	163	152	GREATEST HITS DOORS/Elektra 5E 5151 63 H
111	95	CENTRAL LINE/Mercury SRM 1 4033 (PolyGram)	8	H	164	160	SHARKY'S MACHINE (ORIGINAL SOUNDTRACK)/Warner Bros. BSK 3653 7 H
112	94	TRUCE JACK BRUCE/ROBIN TROWER/Chrysalis CHR 1352	7	H	165	121	BEST OF THE DOOBIES VOLUME II DOOBIE BROTHERS/Warner Bros. BSK 3612 11 H
113	104	A COLLECTION OF GREAT DANCE SONGS PINK FLOYD/Columbia TC 37680	10	O	166	158	LOVERBOY/Columbia JC 36762 56 O
114	129	MECHANIX UFO/Chrysalis CHR 1360	2	H	167	159	ANYTIME HENRY PAUL BAND/Atlantic SD 19325 10 H
115	126	FAREWELL SONG JANIS JOPLIN/Columbia PC 37569	4	O	168	169	ROMAN GODS FLESH TONES/I.R.S. SP 70018 (A&M) 3 H
116	117	YOU WANT IT, YOU GOT IT BRYAN ADAMS/A&M SP 4864	6	H	169	120	URBAN CHIPMUNK CHIPMUNKS/RCA AFL1 4027 38 H
117	—	DARE THE HUMAN LEAGUE/A&M SP 6 4892	1	X	170	142	SONGS FROM THE BROADWAY PRODUCTION OF "THE CATHERINE WHEEL" DAVID BYRNE/Sire SRK 3645 (WB) 9 H
118	128	WATCH OUT BRANDI WELLS/WMOT FW 37668	4	H	171	171	DOC HOLLIDAY RIDES AGAIN DOC HOLLIDAY/A&M SP 6 4822 3 X
119	—	SCUBA DIVERS DWIGHT TWILLEY/EMI-America ST 17064	1	H	172	119	HANG ON FOR YOUR LIFE SHOOTING STAR/Virgin/Epic NFE 37407 26 O
120	123	ALL THE GREAT HITS DIANA ROSS/Motown M13 960C2	17	H	173	161	HEAVY METAL (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Full Moon/Asylum DP 90004 28 X
121	—	PICTURE THIS HUEY LEWIS & THE NEWS/Chrysalis CHR 1340	1	H	174	174	SOLID GROUND RONNIE LAWS/Liberty LO 51087 20 H
122	112	THERE'S NO GETTING OVER ME RONNIE MILSAP/RCA AHL1 4060	25	H	175	164	RAGTIME (ORIGINAL SOUNDTRACK)/Elektra 5E 565 7 H
123	133	ARCHITECTURE & MORALITY ORCHESTRAL MANOEUVRES IN THE DARK/Virgin/Epic ARE 37721	5	O	176	189	SHOOTING STAR Virgin/Epic PE 37720 2 O
124	—	PURE & NATURAL T-CONNECTION/Capitol ST 12191	1	H	177	131	LONG DISTANCE VOYAGER MOODY BLUES/Threshold TRL 1 2901 (PolyGram) 37 H
125	101	LOVE MAGIC LTD/A&M SP 4881	12	H	178	178	LIVE IN NEW ORLEANS MAZE featuring FRANKIE BEVERLY/Capitol SKBK 12156 33 I
126	136	QUESTIONNAIRE CHAS JANKEL/A&M SP 6 4885	3	X	179	—	EYE TO EYE/Warner Bros. BSK 3670 1 H
127	177	DANCE & EXERCISE LINDA FRATIANNE/Columbia BFC 37653	3	O	180	183	FINALLY T.G. SHEPPARD/Warner/Curb BSK 3600 3 H
128	138	ALDO NOVA/Portrait ARR 37498	5	O	181	176	RE-AC-TOR NEIL YOUNG & CRAZY HORSE/Reprise HS 2304 (WB) 13 H
129	118	CIMARRON EMMYLOU HARRIS/Warner Bros. BSK 3603	10	H	182	170	ROMANTICO JON LUCIEN/Precision PRC-LP 2102 4 H
130	150	WYNTON MARSALIS/Columbia FC 37574	4	O	183	—	ME AND YOU CHI-LITES featuring EUGENE RECORD/20th Century-Fox/Chi-Sound T 635 (RCA) 1 H
131	135	THE BLUE MASK LOU REED/RCA AFL1 4221	3	H	184	134	SPIES OF LIFE PLAYER/RCA AFL1 4186 5 H
132	—	BLACK ON BLACK WAYLON JENNINGS/RCA AHL1 4247	1	H	185	155	DROP DOWN AND GET ME DEL SHANNON/Network 5E 568 (E/A) 11 H
133	172	TASTE THE MUSIC KLEEER/Atlantic SD 19334	3	H	186	168	TORCH CARLY SIMON/Warner Bros. BSK 3592 18 H
134	143	CHARIOTS OF FIRE ERNIE WATTS/Qwest QWS 3637	4	H	187	195	NEW TRADITIONALISTS DEVO/Warner Bros. BSK 3593 19 H
135	—	LIVE AND OUTRAGEOUS MILLIE JACKSON/Spring SP 1 6735 (PolyGram)	1	H	188	181	MORE OF THE GOOD LIFE T.S. MONK/Mirage WTG 19324 (Atl) 8 H
136	116	WILDER TEARDROP EXPLODES/Mercury SRM 1 4035 (PolyGram)	5	H	189	137	MOB RULES BLACK SABBATH/Warner Bros. BSK 3605 12 H
137	147	SHADOWS GORDON LIGHTFOOT/Warner Bros. BSK 3633	2	H	190	190	STEP BY STEP EDDIE RABBITT/Elektra 5E 532 26 H
138	148	SILK FUSE ONE/CTI 9006	4	H	191	166	CHANGESTWOBOWIE DAVID BOWIE/RCA AFL1 4202 10 H
139	—	MR. LOOK SO GOOD RICHARD "DIMPLES" FIELDS/Boardwalk NBI 33249	1	H	192	140	GIGOLO FATBACK/Spring SP 1 6734 (PolyGram) 9 H
140	—	TELEVISION THEME SONGS MIKE POST/Elektra E1 60028 Y	1	X	193	144	RUNAWAY BILL CHAMPLIN/Elektra 5E 563 5 H
141	141	TAKE IT OFF CHIC/Atlantic SD 19323	10	H	194	167	ALL OF THE ABOVE JOHN HALL BAND/EMI-America SW 16058 14 H
142	122	PARADISE THEATER STYX/A&M SP 3719	55	H	195	185	MUSIC FROM THE ELDER KISS/Casablanca NBLP 7261 (PolyGram) 11 H
143	153	COWBOYS AND ENGLISHMEN POCO/MCA 5288	2	H	196	194	CAN'T SHAKE THIS FEELIN' SPINNERS/Atlantic SD 19318 11 H
144	145	KING COOL DONNIE IRIS/MCA 5237	5	H	197	199	THE BEST OF THE MANHATTAN TRANSFER/Atlantic SD 13919 9 H
145	146	KASIM KASIM SULTON/EMI-America ST 17063	5	H	198	198	MOVING PICTURES RUSH/Mercury SRM 1 4013 (PolyGram) 49 H
146	149	WRABIT/MCA 5268	5	H	199	200	SOUTHERN COMFORT CONWAY TWITTY/Elektra 60005 2 H
147	115	FREETIME SPYRO GYRA/MCA 5238	25	H	200	184	NO REFUGE EDDIE SCHWARTZ/Atco SD 38 141 5 H
148	124	7 CON FUNK SHUN/Mercury SRM 1 4030 (PolyGram)	10	H			
149	132	IN THE POCKET COMMODORES/Motown M8 955M1	32	H			
150	130	WANNA BE A STAR CHILLIWACK/Millennium BXL1 7759 (RCA)	24	H			
151	162	TOMMY TUTONE 2 TOMMY TUTONE/Columbia ARC 37401	6	O			
152	—	COOL NIGHT PAUL DAVIS/Arista AL 9578	1	H			
153	154	THAT'S WHAT TIME IT IS JOHNNY GUITAR WATSON/A&M SP 4880	12	H			

# Black Oriented Music

## Black Music Report

By NELSON GEORGE

■ I've seen Rufus and Chaka Khan perform together five times since their ascendance as major record sellers in the mid-1970s and have found them a rather erratic band. The key was Khan — who, when motivated, sings with a passion and range that suggest she may be Aretha Franklin's successor as the finest gospel-based singer in pop music. When she isn't inspired, the band alone can't carry the show, and their sets tend to be lackluster.

During their recent three nights of concerts at New York's Savoy, Khan was brilliant, performing as well as she ever has. I only saw the first performance, but observers of the other concerts concurred that she and the band were outstanding. The core of Rufus (drummer John Robinson, keyboardists Kevin Murphy and "Hawk" Wolinski, guitarist Tony Maiden, bassist Bobby Watson) was supported by a fine three-piece horn section, a percussionist, and guitarist David Williams. The performances were recorded for a live album on Warner Bros, to which Khan has been signed as a solo act for some time, and to which Rufus recently moved from MCA.

Drummer Robinson's work was of particular interest. His name graces the cover of many pop-R&B albums recorded in Los Angeles (some folks refer to him as "a suntanned Steve Gadd"), but the Savoy was the first time I had an opportunity to watch him in action in a live setting. His taste in fills and in the use of cymbals added greatly to the music, especially on the frantic "At Midnight." Ernie Watts' saxophone solos were also quite pleasing and very assured, a vast improvement over his generally indecisive performances on the Rolling Stones tour. With Khan in good voice and high spirits, the performance was as rocking and vital as any to hit this city in many months.

Entertaining in a different form was the Art Ensemble of Chicago at the Bottom Line. Though we shy away from jazz in this column in deference to Messrs. Keepnews and Graham, I just had to mention that anyone who hasn't listened to or seen this five-piece band is missing something special. Marrying African garb, a bizarre sense of humor, and fascinating music, the Art Ensemble is one of the world's premiere bands. Even if you're not a jazz buff, make sure you see them if they stop in your city.

**SHORT STUFF:** The popular 1950s vocal group pictured in last week's Column was the Platters. They were known for their hits "Smoke Gets in Your Eyes," "Twilight Time," "The Great Pretender" (the title track of Art Ensemble trumpeter Lester Bowie's current album) and for lead singer Tony Williams' operatic style. The group's manager and writer, Buck Ram, has put together a new edition of the Platters, with a single, "I Do It All the Time," on Antler Records. New lead singer Monroe Powell displays a rich, powerful baritone on the song. Given a chance by radio, "I Do It All the Time" has sales potential . . . Will Hart, formerly of the Del-fonics, has released a single, "Check Out Your Mind," on Mother Earth Records, produced by brother Wilbert and cut at Philadelphia's Sigma Sound. For copies contact Mother Earth's president Shallah Hart at P.O. Box 21561, Philadelphia 19131. Phone: (215)473-6685 or 747-2204 . . .

"Every Beat of My Heart," the single from Alligator's "The New Johnny Otis Show," is picking up airplay throughout the midwest. The fine vocal on the remake of Gladys Knight and the Pips' first hit is by Charles Williams . . . A new reggae label, Hearbeat, has three new releases available: "Dread Beat & Blood" by poet-radical Linton Kweşi Johnson, "Beyond World War III" by rapper Mikey Dread, and "Some Great Big Youth" by the popular singer-songwriter Big Youth. Heartbeat is located at 186 Willow Avenue, Somerville, Massachusetts 02144. Phone: (617) 354-0700 . . . T.Main Records is about to open an office in the northeast after operating in the south for some time. Its current release is the Tony Troutman LP, "Your Man Is Home Tonight."

The ABC newsmagazine "20/20" is planning a segment on Smokey Robinson . . . Peter Guralnick, the author of two fine books on blues and country music, "Feel Like Going Home" and "Lost Highway," is currently writing a history of soul music. He has already done a good deal of interviews, including one with the reclusive Al Green. Green, by the way, is planning to perform in the northeast this spring. An April 24 date in Newark is already set . . . Warner Bros. is pushing two cuts from the Ernie Watts "Chariots of Fire" album on Qwest, "Gigolo" and "Hold On." Both feature the vocals of Grammy Award nominee James Ingram. The latter was written by him and producer Quincy Jones . . . Brunswick is giving national distribution to the rap 12-inch "The Big Throwdown" by South Bronx. It's an entertaining piece of social commentary supported by an infectious James Brown-ish guitar riff . . . Milan Williams of the Commodores has produced Stella Parton for Accord Records. The single is "I'll Miss You" and is in a country style . . . Kathy and Kim of Sister Sledge visited RW's New York office recently. So did Bobby Womack prior to an engagement at the Ritz. Womack, along with promoter Sparkie Martin, chatted about the incredible response to his LP "The Poet." The veteran songwriter-singer revealed that he has been cutting some material with the Rolling Stones and that Stones guitarist Ron Wood has invited him to

(Continued on page 55)

## RCA Signs the Rice Twins



RCA Records has signed twins Steven and Sterling Rice to an exclusive worldwide recording agreement, it was announced by Ray Harris, division vice president, black music. The duo's debut album is scheduled for release in April. Pictured in the company's west coast offices after the signing are, from left: attorney Peter Van Brunt; Harris; Marty Olinick, division vice president, business affairs, west coast; the Rice twins; their producer, Tito Jackson; Robert Wright, director, black music A&R; and Sid Lockitch, the group's business manager.

## Black Oriented Picks of the Week

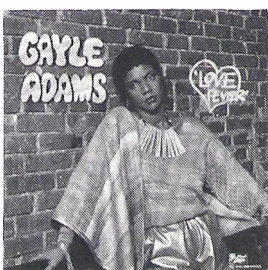
**FULL MOON**  
MYSTIC MERLIN - Capitol ST-12195



This group of five New York musician-magicians has enjoyed considerable success in Europe, but is still

looking to break big in the States. Standout tunes here are "Rock the World," "Perfect," and "Mr. Magician."

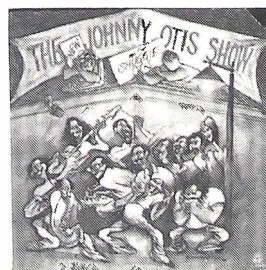
**LOVE FEVER**  
GAYLE ADAMS - Prelude PRL 14104



Led by the national breakout "Love Fever," this album on New York's leading dance label could have

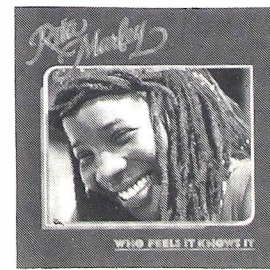
national impact. There is a cover of the Four Tops' "Baby I Need Your Loving" and good originals like "Don't Blame It on Me" and "I Loved Every Minute of It."

**THE NEW JOHNNY OTIS SHOW**  
Alligator AL 4726



After almost a decade of inactivity, R&B pioneer Johnny Otis, along with his guitarist son Shug-gie, returns with a lively ten-song set. "Drinkin' Wine Spo-Dee-O-Dee," "Every Beat of My Heart," and "Don't Deceive Me" are fine.

**WHO FEELS IT KNOWS IT**  
RITA MARLEY - Shanachie 43003



Bob Marley's widow has put together an interesting collection of reggae with pop influences with the aid of the Wailers and many Jamaican session aces. "One Draw" is quite good. Her husband's "I'm Still Waiting" and "Thank You Jah" are worth hearing.

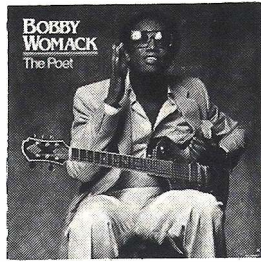
# Record World Black Oriented Albums



FEBRUARY 27, 1982

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

Feb. 27	Feb. 20		WKS. ON CHART
1	1	<b>THE POET</b> BOBBY WOMACK Beverly Glen BG 10000 (3rd Week)	15
2	2	<b>SKYYLINE</b> SKYY/Salsoul SA 8548 (RCA)	13
3	3	<b>RAISE! EARTH, WIND &amp; FIRE</b> /ARC/Columbia TC 37548	14
4	4	<b>WHY DO FOOLS FALL IN LOVE</b> DIANA ROSS/RCA AFL1 4153	15
5	5	<b>SOMETHING SPECIAL</b> KOOL & THE GANG/De-Lite DSR 8502 (PolyGram)	18
6	6	<b>I AM LOVE</b> PEABO BRYSON/Capitol ST 12179	12
7	8	<b>LOVE IS WHERE YOU FIND IT</b> WHISPERS/Solar S 27 (E/A)	7
8	9	<b>TOM TOM CLUB</b> /Sire SRK 3628 (WB)	14
9	7	<b>NEVER TOO MUCH</b> LUTHER VANDROSS/Epic FE 37451	22
10	10	<b>NIGHTCRUISING</b> BAR-KAYS/Mercury SRM 1 4028 (PolyGram)	14
11	12	<b>YOUR WISH IS MY COMMAND</b> LAKESIDE/Solar S 26 (E/A)	9
12	15	<b>YES IT'S YOU LADY</b> SMOKEY ROBINSON/Tamla 6001 T1 (Motown)	2
13	11	<b>THE GEORGE BENSON COLLECTION</b> GEORGE BENSON/ Warner Bros. 2 HW 3577	13
14	14	<b>CONTROVERSY</b> PRINCE/Warner Bros. BSK 3601	15
15	13	<b>TIME</b> /Warner Bros. BSK 3598	26
16	17	<b>COME MORNING</b> GROVER WASHINGTON, JR./Elektra 5E 562	10
17	19	<b>THE SISTERS</b> SISTER SLEDGE/Cotillion SD 5231 (Atco)	3
18	23	<b>FRIENDS</b> SHALAMAR/Solar S 28 (E/A)	2
19	24	<b>A LITTLE LOVE</b> AURRA/Salsoul SA 8551 (RCA)	3
20	20	<b>STAY RAY</b> , GOODMAN & BROWN/Polydor PD 1 6341 (PolyGram)	7
21	18	<b>8TH WONDER</b> SUGARHILL GANG/Sugarhill SH 249	8
22	16	<b>IT'S TIME FOR LOVE</b> TEDDY PENDERGRASS/Phila. Intl. TZ 37491 (CBS)	20
23	28	<b>THE DUDE</b> QUINCY JONES/A&M SP 3721	44
24	21	<b>JAM THE BOX</b> BILL SUMMERS & SUMMERS HEAT/ MCA 5266	12
25	25	<b>SHOWTIME</b> SLAVE/Cotillion SD 5227 (Atco)	19
26	26	<b>GET AS MUCH LOVE AS YOU CAN</b> JONES GIRLS/Phila. Intl. FZ 37627 (CBS)	11
27	30	<b>WATCH OUT</b> BRANDI WELLS/WMOT FW 37668	6
28	29	<b>PRIVATE EYES</b> DARYL HALL & JOHN OATES/RCA AFL1 4028	10



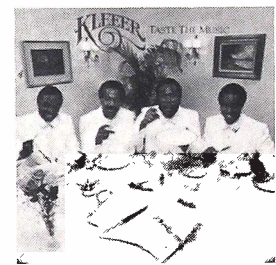
29	27	<b>7 CON FUNK SHUN</b> /Mercury SRM 1 4030 (PolyGram)	10
30	31	<b>THE MANY FACETS OF ROGER ROGER</b> /Warner Bros. BSK 3594	22
31	22	<b>CENTRAL LINE</b> /Mercury SRM 1 4033 (PolyGram)	8
32	33	<b>REFLECTIONS</b> GIL SCOTT-HERON/Arista AL 9566	21
33	32	<b>LIVE JACKSONS</b> /Epic KE2 37545	12
34	35	<b>SOMETHING ABOUT YOU</b> ANGELA BOFILL/Arista AL 9576	13
35	38	<b>ME AND YOU</b> CHI-LITES featuring EUGENE RECORD/20th Century-Fox/Chi-Sound T635 (RCA)	3
36	34	<b>STREET SONGS</b> RICK JAMES/Gordy G8 1002M1 (Motown)	43
37	37	<b>BREAKIN' AWAY</b> AL JARREAU/Warner Bros. BSK 3576	26
38	41	<b>SATURDAY SATURDAY NIGHT ZOOM</b> /Polydor PD 1 6343 (PolyGram)	6
39	42	<b>TAKE IT OFF</b> CHIC/Atlantic SD 19323	10

## CHARTMAKER OF THE WEEK

40 — TASTE THE MUSIC

KLEEER

Atlantic SD 19334



41	—	<b>PURE &amp; NATURAL</b> T-CONNECTION/Capitol ST 12191	1
42	36	<b>LOVE MAGIC</b> L.T.D./A&M SP 4881	12
43	—	<b>MR. LOOK SO GOOD</b> RICHARD "DIMPLES" FIELDS/ Boardwalk NB1 33249	1
44	45	<b>TOUCH</b> GLADYS KNIGHT & THE PIPS/Columbia FC 37086	24
45	46	<b>ANYONE CAN SEE</b> IRENE CARA/Network E1 60003 (E/A)	4
46	47	<b>BEWARE</b> BARRY WHITE/Unlimited Gold FZ 37176 (CBS)	20
47	39	<b>YOURS TRULY</b> TOM BROWNE/Arista/GRP 5507	10
48	43	<b>SET MY LOVE IN MOTION</b> SYREETTA/Tamla T8 376 M1 (Motown)	4
49	49	<b>DOWN HOME</b> ZZ HILL/Malaco MAL 7406	6
50	40	<b>IN THE POCKET</b> COMMODORES/Motown M8 955M1	32
51	48	<b>ALL THE GREAT HITS</b> DIANA ROSS/Motown M13 960C2	17
52	51	<b>CRAZY FOR YOU</b> EARL KLUGH/Liberty LT 51113	16
53	53	<b>SILK FUSE ONE</b> /CTI 9006	2
54	52	<b>LIVE IN NEW ORLEANS</b> MAZE FEATURING FRANKIE BEVERLY/Capitol SKBK 12156	33
55	55	<b>LOVE IS THE PLACE</b> CURTIS MAYFIELD/Boardwalk NB 1 33239	19
56	—	<b>ECHOES OF AN ERA</b> VARIOUS ARTISTS/Elektra E1 60021	1
57	58	<b>OBJECTS OF DESIRE</b> MICHAEL FRANKS/Warner Bros. BSK 3648	2
58	—	<b>CHARIOTS OF FIRE</b> ERNIE WATTS/Qwest/WB QWS 3637	1
59	44	<b>SEND IT</b> OZONE/Motown M8 962M1	13
60	50	<b>BLUE JEANS</b> CHOCOLATE MILK/RCA AFL1 3896	10

## Retail Rap

(Continued from page 50)

**PROMOTION:** Rainbow Records and Seven Up have joined forces with San Francisco area radio stations KMEL, KSOL, KTIM, KEZR, KTVR and TV 20 to help launch the second annual "Great California Resource Rally." The promotion focuses on can recycling; with every empty can of Seven Up or Diet Seven Up brought to the record store, the consumer will get \$2 off the price of any LP or pre-recorded cassette. If any other recyclable can is brought in, 25¢ will be discounted. Prizes will also be awarded for the greatest number of can contributions and include a trip to Hawaii, a Pioneer Home Stereo system, albums, and 40 cases of 7 Up. Also offering a trip to Hawaii is the Warner/Elektra/Atlantic Corp., which has launched a consumer sweepstakes entitled "Get Jazzed to Hawaii." The promotion, which will feature the label's jazz titles, is being run in coordination with Western Airlines and Tower Records' six retail locations in Los Angeles. The grand prize winner, selected in a random drawing, will receive a three-day vacation for two in Hawaii. An intensive advertising and in-store merchandising campaign will support the four-week promotion.

## Black Music Report

(Continued from page 54)

participate in a film project and a possible South American tour... **Greg Walker**, former lead singer of **Santana**, is featured on two songs on the upcoming **Jeff Lorber** album... Actress-singer **Ren Woods** will be quite visible in the next few months. Her first LP on Elektra is on its way and she appears in the film "Penitentiary II" with **Leon Isaac Kennedy**. She recently was awarded the **Clarence Muse** Youth Award at the Black Filmmakers Hall of Fame dinner in San Francisco... For all of February, MCA Records is participating in a record giveaway with 43 black radio stations. The prize is the label's 48-album **Jazz Heritage Series**.

## Jazz Beat

(Continued from page 54)

**Herbie Lewis** and **Billy Higgins**; it's the first time these four have played together in over 15 years, and a digital recording to boot) and **Chico Freeman** (with flashy **Wynton Marsalis**, **Cecil McBee**, **Hutcherson**, pianist **Dennis Moorman** and drummer **Ronnie Burrage**)...

# Record World Black Oriented Singles

FEBRUARY 27, 1982

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

Feb. 27	Feb. 20		WKS. ON CHART
1	3	<b>THAT GIRL</b> STEVIE WONDER Tamla 1602 (Motown)	7
2	5	<b>MIRROR, MIRROR</b> DIANA ROSS / RCA 13021	7
3	2	<b>IF YOU THINK YOU'RE LONELY NOW</b> BOBBY WOMACK / Beverly Glen 2000	13
4	1	<b>CALL ME SKYY</b> / Salsoul 7 2152 (RCA)	16
5	4	<b>I CAN'T GO FOR THAT (NO CAN DO)</b> DARYL HALL & JOHN OATES / RCA 12361	13
6	6	<b>COOL (PART I) TIME</b> / Warner Bros. 49864	12
7	7	<b>TELL ME TOMORROW (PART 1)</b> SMOKEY ROBINSON / Tamla 1601 (Motown)	6
8	10	<b>GENIUS OF LOVE</b> TOM TOM CLUB / Sire 29882 (WB)	6
9	9	<b>YOU'RE THE ONE FOR ME "D" TRAIN</b> / Prelude 8043	9
10	12	<b>MAKE UP YOUR MIND</b> AURRA / Salsoul 7 7017 (RCA)	10
11	13	<b>I WANT TO HOLD YOUR HAND</b> LAKESIDE / Solar 47954 (E/A)	8
12	8	<b>LET THE FEELING FLOW</b> PEABO BRYSON / Capitol 5065	16
13	16	<b>MAMA USED TO SAY JUNIOR</b> / Mercury 76132 (PolyGram)	6
14	11	<b>TURN YOUR LOVE AROUND</b> GEORGE BENSON / Warner Bros. 49846	16
15	14	<b>YOU'RE MY LATEST, MY GREATEST INSPIRATION</b> TEDDY PENDERGRASS / Phila. Intl. 5 02619 (CBS)	14
16	17	<b>IN THE RAW</b> WHISPERS / Solar 47961 (E/A)	6
17	22	<b>MY GUY</b> SISTER SLEDGE / Cotillion 4700 (Atco)	6
18	19	<b>WANNA BE WITH YOU</b> EARTH, WIND & FIRE / ARC / Columbia 18 02688	6
19	18	<b>WAIT FOR ME</b> SLAVE / Cotillion 46028 (Atco)	9
20	20	<b>DON'T YOU KNOW THAT?</b> LUTHER VANDROSS / Epic 14 02658	8
21	15	<b>HIT AND RUN</b> BAR-KAYS / Mercury 76123 (PolyGram)	16
22	26	<b>APACHE</b> SUGARHILL GANG / Sugarhill 774	11
23	32	<b>LET'S WORK</b> PRINCE / Warner Bros. 50002	5
24	23	<b>DO IT TO ME</b> VERNON BURCH / Spector 00019 (Capitol)	11
25	27	<b>STEPPIN' OUT</b> KOOL & THE GANG / De-Lite 816 (PolyGram)	6
26	21	<b>LET'S GROOVE</b> EARTH, WIND & FIRE / ARC / Columbia 18 02536	20
27	34	<b>WORK THAT SUCKER TO DEATH</b> XAVIER / Liberty 1445	5
28	24	<b>BE MINE (TONIGHT)</b> GROVER WASHINGTON, JR. featuring GRADY TATE / Elektra 47246	12
29	31	<b>ONE HUNDRED WAYS</b> QUINCY JONES featuring JAMES INGRAM / A&M 2387	6
30	35	<b>SHINE ON</b> GEORGE DUKE / Epic 14 02701	4
31	36	<b>HOT ON A THING (CALLED LOVE)</b> CHI-LITES featuring EUGENE RECORD / Chi-Sound / 20th Century-Fox 2600 (RCA)	5
32	25	<b>LOVE FEVER</b> GAYLE ADAMS / Prelude 8040	13
33	28	<b>WALKING INTO SUNSHINE</b> CENTRAL LINE / Mercury 572 (PolyGram)	18
34	37	<b>PHYSICAL</b> OLIVIA NEWTON-JOHN / MCA 51182	7
35	33	<b>DO IT</b> ROGER ROGER / Warner Bros. 49883	8
36	38	<b>A LITTLE MORE LOVE</b> T-CONNECTION / Capitol 5076	7
37	41	<b>NIGHTS OVER EGYPT</b> JONES GIRLS / Phila. Intl. 5 02713 (CBS)	3
38	56	<b>NEVER GIVE UP ON A GOOD THING</b> GEORGE BENSON / Warner Bros. 50005	2



39	43	<b>WATCH OUT</b> BRANDI WELLS / WMOT 9 02654	6
40	44	<b>YOU ARE THE ONE</b> AM-FM / Dakar 4568 (Brunswick)	8
41	50	<b>THE GIGOLO</b> O'BRYAN / Capitol 5067	4
42	52	<b>LET'S GO ALL THE WAY</b> CHOCOLATE MILK / RCA 13026	4

## CHARTMAKER OF THE WEEK

43	—	<b>CIRCLES</b> ATLANTIC STARR A&M 2392	1
44	48	<b>IT'S NASTY (GENIUS OF LOVE)</b> GRANDMASTER FLASH & THE FURIOUS FIVE / Sugarhill 775	5
45	47	<b>IMAGINARY PLAYMATES</b> RENE & ANGELA / Capitol 5081	5
46	51	<b>HONEY, HONEY</b> MANHATTANS / Columbia 18 02666	3
47	45	<b>WE NEED LOVE TO LIVE</b> MAZE featuring FRANKIE BEVERLY / Capitol 5072	6
48	29	<b>JAM THE BOX</b> BILL SUMMERS AND SUMMERS HEAT / MCA 51221	10
49	54	<b>HELP IS ON THE WAY</b> WHATNAUTS / Harlem Intl. 110	5
50	55	<b>IF YOU COME WITH ME</b> DUNN & BRUCE STREET / Devaki 4005 (Mirus)	5
51	—	<b>IF IT AIN'T ONE THING . . . IT'S ANOTHER</b> RICHARD "DIMPLES" FIELDS / Boardwalk 7 11 139	1
52	30	<b>HOW CAN LOVE SO RIGHT (BE SO WRONG)</b> RAY, GOODMAN & BROWN / Polydor 2191 (PolyGram)	11
53	42	<b>LET'S STAND TOGETHER</b> MELBA MOORE / EMI-America 8104	8
54	69	<b>TONIGHT I'M GONNA LOVE YOU ALL OVER</b> FOUR TOPS / Casablanca 2345 (PolyGram)	2
55	62	<b>HOLDIN' OUT FOR LOVE</b> ANGELA BOFILL / Arista 0666	2
56	57	<b>ANGEL STARPOINT</b> / Chocolate City 3230 (PolyGram)	3
57	68	<b>SPIRIT OF THE DANCER</b> EVELYN KING / RCA 13017	2
58	64	<b>WHERE DO THE BOP GO?</b> L.A. BOPPERS / MCA 51232	2
59	65	<b>APRIL LOVE</b> L.T.D. / A&M 2395	2
60	66	<b>TAKE ME TO HEAVEN</b> REN WOODS / Elektra 47403	2
61	67	<b>SAD GIRL</b> GQ / Arista 0659	2
62	70	<b>MUST BE THE MUSIC</b> SECRET WEAPON / Prelude 8036	2
63	—	<b>RIGHT IN THE MIDDLE (OF FALLING IN LOVE)</b> BETTYE LAVETTE / Motown 1532	1
64	—	<b>U TURN ME ON</b> TOMORROW'S EDITION / Atlantic / RFC 4010	1
65	—	<b>TIME STONE</b> / Westend 1239	1
66	—	<b>WHY YOU WANNA TRY ME</b> COMMODORES / Motown 1604	1
67	—	<b>BURNIN' UP</b> IMAGINATION / MCA 52007	1
68	—	<b>WELCOME INTO MY HEART</b> ISLEY BROTHERS / T-Neck 5 02705 (CBS)	1
69	—	<b>A FRIEND OF MINE</b> GLADYS KNIGHT & THE PIPS / Columbia 18 02706	1
70	—	<b>WHO'S FOOLIN' WHO</b> ONE WAY / MCA 52004	1
71	39	<b>TOOT AN' TOOT AN' TOOT</b> CURTIS MAYFIELD / Boardwalk 7 11 132	10
72	40	<b>STAGE FRIGHT</b> CHIC / Atlantic 3887	8
73	46	<b>I WILL FIGHT</b> GLADYS KNIGHT & THE PIPS / Columbia 18 02549	16
74	49	<b>TAKE MY HEART</b> KOOL & THE GANG / De-Lite 815 (PolyGram)	20
75	58	<b>RAINBOW</b> MADAGASCAR / Arista 0654	6



# MERGE

The band, the album and "TAKE IT TO THE TOP!" a single that's going places. PB-13050

Introducing the new sound from Chicago on a debut album that features the vocal talents of Debbie Alexander. The band is Merge and they've come together with an album that captures the feeling of funk and the sweetness of some of the best ballads you've ever heard.

## MERGE



RCA

Includes: Take It to the Top  
Worry • Show Him the Way to Go

Executive Producer: Carl Davis. Produced by Sonny Sanders, Carl Davis & Eugene Record.

RCA  
Records and Tapes

NFL1-8003

## Coast Group To Oppose New Tax Assessments

(Continued from page 3)

1975 amendment to the California Revenue and Taxation code that exempted from taxation revenues derived from the sale, lease or other use of master recordings. According to the statute amendment, "amounts paid for the copyrightable, artistic or intangible elements of the master tapes are exempted." Under the new interpretation, independent engineers and producers are no longer covered by that exemption and may now be assessed for the retroactive six percent sales tax, plus a ten percent penalty for failure to file and one percent monthly interest. Independent engineers who charge hourly fees for their services have been informed that they should have been charging their clients the six percent tax and are liable for the non-payment of those charges.

Also included in the state's assessments are non-cash expenditures incurred in connection with record production, including hotel and meal expenses, airplane fares, AFTRA scale fees, etc. Non-residents of California are not exempt from the tax, and productions recorded in California but sold elsewhere are also liable for taxation.

In a prepared statement, the California Entertainment Organization, described as a non-profit California mutual benefit corporation, said action would be taken "against these tax statute interpretations of the State Board of Equalization by bringing the enormity of the problem to members of the industry and the public." A source close to the organization told *Record World* that lobbying efforts are now in progress. "We're trying to negotiate with the State Board to have them change their interpretation," the source said. "If they don't, we'll have to try some test cases in court." Should new legislation be necessary to affect the change, the source anticipated such a measure receiving "substantial bipartisan support."

Engineers, production companies and producers can avoid future liability for the sales tax by obtaining a re-sale number from the State Board, thus placing the burden on the shoulders of the buyer, i.e., the record label. Record prices could be affected by the increase in production budgets; or, as one source speculated, producers, artists and engineers could be induced to work in other states where sales taxes don't apply to recording costs and fees. The California Entertainment Organization source described the new tax liability as "a major threat to the recording process in California."

In the past, the source continued, "engineers and producers didn't obtain a re-sale number because no one thought they were liable. We're not talking about tax evaders; we're talking about people who

didn't know what was going on. This was an utterly unanticipated levy."

According to Chris Stone, owner of the Record Plant and president of the Society of Professional Audio Recording Studios (SPARS), his organization is "vitaly interested in the outcome of this issue and will help the California Entertainment Organization in any way we possibly can. All of the people who are affected by this tax are our clients; most of them are our most important clients because they're the successful engineers and producers."

Don Brady, principal tax auditor for the California State Board of Equalization, said the application of the sales tax to recording engineers and producers is the result of an interpretation of "a fine line in the tax statutes. Sometimes the line is not easy to draw between the sale of a service where tangible property may transfer only incidentally and an instance where the property itself is what is desired by the buyer, even though a good deal of service goes into the fabrication or the manufacture of that tangible property." Under California law, taxes must be paid before being contested; some related cases are reportedly already being argued in court.

The President of the California Entertainment Organization is David Rubinson, producer, manager and owner of San Francisco's Automatt. Information regarding the organization can be obtained by writing to P.O. Box 512, Van Nuys, Cal. 91408, or by calling (213) 906-2080.

## Offord To Produce Late Bronze Age

■ ATLANTA—Landslide Records has signed an agreement with producer Eddy Offord to produce the second album by the label's experimental rock-fusion group, the Late Bronze Age.

Offord, noted for his work with Yes and Emerson, Lake and Palmer, will supervise the sessions at his newly renovated studios in East Point, Georgia.

## Beck-Gould Buys Spindletop

■ LOS ANGELES—Beck-Gould Enterprises has announced the purchase of Spindletop Recording Studio, a two-room, 24-track MCI facility located here. Lonnie Eileen is the studio manager and can be contacted at the facility, 3449 Cahuenga Blvd., Los Angeles 90068. Phone: (213) 851-1250.

## Stage & Screen

(Continued from page 20)

the show's rapid demise, the label changed its plans and dropped the project altogether. So, in this case at least, a cast album is *not* to be expected. Sorry about that, folks.

As a label which has always had a very keen interest and strong involvement in soundtrack albums, MCA has picked up various properties at one time or another. The label has just released two new titles: Dave Grusin's "On Golden Pond," augmented with bits of dialogue from the actual soundtrack, starring Henry Fonda, Katharine Hepburn, and Jane Fonda; and Ry Cooder's "The Border," on the MCA-distributed Backstreet label. While the former will, of necessity, have limited appeal (despite the fact that Grusin's music is, as usual, superb), the Cooder score, with its strong country flavor, is bound to attract a much broader audience. Sam "The Sham" Samudio provided (and performs on) a couple of tunes with a south-of-the-border flavor that add to the interest. Another number, the lengthy (6:05) "Skin Game," elicits great reactions, both vocal and instrumental, from the musical participants.

Touting it as "the musical comedy smash hit of 1728," London Records has just released a two-record set of John Gay's "The Beggar's Opera," with a stellar cast, in the now familiar (and well-nigh perfect) London digital sound. The stars of this new production, the only one currently available, are Kiri Te Kanawa as Polly, James Morris as Macheath, Joan Sutherland as Lucy Lockit, Regina Resnik as Mrs. Trapes, Alfred Marks as Mr. Peachum, and, as Mrs. Peachum, Broadway's own Angela Lansbury.

Gay's 18th-century work has received few stagings in this country (it was successfully revived most recently in England, in 1968, with CBS releasing at the time a long-since-deleted cast album, which was briefly available here as an import). It is, however, well-known as the show that inspired Kurt Weill's "Threepenny Opera," as well as a much less successful collaboration between John Latouche and Duke Ellington, "Beggar's Holiday," which had a brief run on Broadway in December 1946.

A boisterous, vibrant show, filled with ribald humor and melodic tunes, "The Beggar's Opera" benefits here from a truly sensational reading, made even more sparkling thanks to the technical accomplishments that enhance the whole production. The fact that it is also the complete show, as opposed to a collection of main selections from the show, makes it all the more desirable. It should attract a large audience.

## Rosso Relocates

■ LOS ANGELES—Wayne Rosso/Associates, Public Relations, has moved to expanded headquarters at 554 Huntley Drive, Los Angeles 90069. The new telephone is (213) 652-2113.

## Solomon to CBS

■ NEW YORK—Elise S. Solomon has been appointed a senior attorney in the records section of the CBS law department, it was announced by James K. Parker, vice president, general counsel, CBS.

## ASCAP Receipts

(Continued from page 3)

expenses were \$32,464,000, or 19.22 percent of receipts, leaving a balance of \$110,620,000 available for domestic distribution. ASCAP distributed to members and set aside for foreign societies a total of \$107,744,000 in 1981. Four quarterly distributions were made: \$19,443,000 in March, \$22,011,000 in June, \$27,516,000 and \$30,636,000 in December.

Other distributions made during the year included \$8,138,000 in November, representing fees and interest for the period January 1970 through May 1981 from the CBS television network, advances to members amounting to \$197,000, and two foreign distributions. The first, in July, was a total of \$14,131,000 made to members in Brazil, England, France, Germany, Holland, Sweden and South Africa. The second distribution, totalling \$15,367,000, was made in December to members in Argentina, Australia, Austria, Belgium, Canada, Denmark, Finland, Holland, Italy, Japan, Norway, Spain, Switzerland and other countries.

ASCAP president Hal David

cited the organization's relatively low cost of operation as "an achievement we can point to with pride." He added, "We find ourselves getting a greater share of the charts — not only the top 100, but also the adult contemporary, soul and country charts," crediting ASCAP's membership department.

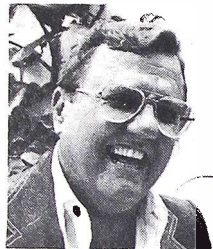
David also noted that new license agreements for 27,000 licensees in the tavern and restaurant industries would result in a 35 percent rate increase; in addition, he estimated an eight percent increase in newly-signed rate agreements with 800 symphony orchestras. He also noted that an agreement with BMI and SESAC has been concluded, providing for allocation of cable compulsory fees and jukebox license fees.

Special programs instituted by ASCAP over the past year include a west coast symphonic and concert workshop, weekly informal workshops at ASCAP's Los Angeles office, and a "meet and greet" program welcoming performing ASCAP members on the concert circuit.

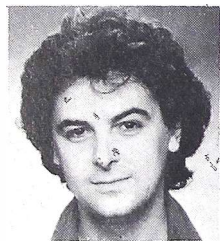
## Desde Nuestro Rincon Internacional

By TOMÁS FUNDORA

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



La gran fuerza que va adquiriendo la comunidad dominicana en Nueva York se va haciendo cada vez más plausible. El espectáculo que acaba de presentar el dinámico **José A. Tejada**, de Tejada Talents Enterprises Ltds, titulado "Festival del Merengue" en el Felt Forum de Nueva York fué un triunfo absoluto, siguiendo la pauta establecida desde hace varios años, en que siempre queda público sin poder participar, a puro evento lleno. En este año, lucieron sus habilidades y captaron total atención de los concurrentes, el muy popular **Wilfrido Vargas**, **Los Vecinos** y **Los Kenton**, que disfrutaron de aplausos cerrados. Siguieron en sucesión **Cheche Abreu**, **Rafael Solano**, **Santiago Cerón**, **Los Nietos del Rey** y **Los Inolvidables**. ¡Fué un memorable espectáculo neoyorkino! . . . Es indiscutible que se va notando un cambio notable en el movimiento discográfico y radial en la Babel de Hierro. A pesar de que en horas de la mañana, Radio Jit mantiene una influencia notable de números del pasado, después de las 10 de la mañana, sube el calor de los programas a niveles muy internacionales. Ha entrado una programación absolutamente diferente en las ondas radiales, salpicada, por supuesto, de "salsa," inevitable en el área, pero en cantidades no substanciales. La balada va tomando fuerza de nuevo. Por otra parte, WBNX va también adelante con una programación más ligera e internacional. Solo faltaba que pudiese extenderse su horario desde horas tempranas en la mañana, lo cual no ha sido posible, por estar compartiendo frecuencia la emisora con otros intereses, en este caso de carácter religioso. Una cena con el grato amigo, de todos los años, **Rafael Pineda**, a cargo de la programación de Radio Jit y con **Elsa Eaton**, viuda de **Richard Eaton**, propietario de la poderosa cadena radial United Broadcasting System, con muy populares emisoras en Estados Unidos, incluyendo WBNX de Nueva York y Radio KALI, la número uno de Los Angeles, me dió la oportunidad de revivir viejos tiempos y recuperar fuerzas anímicas perdidas. ¡Gracias a ambos por la brillante tónica de una noche inolvidable! Desde hace varias semanas me sonaban los oídos en relación con la posibilidad de la compra por Handleman Co., quizás el mayor "rack jobber" de Estados Unidos, de Alamo Records Distributing de **Carlos Balido**, con base en San Antonio, Texas. Siguiendo mi pauta establecida, después de confirmar esta negociación, a través de una conversación telefónica con el conocedor y agresivo **Carlos Balido**, me confirmó la operación. Queda al frente de la nueva empresa **Carlos Balido** en carácter de Vicepresidente, lidereando, no un departamento latino en una gran empresa distribuidora ni un pequeño grano de arena en un mar de desconocimiento y despiste absoluto, dentro de una empresa interesante en Estados Unidos, sino como una distribuidora (rack-jobber) de producto latino, cubriendo todo Estados Unidos, desde su base en San Antonio, Texas. Conociendo el poder enorme de Handleman, a través de los grandes conglomerados de tiendas por departamento, cadenas de tiendas al detalle y de todo lo necesario para llevar su mercancía en Inglés, a todos los centros de compras, no tengo la menor duda que los intereses liderados ahora por Balido y Handleman, harán que el mercado latino, dirigido por y para los latinos, darán un impulso notable a la industria latina en Estados Unidos. Bueno, al fin comienzan a suceder cosas ex extremo importantes . . . Presentará **Joe Cayre** un gigante concierto en el Radio City Music Hall, el teatro más grande del mundo, presentando a la figura de **Emmanuel** de México. En dicho espectáculo se presentaría también a **Rocio Jurado** de España, pero ante su negativa de abrir el show, se prescindió notablemente de ella, a último minuto. Brillantísima oportunidad para Emmanuel y un golpe de mala suerte, o tal vez de incomprensión, para la Jurado. El espectáculo se celebrará el Domingo



Baccheli

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Fernando Allende

Continúa el texto anterior...



Ricardo Braga

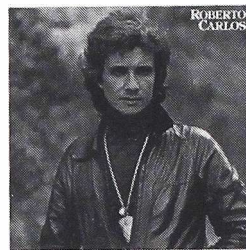
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(Continued on page 61)

## Latin American Album Picks

### ROBERTO CARLOS

CBS DIL 12315



Con ventas millonarias aseguradas, vuelve Roberto Carlos al mercado en nueva y brillante producción, en la cual resaltan "Necesito de tu amor" (R. Carlos-E. Carlos), "Todo para" (R. Carlos-E. Carlos), "Emociones" (R. Carlos-E. Carlos) y "Mirando Estrellas" (E. Lages-Vale). Bello el mensaje cristiano de "El está al llegar" (E. Carlos-R. Carlos). Todas las versiones españolas de L.G. Escolar.

■ This new package by Roberto Carlos could climb to the top of the charts. "Dulce locura" (Duboc-Colla), "Simple mágica" (Regininnha), "Cama y mesa" (R. Carlos-E. Carlos) and "El está al llegar." Spanish versions by L.G. Escolar.

### "COMO UNA OLA"

ROCIO JURADO - RCA PL 35359

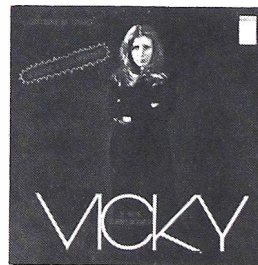


Un desfile de grandes arreglistas españoles le dan respaldo brillante a muy comerciales y estudiados temas, que adquieren gran potencia interpretativa en la voz de Rocio Jurado. Se destacan fuertemente en esta nueva producción los temas "Como una ola" (Armenteros-Herrero), "Muera el amor" (H. Herrero-L.G. Escolar), "Lo vas a conseguir" (Aniano Alcalde) y "De quien será la culpa" (José Luís Perales). Material para varios éxitos.

■ A parade of great arrangers from Spain and superb orchestrations back Rocio Jurado on this new production. Commercial, deep and energetic tunes that could make it big. "De quien será la culpa," "Como una ola," "Todavía tengo orgullo" and "Muera el amor."

### "Y NUNCA COMPRENDÍ"

VICKY - Gas 4247

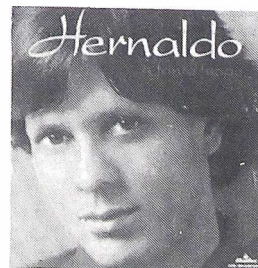


Con su interpretación de "Y nunca comprendí" (E. Acevedo O.) vendiendo fuerte en la costa oeste, Vicky está moviendo muy bien esta nueva producción. Simple, comercial y con sabor a pueblo. Otros temas de pegue son "Y ahora digo no" (E. Acevedo), "Tú eres el hombre" (E. Acevedo) y "Amiga tristeza" (Acevedo).

■ With "Y nunca comprendí" a heavy seller on the west coast, this album by Vicky is selling nicely. Very simple tunes with a lot of mass appeal. Also good are "Vuelve al jardín" (C. Cortes), "Esa niña" (E. Acevedo) and "Donde está tu mano" (E. Acevedo).

### "A TANTO FUEGO"

HERNALDO - Alhambra AZS 3213



En producción de Carlos Narea y grabada en Alemania, Inglaterra y España, esta nueva producción del costarricense Hernaldo pudiera lograr ventas interesantes. Exquisitez y gran talento adornan a Hernaldo en sus interpretaciones. Es ese tipo de voz que puede dar fuerte. "Usted fué," (Isolda-H. Zúñiga) "Te vas quedando sola," (M. Zabaleta) "En el mismo tren" (de la Fuente-Soto) y "Del amor" (H. Zúñiga). Bellos arreglos orquestales.

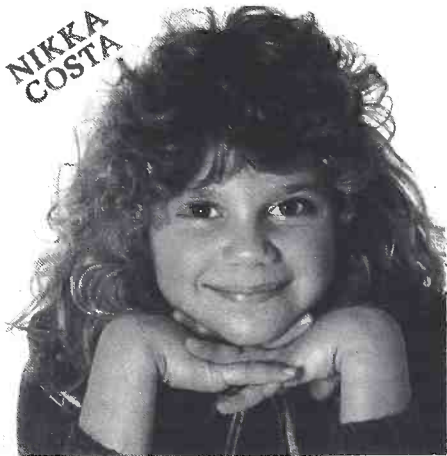
■ Produced by Carlos Narea and recorded in Germany, England and Spain, this new production by Hernaldo, from Costa Rica, could make it to the top. He has one of those voices that could make it big, "Que tarde" (H. Zúñiga), "A tango fuego" (R. Narvaja) and "Mentira" (B. Richard).



# CBS RECORDS INTERNATIONAL

## FELICITA AL FESTIVAL DE

# VIÑA DEL MAR



**NIKKA COSTA**

Y A LOS  
ARTISTAS  
DISTRIBUIDOS  
POR



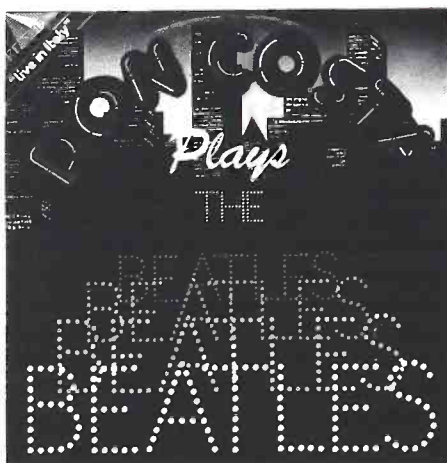
**PECOS**



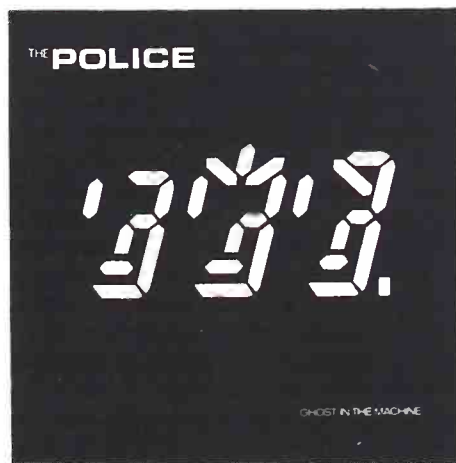
**VIKKI CARR**



**IVA ZANICCHI**



**DON COSTA**



**POLICE**



**CARAVELLI**

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

## EAST COAST — COSTA ESTE

FEBRUARY 27, 1982

Feb. 27	Feb. 20		
1	1	Amor No Me Ignorees/Camilo Sesto	Pronto 0700
2	4	Celos/Napoleón	Raff 9083
3	5	Preso/José José	Pronto 0701
4	9	Medley Los Condes/Julio Angel	Music Stamp 006
5	8	Ayudala/Mari Trini	CBS 80314
6	6	Mujer, Mujer/Danny Rivera	T.H. 2163
7	3	Que Te Paso/Bobby Valentín	Bronco 120
8	11	Rosas Sin Espinas/Felito Felix	Caytronics 6010
9	16	Cosas Nativas/Tommy Olivencia	T.H. 2171
10	17	Frente A Frente/Jeanette	RCA 7004
11	7	Ligia Elena/Ruben Blades/Willie Colon	Fania 597
12	2	Viva La Salsa/Varios	Telediscos 1401
13	19	Se Solicita Un Novio/Oscar D'Leon	T.H. 2167
14	20	Mala Suerte/Henry Fiol	SAR 1026
15	13	Abusadora/Wilfrido Vargas	Karen 60
16	32	Antifaz/Willie Rosario	T.H. 2155
17	33	El Me Mintio/Amanda Miguel	Profono 3049
18	10	Quién Sera El Abusador/Victor Waill	Alhambra 172
19	12	Disco De Oro/Varios	CBS 10319
20	14	Como Tu/Julio Iglesias	CBS 50317
21	37	No Me Culpes A Mi/Oscar De Fontana	Citation 1010
22	18	El Menu/El Gran Combo	Combo 2021
23	15	Soy Vagabundo/Hector Lavoe	Fania 598
24	23	Mi Piel/Conjunto Quisqueya	Liznel 1399
25	24	Ramona/Sonora Poncena	Inca 1077
26	25	El Cigarrito/J. Pacheco/C. Gonzalez	Fania 600
27	40	Tu Y Yo/Emmanuel	RCA 0400
28	28	Una Canita Al Aire/La Solución	T.H. 2154
29	—	Un Mal Necesario/Jorge Char	LAD 361
30	—	Merecumbé*/Los Hijos del Rey	Karen 617
31	—	La Negra Pola/Cheche Abreu — Sonomax	206
32	39	El Regreso/Conjunto Clásico	Lo Mejor 805
33	34	Baila Conmigo/Miami Sound Machine	CBS 10320
34	30	Super Disco/Varios	Gas 4249
35	—	Yo Te He Hecho Sentir/Fernando Allende	RCA 7005
36	—	Lo Que Te Gusta/Johnny Ventura	Combo 2023
37	38	Quince Grandes Exitos/Celia Cruz	Cubalegre 1435
38	—	Caballo Viejo/Roberto Torres	Guajiro 4013
39	35	Cuando Yo Te Amo/Sandro	Caytronics 6013
40	—	Emociones/Roberto Carlos	CBS 12315

## WEST COAST — COSTA OESTE

FEBRUARY 27, 1982

Feb. 27	Feb. 20		
1	1	Amor No Me Ignorees/Camilo Sesto	Pronto 0700
2	3	Preso/José José	Pronto 0701
3	2	Celos/Napoleón	Raff 9083
4	4	Y Nunca Comprendi/Vicky	Gas 4247
5	5	Frio De Ausencia/Galy Galiano	FM 12075
6	6	Corazón De Papel/Diego Verdaguer	Profono 3044
7	11	Cuando Quieras Regresar/Los Telefonistas	Ramex 109
8	7	No Sirvo Para Estar Sin Ti/Rocio Durcal	Pronto 1097
9	8	Ay Amor Tu Siempre Ganas/Los Bondadosos	Anahuac 4918
10	9	Yo Quiero Saber De Ti/Vicente Fernandez	CBS 20555
11	14	Arco Iris Musical/Varios	Musart 101
12	20	Si Me Quieres/Los Bukis	Profono 3050
13	13	El Me Mintio/Amanda Miguel	Profono 3049
14	10	El Baile De Los Pajaritos/Maria Jesus	Belter 330119
15	16	La Tercera Carta/Mercedes Castro	Musart 10844
16	18	Deja/Yuri	Profono 3052
17	26	El Primer Tanto*/Los Freddy's	Peerless 10059
18	29	La Colombia/Los 8 de Colombia	Gas 4241
19	17	Rancheras De Oro/Varios	CBS 20557
20	19	Flor De Capomo/Carlos y José	T.H. 2157
21	15	Viva El Norte Vol. II/Varios	Telediscos 1502
22	21	No Volveras A Verme /Angélica María	Profono 3053
23	25	Quince Exitos Mundiales/Parchis	CBS 83301
24	23	Quince Exitos/Cornelio Reyna	Caytronics 1500
25	—	Grandes Exitos De Trios/Varios	TVC 1501
26	38	Por Esa Calle Vive/Los Baron de Apodaca	T.H. 2140
27	—	Tu Y Yo/Emmanuel	RCA 0400
28	27	Super Disco/Varios	Gas 4249
29	12	Viva La Salsa/Varios	Telediscos 1401
30	31	La Pediguena/Los Hermanos Flores	Discolando 001
31	22	Y Que Te Haga Feliz/Lisa Lopez	Hacienda 6985
32	32	Lluvia*/Luis Angel	Profono 79-099
33	33	Tu Prieto/Jimmy Edward	T.H. 2165
34	—	El Adiós Ranchero/Chelo	Musart 1819
35	35	Porque Te Vas/Emmanuel	RCA 0400
36	36	Ahora Que Estuviste Lejos/Karina	Orfeon 16054
37	37	Quedate Otro Ratito/Norma Sol	Profono 3047
38	—	Volver A Empezar/Julio Iglesias	CBS 50317
39	39	Con Tu Amor/Juan Gabriel	Pronto 1096
40	40	A La Que Vive Contigo/Manoella Torres	CBS 20545

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

# Record World Latin American (International) Hit Parade

## PUERTO RICO

(Ventas)

By Frankie Bibiloni

- Amor No Me Ignorees — Camilo Sesto — Pronto
- Ayudala — Mari Trini — CBS
- Preso — José José — Pronto
- Que Te Paso — Bobby Valentín — Bronco
- Mujer, Mujer — Danny Rivera — T.H.
- Medley de Los Condes — Julio Angel — Music Stamp
- Quien Será El Abusador — Victor Waill — Alhambra
- Cosas Nativas — Tommy Olivencia — T.H.
- El Menu — El Gran Combo — Combo
- Rosas Sin Espinas — Felito Felix — Caytronics
- Antifaz — Willie Rosario — T.H.
- Ligia Elena — Ruben Blades — Fania
- Se Solicita Un Novio — Oscar D'Leon — T.H.
- Abusadora — Wilfrido Vargas — Karen
- Frente a Frente — Jeanette — RCA

## URUGUAY

(Popularidad)

By Juanjo Alberti

- El Cotorreo del Locutor — Memo Ríos
- Una Estrella Va a Brillar — Ricardo Braga
- Quiereme — Fernando Allende
- Ana, Yo No Soy Tu Principe Azul — Silvestre
- Juega Juega — Claudio Cechetto
- Quiero Ser — Menudo
- Juegos de Amor — Banda Metropoli
- Ra-Di-O Stress — Jennifer
- En Ruta de Nuevo — Barrabas
- No Hay a Quien Culpar — ABBA
- Frente a Frente — Jeanette
- El Baile de los Pajaritos — Orquesta Tabaco
- Sos Una Locura — Sandro
- Quiero Enseñarte a Querer — Adrian Davie
- Lennon Lennon — Guss & Los Terkos

## SPAIN

(Ventas — 45's)

By Manuel Martinez Henares

- Start Me Up — Rolling Stones — EMI
- Every Little Thing She Does Is Magic — Police — Epic
- He's a Liar — Bee Gees — Polydor
- Tainted Love — Soft Cell — Fonogram
- Latino — Francisco — Polydor
- European Man — Landscape — RCA
- New Life — Depeche Mode — RCA
- Souvenir — Orchestral Manoeuvres in the Dark — Ariola
- Prince Charming — Adam and the Ants — CBS
- Perdido En Mi Habitación — Mecano — CBS
- Fire and Ice — Pat Benatar — RCA
- No Control Nada — Azul y Negro — Fonogram
- Chant No. 1 — Spandau Ballet — RCA
- Va a Estallar el Obus — Obus — Zafiro
- On My Own — Nikka Costa — Ariola

## URUGUAY

(Ventas)

By Juanjo Alberti

- Estrellas en 45 Vol. II
- Impactos Musicales — Varios
- Es Un Mentiroso — Bee Gees
- Menudo — Menudo
- No Hay A Quien Culpar — ABBA
- Ana, Yo No Soy Tu Principe Azul — Silvestre
- El Baile de los Pajaritos — Orquesta Tabaco
- Tatuado — Rolling Stones
- Abacab — Génesis
- Milonga — Dino
- La Chica del Interior — Jorge Pablo
- Te Ví — Juca Sheppard
- Carina — Fantasia
- Saude — Rita Lee
- Time — ELO

# Nuestro Rincon

(Continued from page 58)

28 de Febrero. Adicionalmente a ello, Emmanuel actuará también en el Orpheum Theater de Boston el día antes, con gran promoción y fanfarria. ¡Bueno, me alegro mucho por Emmanuel! . . . Otra cena inolvidable en Miami, fué la celebrada en la residencia de **Rafael Alonso**, Corresponsal de EFE en el sureste de Estados Unidos, en esta semana. Compartí espectacular cena hogareña, preparada enteramente por Rafael, con **Manolo Díaz** de CBS y **María Cecilia** de Miami Herald. Manolo Díaz preparaba sus maletas para cubrir extensa gira por Latinoamérica, comenzada en México y terminada en Viña del Mar, Chile . . . Tiene España a fuerte competidor en el Festival de Viña del Mar, en el interprete **Baccheli** . . . Comienza a dar fuerte en Puerto Rico **Fernando Allende** de RCA con "Yo te he hecho sentir," a tiempo de comenzar fuertemente su entrada dentro del mercado norteamericano, desde Los Angeles . . . **Ricardo Braga** va des-puntando en varios mercados a través de su nueva producción, realizada en Sao Paulo en Español. Con su interpretación de "Una estrella va a brillar" en los "rankings" de Uruguay, su promoción va en aumento en otras áreas, a través de "Corazón de Segunda Mano." Su nuevo long playing, en el cual figuran estos dos números, acaba de ser lanzado a promoción fuerte en Estados Unidos por Caytronics Corp.

Abre el gran **Tito Puente** en el nuevo sitio "in" de Miami, la discoteca Applause Applause el día 16 de Febrero, permaneciendo por tres semanas, con su orquesta completa. De allí se trasladará a México con su Latin Jazz Ensemble a México para varias actuaciones en la tierra mexicana . . . El muy talentoso y enérgico amigo **Albertín Ríos**, que hace años conocí cuando ambos compartimos honores en el Festival de Chilo, Perú, como miembros del Jurado, acaba de ser nombrado Productor Ejecutivo de Radio Delcar, emisora situada en dicha ciudad, desde hace 46 años. Bello clima, hermosa ciudad y fraternal ambiente, del cual mantengo gratos recuerdos. ¡Éxitos Albertín! . . . Y ahora . . . ¡Hasta la próxima!

**José A. Tejeda** from Tejeda Talents Enterprises Ltd. presented "The Merengue Festival" at the Felt Forum in New York on February 7. The two sold-out concerts were highlighted by the performances of **Wilfrido Vargas**, **Los Vecinos**, **Los Kenton**, **Cheché Abreu**, **Rafael Solano**, **Santiago Cerón**, **Los Nietos del Rey** and **Los Inolvidables**. It was an extraordinary success, proving once more the strength of the Dominican community in the New York area.

During my stay in New York last week, I noticed a great change in the Latin record industry and at the Latin radio stations. WJIT is playing a lot of hits from the past in the morning hours, followed later on by international music. While in New York, I enjoyed dinner with **Rafael Pineda**, program director for WJIT and **Elsa Eaton**, **Richard Eaton's** widow, owner of the United Broadcasting System. I thank both of them for the unforgettable evening.

For a few weeks there has been a rumor regarding the possible acquisition of Alamo Record Distributing in San Antonio, Texas, by the Handleman Co., perhaps one of the most important rack jobbers in the states. Now **Carlos Balido**, owner of Alamo, has confirmed the rumor. Balido will remain as vice president of the new operation, which from now on will work as a Latin rack jobber covering all the states, based in San Antonio. Considering the great power of Handleman in the American market, I foresee a great future for the Latin industry as a result of this move.

**Joe Cayre** will present Mexican performer **Emmanuel** at Radio City Music Hall in New York on February 28. Spanish performer **Rocio Jurado** was supposed to be at the same show but cancelled her performance. Emmanuel will also be performing at the Orpheum Theater in Boston . . . I enjoyed dinner last week with **Rafael Alonso**, EFE correspondent for the southeastern states. Also at the dinner were **Manolo Díaz** from CBS International and **María Cecilia** from the Miami Herald. Díaz was ready to leave to Latin America . . . Spanish performer **Baccheli** will represent Spain at the forthcoming Viña del Mar Festival in Chile . . . **Fernando Allende** is starting to make it big in the Puerto Rican market with his

rendition of the tune "Yo te he hecho sentir" . . . Brazilian artist **Ricardo Braga** is also breaking in several markets with his latest production in Spanish for RCA. His rendition of "Una estrella va a brillar" is already breaking in the Uruguayan market, and "Corazón de segunda mano" is breaking in other Latin American areas. Caytronics Corporation has just released his album in the States.

**Tito Puente** had a successful opening at the Applause/Aplause dis-cotheque in Miami with great success on February 16. He will remain there for three weeks and then will leave for México with his Latin Jazz Ensemble .

## Record World en España

By MANUEL MARTINEZ HENARES

■ **Baccheli** ha sido nominado para representar a España en el próximo Festival de Chile 1982, que se celebra en la conocida localidad de Viña del Mar, a las orillas del Mar Pacífico. La canción que representará a nuestro país es "Con los cinco sentidos", compuesta por **Augusto Algeró** y **Amadeo Jaen**. Si tenemos en cuenta que **Baccheli** fué elegido para representar a España en el pasado Festival de Eurovisión, y ahora ha sido designado para Viña del Mar, que se celebra los días 17 al 23 del mes en curso, resulta que en menos de un año **Baccheli** habra representado a nuestro país en dos importantes certámenes internacionales, algo realmente sorprendente y que demuestra la confianza depositada en este artista que ha logrado ganarse, con su profesionalidad, un importante lugar en el mundo de la canción . . . El mercado hispanoparlante es cada vez más interesante para todos los artistas del mundo. 300 millones de personal, según estadísticas televisivas, que hablan el mismo idioma y que están capacitadas para comprar la misma grabación. Es por ello que cada vez hay más intérpretes que hacen versiones en español de sus temas de mayor impacto, y los más recientes son el cuarteto triunfador en el pasado Festival de Eurovisión, **Bucks Fizz**, que han escogido dos canciones de su primer "elepe" para su presentación en nuestro idioma y estas dos canciones son "It's got to be love" y "Shine on", ahora convertidas por obra y gracia de una traducción en "Yo se que es amor" y "Brillar". El cuarteto formado por **Cheryl**, **Jay**, **Boby** y **Mike**, ha logrado unas interesantes versiones en nuestra lengua que ya han conseguido su despegue en algunas listas de Hispanoamérica.

Hace una fechas le fué entregado al popular cantante **Manolo Escobar**, su último Disco de Oro, conseguido gracias a las numerosas ventas de su éxito "Amores". La entrega del "Disco de Oro," tuvo lugar dentro de los actos de conmemoración del 25 Aniversario de Discos Belter, editora de todos los discos de este artista. Este Disco de Oro constituye un nuevo triunfo de **Manolo Escobar**, que demuestra la enorme acogida que tienen sus discos entre sus seguidores. Durante el acto de entrega de este nuevo galardón, el artista dió o conocer su nuevo y más reciente éxito, que lleva por título "No me cuentes cuentos" . . . Un

"sencillo" y un "elepe" han bastado a **Rita Irasema** para convertirse en una de las más importantes y conocidas voces femeninas de la música española. Con un "single" y un LP ha penetrado en todos los hogares y ha demostrado que tiene mucho que decir con el paso del tiempo dentro del mundo musical. En muchas ocasiones se busca la obra maestra más que aquello que puede llegar al gran público y este no es el caso de **Rita Irasema**, mujer consciente de que en ocasiones lo sencillo es más importante para aquel que tiene todo tipo de complicaciones a su alrededor. Y esto viene a cuento porque el segundo "sencillo" de **Rita Irasema** es un perfecto ejemplo de esto que acabamos de mencionar. "Chucucalypso" es un calypso, lógicamente, hecho con toda la sencillez y la simplicidad del mundo, con unos arreglos absolutamente suaves y cantado con esa voz dulce y delicada que es una de las principales características de **Rita**. Un calypso que es creación de la intérprete y en el que se introduce con decisión y buen hacer en esos ritmos caribeños que tanta fuerza están alcanzando hoy día en los mercados internacionales. En la cara "B", una canción firmada por **Agnetha**, la rubia de **Abba**, que lleva por título "Queen of hearts" y parece ser que fué la primera canción que compuso tras el anuncio de separación del cuarteto sueco. Un tema en la línea "pop-rock" que caracteriza a su autora . . . Se dice que el "musical" "Evita" ha dado a sus productores la cantidad de 500 millones de pesetas. El appel que hasta el momento venia haciendo el cantante **Pati Andion**, lo hara de ahora en adelante el no menos popular cantante **Pablo Abraira**. Otro de los cambios es el de **Pilar Barbero** por **Mia Paterson**, sustituta de **Paloma San Basilio** en los días de descanso, que ha iniciado una nueva andadura musical. Se calcula que "Evita" esta unos seis o siete meses mas en la cartelera madrileña, para pasar posteriormente a la de Barcelona . . . El pasado día 30, **Camilo Sesto** dió un gran concierto benefico en Palma de Mallorca, cuyas ganancias fueron al Patronato San Jose Obrero. El presupuesto del concierto ascendio a cuatro millones de pesetas. Esta ha sido la unica actuación de **Camilo** en España desde finales del 80 y será, seguramente, la única que haga en todo este año 82.

# Radio Action

## Most Added Latin Record

(Tema más programado)

(Internacional)

"Mi Buen Corazón"

(A. Miguel-G. Carballo)

AMANDA MIGUEL

(Profono)

(Salsa)

"Merecumbé"

(Luis Kalaff)

LOS HIJOS DEL REY

(Karen)

# England

By VAL FALLOON

■ LONDON—It's annual awards time, and the awards ceremonies seem to have expanded in inverse proportion to the recessionary economy. There was the first Oscar-style Record Industry Awards, run by the BPI; the Music and Video Week annual chart awards luncheon; and the Video Business video awards. The BPI awards dinner was not as glamorous as promised, but for the record Cliff Richard was named best male artist, the Human League best British newcomer, Randy Crawford best female artist, and the Police best group. Martin Rushent was named best producer, and the top classical award went to EMI's Mahler Symphony No. 10. Top single: "Tainted Love" by Soft Cell. Top album: "Kings of the Wild Frontier" by Adam and the Ants. John Lennon received a posthumous award for outstanding services to British music. In the chart awards, CBS and EMI shared the top honor; CBS was top singles company for 1981, while EMI scored the album honors by one decimal point. In the labels category, CBS and Epic shared the top slot for singles and CBS topped the album chart for the year. With Adam again top act, it was certainly, as one scribe put it, the year of the ant . . . CBS has signed a deal (through Epic) with the Japanese Alfa label. Albums are scheduled from such acts as Sandil and the Sunsetz, the Yellow Magic Orchestra and Susan, to be accompanied by massive promotion, though the company's big spring push will be for a live double LP by Simon and Garfunkel on the Geffen label. TV is included in the launch. Also signed are Australian acts Men At Work, Billy Fields and Cheetah. . . Five major record companies may join forces in a TV merchandising company to rival K-tel, Ronco and Warwick. The five are EMI, CBS, WEA, PolyGram and Virgin. The majors have realized that all the profits made with their product by the TV companies could be channeled back into their own treasures. K-tel's Colin Ashby said, "I'm surprised this wasn't done years ago" . . . Though the BPI saved 100,000 pounds by cutting out Saturday collections of chart shops diaries, it has reversed the policy after concluding that a chart published Tuesday, without the previous Saturday's sales, is not worth having . . . And speaking of statistics, 5,000 bottles of champagne were consumed at the MIDEM opening night gala. That's almost a bottle a head — the final figure was 5,017 participants.

**THE SECRET'S OUT:** The industry's worst-kept secret has been made public with the announcement that David Betteridge, former CBS U.K. managing director, has concluded a worldwide label deal with RCA Records, operating from RCA U.K.'s offices . . . Attic Records had become the first Canadian company to set up a British base. The label's Canuk Music, a wholly-owned subsidiary, will act as U.K. licensee, but all product will use the Canadian Attic logo . . . Not to be outdone, Island is to release a six-pack boxed set of its controversial 1+1-cassette series (blank on one side)  
*(Continued on page 63)*

## German Gold for the Police



The Police's fourth album, "Ghost in the Machine," has been certified gold in Germany. Pictured at the gold record presentation after the group's recent concert in Hamburg are, from left: road manager Kim Turner; Heide Bieger of A&M Records Germany; Sting; Andy Summers and Stewart Copeland of the Police; and Miles Copeland, the group's manager.

## Manilow's Australian Platinum



While in London during his sold-out tour of the British Isles, Arista recording artist Barry Manilow was presented with his first Australian platinum record for his greatest hits compilation, "Manilow Magic." The award was presented by John Briley, director, international artist development for Arista/Ariola in the U.K.

# Japan

By CARMEN ITOH

■ TOKYO—Warner Pioneer used to release records twice a month, but they have recently decided to release them once a week — every Saturday. The move was made not simply to accommodate the wishes of record producers who wanted simultaneous worldwide release of their albums; it is also the main strategy against the growing threat posed by imports.

Since Tower Records made inroads into the Japanese market, directly imported records, which sell cheaper and are on the market faster, have been outselling domestic-made product.

A Warner Pioneer spokesperson said that, although the company did not have exact figures to substantiate its claim, they feel that since newly released American records are played on Japanese radio, and music fans are easily able to find out the most up-to-date news concerning new releases in the magazines, imported records, in spite of their lack of promotion, are bound to do better. Warner Pioneer had no other choice but to launch this counter-plan, the spokesperson said.

So far it seems to be working. The two albums released since the plan was launched have done well. The album "Tom Tom Club," released on Jan. 15, has been achieving good sales. An additional reason for its success may be because Tom Tom Club's "Wordy Rappinghood" was used as an opening number for the Paris Collection '82 spring and summer fashion show recently held by Sachiko Hanai, Junko Koshino and other famous Japanese fashion designers. (Tom Tom Club and Talking Heads are scheduled to do eight concerts here, beginning April 20.)

The other album, Larry Carlton's "Sleepwalk," was also released on January 15, to coincide with his concerts here. His concert on Jan. 28 was recorded live, using a digital multi-system, which has never been done before anywhere else in the world.

The early weekly release is not without problems. The main disadvantage lies in the fact that not much time is allowed for the preparation of the liner notes and the lyric translations.

What are some of the plans concocted by other record companies to deal with this threat? King Records has included a score-sheet in Earl Klugh's new album. CBS Sony and Nippon Phonogram have slashed the prices of Billy Joel's "Song in the Attic" and Barry Manilow's "If I Should Love Again." All the labels are very serious about coping with the problem in their own ways, and all seem to be watching Warner-Pioneer's plan carefully to see if it works.

Hiroko Yakushimaru received the 133rd Oricon Top-Disk Award for her "Sailorfuku To Kikanju" on Jan. 20.

Kenji Sawada came back from Hong Kong with a big smile. His second concert tour there proved a tremendous success, with all the tickets selling out immediately. The three days of concerts were held at Queen Elizabeth Stadium.

*(Continued on page 63)*

# Record World Country

## CMA Board Addresses Key Issues

■ MEXICO CITY—Home taping, international expansion, and cable and satellite communications media were among key industry issues addressed at the Country Music Association's first quarterly board meeting of the year, held Feb. 2-4 at the El Presidente Chapultepec Hotel here. CMA president Ken Kragen and board chairman Rick Blackburn presided over the three-day meeting.

The anti-piracy and home taping committee, chaired by Bruce Lundvall, recommended CMA support of the proposed videotaping bill, now undergoing amendment in the U.S. Senate to include audio taping. A CMA representative will attend Senate hearings on this bill. The international committee, chaired by Ralph Peer, reported on plans for the opening of CMA's European office in London. The board accepted the committee's recommendation to present a country music show as part of the Montreux Festival in July.

A cable/satellite committee, in its first meeting, recommended that the April New York board meeting include a cable/satellite expert to present the latest developments in that area. Bud Wendell chaired this committee. Creation of a research committee to coordinate country music marketing and consumer demographic studies was recommended by the planning and development committee, chaired by Frances Preston. An image committee was also appointed, to study the CMA logo and related graphics.

Television committee chairman Irving Waugh announced that Bob Precht has again been selected to produce the annual CMA Awards Show this year. Upcoming CMA 25th anniversary activities dominated the meeting of the public relations committee, chaired by Dick McCullough. Agenda items for this

event will be presented at the April meeting. The new record retailer/merchandise committee, chaired by Barrie Bergman, recommended that CMA for a second year sponsor a booth at the National Association of Recording Merchandisers convention in March.

The membership committee, with Barrie Bergman reporting for absent chairman Tandy Rice, gained board backing to increase organizational membership dues as of July 1. The hike in dues is the first in CMA's 24 years (individual dues were raised three years ago). Louise Mandrell was announced by

(Continued on page 66)

## Elektra/Curb Signs Bellamys



The Bellamy Brothers have signed a long-term recording agreement with Elektra/Curb Records for the U.S. and Canada, it was announced by Dick Whitehouse, E/C executive vice president, and Jimmy Bowen, Elektra/Asylum Nashville vice president. The Bellamys' first E/C album, "When We Were Boys," produced by them and Bowen, will be released in April. Pictured in the studio are, from left, Howard Bellamy, Bowen, and David Bellamy.

## Nashville Report

By AL CUNIFF

■ This is my last *RW* column before joining Elektra/Asylum Records here to handle publicity and artist relations duties. The past couple of years have been a great experience, and I'll miss working with a lot of fine people. See you in the charts!

Country Radio Seminar registration is shaping up to be an all-time high for that gathering. Last week's figures showed over 500 industry professionals had already signed up. There were 47 paid registrants at the first CRS, in 1969. . . Conway Twitty and Ronnie McDowell sold out six of the first seven dates on the first leg of their 25-date package tour. April and May dates will include Cincinnati, Baltimore, Jackson, Mississippi and Norman, Oklahoma.

KSO-Des Moines improved on its number one ratings in the latest Arbitron figures released for its market. The station has strong morning, afternoon, and evening numbers, and is also fourth in its market for teen listeners. . . BMI hosted a "number one" party recently to celebrate Mickey Gilley's "Lonely Nights," written by Keith Stegall and Stewart Harris of CBS Songs here. . . Don Williams made his first concert appearance of the year Feb. 13 after taking a break to cut his 14th MCA album.

Terri Gibbs will embark on a brief Alaskan concert tour in June. . . Loretta Lynn will join Hollywood and Broadway stars in a salute to the American Indian people March 4 at the JFK Center for the Performing Arts in Washington, D.C. Dennis Weaver, David Soul, Carroll O'Connor, Sammy Davis Jr., and others will also participate. . . Warner/Viva artists David Frizzell and Shelly West stopped by WQYK-St. Petersburg, Florida during their stop in that city for a recent concert appearance. . . Epic artist

(Continued on page 67)

## Jamboree Fest Set

■ WHEELING, W. VA.—J. Ross Felton, vice president of Columbia Pictures Industries, Inc., has announced that the sixth annual Jamboree in the Hills will be held here July 17 and 18.

Mike Hopkins, general manager of Jamboree U.S.A., has announced that Jamboree in the Hills '82 will feature 23 artists.

The July 17 lineup includes Loretta Lynn, Ronnie Milsap, Jerry Lee Lewis, Carl Perkins, Janie Fricke, Ronnie McDowell, David Frizzell and Shelly West, Sonny James, Jacky Ward, Leon Everette, Mack Vickery, Eddy Raven, Mel McDaniel, and Sandy Powell.

July 18 acts include the Oak Ridge Boys, the Kendalls, Helen Cornelius, Johnny Rodriguez, Tompall and the Glaser Brothers, Jimmy C. Newman, Cal Smith, Billy Joe Shaver, Sylvia, and Peggy Forman. Tickets for adults will be \$40 for two days and \$26 for one day.

Felton said the toll-free tele- (Continued on page 67)

## Country Picks of the Week

SINGLE

ALABAMA, "MOUNTAIN MUSIC." (prod.: Harold Shedd & Alabama) (writer: Randy Owen) (Maypop Music, BMI) (3:48). This light and lively uptempo number is solidly within the "Tennessee River" tradition. Complete with fast-paced fiddle breakdown at the end, this tune heralds the band's new album of the same title. RCA JK-13019.



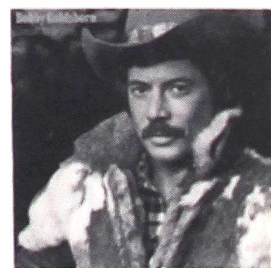
SLEEPER

JOE SUN, "HOLED UP IN SOME HONKY TONK." (prod.: Brien Fisher) (writers: D. Dillon/F. Dycus/B. Mevis) (Tree Pub. Co., Inc.-BMI/Golden Opportunity Music-SESAC/G.I.D. Music, Inc.-ASCAP) (2:12). Raw vocal energy, honky tonk steel guitar and fiddle work fit the Dillon/Dycus/Mevis lyric to a tee on Sun's first Elektra single. A moderate paced song, it conforms to Sun's post-"Old Flames" emphasis on good-time jukebox numbers. Elektra 47417.



ALBUM

BOBBY GOLDSBORO, "ROUND UP SALOON." Goldsboro wrote nine of the 10 cuts on this package of smooth, contemporary country tunes. Larry Butler produced the LP, highlights of which include "Lucy and the Stranger" (Goldsboro's current single), the recent title single, "Out Run the Sun," and "Love Is Only for Fools." Curb FZ 37734 (CBS).



# Country Hotline

By MARIE RATLIFF

## MOST ADDED CHART CONTENDERS

**Willie Nelson** — "Always on My Mind"

**Alabama** — "Mountain Music"

**Steve Wariner** — "Kansas City Lights"

The **Rovers** have come up with a cute novelty that is getting instant attention. "Pain in My Past" is an early add at WDLW, WJRB, WPLO, WQYK, WHOO, WCMS, WWVA, KXLR, WDEN, WGTO, KRMD, KSOP, WVAM, KFDI, WSAI.

**Keith Stegall** is moving with "In Love with Loving You" at KFDI, KEBC, KBUC, WSM, KKYX, WCMS, KMPS, WDEN, WLWI, KDJW, KVOO, WDLW, WVAM, KRMD.



Keith Stegall

**Steve Wariner** is coming on strong with "Kansas City Lights" at WPLO, KSO, WGTO, WTSO, WJQS, KSOP, WCOS, KTTS, WJRB, KBUC, WIL, WFAI, WPNX, WHOO, KFDI, WCMS, WDEN, WQQT, KGA, KMPS, KCKC, KCKN, KEEN, KKYX, WMAQ, KHEY, WXCL, WLWI, WIRE.

Newcomer **Karen Taylor** has early attention with "Diamond in the Rough" at WXCL, KDJW, KSO, WPNX, WCMS, KMPS, WLWI, KVOO, WVAM, KKYX, KYNN, KFDI, KRAK. **Sammi Smith** has play on "Gypsy and Joe" at WDEN, KMPS, WDLW, KFDI, KVOO, KRMD.

**Sonny Throckmorton**, who has already established himself as a hit songwriter, has his most commercial single to date in "Ain't Gonna Lie No More" at KFDI, WCMS, WKKN, KVOO, WVAM, KBUC, KEBC, WDEN.

Super Strong: **Merle Haggard, Crystal Gayle, Dolly Parton, Gary Morris, Mel Tillis, Dottie West, Gene Watson.**



Allen Tripp

**Kieran Kane** has a fast mover in "I Feel It with You" at KFDI, WGTO, KRMD, WVAM, KTTS, WJRB, KBUC, WPNX, WCMS, KDJW, WQQT, KGA, KMPS, WWVA, KEEN, KKYX, WXCL, WLWI. **Ronnie Rogers** has play on "My Love Belongs to You" at WDEN, KVOO, WDLW, WVAM, KEBC, WTOD, KCKC, KKYX.

**Rita Remington** has "The Flame" burning at WNOE, KSOP, KFDI, WPNX, WCMS, KVOO, WYDE. **Allen Tripp** has play on "Love Is" at WFAI, WVAM, KSOP, KEBC, KFDI, WTOD.

**Terry Gregory** has spins on "I Never Knew the Devil's Eyes Were Blue" at KMPS, KCKC, KRMD, KRAK, KHEY, WLWI, KDJW.

## SURE SHOT

**Alabama** — "Mountain Music"

## LEFT FIELDERS

**Mike Lunsford** — "Brothers, Strangers and Friends"

**Jacky Ward** — "Travelin' Man"

**Wayne Kemp** — "Sloe Gin and Fast Women"

## AREA ACTION

**Glenn Bailey** — "Stomp'n on My Heart" (WTOD, WPNX, WSLC, KVOO)

**Jimmi Cannon** — "Even If It's Wrong" (KCKC, WGTO, WVAM, KBUC)

**Gene Kennedy/Karen Jeglum** — "A Thing or Two on My Mind" (KYNN, KDJW, KSO, KSOP)

## Denny Hilton Opens Doors

■ NASHVILLE—Denny Hilton has announced the opening of offices here at 38 Music Square East, suite 111. Phone is (615) 255-4279.

Hilton, founder and owner of the Country Shindig venue in Osage Beach, Missouri, is an artist for

Rose Bridge Records here, and is active in publishing. He will maintain his office in Osage Beach, with a mailing address of P.O. Box 185-B, Osage Beach 65065. Phone: (314) 348-5414.

# The Hits Just Keep Coming For Writer/Producer Steve Dorff

By AL CUNNIFF

■ LOS ANGELES—With current releases by Kenny Rogers ("Through the Years"), Greg Lake ("Let Me Love You Once"), and Frizzell and West ("Another Honky Tonk Night on Broadway"), writer-arranger-producer Steve Dorff almost has enough activity to keep any music executive happy for the better part of a year.

But this is just another highly successful phase in a career that has already logged an array of noteworthy achievements, including co-writing such hits as "I Just Fall in Love Again" (Anne Murray), "Every Which Way But Loose" (Eddie Rabbitt), "Easy Love" (Dionne Warwick), "Cowboys and Clowns" (Ronnie Milsap), "Fire in the Morning" (Melissa Manchester), and others.

Dorff has co-written songs that have been chart successes in virtually every format. But the past few years have seen his work and that of Garrett Music Enterprises (the Snuff Garrett firm in which Steve is a partner) take an increasingly larger share of the country market.

Garrett Music has supplied the music for three Clint Eastwood films ("Any Which Way You Can," "Every Which Way But Loose," and "Bronco Billy"), and is involved in scores for a future Eastwood film, as well as "Waltz Across Texas." As a writer, Dorff has enjoyed seven number one country songs from the Eastwood films, and as an arranger he has worked sessions for Glen Campbell, Kim Carnes, Brenda Lee, Tanya Tucker, Cher, Melissa Manchester, Andy Williams, and many others.

Dorff, 32, was born and raised in New York City. He lived briefly in Baltimore before moving to Atlanta, where he attended the University of Georgia (he majored in

journalism). He spent over four years as a writer for Lowery Music in that city, turning in about 100 tunes to the publisher, but earning "no cuts of consequence." Feeling that his talents were more marketable in Los Angeles, Dorff moved here, and hooked up almost immediately with Garrett, whom he had met on a previous visit.

This was around 1974, and "it was right for things to begin happening," Dorff explained. "Snuff was ready to expand, and I was ready to do anything — I would have stuffed records in jackets."

Looking back on the success Garrett Music Enterprises has had, Dorff feels much is due to the fact that "a great song can be done pop, R&B, country, on down the line. The difference is the artist, and the flavor that artist interprets a song with." He points to "Let Me Love You Once," cut about seven years ago by Barbara Fairchild, and, with a minor revision of the opening verse, a successful cut recently for Greg Lake on the pop charts.

Dorff visits Nashville at least four times a year to maintain close ties with that market. "I think country is the area in which the best songs are being written today, songs most relateable to the average person across America," he said. Dorff has co-written most frequently with lyricist Milton Brown, who lives in Mobile, Alabama; Mac David, his collaborator on a new Ronnie Milsap cut; Larry Herbstritt, who co-wrote "Easy Love"; and Marty Panzer, with whom he wrote two Kenny Rogers cuts, "Through the Years" and the upcoming "I Want a Song."

Steve is also producing Con Hunley's next LP, and he co-produced the current Frizzell and West album. He also obtained cuts through Garrett's recent productions of Tanya Tucker and Rex Allen Jr.

"My first love is writing and arranging," he said. "I'll produce an artist only when I feel I can contribute something new in the way of songs or production for that artist that he hasn't already had. I like to take something and move it one step farther than it is."

## Lavender Ups Wojcik

■ NASHVILLE—The Shorty Lavender Talent Agency, Inc. has announced the promotion of Dan Wojcik from vice president to president of the Nashville-based agency. Wojcik, a native of Chicago, joined the agency in 1978.

The Lavender agency books Hank Williams, Jr., George Jones, the Burrito Bros., J.J. Cale, and others.

## CMA Board Meeting

(Continued from page 65)

the promotion committee as host for a CMA-sponsored luncheon at the upcoming Country Radio Seminar. Janice Ericson stood in for committee chairman Bob Sherwood.

A new Arbitron study of country radio listeners will be commissioned by CMA this spring, according to radio committee chairman Don Nelson. Jim Schwartz, chairman of the bylaws committee, reported that a streamlined version of CMA's bylaws would be complete by April. Fan Fair committee chairman Bud Wendell reported increased fees and a change in location for this year's Fan Fair. The Tennessee State Fairgrounds has been selected for the 1982 event.

# Bare in the Studio



Columbia recording artist Bobby Bare (left) takes a break from recording to discuss his upcoming album, "Ain't Got Nothin' To Lose," with producer Allen Reynolds (center) and Rick Blackburn, vice president and general manager, CBS Records Nashville.

## 'Austin City Limits' Announces Lineup

■ AUSTIN—The Southwest Texas Public Broadcasting Council has unveiled the talent lineup for the remaining shows in the seventh season of "Austin City Limits."

Set to appear on upcoming shows are the Gatlin Brothers/Ricky Skaggs this Thursday (25), Tom-

pall & the Glaser Brothers/George Strait (March 4), Don McLean/Terri Gibbs (11), Roy Clark/the Geezinslaws (18), Pete Fountain/Jazzmanian Devil (25), and George Thorogood & the Destroyers/David Olney & the X-Rays (April 1).

## New Faces Lineup Set

■ NASHVILLE—Charlie Monk, Kay Smith, and Tony Tamburrano of the Organization of Country Radio Broadcasters have announced the artists who will perform at this year's "New Faces" showcase, set for Saturday (27) at the Opryland Hotel here.

Artists scheduled to play are Rodney Crowell (Warner Bros.), Diana (Sunbird), Ricky Skaggs (Epic), Terry Gregory (Handshake), Tennessee Express (RCA), George Strait (MCA), Bobby Smith (Liberty), Ronnie Rogers (Life-song), Kieran Kane (Elektra/Asylum), and Donna Hazard (Excel-sior).

The New Faces show will conclude the 1982 Country Radio Seminar.

## Nashville Report

(Continued from page 65)

Don King performed at a recent Heart Association gala here.

Mel Tillis has been producing **Mundo Earwood** for the new label Primero Records, run by Ray Ruff . . . David Houston has signed with Delta Records of Texas . . . MCA artist **Kippi Brannon** and Dimension artist **Sonny James** recently guested on **Chuck Morgan's** show for WSM radio here . . . **Susan Meredith and the Po' Folks Band** showcased at the Radisson Hotel here Feb. 11 . . . **Jimmy Hall** anonymously tried out tunes from his upcoming Epic album "Cadillac Tracks" at a local club Friday (12) using an audience drawn by the Piggys.

**IN THE STUDIO:** Columbia (Moe Bandy, Lee Dresser, Marshall Chapman), Sound Emporium (Helen Cornelius, White Animals), Soundshop (Ronnie McDowell, B.J. Thomas, T.G. Sheppard, Jody Miller, Kin Vassy), Marty Robbins (Tina Carroll with Nashville Satin, Tammi Jo), Sound Stage (Tanya Tucker, Hank Williams, Jr., Conway Twitty), Young 'Un (Donna Fargo), Woodland (Ben Vereen, David Soul, Cheryl Prewitt), Pete Drake (George Hamilton IV, Harlan Sanders, Jeff Morgan), Music City (Joe Gibson, Steve Lucas, Kenny O), Koala (Del Reeves, Nashville Rhythm Section, Nicole Knight), Bennett House (Florence Warner), Roxy (Clyde Moody, Autry Inman, Jac Mathes, Eddie Young), Scruggs (Earl Scruggs and Tom T. Hall, George Grantham), Sound Lab (the Nerve, Marv Garrett, Sherry Groom), Sound Connection (Steve McCorvey, Gypsy Martin), Bullet (John Worsham, Andrew Culverwell, White Wolf, Diane Pfeifer).

# Country Singles Publisher's List

## Producer, Publisher, Licensee, Writer

A COUNTRY BOY CAN SURVIVE Bowen (Bocephus, BMI) Williams . . . . . 22	LOVE WAS BORN Kelly (Frebar, BMI) Eden, Kelly Gold, BMI) Goldsboro . . . . . 64
AFTER THE LOVE SLIPS AWAY/SMOKEY MOUNTAIN MEMORIES Larkin-Conley (Blue Moon/Easy Listening, ASCAP & Blue Moon, ASCAP) Conley/Conley, Devèreaux . . . . . 33	MIDNIGHT RODEO Dean-Everette (Denny, ASCAP) Orender, Ware . . . . . 58
A LITTLE BIT CRAZY Bowen (Milene, ASCAP) Raven . . . . . 51	MIS'RY RIVER Penney (Chiplin, ASCAP) Worf . . . . . 17
AND THEN SOME Montgomery (House of Gold/Chinnichap/Carers, BMI) Slate, Henley, Gray . . . . . 73	MISTER GARFIELD Bowen-Williams (Rightsong, BMI) Elliott . . . . . 80
ANOTHER HONKY TONK NIGHT ON BROADWAY Garrett-Dorff (Peso/Wallet, BMI) Brown, Dorff, Garrett . . . . . 30	MOANIN' THE BLUES Mittelstedt (Publicare, ASCAP) Meister, Meister, Wimberly . . . . . 90
ANOTHER SLEEPLESS NIGHT Norman (Chappell, ASCAP) Black, Bourke . . . . . 14	MORE THAN I'M USED TO Kennedy (ATV/Blackwood, BMI) Bowling, Butler . . . . . 96
BANDERA, TEXAS (Keithlee/Trail of Tears, BMI) Russell . . . . . 78	MOUNTAIN OF LOVE Wilson (Morris/Unichappell, BMI) Dorman . . . . . 2
BEST OF FRIENDS Foglesong (Duchess, BMI) Creed, DeVorzon . . . . . 62	NATURAL LOVE Scotti (Flowering Stone, ASCAP/Holy Moley, BMI) Pennig, Espy, Gernhardt . . . . . 49
BE THERE FOR ME BABY Norman (Chappell/Intersong, ASCAP) Black, Rocco . . . . . 19	NEW CUT ROAD Crowell (World Song, ASCAP) Clark . . . . . 36
BIG CITY Haggard-Talley (Shade Tree, BMI) Haggard, Holloway . . . . . 8	NO RELIEF IN SIGHT Collins (Chappell, ASCAP) Bourke, Dobbins, Wilson . . . . . 21
BLAZE OF GLORY Richie (House of Gold, BMI) Slate, Morrison, Keith . . . . . 95	NOW I LAY ME DOWN TO CHEAT Sherrill (Fame, BMI/Rick Hall, ASCAP) Aldridge, Henderson . . . . . 100
BLUE EYES DON'T MAKE AN ANGEL Sutton (September, ASCAP) Shepstone, Dibbans . . . . . 98	ONLY ONE YOU Killen (Tree, BMI/Cross Keys, ASCAP) Jones, Garvin . . . . . 3
BLUE MOON WITH HEARTACHE Crowell (Hotwire/Atlantic, BMI) Cash . . . . . 6	ONLY YOU (AND YOU ALONE) Kennedy (Tro-Hollis, BMI) Ram, Rand . . . . . 39
BOBBIE SUE Chancey (Bobby Goldsboro, ASCAP/House of Gold, BMI) Tyler, Tyler, Newton . . . . . 11	PREACHING UP A STORM Rogers (Blackwood/Magic Castle, BMI) Murrach, Anders . . . . . 81
BORN WITH THE BLUES Sherrill (Hallnote, BMI) Rodriguez . . . . . 67	PRETENDING FOOL English (Black Mountain Road/Worthmore, BMI) English, Ballaw . . . . . 82
BUSTED Logan (Tree, BMI) Howard . . . . . 44	RED NECKIN' LOVE MAKIN' NIGHT Twitty/Chancey (Blue Lake/Warner-Tamerlane/Face the Music, BMI) Seals, Barnes . . . . . 91
BUT IT'S CHEATING Feeny (Terrace, ASCAP) Brown . . . . . 42	'ROUND THE CLOCK LOVIN' Davies (Chappell, ASCAP/Tri-Chappell, SESAC) Bourke, Oslin . . . . . 40
COULD IT BE LOVE Norman (Gee Sharp, BMI) Sharp . . . . . 63	RUNNING ON LOVE Gibson (Blackwood, BMI) Harris, Stegall . . . . . 69
CRYING MY HEART OUT OVER YOU Skaggs (Cedarwood, BMI) Butler, Wilkin . . . . . 27	SAME OLD ME Sherrill (Silverline, BMI) Overstreet (House of Gold, BMI) Lester . . . . . 7
DIAMONDS IN THE STARS Pennington (Almarie, BMI) Shofner . . . . . 85	SHINE Moman (Waylon Jennings, BMI) Jennings . . . . . 13
DO ME WITH LOVE Norman (Jack & Bill/Welk, ASCAP) Schweers . . . . . 4	SINGLE WOMEN Parton-Perry (Velvet Apple/Least Loved, BMI) O'Donoghue . . . . . 50
DON'T COME KNOCKIN' Barnhill (Cedarwood, BMI) Heaney, Matan . . . . . 46	SOMEDAY SOON Baker (Warner Bros., ASCAP) Tyson . . . . . 77
DON'T EVER LEAVE ME AGAIN Fisher (Blue Lake, BMI) Barnes . . . . . 37	SOMEONE COULD LOSE A HEART TONIGHT Malloy (Briarpatch/DebDave, BMI) Rabbitt, Malloy, Stevens . . . . . 55
DON'T LOOK BACK Morgan-Worley (Gary Morris, Warner Bros., ASCAP/Warner-Tamerlane, BMI) Morris, Setser . . . . . 57	SPEAK SOFTLY YOU'RE TALKING TO MY HEART) Reeder-Watson (Booth and Watson, BMI) Spurgin, Mendenhall . . . . . 75
EVERYBODY LOVES A WINNER Kennedy (Hall-Clement/Welk, BMI) McDill . . . . . 56	STUCK RIGHT IN THE MIDDLE OF YOUR LOVE Rogers (Southern Nights, ASCAP) Morrison, MacRae . . . . . 86
FROM LEVIE TO CALVIN KLEIN JEANS Chancey (Tree, BMI/Cross Keys, ASCAP) Runyeon, Lathrop, Jones . . . . . 43	SWEET YESTERDAY Collins (Tom Collins, BMI) Fleming, Morgan . . . . . 20
GUILTY EYES Cornelius-Daniel (New Albany, BMI/Hoosier, ASCAP) Dowell, Blazy . . . . . 47	TENNESSEE ROSE Ahern (Warner-Tamerlane/Babbling Brooks, BMI & Drunk Monkey, ASCAP) Brooks, DeVito . . . . . 16
HOLDIN' ON Scruggs-Jennings (Waylon Jennings, BMI) Colter, McDavid, Jennings . . . . . 65	THAT'S WHAT YOUR LOVIN' DOES TO ME Pennington (Almarie, BMI) Shofner . . . . . 47
HONKY TONK TONIGHT Heavener (I.S.P.D., ASCAP) Heavener . . . . . 87	THE CLOWN Twitty-Bowen (Mammoth Spring/Rose Bridge, BMI) Chalmers, Rhodes, Barnett, Carson . . . . . 15
IF SOMETHING SHOULD COME BETWEEN US (LET IT BE LOVE) Lloyd (Atlantic, BMI) Beland, Guilbeau . . . . . 31	THE HIGHLIGHT OF '81 Sherrill (Tree, BMI) Hellard, Garvin . . . . . 89
IF YOU'RE THINKING YOU WANT A STRANGER Mevis (Jack & Bill/Welk, ASCAP) Mevis, Willis . . . . . 29	THERE GOES MY EVERYTHING (Elvis Presley/Acuff Rose/Husky, BMI) Frazier/YOULL NEVER WALK ALONE (Williamson, ASCAP) Rodgers, Hammerstein . . . . . 83
IF YOU'RE WAITIN' ON ME (YOU'RE BACKIN' UP) Gillespie-Kendalls (Hall-Clement/Welk, BMI) Bell, Skinner, Wallace . . . . . 12	THE SWEETEST THING (I'VE EVER KNOWN) Landis (Sterling/Addison Street, ASCAP) Young . . . . . 70
I JUST CAME HOME TO COUNT THE MEMORIES Jones-Anderson (Contention, SESAC) Ray . . . . . 23	THE VERY BEST IS YOU Wilson (Aoudad, ASCAP/Ibex, BMI) Stephens, Shell . . . . . 9
I LIE Bradley (Coal Miners, BMI) Damphier . . . . . 24	THROUGH THE YEARS Richie (Peso/Swanee Bravo, BMI) Dorff, Panzer . . . . . 18
IN A STRANGER'S EYES Jones (Jensong/Choskee Bottom, ASCAP) Rains . . . . . 99	TIL SOMETHING BETTER COMES ALONG Kilroy (Warner-Tamerlane/Sweet Harmony, BMI) Bannon, Bettis . . . . . 53
IN LIKE WITH EACH OTHER Gatlin-Gatlin-Gatlin (Larry Gatlin, BMI) Gatlin . . . . . 34	TOOK IT LIKE A MAN, CRIED LIKE A BABY DiMartino (Chappell, ASCAP/Tri-Chappell, SESAC) Bourke, Black, Rocco . . . . . 60
INNOCENT LIES Stilts-James (Marson, BMI) James, Smith . . . . . 35	VICTIM OR A FOOL Crowell (Coolwell/Granite, ASCAP) Crowell . . . . . 54
I SEE AN ANGEL EVERY DAY Gibson (Hitkit, BMI) Forst . . . . . 72	WATCHIN' THE GIRLS GO BY Killen (Tree/Strawberry Lane, BMI) Killen, McDowell . . . . . 28
IT'S A LONG WAY TO DAYTONA Strange (Mel Tillis, BMI) Tillis . . . . . 68	WHEN A MAN LOVES A WOMAN Vaughn-Grayson (Cotillion/Quinzy, BMI) Wright, Lewis . . . . . 26
IT'S WHO YOU LOVE Bowen (Cross Keys/Chappell, ASCAP) Kane, Bourke, Black . . . . . 71	WHEN YOU WERE BLUE AND I WAS GREEN Rogers (Easy Listening, ASCAP) Conley . . . . . 74
IT'LL BE HER Bowen (Baron/Hat Band, EMI) Reynolds . . . . . 41	WILD TURKEY/EVERYBODY MAKES MISTAKES Sherrill (Song Biz, BMI/Algee, BMI) Moffatt, Sebort/Dalton, Sherrill . . . . . 10
I'D LOVE YOU TO WANT ME Morris (Famous, ASCAP) Lobo . . . . . 66	WRITTEN DOWN IN MY HEART Montgomery-Stevens (Grand Avenue, ASCAP) Davidson . . . . . 48
I'VE JUST SEEN A FACE Sherrill (Maclen, BMI) Lennon, McCartney . . . . . 76	YOU NEVER GAVE UP ON ME Reynolds (Michael O'Connor, BMI) Pearl . . . . . 38
KISS THE HURT AWAY White (Chu-Fin, BMI) Reed, Duncan . . . . . 92	YOU LOOK LIKE THE ONE I LOVE Gibson (Duchess/Posey/Unichappell/VanHoy, BMI & ASCAP) Allen, VanHoy . . . . . 61
LET'S GO ALL THE WAY Gray (Unichappell, BMI) Rose . . . . . 79	(YOU SURE KNOW YOUR WAY) AROUND MY HEART Kilroy (Bibo/Welk/Chappell, ASCAP) Rocco, Bourke, Black . . . . . 59
LET YOUR FINGERS DO THE WALKIN' Rosenberg-Briley (Front Runner/Iron Blossom, ASCAP) Briley . . . . . 93	YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD West (Bibo/Vogue/Welk, ASCAP & BMI) Holyfield, Hatch . . . . . 1
LIES ON YOUR LIPS Oates (Cristy Lane/New Albany, BMI) Shell, Dowell . . . . . 32	YOU'RE NOT EASY TO FORGET Maher-Goodrum (ATV/Mann and Weil/Braintree/Snow, BMI) Weil, Snow . . . . . 52
LONELY NIGHTS Norman (Blackwood, BMI) Stegall, Harris . . . . . 45	
LORD, I HOPE THIS DAY IS GOOD Williams, Fundis (Sabal, ASCAP) Hanner . . . . . 5	
LOVER (RIGHT WHERE I WANT YOU) Kennedy (Opa-Locka, ASCAP) Carlile . . . . . 88	
LOVE TAKE IT EASY ON ME Stroud (Combine, BMI) Linde, Rush . . . . . 84	

# Country Single Picks

## COUNTRY SONG OF THE WEEK

### FRED KNOBLOCK — Scotti Bros. Z55 02752 (CBS)

I HAD IT ALL (prod.: James Stroud) (writers: T. Moretti, F. Knoblock, S. Allen) (Flower Stone Music-ASCAP/LegendSongs Music-BMI) (3:44)

A moderate-tempo story song, Knoblock's new release is well-sung, with a catchy hook and generally clever lyrics. A light touch of mandolin gives a pleasant feel to the record.

### JACKY WARD — Asylum 47424

TRAVELIN' MAN (prod.: Mike Post, Stephan Geyer) (writer: Jerry Fuller) (4 Star Music, BMI) (2:59)

This is a laid-back reprise of the old Rick Nelson hit. It's tightly packaged musically, with bright and bouncy guitar work and fairly low-key vocals.

### DIANA TRASK — Kari 125

NEVER GONNA BE ALRIGHT (prod.: David Barnes) (writer: Jim McBride) (Widmont Music/April Music-ASCAP) (2:59)

Diana sings a sad one here: "I may get better as time goes by/ But it's never gonna be alright." Her vocal treatment of McBride's tune is solid throughout.

### WAYNE KEMP — Mercury 76139

SLOE GIN AND FAST WOMEN (prod.: Danny Walls, Wayne Kemp) (writers: Danny Walls, Dave Hall) (Hidden Acres Music/Deadra Music-BMI) (2:30)

Sloe gin and fast women prove to be a disastrous combination as Kemp sings of a not-uncommon experience where "the woman I woke up with ain't the same one I took home." A fun little honky tonking number.

### MARIE OSMOND — Elektra/Curb 47430

I'VE GOT A BAD CASE OF YOU (prod.: Rick Hall) (writers: W. Aldridge, T. Brasfield) (Rick Hall, ASCAP) (2:40)

This pop-flavored release presents a fine lead vocal and harmony by Marie, on a tune by writers who recently enjoyed great country/pop success with Ronnie Milsap.

### CALAMITY JANE — Columbia 18-02715

I'VE JUST SEEN A FACE (prod.: Billy Sherrill) (writers: J. Lennon, P. McCartney) (Maclen, BMI) (2:18)

This four-woman group debuted with "Send Me Somebody To Love," and now offer a breezy, bluegrass-flavored cover of a Beatles classic from "Rubber Soul."

### SONNY THROCKMORTON — MCA 52011

AIN'T GONNA LIE NO MORE (prod.: Ron Chancey) (writers: S. Throckmorton, B. Braddock) (Cross Keys, ASCAP/Tree, BMI) (2:55)

One of the most successful writers in country music's recent history, Throckmorton is serious in his efforts as an artist, as this solid midtempo country cut shows.

### WALT WILDER — CMM 044

DRINKIN' BEER, CHASIN' WOMEN, DODGIN' WIVES (prod.: Ralph Davis, Bill Haynes) (writer: G. Crysler) (Coal Miners, BMI) (2:24)

A beer-drinking Texas two-step replete with twin fiddle treatment.

### TANYA TUCKER — MCA 52017

SOMEBODY BUY THIS COWGIRL A BEER (prod.: Snuff Garrett) (writers: M. Brown, S. Dorff, S. Garrett) (Peso, BMI) (2:12)

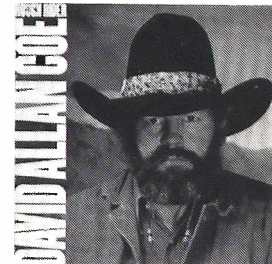
A rollicking litany of brand name puns loosely following the "Wild Turkey" idea.

# Country Album Picks

## ROUGH RIDER

David Allan Coe — Columbia FC 37736

Coe has put out an album of slow, mostly sad songs dedicated to his ex-wife Meme, possibly signalling that this is a very personal statement as much as a collection of country, folk and R&B numbers adaptable to his rough country style. The most ear-catching cuts here are "What Made You Change Your Mind," "Time After Time," the title cut, and the current single, "Now I Lay Me Down To Cheat."

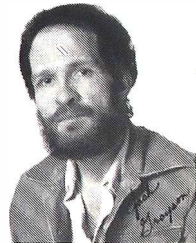


## WHEN A MAN LOVES A WOMAN

Jack Grayson — Koala KOA 15751

Grayson's title single penetrated the top 30 on *RW's* Country Singles chart, and that track is the most impressive here for its combination of clean studio sound, a soulful vocal, and a solid R&B tune that adapts well to country formats. Other highlights are Grayson-penned songs "A Loser's Night Out" and "My Beginning Was You," as well as "Hangin' On by a Heartstring."

WHEN A MAN LOVES A WOMAN



## OKEH WESTERN SWING

Various Artists — Epic/Okeh AL 37326

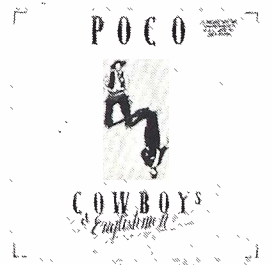
This two-record set offers jewels of early western swing, presenting tracks that document the form's emergence from other musical styles. Highlights include songs by Bob Wills & His Texas Playboys, the Range Riders, Emmett Miller, the Sons of the Pioneers, and others.



## COWBOYS AND ENGLISHMEN

Poco — MCA 5288

Poco again offers its light rock perspective on country, covering "No Relief in Sight" and showing off their instrumental skills with "Feudin'." The group also presents a pleasant cover of Gordon Lightfoot's "Ribbon of Darkness."



## John Conlee 'Busts' Out



MCA recording artist John Conlee (right) explains to Pat Pipolo, vice president of promotion for MCA Records, that his new single is "Busted."



# Record World Country Albums



FEBRUARY 27, 1982

TITLE, ARTIST, Label, Number (Distributing Label)

Feb. 27	Feb. 20		WKS. ON CHART
1	1	<b>FEELS SO RIGHT</b> ALABAMA RCA AHL1 3930 (16th Week)	49
2	2	<b>JUICE</b> JUICE NEWTON/Capitol ST 12136	48
3	8	<b>BIG CITY</b> MERLE HAGGARD/Epic FE 37693	16
4	4	<b>STILL THE SAME OLE ME</b> GEORGE JONES/Epic FE 37106	13
5	3	<b>FANCY FREE</b> OAK RIDGE BOYS/MCA 5209	37
6	6	<b>THE PRESSURE IS ON</b> HANK WILLIAMS, JR./Elektra/Curb SE 535	26
7	16	<b>SOUTHERN COMFORT</b> CONWAY TWITTY/Elektra 60005	4
8	9	<b>WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)</b> /Columbia KC 2 37542	23
9	10	<b>THERE'S NO GETTIN' OVER ME</b> RONNIE MILSAP/RCA AHL1 4060	26
10	14	<b>FINALLY</b> T.G. SHEPPARD/Warner/Curb BSK 3600	4
11	7	<b>CIMARRON</b> EMMYLOU HARRIS/Warner Bros. BSK 3603	10
12	5	<b>GREATEST HITS</b> KENNY ROGERS/Liberty LOO 1072	70
13	13	<b>MY HOME'S IN ALABAMA</b> ALABAMA/RCA AHL1 3644	87
14	12	<b>STEP BY STEP</b> EDDIE RABBITT/Elektra 5E 532	27
15	11	<b>BARBARA MANDRELL LIVE</b> /MCA 5243	25
16	15	<b>BET YOUR HEART ON ME</b> JOHNNY LEE/Full Moon/Asylum 5E 541	19
17	18	<b>I AM WHAT I AM</b> GEORGE JONES/Epic KE 36492	85
18	20	<b>SHARE YOU LOVE</b> KENNY ROGERS/Liberty LOO 1108	33
19	32	<b>THE DAVID FRIZZELL/SHELLY WEST ALBUM</b> /Warner Bros. BSK 3643	3
20	22	<b>HOLLYWOOD, TENNESSEE</b> CRYSTAL GAYLE/Columbia FC 37438	23
21	21	<b>ESPECIALLY FOR YOU</b> DON WILLIAMS/MCA 5210	31
22	19	<b>GREATEST HITS</b> JIM REEVES & PATSY CLINE/RCA AHL1 4127	13
23	17	<b>GREATEST HITS</b> OAK RIDGE BOYS/MCA 5150	67
24	23	<b>YOU DON'T KNOW ME</b> MICKEY GILLEY/Epic FE 37916	26
25	26	<b>MR. T</b> CONWAY TWITTY/MCA 5204	33
26	34	<b>BOBBIE SUE</b> OAK RIDGE BOYS/MCA 5294	2
27	27	<b>FIRE AND SMOKE</b> EARL THOMAS CONLEY/RCA AHL1 4135	13
28	61	<b>FEELIN' RIGHT</b> RAZZY BAILEY/RCA AHL1 4228	2
29	25	<b>GREATEST HITS</b> ANNE MURRAY/Capitol SOO 12110	72
30	24	<b>GREATEST HITS</b> CHARLEY PRIDE/RCA AHL1 4151	18
31	28	<b>MIDNIGHT CRAZY</b> MAC DAVIS/Casablanca NBLP 7257 (PolyGram)	18
32	30	<b>GREATEST HITS</b> RONNIE MILSAP/RCA AHL1 3772	70
33	45	<b>DESPERATE DREAMS</b> EDDY RAVEN/Elektra 5E 545	16
34	38	<b>ROWDY</b> HANK WILLIAMS, JR./Elektra/Curb 6E 330	44
35	56	<b>ME AND MY RC</b> LOUISE MANDRELL & R.C. BANNON/RCA AHL1 4059	2
36	37	<b>SURROUND ME WITH LOVE</b> CHARLY McCLAIN/Epic FE 37108	40
37	63	<b>WAITIN' FOR THE SUN TO SHINE</b> RICKY SKAGGS/Epic FE 37193	13



## CHARTMAKER OF THE WEEK

38 — **GIVIN' HERSELF AWAY**

GAIL DAVIES  
Warner Bros. BSK 3636



39	41	<b>STARDUST</b> WILLIE NELSON/Columbia KC 35305	195
40	40	<b>HEART TO HEART</b> REBA McENTIRE/Mercury SRM 1 6003 (PolyGram)	8
41	46	<b>ASK ANY WOMAN</b> CON HUNLEY/Warner Bros. BSK 3617	11
42	33	<b>LOOKIN' FOR LOVE</b> JOHNNY LEE/Full Moon/Asylum 6E 309	67
43	42	<b>BEST OF EDDIE RABBITT</b> /Elektra 6E 235	117
44	31	<b>SEVEN YEAR ACHE</b> ROSANNE CASH/Columbia JE 36865	48
45	62	<b>RIDIN' SHOTGUN</b> JESSI COLTER/Capitol ST 12185	2
46	39	<b>TOWN &amp; COUNTRY</b> RAY PRICE/Dimension DL 5003	20
47	35	<b>GREATEST HITS</b> WAYLON JENNINGS/RCA AHL1 3378	145
48	29	<b>URBAN CHIPMUNK</b> /RCA AFL1 4027	45
49	52	<b>RODEO ROMEO</b> MOE BANDY/Columbia FC 37568	16
50	44	<b>I LOVE 'EM ALL</b> T.G. SHEPPARD/Warner/Curb BSK 3528	44
51	60	<b>DRIFTER</b> SYLVIA/RCA AHL1 3986	43
52	43	<b>NOT GUILTY</b> LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia FC 37466	21
53	36	<b>KING OF THE ROAD</b> BOXCAR WILLIE/Main Street SN 73000	6
54	48	<b>WHERE DO YOU GO WHEN YOU DREAM</b> ANNE MURRAY/Capitol SOO 12144	42
55	50	<b>YEARS AGO</b> STATLER BROTHERS/Mercury SRM 1 6001 (PolyGram)	32
56	47	<b>HONEYSUCKLE ROSE</b> WILLIE NELSON & FAMILY/Columbia S2 36753	82
57	49	<b>RAINBOW STEW LIVE</b> MERLE HAGGARD/MCA 5216	30
58	51	<b>SOME DAYS ARE DIAMONDS</b> JOHN DENVER/RCA AFL1 4055	32
59	53	<b>HORIZON</b> EDDIE RABBITT/Elektra 6E 276	74
60	54	<b>URBAN COWBOY</b> ORIGINAL SOUNDTRACK/Full Moon/Asylum DP 9002	92
61	55	<b>ENCORE</b> MICKEY GILLEY/Epic KE 36586	74
62	57	<b>SOMEWHERE OVER THE RAINBOW</b> WILLIE NELSON/Columbia FC 36883	49
63	65	<b>I'M A LADY</b> TERRI GIBBS/MCA 5255	17
64	73	<b>GOOD TIME LOVIN' MAN</b> RONNIE McDOWELL/Epic FE 37399	28
65	74	<b>I JUST CAME HOME TO COUNT THE MEMORIES</b> JOHN ANDERSON/Warner Bros. BSK 3599	15
66	75	<b>THE VERY BEST OF MEL TILLIS</b> /MCA 3274	16
67	58	<b>BEST OF DON WILLIAMS, VOL. II</b> /MCA 5096	121
68	59	<b>STRAIGHT AHEAD</b> LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250	122
69	64	<b>BEST OF BARBARA MANDRELL</b> /MCA AY 1119	153
70	66	<b>I BELIEVE IN YOU</b> DON WILLIAMS/MCA 5133	70
71	67	<b>CLASSIC CRYSTAL</b> CRYSTAL GAYLE/Liberty L00 982	119
72	68	<b>WILLIE &amp; FAMILY LIVE</b> WILLIE NELSON/Columbia KC 35642	167
73	69	<b>9 TO 5 AND ODD JOBS</b> DOLLY PARTON/RCA AAL 1 3852	49
74	70	<b>GREATEST HITS</b> LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia FE 36488	120
75	71	<b>CARRYING ON THE FAMILY NAMES</b> DAVID FRIZZELL & SHELLY WEST/Warner/Viva BSK 3555	37

## CMA Board Meet (Continued from page 65)

while registration fees are upped to \$50 per person.

Increasing registration and business-orientation at this year's DJ Convention were topics discussed by the convention study committee, chaired by Bill Denny. The meeting and arrangements committee set 1983 CMA board meeting dates, while chairman Charlie Scully confirmed the Wal-

dorf-Astoria as the site for the April 20-22 New York meeting. Talent Buyers Seminar committee chairman Bette Kaye reported a \$100 early registration fee and a late registration fee increased to \$150 for the 1982 seminar, hosted by the Nashville Hyatt Regency Hotel. Last year's record attendance of about 500 brought an extra day expansion to this year's seminar.

The DJ committee, chaired by Len Ellis, recommended that an event similar to Tom T. Hall's luncheon for DJs be sponsored again this October and discussed ways to increase membership in the DJ category. The insurance committee, chaired by Glenn Snoddy, presented insurance proposals, while the board approved the 1982 budget submitted by finance com-

mittee chairman Joe Talbot. Hall of Fame panel of electors chairman Mary Reeves Davis submitted a slate of names which the board proposed as Hall of Fame electors. Stan Moress was appointed to chair a showcase committee to recommend talent for upcoming CMA showcases.

# Record World Country Singles

FEBRUARY 27, 1982

TITLE, ARTIST, Label, Number (Distributing Label)

Feb. 27	Feb. 20		WKS. ON CHART
1	3	<b>YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD</b> ED BRUCE MCA 51210	13
2	5	<b>MOUNTAIN OF LOVE</b> CHARLEY PRIDE / RCA 13014	9
3	1	<b>ONLY ONE YOU</b> T.G. SHEPPARD / Warner/Curb 49858	14
4	6	<b>DO ME WITH LOVE</b> JANIE FRICKE / Columbia 18 02575	11
5	2	<b>LORD, I HOPE THIS DAY IS GOOD</b> DON WILLIAMS / MCA 51207	14
6	9	<b>BLUE MOON WITH HEARTACHE</b> ROSANNE CASH / Columbia 18 02659	10
7	10	<b>SHE LEFT HER LOVE ALL OVER ME</b> RAZZY BAILEY / RCA 13007	9
8	16	<b>BIG CITY</b> MERLE HAGGARD / Epic 14 02686	7
9	14	<b>THE VERY BEST IS YOU</b> CHARLY McCLAIN / Epic 14 02656	10
10	12	<b>WILD TURKEY / EVERYBODY MAKES MISTAKES</b> LACY J. DALTON / Columbia / Sherrill 18 02637	12
11	17	<b>BOBBIE SUE</b> OAK RIDGE BOYS / MCA 52006	6
12	15	<b>IF YOU'RE WAITIN' ON ME (YOU'RE BACKING UP)</b> THE KENDALLS / Mercury 76131 (PolyGram)	11
13	4	<b>SHINE</b> WAYLON / RCA 12367	14
14	18	<b>ANOTHER SLEEPLESS NIGHT</b> ANNE MURRAY / Capitol 5083	7
15	19	<b>THE CLOWN</b> CONWAY TWITTY / Elektra 47302	5
16	21	<b>TENNESSEE ROSE</b> EMMYLOU HARRIS / Warner Bros. 49892	7
17	20	<b>MIS 'RY RIVER</b> TERRI GIBBS / MCA 51225	9
18	23	<b>THROUGH THE YEARS</b> KENNY ROGERS / Liberty 1444	7
19	22	<b>BE THERE FOR ME BABY</b> JOHNNY LEE / Full Moon/Asylum 47301	6
20	25	<b>SWEET YESTERDAY</b> SYLVIA / RCA 13020	7
21	24	<b>NO RELIEF IN SIGHT</b> CON HUNLEY / Warner Bros. 49887	9
22	26	<b>A COUNTRY BOY CAN SURVIVE</b> HANK WILLIAMS, JR. / Elektra/Curb 47257	6
23	7	<b>I JUST CAME HOME TO COUNT THE MEMORIES</b> JOHN ANDERSON / Warner Bros. 49860	15
24	28	<b>I LIE</b> LORETTA LYNN / MCA 52005	6
25	29	<b>SAME OLE ME</b> GEORGE JONES / Epic 14 02696	4
26	30	<b>WHEN A MAN LOVES A WOMAN</b> JACK GRAYSON & BLACKJACK / Koala 340	10
27	32	<b>CRYING MY HEART OUT OVER YOU</b> RICKY SKAGGS / Epic 14 02692	6
28	8	<b>WATCHIN' GIRLS GO BY</b> RONNIE McDOWELL / Epic 14 02614	14
29	33	<b>IF YOU'RE THINKING YOU WANT A STRANGER</b> GEORGE STRAIT / MCA 51228	5
30	36	<b>ANOTHER HONKY TONK NIGHT ON BROADWAY</b> DAVID FRIZZELL & SHELLY WEST / Warner Bros. / Viva 50007	4
31	31	<b>IF SOMETHING SHOULD COME BETWEEN US (LET IT BE LOVE)</b> BURRITO BROTHERS / Curb / CBS 5 02641	11
32	34	<b>LIES ON YOUR LIPS</b> CRISTY LANE / Liberty 1443	8
33	42	<b>AFTER THE LOVE SLIPS AWAY / SMOKEY MOUNTAIN MEMORIES</b> EARL THOMAS CONLEY / RCA 13053	4
34	43	<b>IN LIKE WITH EACH OTHER</b> LARRY GATLIN AND THE GATLIN BROTHERS / Columbia 18 02698	4
35	35	<b>INNOCENT LIES</b> SONNY JAMES & HIS SOUTHERN GENTLEMEN / Dimension 1026	10
36	41	<b>NEW CUT ROAD</b> BOBBY BARE / Columbia 18 02690	7
37	39	<b>DON'T EVER LEAVE ME AGAIN</b> VERN GOSDIN / AMI 1302	7
38	54	<b>YOU NEVER GAVE UP ON ME</b> CRYSTAL GAYLE / Columbia 18 02718	2
39	11	<b>ONLY YOU (AND YOU ALONE)</b> REBA McENTIRE / Mercury 57062 (PolyGram)	14
40	48	<b>'ROUND THE CLOCK LOVIN'</b> GAIL DAVIES / Warner Bros. 50004	3
41	49	<b>IT'LL BE HER</b> TOMPALL AND THE GLASER BROTHERS / Elektra 47405	3
42	44	<b>BUT IT'S CHEATING</b> FAMILY BROWN / RCA 13015	7
43	45	<b>FROM LEVIS TO CALVIN KLEIN JEANS</b> BRENDA LEE / MCA 51230	5
44	60	<b>BUSTED</b> JOHN CONLEE / MCA 52008	5
45	13	<b>LONELY NIGHTS</b> MICKEY GILLEY / Epic 12578	16
46	50	<b>DON'T COME KNOCKIN'</b> CINDY HURT / Churchill 94000	6
47	47	<b>GUILTY EYES</b> BANDANA / Warner Bros. 49872	9
48	52	<b>WRITTEN DOWN IN MY HEART</b> RAY STEVENS / RCA 13038	5



49 53 NATURAL LOVE PETULA CLARK / Scotti Brothers 5 02676 4

CHARTMAKER OF THE WEEK

50 — SINGLE WOMEN  
DOLLY PARTON  
RCA 13057



51	62	<b>A LITTLE BIT CRAZY</b> EDDY RAVEN / Elektra 47413	2
52	75	<b>YOU'RE NOT EASY TO FORGET</b> DOTTIE WEST / Liberty 1451	2
53	55	<b>TIL SOMETHING BETTER COMES ALONG</b> R.C. BANNON / RCA 13029	7
54	61	<b>VICTIM OR A FOOL</b> RODNEY CROWELL / Warner Bros. 50008	4
55	27	<b>SOMEONE COULD LOSE A HEART TONIGHT</b> EDDIE RABBITT / Elektra 47239	14
56	56	<b>EVERYBODY LOVES A WINNER</b> DICKEY LEE / Mercury 46129 (PolyGram)	6
57	—	<b>DON'T LOOK BACK</b> GARY MORRIS / Warner Bros. 50017	1
58	37	<b>MIDNIGHT RODEO</b> LEON EVERETTE / RCA 12355	15
59	72	<b>(YOU SURE KNOW YOUR WAY) AROUND MY HEART</b> LOUISE MANDRELL / RCA 13039	3
60	67	<b>TOOK IT LIKE A MAN, CRIED LIKE A BABY</b> CEDAR CREEK / Moon Shine 3003	4
61	38	<b>YOU LOOK LIKE THE ONE I LOVE</b> DEBORAH ALLEN / Capitol 5080	8
62	65	<b>BEST OF FRIENDS</b> THRASHER BROTHERS / MCA 51227	6
63	70	<b>COULD IT BE LOVE</b> JENNIFER WARNES / Arista 0611	4
64	86	<b>LUCY AND THE STRANGER</b> BOBBY GOLDSBORO / Curb / CBS ZS5 0726	2
65	71	<b>HOLDIN' ON</b> JESSI COLTER / Capitol 5073	4
66	73	<b>I'D LOVE YOU TO WANT ME</b> NARVEL FELTS / Lobo 111	3
67	74	<b>BORN WITH THE BLUES</b> JOHNNY RODRIGUEZ / Epic 14 02638	3
68	—	<b>IT'S A LONG WAY TO DAYTONA</b> MEL TILLIS / Elektra 47412	1
69	46	<b>RUNNING ON LOVE</b> DON KING / Epic 14 02674	7
70	51	<b>THE SWEETEST THING (I'VE EVER KNOWN)</b> JUICE NEWTON / Capitol 5046	18
71	58	<b>IT'S WHO YOU LOVE</b> KIERAN KANE / Elektra 47228	16
72	66	<b>I SEE AN ANGEL EVERY DAY</b> BILLY PARKER / Soundwaves 4659	9
73	83	<b>AND THEN SOME</b> BOBBY SMITH / Liberty 1452	2
74	57	<b>WHEN YOU WERE BLUE AND I WAS GREEN</b> KIN VASSY / Liberty 1440	11
75	—	<b>SPEAK SOFTLY (YOU'RE TALKING TO MY HEART)</b> GENE WATSON / MCA 52009	1
76	—	<b>I'VE JUST SEEN A FACE</b> CALAMITY JANE / Columbia 18 02715	1
77	—	<b>SOMEDAY SOON</b> MOE BANDY / Columbia 18 02735	1
78	85	<b>BANDERA, TEXAS</b> SOLID GOLD BAND / NSD 121	2
79	80	<b>LET'S GO ALL THE WAY</b> CLAUDE GRAY & NORMA JEAN / Granny White 1009 (NSD)	4
80	59	<b>MISTER GARFIELD</b> MERLE KILGORE and FRIENDS / Elektra 47252	8
81	63	<b>PREACHING UP A STORM</b> MEL McDANIEL / Capitol 5059	16
82	84	<b>PRETENDING FOOL</b> MICHAEL BALLEW / Liberty 1447	5
83	—	<b>THERE GOES MY EVERYTHING / YOU'LL NEVER WALK ALONE</b> ELVIS PRESLEY / RCA 13058	1
84	—	<b>LOVE TAKE IT EASY ON ME</b> LaCOSTA TUCKER / Elektra 47414	1
85	40	<b>DIAMONDS IN THE STARS</b> RAY PRICE / Dimension 1024	15
86	64	<b>STUCK RIGHT IN THE MIDDLE OF YOUR LOVE</b> BILLY SWAN / Epic 14 02659	10
87	91	<b>HONKY TONK TONIGHT</b> DAVID HEAVENER / Brent 1019	3
88	92	<b>LOVER (RIGHT WHERE I WANT YOU)</b> TOM CARLILE / Door Knob 81 170	2
89	69	<b>THE HIGHLIGHT OF '81</b> JOHNNY PAYCHECK / Epic 14 20684	7
90	96	<b>MOANIN' THE BLUES</b> KENNY DALE / Funderburg 5001	2
91	68	<b>RED NECKIN' LOVE MAKIN' NIGHT</b> CONWAY TWITTY / MCA 51199	17
92	95	<b>KISS THE HURT AWAY</b> MACK WHITE / Commercial 1381	2
93	93	<b>LET YOUR FINGERS DO THE WALKIN'</b> JEBRY LEE BRILEY / P.A.I.D./IBC 141	5
94	78	<b>LOVE WAS BORN</b> RANDY BARLOW / Jamex 45 002	10
95	79	<b>BLAZE OF GLORY</b> KENNY ROGERS / Liberty 1441	15
96	97	<b>MORE THAN I USED TO</b> ROGER BOWLING / Mercury 76135 (PolyGram)	2
97	98	<b>THAT'S WHAT YOUR LOVIN' DOES TO ME</b> PEGGY FORMAN / Dimension 1027	2
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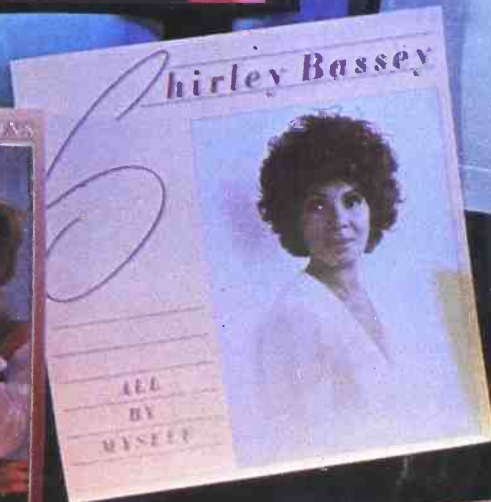
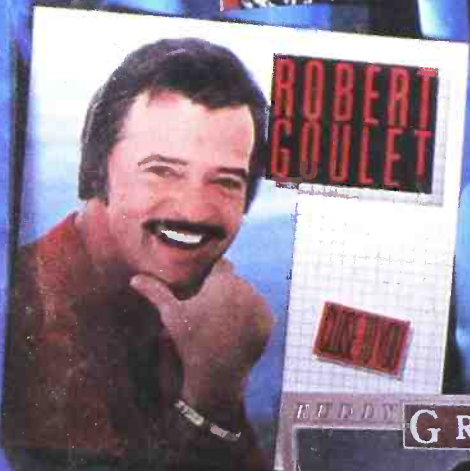
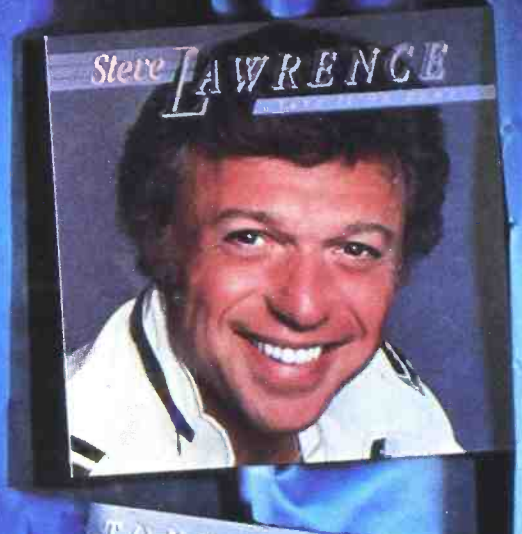
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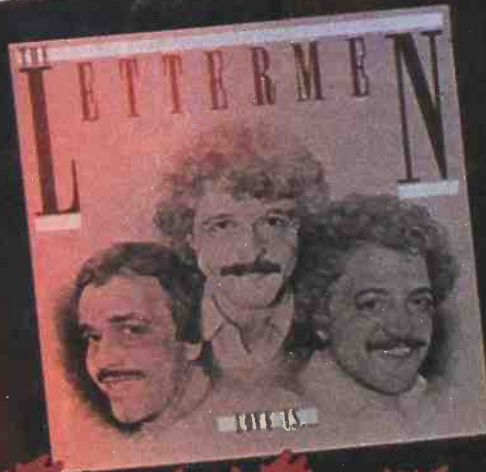
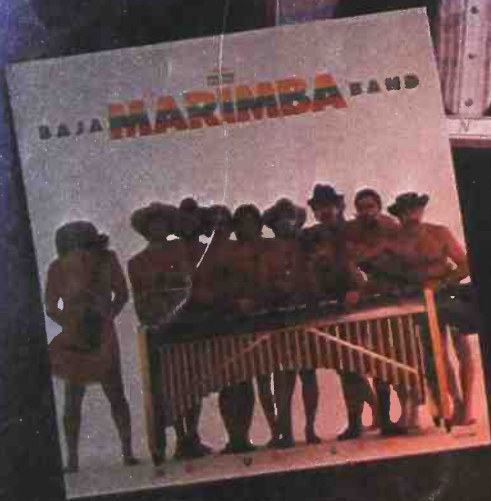
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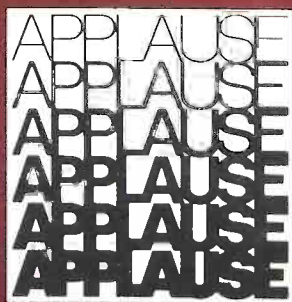
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