SINGLES

A TASTE OF HONEY. "I'LL TRY SOMETHING NEW" (prod. McKay) (writer Robinson) (Jobete. ASCAP) (3 45) Janine Marie Johnson's breathy, enticing vocal is adorned with exotic strings and percussion on this gorgeous Smokey Robinson-penned ballad from the forthcoming 'Ladies of the Eighties' LP Capitol 5099.

RICK SPRINGFIELD. "DON'T TALK TO STRANGERS" (prod. Olsen) (writer Springfiel) (Super Ron) (Essential. BMI) (4 45) Equipped with a snappy rock beat and sharp chorus hook, Springfield is ready to continue his hot streak with this cut from the new Success Hasn't Spoiled Me Yet LP RCA 13070.

LAURA BRANIGAN. "ALL NIGHT WITH ME" (prod. White-Mathieson) (writer Montan) (Special Old Sock. ASCAP) (3 50) From her forthcoming Braniegan LP this powerful ballad reveals Laura's stunning vocal talents. The hook's lusty passion is sure to open pop and A/C radio ears. Atlantic 4023.

RICK SPRINGFIELD, "DON'T TALK TO STRANGERS" (writer Springfiel) (Super Ron) (Essential. BMI) (4 45) Equipped with a snappy rock beat and sharp chorus hook, Springfield is ready to continue his hot streak with this cut from the new Success Hasn't Spoiled Me Yet LP RCA 13070.

LINDEY BUCKINGHAM, "IT WAS I" (prod. Buckingham-Dashut) (writer Paxto) (The Hudson Bay Desert Palms. BMI) (2 39) Linded's reach back into his bag of 60s tricks for this cute pop-rocker. His affected vocal phrasing is a cinch on pop radio. Asylum 9167.

Dwight Twilley, "SOMEBODY TO LOVE" (prod. Twilley-Plotkin) (writer Twilley) (Skyhill. BMI) (3 45) AOR is ready in love with this initial single from the new Scuba Divers LP. Twilley's label debut of this songhskated pop-rocker who's simultaneously riding the crests of critical acclaim, expanding critical acceptance...

Millie Jackson, "LIVE AND OUTRAGEOUS." The first lady of folk in all he is-spare's no epithets or this spontaneous collection ranging from rapel to "I've Had To Say It" to melodic performances such as "In His Father's Arms," and "Still Jesus" to "Can't Find the Words"..."There's Nothing. (EMI America 1418).

Kool & the Gang, "GET DOWN ON IT" (prod. Deodato) (writers Bell-Taylor-group) (Delightful Second Decade. BMI) (3 33) James Taylor gives a peep talk to the wallflowers of the world on this kinetic dance from the 'Something Special' LP. The chant-like chorus hook is contagious. De-Lite 818 (PolyGram).


RICK SPRINGFIELD, "DON'T TALK TO STRANGERS" (writer Springfiel) (Super Ron) (Essential. BMI) (4 45) Equipped with a snappy rock beat and sharp chorus hook, Springfield is ready to continue his hot streak with this cut from the new Success Hasn't Spoiled Me Yet LP RCA 13070.

Olde Boys
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VSDA Names Officers, Sets Bylaws

LOS ANGELES—During two days of meetings here last week (23 and 24), the board of directors of the Video Software Dealers Association (VSDA) elected national officers, adopted a charter and bylaws, and took official positions on pending legal issues affecting the business practices of video software dealers and the industry as a whole.

Elected as officers of the association are the following: president, Frank Barnako of The Video Place; secretary, Weston Nishimura of Video One Video; and treasurer, Cheryl Benton of The Video Station.

Previously announced had been the retention of a full-time staff consisting of executive vice president, Joe Cohen (who is also vice president of the National Association of Recording Merchandisers, VSDA's parent organization); vice president, Risa Solomon, and executive director Barry Locke. In addition, a staff of 12 has been hired to help carry out VSDA programs.

Total Experience Signs New Label Deal With PolyGram Records

LOS ANGELES—Ending months of legal conflict, PolyGram Records and Total Experience Productions have signed contracts creating a new label, Total Experience Records, to be distributed by PolyGram.

Total Experience, home of million-selling acts The Gap Band and Yarbrough & Peoples, had filed suit against Total Experience, its former label, to void their contracts with the label. At the National Association of Recording Arts and Sciences at the Shrine Auditorium here last Wednesday (24).

Despite the stature and sheer number of Grammys awarded to Jones (including Producer of the Year and six others, all tied to his own "The Dude" album and Lena Horne's "The Lady and Her Music (live at Broadway)" album), "Bette Davis Eyes" (winner of both Record of the Year and Song of the Year), few who witnessed the ceremony, either in person or via CBS-TV's two hour and 20-minute telecast, would deny that the evening's high point belonged to the late John Lennon. "Double Fantasy," the ex-Beatle's Geffen Records collaboration with his wife, Yoko Ono, and the last recorded work released during his lifetime, was named Album of the Year. Ono made a surprise appearance to accept the Grammy, and the sustained ovation given her and the couple's young son, Sean, provided the show's warmest and most emotional moment.

"Bette Davis Eyes," recorded by Kim Carnes for the EMI America label, earned a Record of the Year Grammy for Carnes and producer Val Garay and a Song of the Year nod for songwriters Jackie DeShannon and Donna Weiss, who also performed their composition during the telecast. The fourth of the major general Grammys, Best New Artist, went to Sheena Easton, also an EMI America artist.

Jones, meanwhile, seemed to spend most of the evening traveling back and forth between his seat and (Continued on page 34)

Quincy Jones, ‘Bette Davis Eyes’ Dominate 24th Annual Grammy Awards

By SAMUEL GRAHAM

LOS ANGELES—Producer/arranger/artist Quincy Jones and the former number one single "Bette Davis Eyes," with nine awards between them, head the list of multiple winners of the 24th annual Grammy Awards, presented by the National Academy of Recording Arts and Sciences at the Shrine Auditorium here last Wednesday (24).

With Rolling Stone no longer a full-time rock publication, the opportunity is ripe for alternative publications to prosper. In the last several years, in fact, dozens of diverse rock papers have thrived on a local and regional basis. They range from irregular-sized fanzines that are hand-typed, run off on ancient printing presses or Xeroxed—like Columbus, Ohio's The Offense with its circulation of 1,000—to typeset newspapers with circulations close to 100,000, like Seattle's (Continued on page 39)

Alternative Music Press Covers Thriving Local Rock Scenes

By LARIE LENNARD

NEW YORK—Thirteen months ago, when Rolling Stone magazine's readers picked up issue number 336, they found the music section near the back of the magazine instead of in the front. This change in Rolling Stone's format was an important juncture for rock journalism. While the magazine continues to cover rock music, it is obvious that music is no longer its only interest. Rolling Stone, once the ultimate alternative music paper, is no longer the arbiter of pop music taste it once was.

Chart Success of Medleys Raises Publishing Questions

By BRIAN CHIN

NEW YORK—The medley genre, if it can be called that, has made far more impact overseas than in the U.S., but its sporadic success, most recently in the Beach Boys' top five medley and the Royal Philharmonic Orchestra's "Hooked on Classics" (a top ten single and number one platinum album), has been sufficient to stimulate a steady flow of successors. According to record labels and publishers involved, a number of standard negotiating points are evolving in the necessarily complicated process of clearing a medley for release, while the benefit to the songwriter is becoming more definable.

"Stars on 45," the chart-topping single that triggered the phenomenon, apparently legitimized the format with publishers: three U.S. music publishers had refused to (Continued on page 68)
Ray Named to CRT

LOS ANGELES—The appointment of music industry veteran Edward W. Ray as a commissioner of the copyright Royalty Tribunal has been confirmed.

Ray, who was appointed by President Ronald Reagan, assumed his duties in Washington, D.C., immediately after his Feb. 14 confirmation.

Shortly before his departure to Washington, Ray addressed a Wednesday (17) gathering of the Association of Independent Music Publishers here. At the time, he noted that it would be "inappropriate" for him to discuss either past or future CRT decisions and opinions, as he had not yet taken on the job. "I hope you understand my position," Ray said.

Ray did, however, address himself in general terms to several issues raised at the AIMP luncheon. For instance, Jay S. Lowy, vice president and general manager of Bobete Music, asked Ray about the issue of cable television broadcasters and the recently-enacted statutory royalty increase.

(Continued on page 60)

Cooper To Coordinate 'Gift of Music' Push

CHERRY HILL, N.J.—Joseph A. Cohen, executive vice president of the National Association of Recording Merchandisers, has announced the appointment of Shelley Cooper to coordinate the initial phase of the "Gift of Music" institutional advertising campaign.

Cooper will work closely with the "Gift of Music" advisory board and will have the initial responsibility of handling the search project for the advertising agency which will handle the $3 million generic campaign.

Cooper spent eleven years with Warner Bros. Records, which she joined as assistant publicity director in 1970. She was director of advertising from 1974 until last year.

(Continued on page 60)

Martell Foundation Elects 1982 Officers

NEW YORK—At a recent meeting of the board of the T.J. Martell Memorial Foundation for Leukemia Research, the following officers were elected for 1982:


Powerhouse Picks

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

Rick Springfield (RCA) "Don't Talk to Strangers"

The immediate burst of national radio activity signals the advent of another hit by the Grammy Award-winning artist.

Opposite page 30, Gospel music is more than another branch of the entertainment industry — to many of those involved in it, it is a way of life and an artistic vocation. That dedication has led to a period of bountiful growth for religious music makers. In a special section, Record World examines the inspiring business of gospel music.
Announcing

A Very Special Record World Salute

The 50th Anniversary of

AGAC/the songwriters guild
American Guild of Authors and Composers

For 50 years, the American Guild of Authors and Composers has been the protector of American songwriters. Record World will present the AGAC story, past, present and future, in a special issue which will then serve as AGAC's official brochure, with significant extra distribution and lasting value. Don't miss this unique opportunity to participate.

Issue Date: April 3
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CBS’ Wyman Sees Slow Growth For Record Industry in 1982

By PHIL DIMARCO

NEW YORK — Growth projections for the recorded music industry are “flat” for 1982, CBS, Inc. president and chief executive officer Thomas Wyman told a group of financial analysts last Tuesday (23) at CBS headquarters.

Wyman, who blamed “recession-driven difficulties” for the decline in revenues and profits within the CBS/Records Group, focused his address on CBS, Inc.’s developmental projects, including home video.

In his address before financial analysts last year (Record World, March 7, 1981), Wyman had predicted a nine percent growth rate for the recorded music industry in 1981. According to figures distributed at last week’s meeting (attributed to the Recording Industry Association of America and the CBS/Records Group), the estimated growth in recording industry sales for 1981 was 3.1 percent, based on list prices.

Wyman said that while CBS, Inc.’s international record operations and Columbia House Division “had higher profits on lower sales and showed remarkable strength in difficult times,” our disappointment, and the heart of the Group performance difficulty, was in the domestic record business.”

Attributing the decline in revenues and profits to slow industry growth, a soft market, a weak release schedule and a competitive marketplace, Wyman predicted that certain measures taken to reduce overhead in 1981, most importantly the closing of CBS’ Santa Maria pressing plant, would impact favorably on the 1982 profit picture. The closing of the plant alone, he said, would improve 1982 results by several million dollars.

“We’re obviously hopeful that the second half of the year will be brighter, but we’re running our businesses as if it were not,” Wyman said. “There’s no question that the (recorded music) industry is in the process of adjusting to a less dynamic market, at least in the cycle we’re now living in.”

Wyman called the recently announced cable and home video joint venture between CBS and Twentieth Century-Fox “the single most important step we have taken” in the home video field and predicted it would be “a major factor in the entertainment world for the next decade.”

Following his address, Wyman was joined for a question and answer period by Walter Yetnikoff, president, CBS/Records Group; Gene Jankowski, president, CBS/Broadcast Group; Thomas Kirwan, president, CBS/Columbia Group; Peter Derow, president, CBS/Publishing Group; and Michael Levy, president and chief executive officer, CBS/Theatrical Films Group.

Wyman explained that the Theatrical Films Group was formed during 1981 with an eye toward the “substantial revenues for producers of theatrical films in years to come” stemming from cable, videocassette and videodisc distribution areas.

In response to a question suggesting that the boom in video games had substantially siphoned off expendable income which might have been spent on phonograph records, Yetnikoff answered in general terms, noting that “the economy has been bumbling along since 1979.” He emphasized that there has been “a lot of progress” in record companies’ altering certain sales policies and getting rid of wasteful “show-business flash.”

“There’s been an awful lot of cost reduction and reorganization that’s gone on, especially at CBS,” he continued.

“What we’re aiming for, if the economy continues not to improve very dramatically, is to get a bigger bang out of our buck by operating on a reduced cost basis.”

Yetnikoff added that further cost-reducing measures were in the planning stages. “It’s a rather large ship to turn around,” he explained.

(Continued on page 67)

Platinum in the Machine

The soundstage at A&M Records served as the location for a recent platinum presentation honoring the Police and their current LP, “Ghost in the Machine.” Pictured from left are: Jerry Moss, chairman of the board, A&M Records; Andy Summers, Stewart Copeland, and Sting of the Police; Herb Alpert, chairman, A&M Records; and Gil Friesen, president, A&M Records and A&M Films.

CBS Songs, Jobete Sign Sub-Publishing Agreement

NEW YORK — CBS Songs and Jobete Music have signed a world-wide sub-publishing agreement applying to all territories outside the U.S., Canada, the United Kingdom and Japan.

According to Michael Stewart, CBS Songs president, the agreement, the result of long-term discussions, covers approximately the next three years, depending on the territory.

Jobete, the publishing arm of Motown Records, has a catalogue of over 12,000 copyrights, including such rock and soul standards as “For Once in My Life,” “You’ve Made Me So Very Happy,” “Still,” and “I Heard It Through the Grapevine” almost all of the ‘60s and ‘70s hit output of such prolific Motown staff writer/producers as Brian Holland-Lamont Dozier-Eddie Holland, Nick Ashford and Valerie Simpson, Norman Whitfield and Barrett Strong, and Smokey Robinson are published by Jobete, along with the songs of Motown writer/performers the Commodores, Stevie Wonder, Rick James, Teena Marie, Jermaine Jackson and Marvin Gaye. Current and recent Jobete hits include: “Beating With You,” “Beware,” “Lady (You Bring Me Up),” “Oh No,” “My Guy,” “Why You Wanna Try Me,” “That Girl,” and “Az.”

CBS Songs will administer the Jobete catalogue through wholly-owned subsidiaries in France, Germany, Holland, Spain, Sweden.

(Continued on page 78)

Jive, Arista Pact

NEW YORK — Jive Records, the record arm formed recently by the London-based Zomba group of companies, has entered into an agreement with Arista Records, whereby Arista will manufacture, distribute and market all of Zomba’s record releases under the Jive label in the U.S. The agreement was announced by Zomba director Clive Calder and Arista president Clive Davis.

Already released under the new arrangement are the first album by the British rock band Starfighters, who have been touring the U.S. with Ozzy Osbourne, and a five-cut EP by the rock group A Flock of Seagulls. Forthcoming releases this spring include A Flock of Seagulls’ debut album and new single; a 12-inch single by R&B singer-songwriter Richard Jon Smith; and the new single by British act Tight Fit, a remake of “The Lion Sleeps Tonight.”
NARM
Presents
The Magic of Music

24th ANNUAL CONVENTION

March 26-30, 1982
Century Plaza Hotel
Los Angeles, Calif.
David Lasley — EMI America 8111

Lasley's sweet vocals have been heard on numerous pop and R&B sessions, most notably with James Taylor. He made his solo debut with this initial release from his forthcoming "Missin' Twenty Grand" LP. Penned by Randy Goodrum and Dave Loggins, it's a mass-appeal ballad highlighted by David's rangy vocal flights, Bonnie Raitt's harmonies, and a tasty hook.

**Pop**

Charlene — Motown 1611

I'VE NEVER BEEN TO ME (prod.: Miller-Gordy-Costa) (writers: Miller-Hirsch) (Stone Diamond, BMI) (3:47)

Charlene Duncan originally released this beautiful ballad on the Prodigal label several years ago. This remix is gaining acceptance on pop and A/C outlets, with initial strength in the south.

WRabit — MCA 52010

ANY WAY ANYTIME (prod.: Gross) (writer: Nadeau) (Attitude, CAPAC) (2:55)

The Canadian sextet debuts with this initial single from the new "Wrough & Wreaday" LP, and it's a hard rocker with a hook pointed at AOR and pop radio. Writer Lou Nadeau's lead vocals are surrounded by singing guitar licks and soaring choruses.

Glass Moon — Radio 4022 (Atl)

ON A CAROUSEL (prod.: Pace-Silva) (writers: Glass Moon) (Atlantic, BMI) (3:25)

This remake of the Hollies' top 15 hit from '67 is the initial single from the quartet's debut LP, "Growing in the Dark." Dave Adams' sugary vocals should attract pop radio listeners.

Chris Christian — Boardwalk


Stinging guitars and a big beat back Christian on this ambitious pop-rock outing from his namesake LP. The hook and guitar break are made for pop radio acceptance.

Al Martino — Capitol 5094

IF I SHOULDN'T LOVE AGAIN (prod.: DeAngelis) (writer: Manilow) (Manilow, BMI) (3:30)

Martino's muscular vocal turns the Barry Manilow-styled ballad into a romantic tour de force. The dramatic orchestration is sure to please A/C and MOR listeners.

Depeche Mode — Sire 50029 (WB)

JUST CAN'T GET ENOUGH (prod.: group-Miller) (writer: Clarke) (Stainless, BMI) (3:42)

With the recent success of Soft Cell's "Tainted Love," it would seem that the time is right for AOR and pop radio to embrace this bright, electronic dancer from the British quartet's "Speak & Spell" LP. Music box syntheses play a catchy melody line and a chorus chants the title over and over again while a tape-recorded rhythm track provides the dance beat.

Fred Parris & the Five Satins — Elektra 47411

MEMORIES OF DAYS GONE BY (Medley) (prod.: various) (BMI/ASCAP) (4:20)

Parris, the original lead vocalist of the Satins and writer of their biggest hit, "In The Still of The Night," hasn't lost a step, as evidenced by his stellar performance on this medley. The editing and production are superb.

Carly Simon — Warner Bros.

I GET ALONG WITHOUT YOU VERY WELL (prod.: Wiener) (writer: Carmichael) (Famous, BMI) (3:22)

Simon adds a new dimension to this Hoagy Carmichael song. Her chilling vocal is the perfect vehicle for the strong lyrics, and Mike Mainieri's sensitive arrangement/production makes it a touching statement. From the "Torch" LP, the flip is "Body and Soul," it's right for A/C radio and late night programming.

Shooting Star — Virgin/Epic


Backed by grand piano lines, Van McClain goes from an introspective intro to choruses explosions, all in the upper vocal ranges. Smart tempo shifts and an energetic band give this slice from the "Hang On For Your Life" LP, AOR-pop appeal.

Neil Young & Crazy Horse — Reprise 50014 (WB)

Opera Star (prod.: Briggs-Mulligan) (writer: Young) (Silver笛, ASCAP) (3:59)

Young & Crazy Horse whip up a relentless guitar hurricane on this rocker from their "Re-Ac-Tor" LP. The chorus squawks and driving rhythm section help carry Neil's idiosyncratic vocal message. A natural for AOR and pop formats.

Joan Armatrading — A&M

I WANTA HOLD YOU (prod.: Armatrading) (Rondor/Iving, BMI) (3:11)

Armatrading's unique vocal style is at once husky, aggressive, fragile and sensitive on this romantic ballad from the "Walk Under Lat- ders" LP. Another one of her lyrically powerful, self-penned songs, it includes some clever tempo twists, multiple rhythmic undercurrents and a pop-consumable hook. The band plays hard for AOR and pop audiences.

Steve Carisle — MCA/Sweet City

Time (prod.: Gilchrist) (writers: Gilchrist-Terry) (Starday, BMI) (3:47)

Carisle sings the title from the forthcoming "Steve Carisle Sings WKR in Cincin-nati" LP, this powerful ballad spotlights Carisle's versatile tenor, from the tender, emotive verses to an explosive chorus hook.

B.O.S./Pop

Syreeta — Tamlo 1610 (Motown)

I MUST BE IN LOVE (prod.: Brown) (writers: Mshire-Mueller) (Unart/MCA, BMI) (3:38)

Relaxed and totally lovely, Syreeta waltzes throughout this precious ballad from her "Set My Love in Motion" LP. Delicate keyboards and a warm Gene Page string arrangement help this multi-format appeal.

Central Line — Mercury 76140

That's Too Way to Treat My Love (prod.: Carter) (writers: Beckles-Francis-Carter) (Karter-April/TLI, ASCAP) (3:45)

The British quartet goes for its second consecutive hit from their self-titled debut LP with this dazzling dancer, the follow-up to "Walking Into Sunshine," Linton Beckles' vocal enthusiasm rides a sharp beat.

Jimmy Ross — Quality/RFC 7009

Fall into a Trance (prod.: Nixon-Pulga) (writers: Nixon-Pulga-Ross-Seslye) (Chok) (2:56)

Produced and co-penned by Kano mantersminds Luciano Nizzati and Stefano Pulga, this stylish cut spotlights Ross' vocal call and a variety of electronic sound effects, all riding a synthesized beat.

Stone — West End 1239

Time (prod.: Gibitchu) (writers: Gibitchu-Terry) (Fenway, ASCAP) (3:59)

The New York-based sextet debuts with this synthesized sizzler that's sure to please AOR radio audiences. It's written and produced by the group's Fungus, BMI) with some clever tempo twists, multiple rhythmic undercurrents and a pop-consumable hook. The band plays hard for AOR and pop audiences.

Patti Austin — West 50036 (WB)

Baby, Come To Me (prod.: Jones) (writer: Temperton) (Rodav坭/David-McAlpin, ASCAP) (3:30)

Austin's sensitive vocal hurt is complemented by James Ingram's soulful cries on this fantastic duet from the "Every Home Should Have One" LP. Haunting harmony choruses and shimmering keyboard layers create a hook that can't miss on multi-format radio. The package, penned by Rod Temperton, is wrapped expensively in Quincy Jones' production.

Tom Browne — Arista/GRP 2519

Ike Goes (prod.: Green-Ross) (writers: Brown-Jones) (Rise And Glowing, BMI) (3:24)

An irresistible bass line flexes its funky muscles, while colorful horns and fireworks explode over Browne's vocal cries. From the "Truly Yore" LP, it boasts an exciting arrangement and the standout David Grusin-Larry Rosen production.

Kleeer — Atlantic 4024

Taste the Music (prod.: King-Group) (writers: Freeman/Johnson) (Rise/Soulful, BMI) (3:45)

This title spin from the talented quartet's latest LP has a simple lyrical message with a potent funk instrumental backing. A recurring bass riff plows away while smart rhythm guitar work keeps the interest high.

Patrice Rushen — Elektra 47427

Forget Me Nots (prod.: Mims-Jr.-Rushen) (writers: Rushen-Washington-Fuddemen) (Bobby Fingers, ASCAP/Freddie Dee, BMI) (3:38)

Culled from the forthcoming "Straight From the Heart" LP, this slice spotlights Rushen's sweet vocal lead over a punchy rhythm track that's aimed at the club set. An attractive chorus chant and hot sax break will charm radio ears.

Carle Bean — Airwave 7-94970

Jellyroll (prod.: Bean) (writer: Bean) (Blue/Tempo, BMI) (2:34)

The L.A.-based music industry veteran offers this initial single, the title cut from his forthcoming LP, and it's a killer. Bean shouts, cries and hollers with wild abandon while his back-up band jumps and jives as if there's no tomorrow. Crazy, man!

Pure Energy — Prism 326

Breakaway (prod.: Pabon) (writers: Stevens-Hudain-Hudson) (Prismatic/Pabon/Torres, BMI) (3:30)

Lisa Stevens' suave vocal shaeks lead this trio's driving dancer, the title track from their forthcoming LP. The percussive rhythm track will spurr club action while Lisa takes her case to the airwaves.
World Pick
GAMMA 3
Elektra E1-60034 (8.98)
The San Francisco-based group led by guitarist Ronnie Montrose has a new keyboardist, Mitchell Froon, and a clean, open sound. "Right the First Time" and an instrumental, "Condition Yellow," are among the cuts that helped make Gamma's third LP this week's Flashmaker.

BEAUTIFUL VISION
VAN MORRISON — Warner Bros. BSK 3652 (8.98)
Whether he's glorifying the beauties of the earth or operating on a higher plane, Morrison always makes grandly passionate statements in his often-imitated, never-equalled style. The single "Cleaning Windows" and "Northern Muse" are highlights.

LIVE AT THE SAVOY
RAMSEY LEWIS — Columbia FC 37687
The legendary keyboardist's first live LP for the label is a triumphant performance, full of great moments like Grover Washington's soprano sax takeoff on "Sassy Stew," and a medley of Lewis hits, including "The In Crowd."

GREEN LIGHT
BONNIE RAITT — Warner Bros. BSK 3630 (8.98)
Propelled by the single, "Keep This Heart in Mind," Bonnie is headed for a commercial peak with the help of her Bump Band and producer Rob Fraboni. The funky "Can't Get Enough" and rocking "Baby Come Back" will maintain LP airplay.

RIO
LEE RITENOUR — Elektra/Musician E1-60024 (8.98)
The guitarist is best-known for his R&B/pop hits, but this LP gives him a chance to show what he's really made of on acoustic guitar, recording with three bands in Brazil, New York and California. "Rio Funk" benefits from Marcus Miller's symbiotic bass lines.

NIGHT ATTACK
ANGEL CITY — Epic ARE 37702
Day or night, this Australian quartet's plan of attack revolves around heavy guitar riffing aimed at a young audience of AOR listeners. Cuts like "Living on the Outside" have the hooks for radio.

FEELING GOOD
ROY AYERS — Polydor PD-1-6348 (PolyGram) (8.98)
Ayers takes a step back to the basics, playing more vibes than on past albums. Bernard Purdy adds drum power on some cuts, while Terri Wells sings lead on "Let's Stay Together."

NATURALLY
JULIUS WECHTER AND THE BAJA MARIMBA BAND — Applause APLF 1008 (8.98)
The often outrageous crew returns with their unmatched blend of mariachi band music, pop hits, sing-along standards and cigar smoke. Includes "Shout" and the theme from "Deep Throat." Olé!

ADVENTURES IN MODERN RECORDING
THE BUGGLES — Carrere ARZ 37926 (CBS)
Despite their light-hearted pop image, this duo did pioneer the use of many electronic and synthesizer effects that more serious-minded British groups are pushing today.

BROADWAY
GROOVE HOLMES — Muse MR 5239 (8.98)
In the specialized field of jazz organ, Groove is a star, completely carrying the bass (no bass player here) with his deft left hand. Tenor saxophonist Houston Person adds melodic spice to a contemporary selection.

SOME GREAT BIG YOUTH
BIG YOUTH — Heartbeat 03 (Rounder) (8.98)
Long a favorite of reggae fanatics, Big Youth could appeal to a wide audience with this anthology culled from past LPs. He raps, preaches and sings on "Get On Up" and the Beatles' "We Can Work It Out."

ON GOLDEN POND
Original Motion Picture Soundtrack — MCA 61C6 (8.98)
In addition to Dave Grusin's quite handsome music, this album contains crucial scenes from the film, starring Henry Fonda, Jane Fonda, and Katharine Hepburn.
TV Ad Seminar Set for NARM Meet

- CHERRY HILL, N.J.—Among the highlights of the forthcoming National Association of Recording Merchandisers 1982 Convention, to be held March 26-30 at the Century Plaza Hotel in Los Angeles, will be an afternoon seminar on television advertising, Monday morning, March 29.

Under the guidance of TV bureau vice president Walter Bills, the presentation will focus on two major areas of concern to music merchandisers: production alternatives and media placement.

An integral part of the session will feature executives from a number of companies whose ads will be shown. They will provide in-depth analyses of the creation of the ads, their objectives, production, and media choices, with the session geared both to retailers and rack jobbers who are already using television and to those contemplating its use.

Among the participants in the discussion will be Chuck Adams, of Central South Distributing and Sound Shop (Nashville); Jerry Adams, of Harmony House (Detroit); Michael Reiff, of Everybody's Records (Portland, Oregon); and Bill Gorman, of United Record and Tape Industries (Hialeah Gardens, Florida).

The convention is also attracting a broad spectrum of recording stars who have agreed to participate and perform at the three luncheon shows that have been scheduled, as well as at other functions.

Following the opening business session, on Saturday (27), Richard Simmons, whose new Elektra album, "Reach," is scheduled to be released that morning, will be the headliner of his "Richard Simmons Show" to the installment and awards luncheon.

The country music luncheon, on Sunday (28), will feature MCA recording artist Don Williams, while De-Lite Records' Kool & the Gang will headline the close luncheon on Monday (29).

In addition, a special one-hour feature Sunday at 4 p.m. will present Carol Henkel in an exercise and dance program, and a CBS recording artist to be announced will be featured at the Scholarship Foundation dinner.

Finally, the NARM awards banquet, the climax of the 24th annual convention, will feature comedian Rich Little as emcee for the evening.

WHERE'S THE LEAD VOCALIST?: That's a question the Dregs will be continuing to explore, while touring in support of their forthcoming "Industry Standard LP." The Atlanta-based quintet dropped the "Dixie" from their name several albums ago because they found the geographical connotations to be limiting, and rightly so: the band is best known for its virtuoso blend of jazz, rock and country musical strains. Now, in an attempt to expand their audience further and make an impact on top 40 radio, the Dregs have added Santana vocalist Alex Ligertwood on "Crank It Up," their first single from their new album.

"IDs and PDs all over the country have always told us how much they love our records and play them at home," said Dregs keyboardist T. Lavitz in a recent interview with New York, N.Y. "But, they say, 'if you'd only do a vocal.' We've been hearing that 'but' for years." Fearing "sell-out" accusations from their fans, the Dregs avoided taking the big step from instrumentals to vocals until their new producer, Eddy Offord, suggested the possibility of getting Jon Anderson to work with them, Lavitz told us.

"We're all Yes fans, and since Eddy had worked with Jon on several Yes albums, the idea was irresistible," Lavitz continued.

Dregs guitarist Steve Morse began writing what was to become "Crank It Up" with Anderson in mind, but before he could finish, word came back from Anderson that he'd like to do it but wasn't free until May. Just when the band was ready to scrap the idea, Offord made a last minute bid for Ligertwood and the project was saved. "We really fell in love with Alex's voice," said Lavitz. "We think it's ('Crank It Up') great music that we're not compromising on."

"Industry Standard" also features Doobie Brother Pat Simmons as guest lead vocalist on "Ridin' High" and a guitar duet with Morse and Yes guitarist Steve Howe on "Up in the Air." After hearing "Crank It Up," we strongly believe that the Dregs have their first hit single. A well-placed radio airplay certainly to garner will come the demand for performing it live, and the eventual problem/question: "Where's the lead vocalist?"

Lavitz told us that the band has spoken to a noted lead vocalist who recently left a superstar group, and that several other singers who are still with groups are being contacted. But moving out on tour with the Dregs as yet, nothing has been worked out. The Dregs are considering other options, like making light of the absence of a lead vocalist on "Crank It Up" and just placing a cardboard figure of Ligertwood on stage while a tape plays his vocal. One thing Lavitz did emphasize was that the Dregs aren't considering hiring a permanent vocalist, and will remain an instrumental band.

WHAT'S GOIN' ON: Joni Mitchell dropped in on Eric Anderson's Mudd Club set last week (18) and joined him on "Blue River." Mitchell also debuted two previously unfinished songs that may appear on her in-progress LP... Connie Francis will make her first New York City concert appearance in 15 years at Avery Fisher Hall this Saturday (6). To celebrate the event, Dick Clark will host a party in honor of Francis at the (Continued on page 60)
Epic Signs Wendy Waldman

Wendy Waldman has signed an exclusive recording pact with Epic Records. Her debut LP, to be titled What Way to Main Street, will be released on March 17th. The album's production is being handled by Lou Scheimer, who has worked on such animated series as "Looney Tunes" and "The Simpsons." The first single, "My True Love," will be released next week.

UP NORTH: Running through March 7 at the San Francisco Museum of Modern Art is an exhibition called "Bay Area Personalities," consisting of a set of watercolor portraits by an artist named Jessel (no, not as in George - at least we don't think so). There is only one musical performer among the portrait subjects, that being the outrageous Sylvester; he's in some pretty heavy company, too (and we don't mean the Two Tons of Fun), including the likes of Mayor Dianne Feinstein, prominent attorney Melvin Belli, writer/artist Maya Angelou, columnist Herb Caen and many more... Caen, who writes for the San Francisco Chronicle, has also been added to the list of presenters for the upcoming Bay Area Music Awards (Bammies), set to be handed out on March 3 at the S.F. Civic Auditorium. Joining Caen (and many others) as a presenter will be none other than Joe "Big Sky" Montana, quarterback for those Super Bowl-winning 49ers. Ol' Joe may not know the difference between a phase shifter and an envelope follower (hey, who does, other than the guitar players who use them?), or between a digital and analog recording console, but he sure can call those audibles at the line of scrimmage... The War Memorial Civic Opera House in S.F. was also jumping not long ago, what with a host of stellar jazz players lending their talents to a benefit designed to help pay the medical expenses of critic Conrad Silvert, who also writes for the Chronicle. The name's come fast and furious here, so get ready: Sunny

Continued on page 73
The Oak Ridge Boys' Double Crossover

In 1981, the Oak Ridge Boys assailed both the country and pop charts with the Grammy-winning "Elvira," achieving a distinction most artists never experience: successfully crossing over twice, from gospel to country and then to pop. Now, with MCA's release of the skyrocketing "Bobbie Sue," the group's impact on pop and adult contemporary has been strongly reinforced.

What makes this distinction even more impressive is that their four-part harmonies are as inviting on the upbeat rock of "Bobbie Sue," a new song with the nostalgic flavor of old-time rock 'n' roll, as on the traditional gospel and country the Oaks have been singing since the original group was formed 40 years ago this year.

Lead singer Duane Allen, tenor Joe Bonsall, baritone William Lee Golden, and bass Richard Sterban are the vocal chords behind the group today. William Lee joined the Oak Ridge Boys in 1964 and is the present-day member with the longest tenure. Duane was invited into the group in 1966, Richard in 1972, and Joe in 1973.

These four followed the gospel traditions of their predecessors (Continued on page 84)

Platinum Reorganizes

LOS ANGELES—Platinum Records, Inc., has announced a reorganization of the company.

Frank L. Touch, Jr., who has been the president of the label, resigned from that position on February 5. He also resigned as a director of the corporation and divested himself of all stock in the company.

At a shareholder's meeting held on February 13, two new directors of the company were selected, Gary Thurlow and Greg King. Donald L. Daniels was retained as a director.

Following the election of directors, the new board held its organizational meeting, at which Thurlow was elevated from vice-president to the president. Daniels will continue to act as vice president and secretary of the corporation.

PolyGram Imports Division

NEW YORK—"Extraordinary" is the word that Steve Jacques, special imports manager at PolyGram Records' new imports division, chooses to describe the feedback to the company's initial catalogue.

PolyGram Special Imports, under the auspices of PolyGram Classics head Gianfranco Rebulla, debuted earlier this month with over 350 single- and multiple-LP sets (manufactured by 17 different British, Dutch, German, Italian and Japanese labels).

Classical, Jazz and Rock

While the majority of the records initially available are classical recordings on the Deutche Gramophone, Philips and Telefunken labels, dealers will note that there are a good many jazz and rock LPs available as well. New additions to the catalogue will be made every month or so and, according to Jacques, other labels will be carried as the company sees fit. All recordings are being released in their original packaging save for a small, gold PSI logo stamped on the back of each album jacket.

Initial Release

The initial release consists of both new recordings and records that have not been available in this country for some time. Will PSI be marketing and promoting its new releases like a typical U.S. label? "A lot of the artists have the potential for a major push, but at that point, the import service would not be the vehicle to handle it," said Jacques. Rebulla added: "If we were to use the (normal promotion channels), why not release it domestically? The purpose of PSI is to give exposure, a 'window,' for imports in the United States. If we list something new and it does O.K., it could then go into the bigger operation of PolyGram Records.

Rebulla was asked why, in fact, PSI had chosen to include two relatively obscure labels: Britain's Illuminated and Italy's Ricordi. "Illuminated is a bright, young label in the U.K. which seems to have good A&R ideas," he said, "and I thought Ricordi had a good catalogue which hadn't found the right exposure until now."

Rebulla said he had felt for some time that there was a largely untapped market for imported product that had long been unavailable domestically. But, he said, "Even we were surprised by the overwhelming reaction from dealers, our sales force and from our partners abroad. When a (PolyGram) salesmen goes into a record store, he not only has the normal catalogue to sell but PSI as well. It's like having an additional Warehouse with hundreds and hundreds of selections available. It naturally increases a record dealer's interest."

(Continued on page 23)

The Waitresses in New York

The Waitresses recently performed songs from their new Polydor/Ze record, "Wanted Tomorrow Wonderful," at the Peppermill Lounge in New York. Before the show, PolyGram Records threw a cheesburger party at the F-Sharp Diner. Pictured from left are: Chris Butler of the Waitresses; Jerry Jaffe, vice president, rock department, PolyGram; Patty Donahue of the Waitresses; Guenter Hensler, president and chief operating officer, PolyGram; Harry Losk, senior vice president, marketing, PolyGram; and Michael Zilkha, president, Ze Records.

Scott Baio to Beverly Hills

LOS ANGELES—Bob Reno and Steve Metz have announced the signing of actor-singer Scott Baio to their company, Beverly Hills Recording Corp. The newly formed company was conceived to record dual career artists.

Beverly Hills Recording Corp. has a production deal with RCA Records and RCA is expected to release an album by Baio before the teen star's new A.B.C.-TV series—a "Happy Days" spinoff—goes on the air this fall.
Record World: Your Passport To The World Of Music

Record World is continuing its tradition of reliable, up-to-date reporting on the music and record industry by expanding its coverage of the international music scene in 1982.

Record World has always covered the world of music better than anyone else. This year, more than ever, we plan to bring you the most complete coverage available of the music of the world.

Watch for details of our international expansion in the coming weeks. And pick up your passport now to the world of music.
Donnie Linton's Street Smarts Lead to a Label Deal with CBS

By NELSON GEORGE

NEW YORK—"You can't know what people want to hear if you're riding in an elevator to the 42nd floor of a mid-Manhattan office building every day. The buyers aren't in that world, and if you're going to reach them, you can't stay in that world either. That's the view of Donnie Linton, president of a new CBS associated label, MyDisc, and manager of the hot New York production team of Raymond Reid and William Anderson.

Under the terms of the CBS deal, Linton will sign three acts to MyDisc Records. In addition, members of MyDisc's staff, primarily Reid & Anderson, will produce two CBS acts per year as part of the contract. Currently the vocal group Enchantment's Columbia debut is being prepared for release.

Anderson and Reid have produced such New York breakout dance singles as Unlimited Touch's "I Hear Music in the Streets" and "Searchin'," France Joli's "I'm Gonna Get Over You," Empress' "Dyin' To Be Dancin'" and the current Terri Gonzales single "Treat Yourself to My Love." The duo also performed on Gwen McCrae's "I'll Do Anything for You" and "Funky Sensation" and Taana Gardner's "Heartbeat." Another Linton client, Darryl Gibbs, was responsible for the Strikers' "Body Lover," a track penned by Marshall Crenshaw, is the Elektra/Asylum LP's first single.

Move Into Production

The move into production for Crown Heights' members began about two years ago. "First Anderson and Reid began doing some outside arranging and writing. Some offers to produce came in and we started to explore that. Before we knew it Crown Heights was on the back burner," said Linton. In the wake of Linton and company's success, Crown Heights Affair's first album in almost two years is due on De-Lite in April.

Prelude's owners, Stan Hoffman and Mary Schlachter, according to Linton, "gave us the chance to show what we could do. They have some of the best ears in the business. They are also good businessmen and served as advisors to me during the negotiations with CBS." Prelude has an Empress album in the stores and an Anderson and Reid-produced France Joli album upcoming.

Linton said CBS Records' vice president/general manager of black music Larkin Arnold approached him initially about Anderson and Reid producing some acts, but when Linton suggested a possible label deal "the executives [Continued on page 66]"

RCA Signs Lamont Cranston Band

Joe Mansfield, division vice president, contemporary music, RCA Records, has announced the signing of the Lamont Cranston Band. The initial result of the pact will be the immediate RCA release of the group's LP "Shakedown," which was originally issued by Minneapolis-based Waterhouse Records. Pictured at RCA's New York offices are, from left: William McGathy, director, album promotion; RCA Records; Gary Marx, president, Waterworks Management, management of the Lamont Cranston Band; Mansfield; Dan Loggins, division vice president, A&R contemporary music-east coast; RCA Records; and John Gourley, Waterworks Management.

Lou Ann Barton in the Studio

Singer Lou Ann Barton is pictured at Muscle Shoals Sound Studios in Sheffield, Alabama with her producers, Glenn Frey (center) and Jerry Wexler, at the close of sessions there for "Old Enough," her just-released debut album. "Brand New Lover," a track penned by Marshall Crenshaw, is the Elektra/Asylum LP's first single.

MCA Net Income Down for 1981

LOS ANGELES—MCA Inc. revenues for the year ending December 31, 1981, were $1,328,988,000, compared to $1,297,104,000 for the year 1980, according to a report released by chairman of the board Lew R. Wasserman.

Net income for 1981 was $89,788,000 or $3.77 per share, compared to $119,042,000 or $5.04 per share the previous year, which included extraordinary income of $5.2 per share.

Fourth quarter revenues were $338,804,000 compared to $337,480,000 in 1980. Net income was $14,121,000 or $.60 per share, compared to $16,877,000 or $.71 per share the previous year. The report noted a fourth quarter improvement in the filmed entertainment division, increased profitability in the retail and mail order division and higher losses in MCA's savings and loan operations in Colorado, as well as a higher tax provision compared to a tax benefit that had been included in 1980's fourth quarter.

Over the entire year, the filmed entertainment division experienced reduced profitability, while MCA Records Group and the retail and mail order division improved substantially, the report said.

Pardo to Boardwalk

NEW YORK—David Shein, vice president of business affairs for the Boardwalk Entertainment Company, has announced the appointment of Rick Pardo as controller for the firm's music division.

Pardo worked for six years in the PolyGram organization. His background includes a tenure at a land management firm and a management post at the accounting firm of Deloitte, Haskins and Sells.

K-tel Int'l Report Mixed

MINNETONKA, MINN.—K-tel International, Inc. reported net income for the six months ended December 31, 1981 at $3,941,000 or $1.17 per share, compared with $4,032,000 or $1.21 per share in the same period in 1980.

The apparent decline, according to the company's report, was linked to a change in method of translating foreign currencies. Stating the respective incomes on a comparable basis would have shown a net income increase of $930,000 or 30.9 percent.

Net sales were down for the half, to $101,455,000 compared to $109,933,000 in 1980, a decrease attributable almost entirely to the decline of foreign currency values versus the dollar.

For the quarter ended December 31, 1981, net income was $4,716,000 compared to $4,669,000, both $1.40 per share, although last year's income under new translation rules would have amounted to $1.24 per share. K-tel president Philip Kive cited the strength of the company's entertainment segment, with the international success of "Hooked on Classics."

PolyGram Names Two In Rock Department

NEW YORK—PolyGram Records has appointed Derek Shulman and Drew Murray national rock music promotion managers, it was announced by Jerry Jaffe, vice president, rock music department. Shulman, who will be based in New York, was previously both a member and manager of the band Gentle Giant. Murray, who will be based in Los Angeles, has been PolyGram's Houston promotion representative for the past year. Before that, he did local and regional promotion for Casablanca Records. Previously, he was program director of WKLS-Atlanta.
Jazz Beat

By PETER KEEPNEWS

STRAIGHT, NO CHASER: When we wrote in this space two weeks ago that we wished Thelonious Monk "a swift and full recovery," we knew that we were guilty of wishful thinking, but we thought it was the least we could do for a man who had brought much beautiful music into the world. The 64-year-old jazz great had been in a coma for several days when we wrote those words, and we knew, sadly, that his chances of pulling through were slim.

The impact of Monk's recent death was muted by the simple fact that he had been off the scene for so long, it had been almost six years since he last appeared in concert, and over a decade since he recorded his last album. Still, as long as he was alive we could always cling to the hope, however faint, that he might one day perform again, and it's sobering to have to let go of that hope for good.

But the legacy that Monk left was one of such unbounded joy and vitality that it is hard to be sad; his passing led us to go back to all the Monk albums in our collection, and that uniquely buoyant music brought a smile to our face that just wouldn't go away.

Monk was more than just a purveyor of simple good-time sounds, of course, he created a remarkable new musical world that was completely personal and at the same time completely recognizable as part of the jazz tradition. Monk's music may not have sounded like anybody else's, but it always swung, it always had its own kind of lyricism, and it always made its own kind of sense. And although his style of playing the piano was so unorthodox that there were those who thought he simply couldn't play very well, everyone who plays jazz has learned something from Monk about self-expression, humor, rhythm, subtlety, and especially freedom.

The media gave Monk's death more attention than he sometimes received when he was alive, and for the most part the reports on his death were handled with accuracy and respect. Of course, there were some extremely stupid things written about him as well; the obituary in one New York newspaper said that Monk and his fellow revolutionaries of modern jazz, including Charlie Parker and Dizzy Gillespie, "were known not only for their musical brilliance but for popularizing such expressions as 'you dig, man,' 'cool, baby' and 'groovy.'" We think Monk would have gotten a bitter chuckle or two out of that one.

Monk was buried last Monday (22), following a memorial service at New York's St. Peter's Church that was so crowded that many people had to be turned away. A number of musicians performed at the service; we had to leave before it ended, but it does not allow us to list everyone who played, but we were particularly moved by a duet between pianist Tommy Flanagan and long-time Monk saxophonist Charlie Rouse on "Ruby, My Dear," and by a Max Roach drum solo that can best be described as tender — not an adjective one usually applies to drum solos.

Many words were spoken at the service, but it was the music that offered the most eloquent testimony to Monk's genius, and to his lasting impact.

WHAT'S NEW: PolyGram Classics is continuing its ambitious, comprehensive and admirable program of importing Japanese pressings of some of the classic titles from the Verve catalogue. The latest from the small but feisty Progressive label are "The Magnificent Tommy Flanagan," with George Mraz and Al Foster supporting the graceful pianist, "Derek Smith Trio Plays Jerome Kern," with bassist Line Mortman and drummer Ronnie Bedford backing the pianist, and "Flipenstein," by saxophonist Flip Phillips, with pianist Lou Stein the featured sideman (hence the title), and such original compositions as "Dracula's Dance" and "Ghoul of My Dreams," not to mention old standards like "Witchcraft" and "Ghost of a Chance." Get "Live at the Savoy," the latest Columbia LP from the redoubtable Ramsey Lewis, features a guest appearance by Grover Washington, Jr.

Elektra/Musicians Signs McFerrin

Jazz pop vocalist Bobby McFerrin has signed a worldwide recording agreement with Elektra/Musician Records, it was announced by label president Bruce Lundvall. McFerrin's first LP for the label is currently being recorded. Pictured after the signing are, from left: Linda Goldstein of Original Artists, McFerrin's manager and producer of the LP; Lundvall; and McFerrin.

The Jazz LP Chart

MARCH 6, 1982

1. THE GEORGE BENSON COLLECTION
   GEORGE BENSON / Warner Bros. 2WH 266

2. COME MORNING
   GROVER WASHINGTON, JR. / Elektra 5E 362

3. ELECTRIC RENDEZVOUS
   AL DI MEOLA / Columbia FC 37654

4. BREAK'IN' AWAY
   AL JARRAH / Warner Bros. BSX 3676

5. WEATHER REPORT
   ARC / Columbia FC 37616

6. ECHOES OF AN ERA
   VARIOUS ARTISTS / Elektra E1 60021

7. CRAZY FOR YOU
   EDDY GRANT / Liberty LT 1113

8. MYSTIC ADVENTURES
   JIMMY ENNIS / Atlantic SD 19333

9. OBJECTS OF DESIRE
   MICHAEL FRANKS/ Warner Bros. BSX 3668

10. SLEEPWAKER
    LARRY CARLTON / Warner Bros. BSX 3665

11. SIRK
    FUSE ONE / CTI 9025

12. WYNTON MARSALIS
    COLUMBIA FC 37574

13. THE DUDE
    QUINCY JONES & ASAP SP 2721

14. CHARIOTS OF FIRE
    ERNIE WATTS / Queen / WB QWS 3637

15. REJECTIONS
    OR SCOTT HERRON / Arista Al 9566

16. DREAM ON
    GEORGE DUKE / Epic FE 37392

17. SOMETHING ABOUT YOU
    ANGELA ROBIE / Arista Al 9576

18. SOLID GROUND
    ROBERT LAWSON / Liberty LO 31087

19. FREE TIME
    SPIRO CTRA / MCA 5278

20. YOURS TRULY
    TOM BROWNE / Arista /GRP 5507

21. STANDING TALL
    CRUSADERS / MCA 5294

22. SIGN OF THE TIMES
    BOB JAMES / Tappan Zee / Columbia FC 37449

23. AUTUMN
    GEORGE WINSTON / Windham Hill C

24. LIVE AT THE SAVOY
    RAMSEY LEWIS / Columbia FC 37087

25. SHAKY'S MACHINE (ORIGINAL SOUNDTRACK)
    WARNER BROS. BSX 3653

26. BID
    See MUSIKOR / Elektra / Musician E1 60024

27. BLUE HORIZON
    ERIC GALE / Elektra / Musician E1 60022

28. BELO HORIZONTE
    JOHN McCALLOUM / Warner Bros. BSX 3619

29. ENDLESS FLIGHT
    ROYCE FRANKLIN / Columbia FC 37154

30. THE MAN WITH THE HORN
    WEEDS / Columbia FC 36790

31. PROPHECY
    TAM / Capitol ST 12193

32. LA LENDA DE LA HORA
    MCCOTTY NYER / Columbia FC 37375

33. SPLASH
    FREDIE HUBARD / Fantasy F 9101

34. SOLO SAXOPHONE II
    JOHN KLEMMER / Elektra 5E 566

35. AMARCORD NINO ROTA
    VARIOUS ARTISTS / Morocco HNH 3901

36. TANGO
    FANNY MARIA / Concord Jazz CJ 175

37. FIVE YEARS LATER
    JOHN ABERCROMBIE / RALPH TOWNER / ECM 1 1207 (WB)

38. EVERY HOME SHOULD HAVE ONE
    PATI AUSTIN / Queen / WB QWS 3591

39. THE LADY AND HER MUSIC — LIVE ON BROADWAY
    COLE / Decca / WB QWS 3597

40. PIECES OF A DREAM
    Elektra 6E 356
Record World Presents the 1981 Classical Awards

By SPEIGHT JENKINS

NEW YORK — At Record World's invitation, eight music critics and editors met on January 27 at the Princeton Club to select the best classical records of 1981. Everyone nominated candidates in each category, but only those records that received at least one vote were considered nominees.

The eight voters were: Peter G. Davis, music critic of New York Magazine, John W. Freeman, recording editor of Opera News; David Hall, contributing editor of Stereo Review; David Hamilton, music critic of The Nation; Dale Harris, contributing editor of High Fidelity and New York correspondent for The Guardian; George Jellinek, music director of New York's Radio station WQXR; John Rockwell, a music and record critic of the New York Times; and John W. Freeman, respondent for The Guardian; George Jellinek, music director of New York's Radio station WQXR; John Rockwell, a music and record critic of the New York Times; and this writer.

The only innovation this year was a further tribute to the importance of reissues in classical music. The Historical Issue category was split into two parts - Best Vocal and Best Instrumental Historical Issue.

The session began as usual with the Contemporary Music area. Though the London recording of David Del Tredici's "Final Alice," led by George Solti, was a clear winner with three votes, five other pieces were nominated. Such erudite recordings as John Adams' "Phrygian Gates and Shaker Loops" on 1750 Arch Records and Glenn Branca's "The Ascension" on 99 Records vied with more standard fare - Hans Werner Henze's "Tristan" on Deutsche Grammophon, Sir Michael Tippett's Symphony No. 4 on London and the double bill of Milton Babbitt's Solo Requiem and Mel Powell's "Haiku Settings" on Nonesuch.

John Rockwell asked that the panel consider a more detailed differentiation of the contemporary area for next year, one which would better reflect the variety of music being composed today. Rockwell suggested that those pieces composed for large orchestra or other conventional forces should be a different category from the more experimental pieces.

The Best Standard Orchestral area had 13 entrants, making one winner all the more surprising. Only two votes did it, and they went to the Fourth Symphony by Sibelius on London, conducted by Vladimir Ashkenazy. Klaus Tennstedt received two nominations, one for his recording of excerpts from Wagner's Ring des Nibelungen and the other for his striking Mahler Seventh, both on Angel. Charles Mackerras' reading of Janacek's "Taras Bulba" and "Sinfonietta" on London won a vote, as did Haydn's Symphonies Nos. 95 and 97 as conducted by Sir Colin Davis on Philips. A far younger British conductor than either Mackerras or Sir Colin is Simon Rattle. His recording of the Mahler Tenth, also on Angel Digital, won a nomination, as did a five-record set of Bartok orchestral music led by Arpad Joo on Sefel Records.

The Best Non-Standard Orchestral Recording went to the Came-

rata Bern's recording of music from the Mannheim School on Deutsche Grammophon Archiv. Two other recordings were nominated - the Symphonies Nos. 2 and 3 of Karol Szymanowski on London, led by Antal Dorati, and a record of Faure orchestral music on French EMI.

The Best Ballet Recording, nor-

mally not too active an area, drew a lot of discussion and some difference of opinion. The winner was a standard, Tchaikovsky's "Sleeping Beauty," led by Gennady Rozhdest-

vensky on TIOCH, the American division of Eurodisc which just began issuing records in 1981. "Sleeping Beauty" won three votes; a close second with two votes was a very rare item, Johann Strauss' Cinderella on London, conducted by Richard Bonynge. Also nominated were Poulenc's Les Biches on Angel, led by Georges Pretre, and a complete Firebird, led by Christoph von Dohnanyi on London.

In the field of the Best Standard Opera there were fewer entrants than last year, and not surprisingly most of those names mentioned were not part of the old "golden dozen" of operas that used to be recorded and re-recorded every year. Those works, such as Aida and Carmen, are now devilishly hard to cast. Instead the panel honored two fine recordings: Mozart's Die Zauberflöte, led by James Levine, on RCA, and Wagner's Tristan und Isolde, led by Reginald Goodall, on London. The only other opera nominated was Parsifal, led by Herbert von Karajan on Deutsche Grammophon. All three operas were digital recordings.

The Best Non-Standard Opera area was won by Nikolaus Harnoncourt's recording of Mozart's (Continued on page 20)
RCA VICTORS

RED SEAL CONGRATULATES THE WINNERS!

Marilyn Horne
Rossini
L'ITALIANA IN ALGERI

Best of the Year" - Opera News

Record of the Year" - Stereo Review

Johannes Brahms
Violin Concerto No. 1

Record of the Year" - Stereo Review

JAMES GALWAY
French Flute Concertos

Best of the Year" - Opera News

Record of the Year" - Stereo Review

THE PHILADELPHIA ORCHESTRA
EMANUEL AX / EUGENE ORMANDY
CHOPIN
Concerto No. 1 in E Minor

Record of the Year" - Stereo Review

Record of the Year" - Stereo Review

Winner of Two Tony Awards

Give the gift of music.

RED SEAL
Where artists become legends.
The Record World

Classical Awards for 1981

BEST RECORD OF CONTEMPORARY MUSIC
DEL TREDICI: FINAL ALICE
Hendricks; Chicago Symphony, Solti (London)

BEST STANDARD ORCHESTRAL RECORDING
SIBELIUS: SYMPHONY NO. 4
London Symphony, Ashkenazy (London)

BEST NON-STANDARD ORCHESTRAL RECORDING
MANNHEIM SCHOOL
Camerata Bern (DG)

BEST BALLET RECORDING
TCHAIKOVSKY: SLEEPING BEAUTY
BBC Orchestra, Rozhdestvensky (Eurodisc)

BEST STANDARD OPERA
MOZART: DIE ZAUBERFLOETE
Cotrubas, Tappy, Boesch; Levine (RCA)

BEST NON-STANDARD OPERA
MOZART: IDOMENEO
Schmidt, Palmer, Hollweg; Harncourt (Telefunken)

BEST 20TH CENTURY OPERA
JANACEK: FROM THE HOUSE OF THE DEAD
Mackerras (London)

BEST CHORAL RECORDING
ABBADO CONDUCTS
MUSSORGSKY
Abbado (RCA)

BEST SONG RECITAL
WEILL: UNKNOWN SONGS
Stratas (Nonesuch)

BEST VOCAL RECORDING WITH ORCHESTRA
BERLIOZ: NUTS D'ETE
Haydn: Arias
Haydn: L'Incoronazione
Haydn: Le Trésor (DG)
BEST RECORDING OF A KEYBOARD CONCERTO
BEETHOVEN: PIANO CONCERTO NO. 5
Bergen, Klemperer (DG)

BEST RECORDING OF A WORK FOR SOLO STRING INSTRUMENT
AND ORCHESTRA
MILHAUD, CHAUSSON, VIEUXTEMPS: SHORT PIECES
Kramer, Chailly (Philips)

BEST RECORDING BY A KEYBOARD ARTIST
BARTOK: SONATA FOR PIANO, OTHER WORKS
Perahia (CBS)

BEST RECORDING BY A STRING ARTIST
BARTOK: DUOS FOR TWO VIOLINS
Perlman, Zukerman (Angel)

BEST RECORDING BY A BRASS OR WOODWIND ARTIST
SCHUMANN: MUSIC FOR OBOE AND PIANO
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With artists of the stature and renown of Ashkenazy, Karajan, Maazel, Mehta, Pavarotti, Solti and Sutherland, to name only a few, and works like Bolero, the Pachelbel Kanon, the Rachmaninov 2nd, The Planets, La Bohème and the Brandenburg Concertos, London Jubilee’s initial release is truly a celebration of glorious music, great performances, and superb recordings.

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- MOZART: Symphonies Nos. 40 & 41 — Giulini JL 41008
- MOZART: Eine Kleine Nachtmusik; TCHAIKOVSKY: Serenade — Martínez JL 41010
- BEETHOVEN: Three Favorite Sonatas — Backhaus JL 41013
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- BACH: Brandenburg Concertos — Britten JL 42005

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works that still could legitimately be called other than standard.

The Best Choral Recording had as winner a record of short Musorgsky pieces on RCA conducted by Claudia Abbado. Many of the selections, including those from The Destruction of Sennacherib, Oedipus in Athens and Salammbô, were choral, and the record as a whole delighted the panel. Nominations were obtained by the Brahms Requiem on Philips led by Bernard Haitink, Berlioz Requiem on Angel, conducted by André Previn, Haydn's Ritorino di Tobia on London, conducted by Antal Dorati, and Verdi's Requiem on CBS, led by Zubin Mehta.

The Best Song Recital went to the Unknown Songs of Kurt Weill as sung by Teresa Stratas on Nonesuch. This was one instance when the critics' choice has also proved to be a steady and impressive seller. The record not only revealed the powerful phonogenic quality of Miss Stratas' voice but acquainted many of us with some important and entertaining songs. Other record nominated were Elly Ameling's Christmas Record on CBS, the live performance of Schubert's "Schwanengesang" as sung by Hermann Prey on DG, and a recital of songs by Zoltan Kodaly, Dvorak, Janacek and Prokofiev as sung by Lucia Popp, first issued in Europe on Acanta and so imported into the U.S. now available through German Emi, recording of Strauss' La finta giardiniere on Deutsche Grammophon.

For the third year, the Best 20th-Century Opera category yielded several nominees. The winner, like last year and the year before, was an opera by Leos Janacek, whose works are only now coming into public awareness in the English-speaking countries. With three votes it was the blistering London recording of From the House of the Dead, brilliantly conducted by Charles Mackerras, as has been each of the other Janacek operas he has led for that label. The London recording of Wozzeck, led by Christoph von Dohnanyi, was nominated with two votes, and the same company's version of Uppebt's King Priam won a vote. Janacek's Cunning Little Vixen, splendid on Hungaroton, won a nominating vote, as did the German EMI recording of Strauss' Intermezzo, one of the few Strauss operas that still could legitimately be called other than standard.

The Best Vocal Recording with Orchestra drew some controversy. First of all there was a three-way tie. Then one of the winners was Sibelius' "Luonnotar," as sung by Elisabeth Soederstrom on London. In itself this would have been an unremarkable choice except that the short "Luonnotar" is a part of the Sibelius Fourth record conducted by Ashkenazy, which won the Best Standard Orchestral. One of the members found it weird to give one album two prizes, an opinion shared by another who commented that we have never awarded one record two prizes since these awards began in 1973. Peter G. Davis, however, carried the opinion of the panel when he said it for "philosophical but fun" to give a second prize to the same record. So "Luonnotar" was a winner. Its mates were Berlioz' "Nuits d'Ete," as sung by Jessye Norman on Philips, and "Haydn Arias" as sung by Mathis Mathis, also on Philips. Two other discs were nominated — Placido Domingo's gala concert led by Carlos Maria Giuliani on DG and and the five Bach Cantic on CBS, led by Murray Perahia with Itzhak Perlman, led by Zubin Mehta. The Best Vocal Recording with Chamber Ensemble. It was the combination of Pinchas Zukerman and Izhak Perlman playing Bartok's 44 Duos on Angel. Also nominated were the Brahms Cello Sonatas on London with Lynn Harrell and Vladimir Ashkenazy, Gidon Kremer's version of the Bach Sonatas and Partitas on Philips, Nielsen's solo violin music with Peter Pears on CBS and the Weill Cello Sonata with Jerry Grossman on Nonesuch.

The Best Recording by a String Artist (Recital) won by the combination of Pinchas Zukerman and Izhak Perlman playing Bartok's 44 Duos on Angel. Also nominated were the Brahms Cello Sonatas on London with Lynn Harrell and Vladimir Ashkenazy, Gidon Kremer's version of the Bach Sonatas and Partitas on Philips, Nielsen's solo violin music with Peter Pears on CBS and the Weill Cello Sonata with Jerry Grossman on Nonesuch.

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As always, the Best Keyboard Artist was loaded with possible recordings, nine this year. There were two winners and four other records were nominated. The winners were Murray Perahia playing Bartok selections including the Sonata and the Out-of-Doors Suite on CBS and Malcolm Bilson playing two Beethoven sonatas on the fortepiano. The four other nominees played largely Bartok and Beethoven as well. The two Bartok records were that of Sviatoslav Richter's on CBS and Zoltan Kocsis on Philips, while the Beethoven was Charles Rosen's treatment of the Middle Sonatas on Nonesuch.

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GAY: BEGGARS OPERA • Sutherland,
Te Kanawa, Moorehead, Bonygne • London
VERDI: IL TROMBONE • Ricciarelli,
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WEIL: UNKNOWN SONGS • Stratos •
Nonesuch Digital

STREETSIDE/ST. LOUIS
BACH: BRANDENBURG CONCERTOS •
Marriner • Philips
BEETHOVEN: PIANO SONATAS NOS. 15,
21 • Brendel • Philips
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Schwarz • Angel Digital
BRUCKNER: SYMPHONY NO. 4 • Solti
London Digital
BRASISSIMO DOMINO • RCA
HOLST: THE PLANETS • Karajan • DG
Digital
PACHEBEL: KANON • L'Oiseau Lyre
PONCHIELLI: LA GIOCONDA • Caballe,
Pavarotti, Bartoletti • London Digital
ROCHBERG: STRING QUARTETS • Concord
String Quartet • RCA
VERDI: IL TROMBONE • Philips Digital

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Bernstein • DG
DOMINGO SINGS TANGOS • DG
GAY: BEGGAR OPERA • London
MAHLER: SYMPHONY NO. 5 • Abbado •
DG
PACHEBEL: KANON • L'Oiseau Lyre
PACHEBEL: KANON • Paillard • RCA
BEST OF LUCIANO PAVAROTTI • London
SCHWARZKOPF: THE EARLY YEARS •
Angel
WAGNER: MUSIC FROM THE RING OF THE
NIBELUNG • Tennstedt • Angel Digital
WEIL: UNKNOWN SONGS • Nonesuch
Digital

RECORD WORLD MARCH 6, 1982
Classical Awards

(Continued from page 20)

the Bartok Quartets with the Tokyo String Quartet on DG, the Middle Beethoven Quartets by the Berlioz Quartet, the Brahms Quartets, Nos. 1 and 2 (Opus 51) by the La Salle Quartet on DG and the Dvorak "American" Quartet (Opus 96) by the Orlando Quartet on PHA Records. The Non-Standard Chamber area resulted in a tie with no other nominations. In first place was the record called "Kammer-musik (or Chamber Music) for Baritone" with Toczylowski and Taneyev's Trio in D (Opus 22), backed by the Tcherepnin Trio in D, as played by the Odeon Quartet on Pro Arte.

Several years ago the panel instituted a Pre-1700 category, which each year seems to have more and more claimants. Again there were two winners. The Lamentations of Jeremiah by Robert White, a Renaissance composer, as performed by the Clerkes of Oxenford on Nonesuch, tied for first place with John Dowland's "A Pilgrime's Solace" as played by the Consort of Musick on L'Oiseau Lyre. Two other pieces were nominated: Purcell's Sacred Choral Music on DG with the Church Christmas Catholic Choir received one vote as did the Chansonnier Cordinforme on L'Oiseau Lyre.

The Best Reissue of a Vocal LP was awarded to the three-record set on Seraphim called Spanish Songs of the Renaissance with Victoria de los Angeles. Close behind this excellent look at an earlier time by one of the world's masters was the Boris Christoff aria record on Seraphim. Two other albums were nominated in this category - the retrospective of Luisa Tetrazzini on Pearl Records and Berlioz' "Damnation de Faust," conducted by Pierre Monteux, with Regine Crespin and Andre Turp. The Best Unclassifiable category, one that was dreamed up a few years ago, never fails for want of entrants. There were two winners this time - Unicorn Records recording of the Delius Legacy with Eric Fenby conducting, and a fascinating disc on Nonesuch called "The Waltz Project." Written about in RW when it first appeared, it has waltzes composed by many modern composers whose ideas on waltzes vary from the unusual to the bizarre. Two other discs were nominated. The sacred music of Gurdjieff as played by Keith Jarrett on ECM won mention, as did John Corigliano's soundtrack for the film "Altered States" on RCA.

And finally there were two citations. The first went to Hungaroton Records "for two albums of the complete, surviving legacy of Bela Bartok as a pianist, packaged and annotated in impeccable fashion." And the second citation was awarded to Telarc Records "for the consistent, exemplary high quality of its recorded sound."

PolyGram Imports

(Continued from page 12)

"It was the spread of accounts that took me by surprise," said Jackson. "We expected to have tremendous response on the coasts and possibly one two of the major central cities. But that hasn't been the case at all. It's nationwide."

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MCA Distributing Meets in Houston

Continued from page 3

The podium, so many times was his name called as a Grammy winner. Aside from his Producer of the Year award, Jones' work on "The Dude" (A&M) and the Lena Horne album, on his own Warner Bros.-distributed Qwest label, earned the following Grammys: Best Pop Female Vocal (awarded to Horne for "The Lady and Her Music Live on Broadway"), Best Cast Show Album, also for the Horne LP; Best R&B Male Vocal given to James Ingram for "One Hundred Ways," a track from "The Dude"); Best R&B Duo or Group Vocal ("The Dude"); Best Arrangement on an Instrumental Recording (for "Velas," a track from "The Dude," arranged by Jones and Johnny Mandel); and Best Instrumental Arrangement Accompanying Vocal(s) (for "Ai No Corrida," arranged by Jones and Jerry Hey also on "The Dude").

Given the 14 Grammy nominations that went to Jones and his work, those seven victories might not be considered surprising, despite the fact that the veteran of some 30 years in the music industry had won a total of only six Grammys in preceding years. Horne's victory in the pop female vocal category, however — where the other candidates included "Bette Davis Eyes," Easton's "For Your Eyes Only," Juice Newton's "Angel of the Morning" (Capitol) and Olivia Newton-John's "Physical" (MCA) — has to be seen as an upset. Horne has been performing since before her competitors in this particular category were even born.

Other artists whose recordings earned more than one Grammy (the eligibility period for this year's awards was October 1, 1980 through September 30, 1981) included classical producer James Mallinson, with four awards; the Manhattan Transfer, with three; and Al Jarreau, the Police, Dolly Parton, Mike Post, Grover Washington, Jr. and Isaac Stern, each with two.

The Manhattan Transfer's "Boy from New York City" (Atlantic) was named Best Duo or Group Pop Vocal Performance, while "Until I Met You (Corner Pocket)," a track from the quartet's "Mecca for Moderns" album, was named in the Best Group Jazz Vocal category. "A Nightingale Sang in Berkeley Square," also a track from that album, earned a Best Vocal Arrangement for Two or More Voices Grammy for arranger Gene Puerling. Mallinson was named Classical Producer of the Year, while the London Records recording of Mahler's Symphony No. 2 in C Minor, produced by Mallinson and conducted by Sir Georg Solti, won Grammys for Best Classical Orchestral Recording and Best Classical Album. The recording of "Janacek: From the House of the Dead" also won a Grammy for Mallinson as producer of the Best Opera Recording, and for conductor Sir Charles Mackerras (leading the Vienna Philharmonic) and principal soloists Jiri Zahradnicek, Vacla Zitek and Ivo Zidek. Elsewhere in the classical field, "Isaac Stern's 60th Anniversary Celebration" (CBS), featuring Stern, Itzhak Perlman and Pinchas Zukerman (the New York Philharmonic, conducted by Zubin Mehta, accompanied the soloists), was named Best Classical Performance by Instrumental Soloist or Soloists (with Orchestra) and Best Engineered Classical Recording (the digital album was engineered by Bud Graham, Ray Moore and Andrew Kazdin).

Like the Manhattan Transfer, Jarreau was a winner in both pop and jazz categories, suggesting that the often-criticized barriers between those and other types of music are slowly being broken down. Jarreau received a Best Male Pop Vocal Grammy for his "Breakin' Away" album (Warner Bros.); "Blue Rondo a La Turk," a track from that album, was named Best Male Jazz Vocal Performance.

The Police received two Grammys for Best Rock Vocal or Instrumental Recording (for "Don't Stand So Close to Me") and Best Rock Instrumental for "Behind My Camel," both tracks from the trio's "Zenyatta Mondatta" album (A&M). In the country field, Dolly Parton's "9 to 5" was named Best Country Song, while Parton's RCA recording of that tune earned her a Best Female Country Vocal Grammy. "9 to 5" had also been nominated for Song of the Year, losing out to "Bette Davis Eyes.

Mike Post's "The Theme from 'Hill Street Blues'" received two Grammys, for Best Instrumental Composition and Best Pop Instrumental Performance (Post's Elektra recording of the song features guitarist Larry Carlton). Elsewhere, Grover Washington, Jr.'s "Winelight" album (Elektra) won the Best Jazz Fusion Vocal or Instrumental Grammy, while "Just the Two of Us," the hit single performed by Washington and Bill Withers on that album and written by Withers, Ralph McDonald and William Salter, was named Best R&B Song. "Just the Two of Us" had also been nominated for both Record of the Year and Song of the Year, while Withers had been nominated for the Best Male Pop Vocal Grammy for his performance on the single.

The fact that "Just the Two of Us" was nominated in both pop and R&B categories, suggesting that musical categorization is no longer a cut and dried process. Members of the various NARAS Grammy screening committees were said to have spent long hours determining which categories albums like "Winelight" and "The Dude" would be eligible for, and final nominations showed that in the case of... (Continued on page 73)
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<td>SLEEPWALKER</td>
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<td><strong>35</strong></td>
<td>WAITING FOR A GIRL YOU</td>
<td><strong>16</strong></td>
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<td><strong>37</strong></td>
<td>LEATHER AND LACE</td>
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<td><strong>38</strong></td>
<td>WAITING FOR A GIRL YOU</td>
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<td><strong>39</strong></td>
<td>IF I COULD GET YOU</td>
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<td><strong>40</strong></td>
<td>LEATHER AND LACE</td>
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<td><strong>41</strong></td>
<td>YESTERDAY'S SONGS</td>
<td><strong>14</strong></td>
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<tr>
<td><strong>42</strong></td>
<td>HARDEN MY HEART</td>
<td><strong>18</strong></td>
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<tr>
<td><strong>43</strong></td>
<td>MIRROR, MIRROR DIANA ROSS/RCA 13021</td>
<td><strong>10</strong></td>
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</tbody>
</table>

**Chartmaker of the Week**

44 - TELL ME TOMORROW (Part 1) Smokey Robinson

45 - MEMORIES OF DAYS GONE BY FRED PARRIS & THE FIVE SATINS / Elektro 47411

46 - TROUBLE LINDSEY BUCKINGHAM / Asylum 47223

47 - HOOKED ON CLASSICS LOUIS CLARK CONDUCTS THE ROYAL PHILHARMONIC ORCHESTRA / RCA 12304

48 - CASTLES IN THE AIR DON McLEAN / Millennium 11819

49 - FOUR GOOD OLD DREAMS CARPENTERS / A&M 2380

50 - GON' DOWN GREG GUIDRY / Columbia / Budwind 18

### Spencer Drake Has Designs on Rock

By JOSEPH IANELLO

- **NEW YORK** — While most of the major record companies turn to their in-house art department for album jacket artwork, the rise of smaller labels in recent years has created a demand for independent designers. One of the hottest and most in-demand designers working today is Spencer Drake, who heads the New York-based firm Drake Design.

In the past four years, Drake has contributed artwork to over 20 album covers, an equal number of singles sleeves, and a host of logos, posters, banners, letterheads, and advertisements in consumer and trade publications. Perhaps his most acclaimed album jacket, and one he's understandably quite proud of, is the Talking Heads' "Fear of Music" package, which he co-designed and which was nominated for a Grammy. "David Byrne and Jerry Harrison came up with the idea for "Fear of Music,"" Drake said in a recent Record World interview, "and I did the typography."

"Typography is my strong point. That's what makes the package. You can have a strong visual photo or illustration — but if the type isn't good, it will kill the whole concept."

Drake has designed albums for a number of major and independent labels. On a typical assignment, he'll receive photographs or illustrations of an artist and then come up with the typography and design for the album jacket. But Drake also feels that continuity is important within the total package, and therefore emphasizes details that are often overlooked in record artwork. "The lettering, text, liner notes, lyrics, credits, and inner sleeve, they're all important. I believe you work outside and inside together. There's no two separate entities; everything works together and flows." Drake pointed to his work on the Billy Squier album "Don't Say No" album package as a good example of the total design he strives for.

The technical expertise Drake applies to his design work was developed first as a student at the University of Bridgeport in Connecticut and then at several advertising agencies in New York. Drake's first employment working with record jackets was at ESP-Disk, a small jazz label based in New York City and then at several advertising agencies in New York. Drake's first employment working with record jackets was at ESP-Disk, a small jazz label based in New York City.

Drake also looks for tighter budgets, as another situation where he was involved in the design. "In some ways, I'm a very simplistic designer," Drake said when asked to describe his style and approach to album covers. "I don't like gimmicks. I work on a very pure level of graphics where everything has a meaning in the design." Drake also said that he likes to work with black and white because "I think it makes a strong statement." He referred to his cover for the first Carolee Nash album (MCA) as a good example and cited the forthcoming Bruzer album (Handshake) as another situation where he was able to use" type," which is their type in black and white graphics.

As for the future, Drake sees a rise in the number of artists, managers and labels turning to independent designers like himself because of the personalized service offered. He also looks for tighter budgets, especially on an artist's debut album, and fewer double-fold jackets or frills — something he's already noticed: "I'm usually minus an inner sleeve now, whereas in the past I always had one."

**Columbia House Taps Robert Cleary**

- **NEW YORK** — Robert T. Cleary has been appointed director, inventory management and administration services, Columbia House, it was announced by Richard C. Wolstein, executive vice president.

Cleary joined CBS in 1968 as a financial analyst on the corporate staff and moved to Columbia House in 1972 as director, financial analysis. He was named director, inventory management in 1980.
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist/Label</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>OPEN ARMS</td>
<td>Journey</td>
<td>8</td>
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<tr>
<td>2</td>
<td>CENTERFOLD</td>
<td>J. Geils Band/EMI America 8012</td>
<td>16</td>
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<td>3</td>
<td>I LOVE ROCK 'N' ROLL</td>
<td>Joan Jett &amp; The Blackhearts/Boardwalk</td>
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<td>4</td>
<td>MISS PEN FEVER</td>
<td>Buckner &amp; Garcia/Columbia</td>
<td>18</td>
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<td>5</td>
<td>THAT GIRL</td>
<td>Stevie Wonder/Tamla 1602 (Motown)</td>
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<td>6</td>
<td>I CAN'T GO FOR THAT (NO CAN DARYL)</td>
<td>Hall &amp; John Oates/RCA 12361</td>
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<td>7</td>
<td>SWEET DREAMS</td>
<td>Air Supply/Arista 0655</td>
<td>8</td>
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<td>8</td>
<td>MIRROR, MIRROR</td>
<td>Dia Ross/RCA 13021</td>
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<td>9</td>
<td>LEADER OF THE BAND</td>
<td>Dan Fogelberg/Full Moon/Epic 14 0267</td>
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<td>10</td>
<td>BOBBIE SUE SLOAN BOYS</td>
<td>MCA 51231</td>
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<td>11</td>
<td>THROUGH THE YEARS</td>
<td>Kenny Rogers/Liberty 1444</td>
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<td>12</td>
<td>PHYSICAL OLIVIA</td>
<td>Newton-John/MCA 51182</td>
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<td>13</td>
<td>SHAKES IT UP</td>
<td>Cars/Elektra 47250</td>
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<td>14</td>
<td>TAKE IT EASY ON ME</td>
<td>Little River Band/Capitol 5057</td>
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<td>15</td>
<td>HARDEN MY HEART</td>
<td>Quarterflash/RCA 13008</td>
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<td>YOU COULD HAVE BEEN WITH ME</td>
<td>Sheena Easton/Epic 14 0267</td>
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<td>LOVE IS ALRIGHT TONITE</td>
<td>Rick Springfield/RCA 13008</td>
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<td>18</td>
<td>SPIRITS IN THE MATERIAL WORLD</td>
<td>All-Stevies World/Atco 2390</td>
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<td>19</td>
<td>LOVE IN THE FIRST DEGREE</td>
<td>Alabama/RCA 12288</td>
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<td>MAKE A MOVE ON ME</td>
<td>Olivia Newton-John/MCA 52000</td>
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<td>KEY LARGO</td>
<td>Bertie Higgins/Kot Family 9 02524 (CBS)</td>
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<td>WE GOT THE BEAT</td>
<td>Go-Go's/I.R.S. 9903 (A&amp;M)</td>
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<td>TONIGHT I'M YOURS</td>
<td>Don't Hurt Me/Rick Springfield/RCA 13070</td>
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<td>CALL ME SKY</td>
<td>Sad Boys 7 2152 (RCA)</td>
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<td>THE SWEETEST THING</td>
<td>I've Ever Known /Journey</td>
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<td>26</td>
<td>MAIN THEME FROM &quot;CHARIOTS OF FIRE&quot;</td>
<td>Vangelis/Polydor 2189 (PolyGram)</td>
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<td>SHOULD I DO IT POINTER SISTERS</td>
<td>Planet 47960 (E/A)</td>
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<td>TAKE OFF BOB</td>
<td>Dougie McKenzie/Mercury 76134</td>
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<td>DADDY'S HOME CLIFF RICHARD</td>
<td>EMI America 8103</td>
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<td>DO YOU BELIEVE IN LOVE</td>
<td>Huey Lewis &amp; The News/Chrysalis 2589</td>
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<td>31</td>
<td>LOVE IS LIKE A ROCK DONNIE IRIS</td>
<td>MCA 51223</td>
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<td>HOOKED ON CLASSICS</td>
<td>Louis Clark/Conducts the Royal Philharmonic Orchestra/RC 12304</td>
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<td>33</td>
<td>I BELIEVE CHILLIWACK</td>
<td>Millennium 13102 (RCO)</td>
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<td>WHEN ALL IS SAID AND DONE</td>
<td>Abba/Atlantic 3889</td>
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<td>FREEZE-FRAME/FLAME-THROWER</td>
<td>J. Geils Band/EMI America 8108</td>
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<td>EDGE OF SEVENTEEN</td>
<td>Stevie Nicks/Modern 7401 (Atco)</td>
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<td>ONE HUNDRED WAYS</td>
<td>Quincy Jones/Ingram/A&amp;M 2387</td>
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<td>38</td>
<td>TELL ME TOMORROW (PART 1)</td>
<td>Smokey Robinson/Tamla 1601 (Motown)</td>
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<td>39</td>
<td>COOL NIGHT</td>
<td>Paul Davis/Arista 0645</td>
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<td>TURN YOUR LOVE AROUND</td>
<td>George Benson/Warner Bros. 49845</td>
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<td>41</td>
<td>MY GUY SISTER SLEDGE</td>
<td>Colliton 47000 (Atco)</td>
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<td>NOBODY SAID IT WAS EASY</td>
<td>(Looking For The Lights)/Le Roux/RCA 13059</td>
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<td>43</td>
<td>ON THE WAY TO THE SKY</td>
<td>Neil Diamond/Columbia 18 02712</td>
<td>43</td>
</tr>
</tbody>
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**Recording World Chart of Singles**

**March 6, 1982**

**Title, Artist, Label, Number (Distributing Label)**

**Chartmaker of the Week**

- Don't Talk to Strangers' Rick Springfield
  - RCA 13070

*Denotes Powerhouse Picks.

**Producers and Publishers on Page 25.**
Record World Presents

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

March 6, 1982
BEN MOORE
CARMAN
JOHNNY CASH
THE CRUSE FAMILY
BOB BENNETT
DAVID & THE GIANTS
JAMES VINCENT
CINDY CRUSE
JAMES FELIX
& THE STREET BAND
JOHNNY RIVERS
AND MORE

DISTRIBUTED TO CBA MARKET BY PRIORITY
BOB DYLAN
KERRY LIVGREN

PRIORITY RECORDS • 3310 WEST END AVE. • NASHVILLE, TENNESSEE 37203
"PRIORITY" IS A TRADEMARK OF CBS INC. © 1982 CBS INC.
### Sunday, February 28
- **2:00 - 7:00 PM** • REGISTRATION—Nashville Lobby
- **8:00 - 10:30 PM** • GOSPEL MUSIC '82 SPECTACULAR—Chattanooga Room

### Monday, March 1
- **7:45 - 8:25 AM** • EYE-OPENER BREAKFAST (sponsored by Zondervan)—Knoxville B
- **8:30 - 10:00 AM** • MUSIC INDUSTRY ADVERTISING—Knoxville A
- **10:00 - 10:30 AM** • COFFEE BREAK—Nashville Lobby
- **10:30 - 11:55 AM** • HOW TO MIX ALL THE MEDIA—Knoxville A
- **12:00 - 1:50 PM** • ASCAP LUNCHEON—Stagedoor Lounge
- **2:00 - 3:15 PM** • SECULAR AIRPLAY—Knoxville A
- **3:15 - 3:30 PM** • COFFEE BREAK—Nashville Lobby
- **3:30 - 5:00 PM** • SELLING PRINTED MUSIC—Knoxville A
- **8:00 - 10:30 PM** • GOSPEL MUSIC '82 SPECTACULAR—Chattanooga Room

### Tuesday, March 2
- **7:45 - 8:25 AM** • EYE-OPENER BREAKFAST (sponsored by World)—Knoxville B
- **8:30 - 5:00 AM** • CHORAL READING—CHURCH MUSIC WORKSHOP
  - "held at Two Rivers Baptist Church"
- **8:30 - 10:00 AM** • SELLING YOUR PRODUCT GRAPHICALLY—Chattanooga Room
- **10:00 - 10:30 AM** • COFFEE BREAK—Nashville Lobby
- **10:30 - 11:45 AM** • GMA GENERAL MEMBERSHIP MEETING—Chattanooga Room
- **12:00 - 1:50 PM** • SESAC LUNCHEON—Knoxville Room
- **2:00 - 3:30 PM** • YOUR RECORD WILL SELL "IF"—Chattanooga Room
- **3:30 - 4:00 PM** • COFFEE BREAK—Nashville Lobby
- **4:00 - 5:00 PM** • THE GIFT OF MUSIC—NARM—Knoxville A
- **8:00 - 10:30 PM** • GOSPEL MUSIC '82 SPECTACULAR—Chattanooga Room

### Wednesday, March 3
- **7:45 - 8:25 AM** • EYE-OPENER BREAKFAST (sponsored by Lexicon)
- **8:30 - 9:00 AM** • COPYRIGHT, OUT THE WINDOW—Knoxville B
- **9:00 - 10:15 AM** • "HOT SEAT" FORUM—Knoxville A
- **10:15 - 10:30 AM** • COFFEE BREAK—Nashville Lobby
- **10:30 - 11:55 AM** • "HOT SEAT" FORUM (continued)—Knoxville A
- **12:00 - 1:50 PM** • BMI LUNCHEON—Stagedoor Lounge
- **7:00 PM** • DOVE AWARDS BANQUET—Chattanooga Room
- **8:00 PM** • DOVE AWARDS PRESENTATION—Chattanooga Room
Record World
Gospel Awards
Contemporary & Inspirational

Top Gospel Albums
Contemporary & Inspirational

1. Priority—Imperials—DaySpring
2. Never Alone—Amy Grant—Myrrh
3. Best of B.J. Thomas—Myrrh
4. In His Time, Praise IV—Maranatha Singers—Maranatha
5. My Father's Eyes—Amy Grant—Myrrh
7. Heed The Call—Imperials—DaySpring
8. Evie Favorites, Vol. 1—Word
9. Forgiven—Don Francisco—NewPax
10. In Concert, Vol. 1—Amy Grant—Myrrh
11. Bullfrogs & Butterflies—Candle—Birdwing
12. With My Song—Debby Boone—Lamb & Lion
13. One More Song For You—Imperials—DaySpring
14. It's Time To Praise The Lord, Praise V—Maranatha Singers—Maranatha
15. Rejoice—2nd Chapter of Acts—Sparrow
16. For The Bride—John Michael Talbot—Birdwing
17. Amazing Grace—B.J. Thomas—Myrrh
18. Soldiers Of The Light—Andrus/Blackwood & Co.—Greentree
19. Hearts Of Fire—Sweet Comfort Band—Light
20. Are You Ready?—David Meece—Myrrh
21. Don't Give In—Leon Patillo—Myrrh
22. The Painter—John Michael Talbot and Terry Talbot—Sparrow
23. Nobody Knows Me Like You—Benny Hester—Myrrh
24. Kids Praise Album—Maranatha Singers—Maranatha
25. The Keith Green Collection—Sparrow

Top Female Artist
Contemporary

1. Amy Grant—Myrrh
2. Jamie Owens-Collins—Sparrow

Top Female Artist
Inspirational

1. Evie Tornquist—Word
2. Debby Boone—Lamb & Lion

Top Male Artist
Contemporary

1. Don Francisco—NewPax
2. Keith Green—Sparrow
3. David Meece—Myrrh
4. Leon Patillo—Myrrh
5. Phil Kaeggy—Sparrow

Top Male Artist
Inspirational

1. B.J. Thomas—Myrrh
2. John Michael Talbot—Sparrow
Top Group
Contemporary
1. Andrus/ Blackwood & Company — Greentree
2. Sweet Comfort Band — Light
3. Resurrection Band — Light

Top Group
Inspirational
1. Imperials — DaySpring
2. Maranatha Singers — Maranatha

Top Duo
Contemporary & Inspirational
1. John Michael Talbot & Terry Talbot — Sparrow
2. Farrell & Farrell — NewPax
3. Bob & Pauline Wilson — Myrrh

Top Trio
Contemporary & Inspirational
1. 2nd Chapter of Acts — Sparrow
2. Holm, Sheppard, & Johnson — Greentree

Top Crossover Artist
Contemporary & Inspirational
Bob Dylan — Columbia

Top Children's Music
Contemporary & Inspirational
Candle — Birdwing

Top Label
Contemporary & Inspirational
Word / Myrrh / DaySpring
Priority Records, created last year as CBS Records' gospel label, has entered the Christian marketplace with the release of two albums, preceded by shipment of two-sided singles from the albums.

"Perfidy," by Ben Moore, is already showing sales at the retail level, and the single from the LP, "I'll Keep My Light in My Window" b/w "He Believes in Me," is receiving airplay at major Christian radio stations. "I'm Saved," and "I Praise You," taken from the LP "Carman," show Carman as a diversified artist, with a style that ranges from traditional to contemporary gospel.

Buddy Hvey was named vice president and general manager for Priority last May, and has built a staff of gospel industry professionals and an artist roster that spans all areas of gospel music.


Upcoming Priority releases include "David and the Giants" in March, Bennett's "Matters of the Heart" in April, Vincent's "Waiting for the Rain" in May, and albums by Felix and the Street Band, the Cruse Family, and Cindy Cruse. "Noah" b/w "One Less Stone," the single taken from "David and the Giants," will be shipped to Christian radio stations in conjunction with the LP release.

Priority Music Publishing is a gospel extension of CBS Records' music publishing division, CBS Songs. As manager of music publishing, Worley will work a catalogue of exclusively gospel material.

Priority held its first sales conference in December 1981. Plans for this year were finalized and topics covered included itineraries, opening new accounts, product presentations, marketing game plans and policies, selling assignments, price structures, forms and catalogue usage, release schedules, administration and planning, and music publishing.

Word Does It All

The artist roster at Word is as balanced as it's ever been between highly visible bestsellers and up-and-comers. The label has trimmed its artist roster from 125 to about 60 in the last five years on all its labels including Word, Myrrh, DaySpring, Calcium, which are owned by Word; and Good News and Sand Rock, associates of Word. But a glance at the Grammy and Dove nominations reveals that sometimes less is more. Word will also continue to distribute, manufacture and market all of the Maranatha products.

The label's top sellers continue to be the Imperials, Evie, Amy Grant, Bill Gaither Trio, B.J. Thomas, Al Green, the Mighty Clouds of Joy, Shirley Caesar, and Joni Eareckson. Making their moves toward the top are artists including Dion, David Meece, Mike Warnke, Benj Traylor, Leon Patillo, the Gaither Vocal Band, Richtie Furay, Maria Muldaur and Russ Taff.

Performers that give Word a foundation to work from with consistently high sales include the Happy Goodman Family, the Inspirations, the Florida Boys, and the Cathedrals, in the Southern Gospel area, and Tom Netherton, Dave Boyer and Tennessee Ernie Ford, in the more traditional area.

In mentioning Al Green, the Mighty Clouds of Joy, and Shirley Caesar, we are pointing out a significant change at Word that's come about over the last seven years, and that is adding black gospel artists to our roster. We have felt strongly for some years that there was a tremendous untapped market for black gospel music, and we have taken substantial steps toward developing and expanding the area," said Stan Moser, senior VP, Word Records and Music.

New black artists recording for Word are Donn Thomas, Tony Comer and Crosswinds, and the New York Community Choir.

Titled the Imperial's latest album "Priority" was far from understatement, as it was the fastest selling album in Word history. Another big seller was Al Green. It would take quite a person to top the rocket up the charts made by "The Lord Will Make a Way," but Word has such a person. Her name is Joni Eareckson. Joni is the young woman who sang the National Anthem at the Cotton Bowl, an accomplished painter and author, and a champion who helped other handicapped people in 1981 from her album "Joni's Songs."

Other Word bright spots in 1981 included signing Russ Taff and alumnus to a multi-year, multi-album contract after the re-emergence of Amy Grant as a dominant music personality and her signing to a long-term contract that includes films. Keith Thomas also re-signed with Word. The chart action of Bennie Hester's "Nobody Knows Me Like You" was an eye opener, and Leon Patillo's first album for Word, "Don't Give In," was a winner.

In 1981, Word initiated a series of TV programs which features music interviews and the comedy of Isaac Air Freight, which will be independently sold and distributed. The goal is to give the television viewer an intimate glance at the artists as people.

Additionally, Word has completed three SongVision film projects that are aimed at the church market. They include music as well as insights into the artists and their testimonies. The films are Amy Grant's "A Circle of Love," "The Bill Gaither Trio In Concert," and "Hosanna," a variety special featuring Leon Patillo, Bennie Hester and Denny Correll.

About Word's top is a move into the Catholic and Spanish markets. Russ Odell, distribution's administrative marketing manager, helped shift the Catholic project into high gear with numerous workshops and seminars.

On the merchandising end, marketing VP Dan Johnson stated: "Realizing that good old ideas are just begging to become good new ideas when given a slightly different twist, we borrowed the "I Give My Life" promo from our Record and Tape Club and introduced it into the printed music market.

Word's MusiCongresses in Dallas and Atlanta were two projects expected to do well, but did even better. Music Ministers, organists, pianists, instrumentalists and other church staff members were among the audience, representing 16 denominations from 19 states.
Top Male Artist
Soul
1. Al Green—Myrrh
2. Walter Hawkins—Light
3. Andrae Crouch—Light/Warner Bros.

Top Male Artist
Spiritual
1. James Cleveland—Savoy
2. Keith Pringle—Savoy
3. Charles Hayes—Savoy

Top Male Group
Soul
1. Mighty Clouds of Joy—Myrrh
2. Williams Bros.—New Birth

Top Male Group
Spiritual
1. Gospel Keynotes—Nashboro
2. Jackson Southernaires—Malaco
3. Willie Banks and the Messengers—Black Label

Most Promising New Artist
1. The Winans—Light

Top Crossover Artist
1. Aretha Franklin—Atlantic (current label—Arista)

Top Choir
Soul & Spiritual
1. New Jerusalem Baptist Church Choir—Savoy
2. Florida Mass Choir—Savoy
3. Southern California Community Choir—Savoy

Top Label
Soul & Spiritual
1. Savoy
Savoy’s Strong Foothold

- Savoy Records maintains its position as a top black gospel label. As in the past, Savoy charted more albums on RW’s Soul & Spiritual Gospel Album Chart than any other label in 1981.

- Savoy continues to emphasize traditional black gospel with the re-signing of Jimmy Jones and the addition of such artists as the Steele Family, Debbie Austin, and the Helen Hollins Singers to their roster. Savoy has also signed Billy Davis, Jr. and Solomon Burke, who have both enjoyed previous success in the secular and R&B fields.

- Savoy released about 70 albums last year, many of which are included in their all time best sellers. “James Cleveland Sings with the World’s Greatest Choirs,” Keith Pringle and the Pentecostal Community Choir’s “True Victory/Call Him Up,” Inez Andrew’s “Remarkable,” and the New Jerusalem Baptist Church Choir’s “You’ve Been Mighty Good to Me” were among Savoy’s biggest albums in 1981.

- Other artists that have proven successful for Savoy this year are Vernard Johnson, the O’Neal Twins, the Pilgrim Jubilee Singers, Maceo Woods, Mildred Clark, Dorothy Norwood, and Charles Hayes.

- Arista distributes Savoy in the United States and the United Kingdom, while WEA handles distribution in South Africa. Exports are a large part of Savoy’s business, with sales at military bases across the world contributing largely to the export market.

- Savoy’s publishing division is active with more than 50 selections of available sheet music, for which a national network of distributors and dealers has been organized.

Black Label, MCA Pact

- In a major marketing move, Larry Blackwell Sr., president of HSE and Black Label Records, has announced that the label has signed a distribution agreement with MCA Distributing Corporation. Blackwell hopes that this arrangement will bring added visibility to black gospel music.

- H.S.E. of America, Inc. formed several years ago by Hoyt Williams as a parent company, previously including Buckley’s Record Shop, a mail order house specializing in black gospel music. Two years ago the entire operation was purchased by Blackwell, who this year moved the operation to 113 17th Ave. S., formerly occupied by Charlie Lamb’s Country Music Museum.

- The gospel one-stop and mail order business now known as Jimmy’s One-Stop is managed by Larry Blackwell, Jr. In addition to two record labels, HSE and Black Label, the company operates Superior Printing Company, which turns out much of the company’s printed matter and also serves several other labels in the Music Row area.

- Black Label’s two most successful albums this year have been Howard Hunt & the Supreme Angels’ “Make a Change,” and Willie Banks & the Messengers’ “Mother Why?” Both albums are charted on RW’s Soul & Spiritual Gospel Album Chart, with the latter holding a position on the chart for over a year.

- Another major move for Black Label this year was the addition of Shannon Williams to their staff. Formerly vice president for Nashboro Records, Williams has recorded such artists as the Gospel Keynotes, the Swannee Quintet, the Angelic Gospel Singers, Clara Ward, Brother Joe May, the Pilgrim Jubilee Singers, the Brooklyn Allstars, the Sensational Williams Brothers, Reverend Willingham, Rev. Cleophas Robinson, Bobby Jones & New Life, the Salem Traveleers, Rev. Issac Douglas, and Hunt & the Supreme Angels.

- Williams and Blackwell plan to sign more well-known acts as well as develop new acts and look for finished masters by outside producers. Black Label has signed an agreement with Victories Unlimited, Inc. of Denver for the production of several contemporary gospel acts. HSE will continue to serve as a custom label for artists not yet ready for distribution through Black Label/MCA Dist.

GMA: A Moving Force

- The Gospel Music Association, its members, its board of directors, officers and staff have played a vital role in setting the goals, of promoting, urging support for and perpetuating the heritage of gospel music. Research, education, quality control, marketing and information are some of the tools and services provided through this organization. Implementing current plans and constantly striving to adapt and formulate new plans, this group continues to make its mark in our world.

- Following are some activities of the GMA: Radio station surveys and updating of material for use in sales; marketing information made available not only to members but also to the general public and media outlets, educational seminars, receptions and special presentations to buyers of talent both national and international in scope; publication of a monthly newsletter to keep its members and the general public abreast of the happenings within gospel music; liaison between record and publishing organizations, talent agencies, management firms, government, promoters and media for added exposure and visibility for gospel music; information central for data and demographics, historical information and public relations; publication of an informative resource directory on an annual basis, available to industry and fans, an annual awards program that recognizes through a prestigious event contributions of excellence in the area of gospel music.

- The Gospel Music Association is an organization that represents every facet of gospel music on a full-time basis, through the above and other special projects. Its aim is to continue striving in these areas and enlarging upon its vision for this burgeoning industry that has come of age.
INTRODUCING THE GOSPEL ACCORDING TO POLYGRAM

EDWIN HAWKINS "IMAGINE HEAVEN"
McSWEET "THE GOSPEL BEAT"

PolyGram Records.
The One Company.
The Benson Company Still Expanding

New labels, new distribution agreements, increased international promotion activity, and the introduction of black gospel music division and a video division characterized the past year for the Benson Company. New artist signings and important releases from established artists also kept the Benson staff busy.

Benson has agreements for marketing some or all of its products in Australia, Canada, the United Kingdom, Scandinavia, Germany, Holland, Jamaica, New Zealand, the Philippines, South Africa and the West Indies.

To move successfully into the black gospel marketplace, Benson hired Benson's current international director of black music marketing this year. Labels under McCready's direction are Hope Song, New Birth, and Onyx International.

Hope Song was formed earlier this year by D.J. Rogers in conjunction with Benson. Offices are in LaMesa, Calif. "I Told Him I Would Sing," by Rogers, is scheduled to be the label's first release this spring.

Based in New York, New Birth Records has released 23 albums in its three-year history. Benson began distributing New Birth product in February. Artists available on the label include the Clark Sisters, Benny Cummings, the Church of God in Christ International Mass Choir, the Timothy Wright Singers, Doc McKenzie and the Gospel Hifi-Lites, the Williams Brothers, Bettye Kansom Nelson, and the Rev. Lawrence Roberts and the Angelic Choir.

Onyx International was formed as an in-house label, owned and operated by the Benson Company. With Onyx, Benson hopes to provide authentic black gospel music on high quality recordings that can be marketed to the entire Christian marketplace. LPs by Vanessa Bell Armstrong and the Richard Smallwood Singers are currently "in the works," with product scheduled for spring release.

In addition to the above, Benson currently distributes product for the Paragon, Home Sweet Home, Milk & Honey, New Dawn, HeartWarming, NewPax, Greentree, Lamb & Lion, Impact, StarSong, Refuge, Pilgrim America, Triangle, and Scripture in Song record labels.

**Paragon Records**

As a label, Paragon Records provides concept and inspirational music. Under the direction of Mike Suttle, the artist roster consists of Ronn Hull, Gary McSpadden and the group Truth.

**Home Sweet Home Records**

Home Sweet Home Records, formed by producer and songwriter Chris Christian, is dedicated to setting a new standard for quality in the recording of Christian music. Christian has "Here in My Heart" is Terry Bradshaw's second HeartWarming album. The Speros' "60th Anniversary Celebration" marked the gospel singing group's 60th anniversary of continuous service, with a collection of gospel favorites.

**NewPax Records**

Under the direction of GM Mike Suttle, the year 1982 finds NewPax Records even more progressive with the signing of artists such as Paul Stookey, formerly of Peter, Paul and Mary, Stookey's new album, "Wait'll You Hear This," is scheduled for release this summer.

After being named Record World's top male artist-contemporary, Don Francisco keeps moving with "The Traveler" with over 100,000 units shipped within a week of its release in mid-September 1981.

Brown Bannister's recent "Talk to One Another" is his debut solo album. His song "Praise the Lord" was awarded a Dove Award for song of the year in 1981.

**Greentree Records**

Under the leadership of label director Phil Johnson, Greentree Records artists have earned Dove Awards and Dove nominations in almost every category.

**Impact Records**

Established in 1964, Impact was designed for middle-of-the-road Christian music, with the first group to sign being the Imperials.

Impact artist Sanfil Patti is one of the most promising artists in Christian music today. The Gospel Music Association has nominated Patti as female vocalist of the year and gospel artist of the year.

**Star Song Records**

Over the past year, Star Song has released a variety of albums ranging from a concept album oriented to the musical style popular during the Middle Ages, to progressive rock 'n' roll, to Christian country music.

For "The Vigil," the concept album, Kemper Crabh spent considerable time studying the music, culture and spiritual attitudes of the Middle Ages.

Pete recently released their second album on Star Song, "Never Say Die." Greg Volz is lead vocalist for Petra, and Bob Hartman, founding member of the group, writes most of the songs.

A distinct country flavor with sensitive lyrics describe the (Continued on page 22)
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(213) 465-2111
MCA/Songbird Gains Understanding

While MCA/Songbird did make significant financial progress last year, the label's greatest accomplishment was in gaining a better understanding of the Christian music marketplace, according to MCA/Songbird president Jim Foglesong.

"We have tried to be very deliberate in our decisions regarding the Songbird label," Foglesong said. "As newcomers, we have had a lot to learn about this particular market."

"I feel very good about what we accomplished in the last year, and even better about the months to come," Foglesong continued. "1982 should be the year for some long-anticipated releases."


The Archers' album brought them a Grammy nomination for best group performance/contemporary or inspirational, and the California-based group has enjoyed a significant increase in concert attendance in recent months. The group also plans a pop release in March.

Charlie Shaw, MCA/Songbird director of promotion and marketing, said response has been strong for the recently-released "Worship" concept album. "The album is selling out of every Christian bookstore as fast as they get it in," he said. "Christian radio also received the album very well." Roby Dukes' "Not the Same" has also received positive radio response, according to Shaw.

Upcoming releases include a May album by Marty McCaul & Fireworks, a concept album by Barbara Mandrell, and albums by Willie Nelson and Mylon LeFevre.

LeFevre is an accomplished writer whose songs have been recorded by such artists as Elvis Presley, Mahalia Jackson, Johnny Cash and Merle Haggard. He also sang on albums by Willie Nelson, Leon Russell and Elton John, and opened for The Who at Madison Square Garden.

Shaw expressed great satisfaction at MCA's arrangement with Sparrow Records. "The attitude and performance of the Sparrow staff has far exceeded my expectations," Shaw said. "Billy Ray Hearn and his whole staff have made a real commitment to making Songbird happen."

While Songbird faced a temporary pricing disadvantage in recent months after raising some album prices to $8.98 list, the problem has dissolved as other Christian labels did likewise. To make MCA/Songbird product even more attractive in the marketplace, the label had made a new imprint, B.W. Stevenson, Dan Peek, Austin Roberts, Little Anthony and the Paul Johnson Vocal Band albums available at $8.98.

Credible Product

"Our commitment is to credible Christian product, but it is becoming very apparent that some of our artists have potential for expanding their audiences into the pop music field," said Foglesong. "1982 will undoubtedly see singles shipped to adult contemporary stations in a concentrated effort to get our product heard by more people."

Meadowgreen's Promising Start

Meadowgreen Music, a publishing/production house which emerged on the contemporary Christian music scene less than a year ago, is already in contention for several major awards. The National Music Publishers Association has nominated Greg Nelson and Chris Waters' "Without You" and Jim Welch's "Singing a Love Song" as songs of the year. Meadowgreen also has songs on three out of five albums in the finalist category for Grammy Awards, including "Spreadin' Like Wildfire," by the Archers, "Finest Hour," by Cynthia Clawson, and "In Concert," by Amy Grant.

Meadowgreen includes in their roster of writers GMA's current songwriter of the year, Gary Chapman, who was nominated for that same award this year.

Randy Cox, Meadowgreen's GM, feels that "the early success enjoyed by Meadowgreen stems from the genuine commitment we make to our writers on a daily basis." Created as a joint publishing venture with Tree International, Meadowgreen is able to offer writers the advantage of worldwide exposure for their material.

Joe Huffman heads production activities at Meadowgreen along with production of outside artists.

Writers signed to Meadowgreen include Gary Chapman, Michael W. Smith, Deborah D. Smith, Greg Nelson, Larry Bryant, Nan Garley, Wayne Garley, Bonnie Keen, Dan Keen, Jim Weber, Billy Sprague, Kathy Troccoli, Janice Archer, Tim Archer, Steve Archer, John Darnall, Beverly Darnall, Pam Mark Hall, Richard Mullins, and Ralph Henley.

Daystar Label Spreads News

Daystar Records is an innovative label, dedicated to spreading the good news of Jesus Christ. The label operates out of its own recording facility in Baltimore, Md., and boasts some of the finest new talent in the Gospel field.

Carroll Johnson, Jr., president of the label, notes, "We've taken the approach of associating ourselves with Christian artists who have that special anointing, and literally building their ministries from the ground up. We're proud to have discovered and helped to develop the ministries of Diann Franklin from Cincinnati and Dale Talbert and the Dimensionals from Washington, D.C."

Diann Franklin has established herself throughout the world by touring Africa, Switzerland, England, the West Indies, the U.S., and Canada with a ministry that crosses denominational, racial, and cultural lines. She was also guest soloist for the World Pentecostal Conference. Her new album, "Lazbones," provides an excellent blend of contemporary and traditional gospel that is drawing critical acclaim throughout the world. Upcoming engagements for Daystar include crusades in Guama, Africa, and a tour of China in June.

Dale Talbert and the Dimensionals, one of the country's fastest rising contemporary ensembles, released their debut album "Blessed Assurance," on Daystar. They recently toured with Kristie Murden and provided backup vocals for her on an East Coast tour.

Re'Generation Becomes RMS

In 1981 Re'Generation evolved from a live touring gospel group into Re'Generation Music Services, which incorporates a record label, a print music division, local music conferences, and a music consultation service in addition to Re'Generation and its spin-off, Miles and Webb.

Re'Generation (the group) completed 529 individual live appearances while also dividing into smaller groups Full Circle, Loving Touch, Inside Connection, and Miles and Webb for 80 additional performances. Late in 1981 Re'Generation moved permanently to Nashville to produce records for TV, commercials and major convention appearances while Miles and Webb took over full-time touring.


1982 publishing activities will include the release of "Gift for Santa," a children's musical by Gene Hodges, Derrick Johnson and Otis Skilling in May, and the "Hero's Handbook" in early summer.

New Direction Meets Challenges

The lady who supplies the energy at New Direction Artist Guild, Lou Hildreth, reports a steady year at the agency, despite last year's economy. Lou believes in "dedicated commitment to a select few."

New Directions has been a strong force in the solo career of Gary McSpadden. Although Gary is the lead singer of the Bill Gaither Trio, he does a heavy schedule of solo appearances. Through New Direction, Gary appeared in almost every major evangelical church, and at Six Flags over Georgia, Jesus Rock Mountain, the Dove Awards, National Evangelism Conference, and Praise Gathering last year.

Hildreth has worked to bring traditional gospel group the Hemphills into national prominence. Agency efforts have been strengthened by the emergence of Joel Hemphill to tremendous visibility as a songwriter, with "He's Still Working on Me" and "Good Things" counted as his most successful songs to date.
On Behalf Of Our Fine Roster Of Artists,
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Keith Green
Phil Keaggy
Barry McGuire
2nd Chapter Of Acts
Silverwind
John Michael Talbot
Terry Talbot

REV. WILLIE BANKS & THE MESSengers
The Gospel Dynamics
Howard Hunt & The Supreme Angels
And Others

THE ABOVE ARTISTS AND CATALOG
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MCA DISTRIBUTING CORP.
Lection Records: PolyGram's Gospel

The November, 1981 debut of PolyGram Records' gospel label, Lection Records, was accomplished in style with the release of "Imagine Heaven" by one of the field's foremost artists, Edwin Hawkins, whose "Oh Happy Day" was a pop/gospel gold record hit in 1969. Hawkins' debut satisfied PolyGram's promotion to the label, as set forth by PolyGram's president and chief operating officer, Guenter Hensler. Upon Lection's formation, Hensler said, "Lection means a reading from the scripture, and we expect that the music found on our Lection label will be as lively, inspiring and meaningful as the words of the Bible." In that spirit, the label looks forward to its 1982 releases. Scheduled for April is a release by Whitney Phipps, a baritone in the tradition of Paul Robeson. Whitney's nearly completed LP was produced by Lection consultant/gospel expert Dwight McKee along with Phipps. While both Phipps and Hawkins' LPs are gospel albums, they fit into a newly evolving gospel idiom that serves vice president, black music marketing, Bill Haywood, has termed "neo-gospel." Neo-gospel is described as offering the inspirational lyrical content common to gospel, but presenting it in more contemporary pop musical settings to attract larger and more varied audiences. Hawkins' album, for example, features a track called "Don't Miss That Train," which is set to a dance beat. And the January release by McSweet, "Jesus and Christ, The Gospel Beat," went a long way towards increasing the general awareness of gospel marketing of that catalogue.

Lection Records will be sold through some of the usual gospel outlets, such as Christian bookstores, but the principal distribution will be through general record retailers. To garner even greater exposure, the idea of Lection artists touring with PolyGram artists is being considered. This in itself could go a long way towards increasing the general awareness of gospel.Lection Records: PolyGram's Gospel

 Triangle, Triune Expand

As Triangle Records' roster of artists grows, and their established artists continue to win awards, and with Triune Music, Inc. setting new sales records, the two divisions of the Lorenz Corporation of Dayton, Ohio boasted their best year ever in 1981.

Triangle's accomplishments this past year were led by Cynthia Clawson, who won her second straight Dove Award as the best female vocalist and whose album "You're Welcome Here" received a Dove as the inspirational album of the year. Bill Barnes and Clark Thomas also won Doves last year for their graphics and photography, respectively, on Clawson's album.


"The Carpenter's Town" is nominated for a 1982 Dove Award in the album of the year/worship music category. Clawson's latest album, "Finest Hour," produced by Jerry Crutchfield, was a finalist for a Grammy Award in the best gospel performance, contemporary or inspirational category. "Finest Hour" is also nominated for Dove Awards in four categories.

According to Elwyn C. Raymer, executive vice president of Triangle and Triune, 1981 record sales at Triangle were "significantly ahead" of the previous year, but he feels they have a long way to go to be satisfied. Distributed by the Benson Company, Triangle has established outlets in several foreign countries. With England's Marshall, Morgan & Scott Ltd., covering European markets and Genesis Music and Records representing Triangle in Australia, negotiations are underway with Scandinavian distributors.

Clawson is scheduled to perform April 9 (Good Friday) as part of the gospel segment at the International Country Music Festival in Wembley, England. She also plans to guest during the country music activities, the first in her field to do so.

During 1981, Triune Music announced an exclusive print distribution agreement with Tree International's gospel division, Meadowgreen Music, Inc.

Two new sales campaigns were initiated by Triune this past year. "Select Review Service," headed by Connie Jarrell, Triune's retail telephone marketing director and the "Music Buyers' Service," headed by Triune's production and sales coordinator, Lyn Phillips are proving very successful. Lisa Keeling was appointed to oversee all print registrations through ASCAP, BMI, and SESAC and to register copyrights.

New Areas for Limited Edition

According to Linda Miller, owner of Linda Miller and Associates and Limited Edition Talent, Inc. here, "1981 has brought significant changes in the direction of our artists as well as in the lives of our staff." With a move to spacious new offices and the addition of three new staff members, Miller expects to expand their artist roster soon.

The two companies represent Cynthia Clawson, Ragan Courtney, Nielson and Young, Brush Arbor, and Tina English. Linda Miller & Associates represents the artists as a management company, while Limited Edition handles booking.

Clawson won a Grammy in 1981 for her performance on "The Lord's Prayer" album. Her "You're Here Welcome" LP won two Dove Awards last year for best inspirational album and best vocalist. Clawson also won the Dove for female vocalist of the year last year for the second consecutive year. Her latest album, "Finest Hour," was a Grammy finalist this year for best gospel performance, contemporary & inspirational, and is up for a Dove Award as best inspirational album. She is also nominated for a Dove in artist of the year and female vocalist of the year categories.

Clawson's first country single, "Someday This Old Road," received radio and trade magazine attention. In December, Clawson performed on Ernest Tubb's "Midnight Jamboree" and is scheduled to appear on the Grand Ole Opy this spring, and at the 1982 Wembley Festival in England.

Clawson and her husband, Courtney, have completed filming of "Bright New Wings," a 90-minute religious drama based on the first musical written by the two. Plans for the film include an Easter network special in the spring of 1983.

Nielson and Young premiered their two-piano choral workshop program "Of the Father's Love Begotten" in 1981 at the Benson Clinic and MusiCalifornia.

Brush Arbor's second album was released in 1981 on Word Records. English, a new addition to the company, had her debut LP, "Free In Your Love," released on Triangle Records.
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NEW RELEASES

March 1982
The D.R. Curry COGIC Memorial Choir
MAL 4376

The Evereadys of Detroit, Mich. MAL 4377

April 1982
The Jackson Southernaire and The Sensational Nightingales
MAL 4378

The Truthettes MAL 4379

May 1982
The Sensational Nightingales MAL 4380
Gospel: Music To Believe In

By JOE BATTAGLIA, WWJ Radio

Gospel music has always had believers, a people to whom the music was an expression of their faith. It was more than entertainment... it was a lifestyle, a philosophy, one’s “statement” of life.

Although this was true, it is happening to gospel music. It has become a religion for the listeners. This growing and popularity is not only for the gospel music but for the message itself. It is not just for the gospel’s sake, but for the dollar’s sake. This new believability has produced some anxiety on the part of some who fear its expression should be kept pure or it will lose its impact. On the positive side, more believability in the business sense means more acceptance and exposure, which means more ministry. The discussion has many sides. Gospel music today has a wide range of believers, albeit for different reasons.

This growth of gospel music has affected many different areas, one of which is the broadcast industry. Broadcasters in gospel radio have never questioned the need or use of gospel music, but rather how to implement a format with music that would be economically feasible within the existing financial structure of the radio station whose revenue was traditionally obtained by selling program time.

Formerly, Christian radio stations geared their formats, staff experience, and promotions (or lack of them) on the block point concept. This may have attracted the listeners, but it did not have much appeal to the listener. As this became the norm in religious broadcasting, certain facets of broadcasting were neglected. Spot sales and promotions, for instance, were virtually non-existent.

But today, the growth of gospel music, particularly in the contemporary field, has created a new opportunity for those interested in religious radio. Gospel music can be heard all over the world, and is becoming more popular in the United States.

Spirit: Young And Growing

The year 1981 saw Spirit Records live up to its motto as “a caring, sharing, somewhat daring little company.” In 1982, Spirit will concentrate on developing and enhancing the strong artistic and market credibility already established by the young company.

“We are very pleased with the progress attained by our company in many areas to date,” stated Spirit president Anthony W. Hart. “One of our primary goals is to develop a limited artist roster that makes a strong contribution both spiritually and artistically to our society. We are making progress to that end and we are very excited about our prospects for 1983.”

Management Team

Spirit’s management team consists of F. Bingham, vice president of marketing and development; R. V. Taggart, vice president of promotion; and E. J. L. Logsdon, director of artist development. Charles J. Logan is Spirit’s sales manager, and Mark Watters is its recording studio manager.

F.C.C.M. Elects New Leader

The Fellowship of Contemporary Christian Ministries (F.C.C.M.) enters its eighth year with new leadership in Paul K. Logsdon, elected as national coordinator last fall at the organization’s annual national conference in California.

The F.C.C.M. has about 250 members nationwide, with members in Canada and foreign countries as well. Members include musicians, professional performers, church leaders, and others associated with music, drama, literature, graphics, publications, record companies, and the media.

F.C.C.M. functions as a source of information about contemporary ministries, as well as a forum for discussion of its members through monthly national and regional newsletters.

There are a lot of people around the country who feel they are the lone ranger, the only ones doing what they are doing,” said Logsdon. “Our function is to help them realize they are not alone, and to put them in communication with similar workers.”

In addition to the national conference held each fall, the F.C.C.M. sponsors five regional conferences each spring, and some local monthly meetings.

Jewel Has Strong Future

In existence for one decade, Jewel Records is recognized in the recording industry as a strong and consistent independent label. The future of Jewel points toward contemporary gospel without abandoning the traditional style which so widely marks this idiom.

This theory is exemplified by Jewel’s signing of the Southeast Inspirational Choir of Houston, under the direction of Shirley Joiner and Carl Preacher. A two-record set by the choir has been released containing gospel favorites “My Liberty” and “I Am Thine O Lord.”

Other recent signings include Rev. Oris Mays, San Francisco-based group Destiny, Wilfred Moore and the Pentecostal Sounds of Chicago, and the Mighty Sons of Glory.

Jewel artists nominated for Gospel Music Excellence awards by the Gospel Music Workshop of America include Rev. Clay Evans and the Fellowship Baptist Church Choir for traditional choir of the year, Bill Moss and the Celestials for traditional group of the year, the Five Blind Boys of Mississippi for traditional quartet of the year, the Five Blind Boys of Mississippi for traditional quartet of the year, and the Five Blind Boys of Mississippi for traditional quartet of the year.

The first gospel artist to affiliate with Jewel was Rev. Willie Morganfield, who is still with the label, and he will be honored by Jewel with a special presentation this month.

Pearl Debuts

Pearl Records was formed in September, 1981, with Leonard F. Moyer as chairman of the board, Lawrence A. Brunst, Sr., as president, and Jim Henry as vice president. Moyer and Brunst are recognized in Maryland and surrounding states for organizing some of the nation’s most successful gospel concerts held in that area.

Pearl released six albums in December by Doug Miller & the Texas State Choir, Marva Hines, the Morning Star Youth Choir, Leon Lumpkins and the Original Gospel Clefs, the Sing-
GOSPEL...
MUSIC
WE
BELIEVE
IN.

American Society of Composers, Authors & Publishers

We've always had the greats.
**BMI Stresses Involvement in Gospel**

- BMI's commitment to gospel music is best exemplified by southern regional director and VP Frances Preston and Nashville director of affiliate relations Joe Moschero's direct involvement in the gospel music industry.

As president of the Gospel Music Association and a trustee of the Gospel Music Hall of Fame, Preston devoted much of her time in 1981 to furthering the exposure of gospel music en joys today. When explaining BMI's commitment to gospel music, Preston compares the current growth experienced by the gospel industry to the maturing of country music.

"I have worked heavily in the fields of country, R&B, pop, and rock," says Preston. "I have experienced the growth of country music over the past 20 years. During that period, we have come to the forefront in record sales, media exposure, and international appeal. Therefore, I know what can be done. I am convinced now, as I was with country music, that gospel music has the same potential. I know this market is out there."

Moschero, a 20-year veteran gospel performer with the Prophets and the Imperials, is also a Gospel Music Association board member. He chairs the Dove Awards committee and has produced the Dove Awards show since 1978.


Some leading gospel writers affiliated with BMI are Rev. Thomas A. Dorsey, Ron Hinson, Lester Beasley, James Cleveland, Tramaine and Walter Hawkins, Urias LeFevre, Krist Kristofferson, J. R. Baxter, Marjolin Wilkin, Joel, Candy, and Labrecesa Hemphill, Wallace Fowler, Clevant Derrick, Duane Allen, Robert La Verne Tripp, Walt Mills, Eldridge Fox, Alex Bradford, Larry Gatlin, Chris Waters, Jeannie C. Riley, Randy Cox, Dorothy Love Coates, Terry Bradshaw, and Barry McGuire.

**Joy Productions Gains Exposure**

- Joy Productions continued its fourth consecutive year of growth by expanding its list of clients by more than 80 percent, moving to larger quarters, and adding two staff members and an operating division to handle increased demands by clients.

Dick Curt, president of Joy, founded the organization with his wife, Joan, who is director of operations. Bob Angelotti was added that period of media relations in 1980, and in 1981 Kenny Marcellino was named national promotion coordinator and Claire Fleming came to the firm as administrator. Last June, Joy moved to a new 1,500-square-foot office at 8714 Lankershim Blvd. in North Hollywood.

The firm added seven new clients in 1981 and four new contracts were signed in 1982, with three more under final negotiation. Clients include individual artists, record companies, special album projects, churches, Christian relief organizations, and a prominent church builder. Joy works to link its clients with the secular and religious media.

"It has always been my philosophy that we would produce hard, accurate and interesting copy on our clients first and foremost," offers Curt. "Our second function is to help that copy see the light of print or be used for obtaining radio and TV coverage." He feels that Joy can give an artist or an album the individual attention it needs when a label doesn't have the time or resources. Curt adds, "We never take on more than we can handle and that's why we succeed."

**ASCAP Has Faith in Gospel**

- As the only performing rights organization that is owned and operated by writers and publishers, ASCAP remains the leader in the gospel music field.

According to Connie Bradley, southern regional executive director, gospel writers come to ASCAP "because our surveying system for performance and royalty distribution is non-discriminatory, all members are treated equally.

Quoting figures released by the Gospel Music Association (GMA), Bradley says that "gospel music now generates $850 million in annual radio billings, and there are over 1500 radio stations programming at least six hours of gospel music per week — a 25 percent increase over the previous year."

Of the $168.9 million in revenues received by ASCAP in 1981, it's easy to see that gospel writers and publishers have much to gain from affiliating with ASCAP.

ASCAP members were winners in 14 out of 16 categories in 1981's GMA Dove Awards. This year ASCAP members have received 34 nominations in 16 categories for Dove Awards. Three of five nominees for this year's gospel songwriter of the year are ASCAP writers (Gary Chapman, Cindy Cruse, Dottie Rambo). Six of 10 nominees for gospel song of the year are ASCAP songs. They are, "A New Song" by Nancy, Cindy, and Becky Cruse, "I'd Rather Believe in You" and "Trumpet of Jesus" by Michael & Stormie Omartian, "This Yours" by Gary Chapman, "We Are the Reason" by David Meece, and "We Shall Behold Him" by Dottie Rambo.


ASCAP's support of gospel music is evidenced by its top level executive involvement with the GMA. John Sturdivant, ASCAP's Nashville director of public relations and membership, has served ten years on GMA's board of directors, and Bradley is now serving her first two-year term with the board. But ASCAP's involvement does not stop in Nashville. John Darnall, president of ASCAP, has himself written tunes frequently played on Christian radio, and has moderated important panels on gospel music during the past year.
SPARROW: THE MUSIC MINISTRY

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CANOGA PARK CA 91304

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SESAC Has Faith
In Gospel Copyright

By JIM BLACK
(Jim Black is vice president—
director of gospel music,
SESAC)

Since 1981, SESAC has had
faith in the value of the gospel
copyright. This faith was recog-
nized by the fact that in 1981,
when SESAC went gold, gospel
was still a front-runner in one of
the diversified fields of perfor-
mance rights that SESAC repre-
sents. In recognition of the major role
gospel fulfilled in SESAC’s rep-
erory and as a reiteration of our
faith, SESAC was the first or-
ganization to have an awards
program for its gospel affiliates.

W.F. Myers, vice president of
performance licensing, served
two terms as GMA president;
Norman Odlum, vice president
of marketing research and data,
served over ten years as GMA
secretary; and I served for
over eight years on the GMA
board of directors and for the past six
chairs the National Gos-
pel Radio Seminar (under the
sponsorship of GMA).

SESAC would like to feel that
the result of this faith and sup-
port is evidenced in the
achievements of such SESAC
writer affiliates as Kenneth
Copeland and David Eden. Ken-
neth Copeland pioneered the
first live religious broadcast via
satellite. The Dallas-originated
broadcast was transmitted to
auditoriums and concert halls in
major cities. This marks the first
time that such a national feed
was made possible.

Another innovation was im-
plemented by David Eden, who
broke all barriers of style by writ-
ing a crossover gospel hit, “the
Singing Song,” as performed by
the Violinaires.

Benson Companies

(Continued from page 12)

GRN’s goal is to secure na-
tional spot radio advertising dol-
ars and educate advertisers,
agencies, business, the news
media and the public about the
cultural, spiritual and marketing
values of Christian radio and the
advertising values inherent in
the Network.

GRN has maintained a crossing
radio spot sales, Inc., a New
York-based, multi-office
rep firm organized to sell the
GRN concept to national adver-
tisers. The firm is headed by
Tony Patti, president, and
Andrew Patti, vice president. Their
firm has made presentations to
nearly 400 key agency and ad-
vertiser buying influences.

We have called on the biggest
names among corporate adver-
tisers,” says Tony Patti. “Their
reception has been very positive
and encouraging. Remember,
most had never heard from or
about a Christian station. We
have made them aware that gos-
pel radio is a sleeping giant, as
was country & western music.
We even sold a test buy to a na-
tional advertiser who has never
used radio before. Agency heads
and buyers have been tremen-
dously encouraging.

GRN reports that free graphic
design and printing services
have been provided by Sparrow,
Inc., The Benson Company, and
Word, Inc. “It is a sign the indus-
try knows it will profit from
GRN’s success,” says Fred
Brakeman, public relations di-
rector of KWSO/KARI, and a
GRN executive committee
member.

Keith Whipple, vice president
of KBRN, Denver, and an execu-
tive committee member, says,
“Research now shows Chris-
tians are fully as valid a target
as any audience segment. The
Warner Communications study
shows gospel and sacred music
is now five percent of total record
sales — more than classical or
jazz. Christians parallel the gen-
eral market in category after cat-
egory. And they offer a special
kind of loyalty to advertisers.”

Court Newton, Jr., GRN’s di-
rector and marketing consult-
ant, feels the effort of secular
investors to buy Christian sta-
tions is strong evidence of the
medium’s viability, but it is not
enough to show that Christian
radio listeners are average con-
sumers, GRN members say.

Therefore GRN has retained Al-
exander & Co., a west coast
marketing services firm to de-
velop a comprehensive sales
and marketing package for
KWSO/KARI, including access
to Arbitron ratings, demo-
graphic profiles for each sta-
tion’s market, special sales
manuals for more than 30 types
of accounts, a pre-tested tele-
phone selling system, a format
development package, a barter
package and possible linkup
with a major news service.

Benson

Refuge Records

Refuge Records has con-
tinued to sign successful secular
artists who want to record Christ-
ian records.

As bass player and vocalist for
the rock group the Outlaws,
Rick Cua has experienced great
success including a gold album.
His first solo album, “Koo-ah,”
will be released early this spring.

Joe English, former drummer
and back-up vocalist with Paul
McCartney and Wings, has re-
leased an album, “Lights in the
World,” and is scheduled to re-
lease another, later this year.
ANNOUNCING

An AWARD WINNING

DUET

WORD CONGRATULATES OUR...

GRAMMY AWARD WINNERS

Al Green, "The Lord Will Make A Way"—Myrrh, Al Green, Producer
[Best Soul Gospel Performance, Traditional]
B.J. Thomas, "Amazing Grace"—Myrrh, Pete Drake, Producer
Imperials, "Priority"—DaySpring, Michael Omartian, Producer

GRAMMY NOMINATIONS

Al Green, "The Lord Will Make A Way"—Myrrh, Al Green, Producer
Amy Grant, "In Concert"—Myrrh, Brown Bannister, Producer
B.J. Thomas, "Amazing Grace"—Myrrh, P. Drake, Producer
David Meece, Male Vocalist and Writer, Song of the Year—Myrrh
Edwin Hawkins, "Live With Oakland Symphony"—Myrrh, G. Askey/E. Hawkins, Producers
Imperials, "Priority"—Artist and Group, DaySpring, M. Omartian, Producer
Joni Eareckson, "Joni's Song"—and Cover, Word, Kurt Kaser, Producer
Leon Patillo, "Don't Give In"—Myrrh, S. Konte, Producer
Mighty Clouds of Joy, "Cloudburst"—Myrrh, A. McKay, Producer
New York Community Choir, "The Gathering"—Myrrh, B. Diggs, Producer
Praise Five, "It's Time to Praise the Lord"—Maranathal Music, T. Coomes, Producer
Rex Nelson Singers, "One Step Closer"—Canaan, Ken Harding, Producer
Russ Taff, Male Vocalist—DaySpring
Rusty Goodman, Male Vocalist—Canaan
Shirley Caesar, "Go"—Myrrh, S. Caesar/T. Brown, Producers
Tanya Goodman, Female Vocalist—Canaan

DOVE AWARD NOMINATIONS

Amy Grant, "In Concert", and Female Vocalist—Myrrh, Brown Bannister, Producer
B.J. Thomas, "Amazing Grace"—Myrrh, P. Drake, Producer
David Meece, Male Vocalist and Writer, Song of the Year—Myrrh
Edwin Hawkins, "Live with Oakland Symphony"—Myrrh, G. Askey/E. Hawkins, Producers
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Shirley Caesar, "Go"—Myrrh, S. Caesar/T. Brown, Producers
Tanya Goodman, Female Vocalist—Canaan

DOVE AWARDS to be announced on March 3 by the Gospel Music Association.
EPOCH/NALR Expands

EPOCH Universal Publications made great strides in 1981 as a force in the broad gospel market while strengthening their position as a leader in Catholic music.

North American Liturgy Resources (NALR), the liturgical arm of EPOCH, has been providing music for the Catholic Church for the last 12 years, with print music and record product.

NALR moved even further in their role as the largest supplier of Catholic music, by releasing several new major LP's and by expanding their print product catalog as well as increasing the number of NALR sponsored choral clinics. New recordings have also been made in the video area, with NALR recording many of their artists on film for use by more than 20,000 Catholic churches in America.

New product for 1981 included "Lord of Light," a compilation album recorded in an ecumenical vein; the Dannimens' "Path of Life," and Rev. Carey Lundy's "By Name I Have Called You." Rev. Lundy is most noted for his sets of "Hi God" albums, which have sold over half-a-million units, and have been translated into some 20 foreign languages.

Living Song

EPOCH launched its new Living Song label in 1981, in an effort to reach more of a general Christian audience. Living Song's first release was "The Time Has Come," which featured Pat Boone singing tunes from EPOCH's catalog.

Other releases on Living Song include Tom Kendzia's "Light of the World," an expedition in the world of electronic soft-rock, and Tutu Camurari's "A Cry in the Wilderness," a musical portrait of the life of Christ, done in a contemporary flavor, using the voices of Vic Damone, jazz soloist Shelby Flint, and the Blessed Sacrament Choir of Los Angeles.
THE SINGING DISCIPLES
"FOLLOWING CHRIST"
The raw melodious energy generated by these fine gentlemen, accompanied by equally inspiring musicians, will stimulate the gospel spirit in everyone with fantastic selections such as "Jesus Steps Right In", "Steal Away", "Just Call Him", and "If It Wasn't For The Lord".

DIANE EVANS AND THE MORNING STAR YOUTH CHOIR
"HIGHER PRAISE"
Don't let the "youth" deter you because the excitement created by MSYC is the wonderful result of God experienced voices giving the gospel community eight great songs. Selections to watch are "Who Made You", "Salvation Is Free", "Jesus Is My Happiness", and the title cut.

DANIEL MILLER AND THE TEXAS SOUTHEAST STATE CHOIR
"CHRIST IS THE ANSWER"
Douglas Miller, joined by the one and only Mattie Moss Clark and an outstanding choir, literally take the listener to church with songs packed full of spiritual power and excitement. Selections to pay close attention to: "When I See Jesus", "How Long Has It Been", "Send It On Down Lord" and "The Just Shall Live By Faith".

STEVENV HINES
"THE SOUL OF MARVA HINES"
This dynamic and powerfully gifted lady of song has universally contributed to the growth and progress of gospel music with eight original songs that are sure to inspire the soul of every listener. May we suggest the following: "He's Gonna Take Care of Me", "Joy The World Can't Take Away", "The Lord Is All I Need" and "Why Do You Cry".

THE SPIRIT OF PEACE SINGERS
"CHRIST IS THE ANSWER"
The rich and versatile sounds of this spiritually dynamic ensemble will certainly satisfy gospel audiences. Their voices blend in wondrous harmony as they present original and traditional material in a unique and inspiring manner. Exceptional cuts are "I've Got It", "All And All!", and "Only What You Do For Christ (Will Last)".

MARVA HINES
"THE SOUL OF MARVA HINES"
Leon Lumpkins and The Gospel Clefs bring us another musical masterpiece. Powerful biblical lyrics combined with moving lead vocals and awesome background arrangements, create what may well be the group's greatest album to date. This is apparent after listening to songs such as "By The Waters of Babylon", "Little David", and the title cut.

2755 Edmondson Avenue, Baltimore, Maryland 21223 (301-566-1362)
Gospel Radio Seminar Educates

Adoration Inc.
A Trendsetter

Malaco Hot In Gospel

Sparrow

Light/Lexicon

Pearl

GlorySound

Bread 'N Honey Forges Ahead

Gospel Radio Seminar Educates

"Into the Mainstream" was the theme of the GMA-sponsored, National Gospel Radio Seminar, held in Estes Park, Colorado, last summer. Approximately 125 Christian broadcasters, industry executives and Christian artists were in attendance.

The seminar opened Thursday evening with registration and a reception sponsored by Word Records, which featured Word's video production "Amy Grant — A Circle of Love."

The other days featured 11 two-hour workshops, led by top representatives from the gospel music field and nationally known leaders in sales and communications fields. Concurrent workshops were held for the first time, offering specialized sessions for programmers, owners/managers and sales people. The agenda was created by a committee of radio personnel, chaired by Joe Battaglia of WWDJ in Hackensack, New Jersey.

Malaco Hot In Gospel

Formed in 1968 by Tommy Couch and Mitchell Maloof, Malaco was initially a production firm, earning its revenue mostly from leased records. Malaco's entry into the black gospel field came in 1972 when they signed the Golden Nuggets. Today Malaco's gospel artist roster boasts some of the hottest record-selling acts in the business.

Signed to Malaco in 1976, the Jackson Southerners have proven to be one of Malaco's best assets. Their "Miracle" LP held a position on RR's Soul & Spiritual Gospel Album Chart for over a year, and their latest album, "Touch of Class," was entered the top five after only four weeks on the chart.

The Southerners are currently working with another of Malaco's top acts, the Sensational Nightingales, an album that is already receiving heavy orders before being released," according to Couch.

In addition to established artists like the Original Soul Stirrers, the Williams Family, the Truethettes and the Dixons, Malaco has signed the Detroit based Evereadys and the Liberal Trinity COGIC Choir from Jackson, Miss.

Owner/managers were presented workshops led by Court Newton and Tony Patti on the Gospel Radio Network, Larry Perry on new laws, and John Mueller on good business practices.

Sales people heard from Jason Jennings, while other sessions featured Court Newton and Tony Patti on the Gospel Radio Network, and Tim Timmons, communications speaker and founder of Maximum Life Communications, Inc. of California, led a session on Communicology.

The zondervan Corporation sponsored by Italian feast, with Twila Paris, Gary Rand and Wayne Watson entertaining. The dinner was followed by the annual Artist Showcase, which spotlighted Steve & Annie Chapman (StarSong), Tina English (Triangle), Gary Chapman (Lamb & Lion), Silverwind (Sparrow), and Kathie Lee Johnson (Bread 'N Honey).

Tim Timmons delivered a dynamic keynote address stressing the importance of becoming better communicators.

Jim Black, chairman of the seminar, has announced that the 1982 N.G.R.S. will be held at the Holiday Inn in Estes Park Aug. 1-3 this year, with an opening gathering on Saturday, July 31. The dates for the Seminar coincide with the dates of the Christian Artists Seminar which also opens August in Estes Park.

Light/Lexicon

(Continued from page 24)

Sparrow

(Continued from page 6)

status, touring with Sparrow artist Barry McGuire, whose "Finer Than Gold" album was another highlight of '81/82.

Scott Wesley Brown's "SWB" release climbed to the Top 15, his strongest showing to date, and Lamb's "New Mix" continued to earn the duo a larger audience.

Last year's RIAA gold certification of "The Music Machine" was followed by the release of Cundie's newest album, the Top 20 "Animals & Other Things," while the Grammy-nominated "Ants'llivania" has already reached the Top 20.

The task of improving upon the last 12 months has already begun with the signings of the Grammy-winning Michael & Snowie Omartian, Scottish artist Sheila Walsh, the Terry Talbot-produced duo of Wendy and Mary and soloist Michele Pillar. Veteran Sparrow producer Dan Collins is back in the studio with Scott Wesley Brown, and follow-up albums from most of Sparrow's best-selling artists including Jamie Owens-Collins are expected during the next 12 months.

Executive moves included the following: Rick Horne is now VP of finance/personnel, while Bill Hearn has rejoined the company as VP, marketing. Ken Pennell has become assistant director of A&R. Jeff Blake is director of marketing services and Jacque Bauer Gibb is radio promotion coordinator.

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ACTION MUSIC SALES, INC. ANNOUNCES the opening of Action MARKETING Services One Stop

The most complete RELIGIOUS ONE STOP for ALL Gospel and Contemporary Religious Records and Tapes

The Best: Fill Service Price

from the desk of RANDY COX

Buddy,

We need an ad for the Gospel issue of Record World.

Joe and I are covered up getting songs out and working with writers, so we don't have time to come up with one. Business is booming here at Meadowgreen!

Run whatever you think.

Meadowgreen Music, Inc. (ASCAP), RiverOaks Music, Inc. (BMI), and Meadowgreen Productions are divisions of Tree International

The Big News From Sparrow... A New Small Price.

BARRY MCGUIRE JANNY TERRY TALBOT LAMB DANNIEBELLE SCOTT WESLEY BROWN & OTHERS

Affordable Favorites.
ÉLEKTRA BRINGS YOU
LIGHT

AND THESE GREAT ARTISTS

ANDRAE CROUCH • WALTER HAWKINS
THE WINANS • REBA RAMBO
SWEET COMFORT BAND • TRAMAIN HAWKINS
JESSY DIXON • EASTER BAND
DENNIS AGAJIAN • KRISTLE MURDEN
DONY McGUIRE • DANKIEBELLE
JASON ALVAREZ • JUBILANT SYKES
DANIEL HAWKINS • JAMIE MOORE • INFINITY
NEW BETHEL CHOIR • JAMES FELIX
THE ARCHERS • JAMIE OWENS-COLLINS
J. JOHN FISCHER • BEVERLY GLENN

MUSIC FOR THE WHOLE FAMILY!

OUR NEW RELEASES:

WALTER HAWKINS
I Feel Like Singing

REBA RAMBO
Lady Live
The typical fanzine contains very little advertising (usually just local record store ads), is published sporadically, and often reflects the personality of the person running it. California's Flipside, Philadelphia's Terminal, Michigan's Touch and Go, and The Offense are all good examples.

Tim K. Anstaett, who publishes The Offense, is one of the best-known fanzine publishers. Anstaett, who uses the byline TKA, puts together his 70-odd-page booklet on an outdated press in his father's basement. The paper is hand-typed, laid out on an old pool table and manually stapled together.

The Offense first appeared two years ago as two sheets of Xerox paper. After its first year it was picked up by a distributor (Rough Trade), and it can now be found in record stores in cities other than Columbus.

The Offense is perhaps best known for its outrageous letters section, which runs as long as ten pages, filled with correspondence from other editors, radio station programmers, fans, artists and record company employees.

The letters section illustrates an informal network of communication that many of the publications maintain. "We all keep in touch with each other and exchange ideas and issues," TKA said. "Everyone has such different views, it's really fascinating."

Monthly newspapers like Boston Rock, New England Scene, The Rocket and NY Rocker, on the other hand, are more established and attract a fair amount of national advertising. The Rocket, for example, has accumulated its readership from 25,000 to 60,000 readers in the last two years. Some of these newspapers have gained national status; NY Rocker claims 70 percent of its readers to be New York area. The model for many of these publications is England's influential weekly, New Musical Express.

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Although the origin of fanzines and alternative papers can be traced to the early sixties, those close to the scene insist that today's publications are undergoing a renaissance. Their continued growth seem to be the result of a clear and simple reflection. Many people have grown weary of the music along with the criticism. American music is really snowballing, and the fanzines are helping to spread the word."

One of the goals of Sub Pop is to help form a network across the country among bands, and between bands and fans. "We are trying to get local scenes in touch with each other," Pavitt said. "Cassettes are a quick and easy way to do it. We can put a cassette out in a week or even a day because they are an instant form of communication. The American music scene is definitely snowballing, and the fanzines are helping to spread the word." Pavitt added that he feels that American rock publications have placed too much emphasis on English music, and that Sub Pop and others give needed exposure to often-overlooked American bands. Sub Pop's next cassette edition will be out sometime in March.

The relative importance of American and U.K. music is a favorite topic and is often debated in the lively letters pages of The Offense and other magazines. John Foster's OP, a fanzine also produced in Olympia, is an avid supporter of indigenous American music. "American music is really where it's happening right now," Foster said. "It's been English, English, English for a long time, but it's slowly shifting back." Foster also has a record label, Mr. Brown, on which he has already released some local records and plans to produce some cassettes.

While the musical and political slant of the various publications varies greatly, there is a sense of fraternity among the magazines. Despite the ongoing bickering among the publications, there is a strong sense of shared ideals. And although these publications are all competing for readers' attention, along with national publications like Creem, Trouser Press and Rolling Stone, the editors agree that the more the merrier.

The staffs of the alternative publications across the U.S. have one essential ingredient in common: they all love rock 'n' roll. "We certainly don't do it for the money," said TKA. "It's just a break-even proposition. No one is getting rich, we are just trying to get the music out."

Greg Reichman, editor of Boston Rock, adds: "We are all serious music fans here. If our magazine does well and we make money, that will be an added bonus."

**Alternative Music Publications (Continued from page 3)**

The Rocket or NY Rocker.

Many of today's young publishers (some of whom are as young as 16) have gone one step further to bring the music to their readers by releasing records and cassettes of local unsigned bands. (Entrepreneurs in Australia and the U.K. have even put out cassette magazines, Fast Forward and SFX respectively, which feature interviews with musicians, music news and record reviews.)

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While the musical and political slant of the various publications varies greatly, there is a sense of fraternity among the magazines. Despite the ongoing bickering among the publications, Schwartz and TKA have had a monthly letter battle that prompted another letter from the N.Y.R. staff requesting TKA not to print any more of Schwartz's letters because he wasn't getting any of his other work done, there is a strong sense of shared ideals. And although these publications are all competing for readers' attention, along with national publications like Creem, Trouser Press and Rolling Stone, the editors agree that the more the merrier.

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**Motels at the Roxy**

Capitol recording artists the Motels recently played four sold-out shows at the Roxy in Los Angeles. Included in their performance was material from the band's first Capitol album, produced by Val Garay and set for an April release. Pictured at the backstage after the show are, from left, back row: Bob Setzer, Michael Goodroe, Craig Kramph and Steven Goldstein of the Motels. Middle row: Dennis White, vice president, marketing, Capitol Records; and Guy Perry and Martin Jourard of the Motels. Front row: Helmut Fest, vice president, international, Capitol Records Group; Tommy Davis of the Motels; and Don Zimmermann, president, Capitol Records Group.

**Airwave Inks Four**

- **LOS ANGELES**—Airwave Records president Tom De Pierro has announced the signing of four new artists to the label, including producer Rick Gianatos, whose Altair label will be distributed through Airwave.

The new artists, who will have product released immediately, are Carl Bean, Bobby Belle, and Cesar Valentinio. The first release through Gianatos' Altair label will be the group D'Elegance.
Churchill Names Webb

■ TULSA—Churchill Records & Video, Ltd. chairman Jim Halsey has announced the appointment of David Webb as sales and marketing vice president. Webb has previously served in that capacity for Third Coast and Ovation Records in Chicago.

Ray to CRT

(Continued from page 4)

Cable people, said Lowy, "would like to be ignored" when it comes to the payment of such a royalty. "They will accept an interim license with a performing rights society, but nothing more," and CBS Cable, Lowy claimed, currently has no license at all with BMI or ASCAP, despite CBS reports to the contrary. In response to Lowy's remarks, Ray indicated that a hearing on the cable matter is imminent.

Asked by another AIMP member what the publishing industry can expect from the CRT, Ray replied, "A lot will depend on what happens in Congress regarding appropriations and so on. I do know that copyright owners' rights must be protected while a free marketplace is preserved."

Ray's music industry career began in the early 1950s. His background includes stints with Imperial, Capitol (where he was the label's first black vice president) and MGM (where he was senior vice president). In 1974, he moved to Memphis, where he established Eddie Ray Music Enterprises, a music/education corporation; in addition to the company's recording studio, music publishing and record production divisions, he founded and operated the Tennessee College of Recording Arts. Ray returned to Los Angeles in 1979 as president of California Multiple Industries, a record company management and music consultant concern.

New York, N.Y.

Happy Birthday, Eubie

More than 200 people helped Eubie Blake celebrate his 99th birthday at a recent gathering at the Songwriters Hall of Fame in New York. Curator Oscar Brand (left) and president Sammy Cahn (right) presented the pianist with a cake and a sculpture by Bob Walker, which, along with photos and other items of memorabilia, will remain on exhibit through March.

Shelley Cooper

(Continued from page 4)


Cooper may be contacted at (213) 650-0208 in Los Angeles, or via the NARM office (609) 725-5555, by advertising agencies who are interested in representing the "Gift of Music" campaign. The agency selected must be a full-service organization. The initial screening of candidates will be held on March 30 in Los Angeles, following the close of the 1982 NARM Convention. Those selected will be requested to prepare presentations, with a final decision due in May.

Upscale Music Bows

■ LOS ANGELES—Songwriters Randel Porter and Mark Hancock have formed Upscale Music, to be administered by Esquivias Music, c/o Rendrew A. Outlaw, Esq., 2049 Century Park East, Suite 1800, Los Angeles 90067.

The Coast

(Continued from page 11)

Rollins, Wayne Shorter, Lew Tabuckin and Toshiko Akiyoshi, Wynton Marsalis, Jaco Pastorius, Pat Metheny, Herbie Hancock, Tony Williams, Bobby Hutcherson, Denny Zeitlin—you get the idea; even Carlos Santana made the scene. Not all of these people were playing at the same time, you understand, but since the benefit's length was in the four-hour range, it apparently became what L.A. Herald-Examiner critic David Weiss referred to as too much of a good thing. In any case, a Columbia album should be coming out of all this, profits from which will go to Silver.

PLAYING THE GAME: As has been widely reported, the Kamaar is no more, effectively nuked by the departure of Doug Fieger, who owned the band's name. Group members Berton Awerre, Prescott Niles and Bruce Gary have gone on to form a new group, the Game, and are reportedly negotiating with several labels for a new deal. Joining the group as lead singer is Stephen McNally, former front man for the midwestern touring band Roadmaster. Meanwhile, Fieger, whose split with his former cohorts is described by knowledgeable sources as less than amicable, is also planning a new musical venture. Where all of this leaves the immortalized Shazia is anybody's guess.

SOUL BROTHERS: We wouldn't even venture to speculate on the substance of the conversation between James Brown and trumpet legend Harry James which took place at a recent pre-Grammy party hosted by NARAS, but word is now out that Brown will be forming his own record company in unlikely partnership with boxing legend Don King. According to Starship, the name of the new label will be King and King Records and the initial release will consist of Brown's renditions of country and pop standards.

HELP WANTED: Promoter Michael O'Reilly's Microphone Productions has booked upcoming shows featuring the Blasters, X, Wall of Vooed, the Cramps and Bush Tetras into the 1500-capacity Ukrainian Culture Center, and O'Reilly is now beginning to feel his oats. He's currently negotiating with the Clash for three shows at the Hollywood Palladium, but finds that he needs to inject a little bit of old capital into his still-fledgling operation. Anyone interested in participating in the mercurial concert promotion business should give Michael a call. Anyone interested in buying the Brooklyn Bridge or the Holland Tunnel is urged to call us here at the Coast.

PERSONALS: Congratulations to Susan Kapner, late of PolyGram Records A & R, and TV and video producer Richard Mann on their recent marriage in Las Vegas.

Capitol Taps Martin

■ LOS ANGELES—Scott Martin has been promoted to Los Angeles promotion manager, secondary markets, Capitol Records Inc. It was announced by Bruce Wendell, vice president, promotion. Martin will be responsible for maintaining liaison with radio stations in the San Diego, Phoenix and Tucson markets.

Martin has spent the past five years in the Capitol marketing division. He started with the company as customer service representative in Los Angeles, was moved to San Diego territory manager in 1978, and named Los Angeles territory manager in 1980.

Warners Signs T-Bone Burnett

■ LOS ANGELES—Warner Bros. Records has announced the signing of singer/composer/multi-instrumentalist T-Bone Burnett to the label. Burnett is currently in the studio working on his debut release for the company, "Diamonds Are A Girl's Best Friend."

Burnett's compositions have been recorded by Kris Kristofferson, Rita Coolidge, Arlo Guthrie, Robert Gordon, and others.
HANDELSON/NATIONAL
CHARLOTS OF FIRE (Soundtrack) - Polydor
Sherina Easton - Del America
First Family - Boardwalk
Linda Fratianne - Columbia
John Farnham - Capitol
Harry Lewis and the News - Chryls
Louis Mandrolis and C & B Sannon - RCA
Bob and Doug McKenzie - MCA
Huey Lewis and the News - Chryls
Siman and Garunkel - WB
First Family - Boardwalk
George Duke - Epic
Ali Di Meola - Capitol
Linda Ronstadt - Capitol
Samantha Sang - Polydor
Kemp Mil/Washington, D.C.

STRAUSBURG/New England
Joan Armatrading - A&M
Charles Azariah - Chryls
Richard "Dimples" Fields - Boardwalk
Mille Jackson - Spring
Moby - Elektra / Musician
Linda Ronstadt - Capitol
Rossington McWilliams - Epic
Judy Collins - Elektra / Musician
Mama Cass Elliot - Warner Bros.
Don Felder - Elektra / Musician

CUTLER'S/New Haven
Janis Joplin - Columbia
Lore Bayi - Columbia
Joey Bellini Productions - Elektra / Musician
Vince Guaraldi - Capitol
Siman and Garunkel - WB
Michael Smithomon - Epic
Troyer/Bruce - Chryls

DISC-O-MAT/New York
George Duke - Epic
Richard "Dimples" Fields - Boardwalk

HUMAN LEAGUE - A&M
Johnny & the Distractions - A&M
Nick Lowe - Columbia
Ray Goodman & Brown - Polydor
Lyle Lovett - Capitol
Siman and Garunkel - WB
A Flock of Seagulls - Jive / Arista

CRAZY EDDIE/New York
Richard "Dimples" Fields - Boardwalk
George Duke - Epic
BADLEY - Epic
Karen Carpenter - Capitol
Mick Rock - Elektra / Musician

DISCO-DYNABYTE/New York
George Duke - Epic
Richard "Dimples" Fields - Boardwalk

GEORGE DUKER - Epic
Miller Jackson - Spring
Nick Lowe - Columbia
Ray Goodman & Brown - Polydor
Siman and Garunkel - WB
T-Connection - Capitol
Walters/Sanders - A&M

DOUGLAS STEREO/Washington, D.C.
GAYTES/MD
Gene Simmons - Cozy
T-Swift - Elektra / Musician

KING KAROL/New York
Pablo Santos - Capitol
George Duke - Epic

WEBB/Philadelphia
Chocolate Milk - RCA
Linda Cordero - Capitol
George Duke - Epic
Michael Jackson - Epic
Mick Jagger - Epic
RCA
Siman and Garunkel - WB
Walters/Sanders - A&M

PICKWICK/National
CHARLOTS OF FIRE (Soundtrack) - Polydor
Paul Anka - Capitol
Linda Fratianne - Columbia
First Family - Boardwalk
Bob and Doug McKenzie - MCA
Mike Post - Elektra
Kathy Valentine - MCA

RECORD WORLD/TSYS/Northeast
8-125 - WB
Paul Carlin's Beat - Columbia
Human League - A&M
Mick Jagger - Epic
Lyle Lovett - Capitol
George Duke - Epic
Samantha Sang - Polydor
Kemp Mii/Washington, D.C.

JANIS JOPLIN - Columbia
PRIMROSE - RCA
BRIAN BRIGGS - WB

THE CONCERT IN CENTRAL PARK
Simon and Garfunkel - A&M
BEAUTIFUL VISION - WB

Sales at the Concert in Central Park
Simon and Garfunkel - WB
 Dreams On - George Duke - Epic
Green Light - Bonnie Raitt - WB
Beautiful Vision - Van Morrison - WB
Chariots of Fire (Soundtrack) - Varies - Polydor

Music Plus/Los Angeles
Buggles - Carvel
George Duke - Epic
Van Morrison - WB
Walter Jennings - RCA
Ramsey Lewis - Capitol
Mick Jagger - Capitol
Lee Ritenour - Elektra / Musician

TOM TOM CLUB - Sire

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<tr>
<th>Title</th>
<th>Artist/Maker</th>
<th>Label</th>
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<td>Back in Black</td>
<td>AC/DC/Atlantic</td>
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<td>Dare the Human League / A&amp;M SP 6 4892</td>
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<td>Farewell Song</td>
<td>Janis Joplin / Columbia PC 37569</td>
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<td>Dance &amp; Exercise</td>
<td>LINDA FRATTIANNE / Columbia BFC 37653</td>
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<td>CHAS JANKEL &amp; A&amp;M SP 6 4885</td>
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<td>King Cool Donnie Iris</td>
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<td>Love Magic Ltd</td>
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<td>LINDSEY BUCKINGHAM / Asylum SE 561</td>
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<td>KASIM SULTON / EMI-America ST 17063</td>
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<td>WRABIT / MCA 5268</td>
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<td>Jam the Box</td>
<td>BILL SUMMERS &amp; SUMMER'S HEAT / MCA 5266</td>
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<td>Con Funk Shun</td>
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<td>Saturday Night Saturday Night Zoom</td>
<td>Polydor PD 1 6343 (PolyGram)</td>
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<td>Tommy Toute 2</td>
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<td>Wanna Be a Star</td>
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<td>Cool Night</td>
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<td>Steal the Night</td>
<td>STEVIE WOODS / Cotillion SD 5229 (Atco)</td>
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**Albums 151-200**

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<td>WAYLON JENNINGS / RCA AFI 4221</td>
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<td>In the Pocket Commodores</td>
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<td>Renegade Thin Lizzy</td>
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<td>A Collection of Great Dance Songs</td>
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<td>Let It Rock Johnny &amp; the Distractions</td>
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<td>The Blasters / Slash SR 109</td>
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<td>Just Another Day in Paradise</td>
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<td>Walk Under Ladders Joddy Armatrading</td>
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<td>Hang on for Your Life</td>
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<td>Urban Chimps Bubble Gum Music</td>
<td>RCA AFI 4027</td>
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<td>Loverboy</td>
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<td>Freetime Spyro Gyra</td>
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<td>Wilder Teardrop Explodes</td>
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<td>Jet 1Z 36812 (CBS)</td>
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<td>Full Moon / Warner Bros. FMM 3624</td>
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<td>Me and You</td>
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<td>Solid Ground</td>
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<td>Shooting Star</td>
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<td>Finally T. G. Sheppard</td>
<td>WARNER / Hub Curb BSK 3600</td>
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<td>That's What Time It Is</td>
<td>JOHNNY GUITAR WATSON / A&amp;M SP 4880</td>
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<td>Dirty Deeds Done Dirt Cheap</td>
<td>AC/DC / Atlantic SD 16033</td>
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<td>Feeling Good</td>
<td>ROY ALBERS / Polydor PD 1 6348 (PolyGram)</td>
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<td>Ragtime (Original Soundtrack)</td>
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<td>Take No Prisoners</td>
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<td>Drop Down and Get Me Del Shannon</td>
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<td>More of the Good Life</td>
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<td>CONWAY TWITTY / Elektra 66005</td>
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<td>Step by Step</td>
<td>STEVIE RABBIT / Elektra SE 532</td>
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**Black Oriented Music**

**Black Music Report**

**By NELSON GEORGE**

When Kim and Kathy Sledge stopped by Record World's New York office recently, our Brian Chinn chatted with them. They talked amiably about the record business, mutual friends, touring (Kathy claims to know the room service numbers to most Holiday Inns in North America), and the Sledges' debut as producers on their new LP, "The Sisters".

"Each album was a learning experience," said Kathy. "On each we had a little more to do; to sing, arranging, then songwriting, and learning more about the board. We co-produced "All American Girls" with Narada Michael Walden. For this one we wanted Stevie Wonder or us. Unfortunately, we never got a chance to talk to him. It took us two months to finish recording this album."

"We talked with Quincy Jones once in 1979, but his schedule was so tight he didn't think he'd have any room until late 1982," recalled Kim. "We were very lucky to have the help of Sigma Sound's owner Joe Tarsia on this album. It was Joni (Sledge) and Joe who did the final mix and put in just incredible hours. Joni was elected to do that since both Kathy and Debbie were pregnant and I was in school."

The Sledges' debut as producers on their new LP, "The Sisters", had just been released. Kim and Kathy were interviewed on air.

"We sometimes have cash flow problems, like any indie, but we have always paid our artists the monies due them, and we all are making a good living at it."

**Malaco: A Force in Black Music**

**For 14 Independent, Active Years**

**By NELSON GEORGE**

NEW YORK—In the highly competitive black music market, independent labels often enjoy one or two regional hits but find it difficult to sustain themselves in the long term. But Malaco Records of Jackson, Mississippi has survived 14 years by "recording the kind of music we love and understand," in the words of Stewart Madison, one of Malaco's three owners.

Since its inception, Malaco has released a number of major hits, some of which are regarded as black pop classics. The Malaco catalogue includes Jean Knight's "Mr. Big Stuff," King Floyd's "Groove Me," Dorothy Moore's "Misty Blue" and "I Believe," Fern Kinney's "Together We Are Beautiful" (which was number one in England), and Z.Z. Hill's "Bump and Grind." Currently the label is enjoying national sales with Hill's album "Down Home."

Madison handles most of Malaco's business affairs, while partners Tommy Couch and Wolf Stephenson produce the bulk of Malaco's releases. The label employs 16, including the legendary Dave Clark as national promotion head, and has a roster of seven black pop and six gospel acts.

Most of Malaco's acts work in the traditional southern soul style of Hill. "All three owners attended the University of Mississippi and grew up on Malaco's releases," Madison explained. "So that's what we have gravitated to as record makers," Madison said. "If you can make money just as a recording studio these days?"

Yet, according to Madison, "we were very lucky to have the help of Sigma Sound's owner Joe Tarsia on this album. It was Joni (Sledge) and Joe who did the final mix and put in just incredible hours. Joni was elected to do that since both Kathy and Debbie were pregnant and I was in school."

The Sledges' debut as producers on their new LP, "The Sisters", had just been released. Kim and Kathy were interviewed on air.

"We sometimes have cash flow problems, like any indie, but we have always paid our artists the monies due them, and we all are making a good living at it."
RCA Signs Plush

RCA Records has signed the group Plush to an exclusive worldwide agreement, it was announced by Ray Harris, division vice president, black music. Their debut album is scheduled to be released this spring. Pictured from left are, seated: Robert Wright, director of black music, A&R, RCA Records; Angela Winkish, co-producer of Plush; and singer Siedah Garrett. Standing: Hillary Johnson, the group’s manager; producer Bobby Watson; Harris; Rene Moore of New Horizon Productions; lead singer Tony Phillips; and Marty Olinick, division vice president, business affairs, west coast, RCA Records.
**Record World**

**Black Oriented Albums**

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**Donnie Linton**

(Continued from page 14) at CBS were totally enthusiastic and supportive. Everyone I talked with there seemed excited about what we could do to make MyDisc work.*

Aside from Linton, MyDisc is owned by Anderson, Reid, Eddie O'Loughlin and Lou DeBiase. O'Loughlin and DeBiase run Crown Heights Affair’s publishing and will handle MyDisc’s day-to-day operations.

The fact we had major success when we were just kids will strengthen us now,” said Linton. "We've already acted wild and got that out of our system. Now we have more respect for success. We know that making thousands of dollars is really nothing. That doesn't guarantee you're set for life. We're going for millions, and if we stick with what we know we'll make it."

"Keeping that street contact is so crucial. I give my younger brother money to go buy the records so we can all hear what's happening," said Linton. "It is simple. Yet it tells you what's happening in the industry."

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**Womack, Beverly Glen In Legal Dispute**

**NEW YORK—**A conflict over the accounting of sales on Bobby Womack’s hit album “The Poet” has sparked lawsuits between the singer and Beverly Glen Music owner Otis Smith.

The dispute began in early February when Womack took nine tapes of a new album from Burbank's KenDun Recording studio. According to a source close to Womack, "Bobby and Smith had a disagreement over whether the royalties on this record were being accounted correctly. In response, Bobby took possession of the masters, since he considered them their property."

Beverly Glen filed a suit in Los Angeles Superior Court for $5 million in punitive and exemplary damages and return of the masters. The label claims ownership of the material.

Womack countered, claiming that Smith had acted as his personal manager while not licensed per California law. He also asked that the state decide who has rights to the masters and that an outside accounting be made of Beverly Glen’s financial records.
promotion director; Tony DeLauro, Checker's manager; Checker; Bob Siner, John Burns, vice president of distributing; Arnold Stone, vice president of MCA recording artist Chubby Checker recently performed songs from the new album "The Change Has Come" at the Country Club in Los Angeles. Pictured backstage are, from left, standing: Al Bergamo, president, MCA Distributing; John Burns, vice president of distributing; Arnold Stone, vice president of business administration, MCA Records; Don Wasley, MCA Records' national album promotion director; Tony DeLauro, Checker's manager; Checker; Bob Siner, president, MCA Records; and Lou Cook, president, MCA Records International. Kneeling: Leon Tsilis, special projects director for the label; and Vince Cosgrave, vice president of marketing.

Anheuser-Busch Agrees To Use Black Promoters For Summer Concerts

NEW YORK—The recently formed National Association of Black Promoters has announced that Anheuser-Busch, sponsors of a summer black pop concert series, agreed to use black promoters in 1982 at a recent meeting at the Chicago headquarters of Operation PUSH.

Seventy people attended the meeting, including PUSH president Rev. Jessie Jackson, Solar Records president Dick Griffieldy, and promoters Quin-ton Perry, Al Haymon, William Garrison, and Donald Brooks. "The NABP will continue to lobby for more black participation in concert promotion," said NABP spokesman Bill Cherry. "We intend to have meetings with the major booking agencies and several major acts in the near future."

First American Sets Spring Release

SEATTLE — Jerry Dennon, president of First American Records, has announced the spring release schedule on the company's various labels.

Recordings on the Jazz Man label are highlighted by a never-before-available Stan Getz album, as well as LPs by Dizzy Gillespie, Art Tatum, and others. First American will inaugurate its new Blues Man series with albums from Champion Jack Dupree, Lightnin' Hopkins and Memphis Slim.

Peculiarly, the company's $5.98 mid-line label, will add albums by Faron Young, Mickey Gilley, Tom T. Hall, and Wes Montgomery to its catalogue. Rounding out the spring release will be records from Ian Whitcomb and Al De Lory, as well as interview albums with Bill Haley and Gene Vincent.

Chubby Checker at the Country Club

WARNER BROS.—Mo Ostin, president and chairman of Warner Bros. Records, and Tom Draper, vice president of black music marketing, have announced the appointment of Ed Gilreath as vice president, black music sales.

RCA Ups Altman

NEW YORK—Paul J. Altman has been named division vice president, business affairs, RCA Records, it was announced by Jose Menendez, division vice president, staff operations and finance.

Paul Altman

Altman joined RCA Records in 1960. For the past two and a half years, he has been director, talent affairs, working with senior management to bring new and established artists to the RCA roster. He joined RCA as a credit analyst, becoming manager, talent payments and recording cost controls, in 1969. In 1971, he was promoted to manager, domestic royalty accounting. He was named manager, royalties in 1975 and director, talent affairs in 1978.

Syms Plans Album

NEW YORK—Veteran jazz vocalist Sylvia Syms will enter the studio in April to record her first album in several years. The album, to be released on Reprise Records, will be conducted by Frank Sinatra and produced by Don Costa.

Among the selections planned for the album are: "Hooray For Love," by Leo Robin and Harold Arlen; "Dream Dancing," by Cole Porter; "You're Nearer," by Richard Rodgers and Lorenz Hart; and "All My Tomorrows," by Sammy Cahn and Jimmy Van Heusen.

Making Waves Formed

NEW YORK—The formation of Making Waves, an independent publicity and touring company geared towards British bands and independent labels, has been announced by Louise Greif, founder of the new company.

Making Waves will represent New Hormones Records of Manchester, England, and such artists as Medium Medium, Pete Shelley, Colin Newman and Fad Gadget. The new company is also a member of IPS Entertainments Ltd., a newly-formed management/production/record company, and will handle press and promotion duties for the IPS roster.

Greif previously worked at Au-cion Management, the Howard Bloom Organization and Trouser Press Magazine, managed local band the Speedies, and was the American representative and tour manager for British band the Monochrome Set.

Sidlow Agency Bows

LOS ANGELES—Agent Carol Sidlow has announced plans to open The Sidlow Agency, a new talent agency, which will be headquartered at 8913 Sunset Boulevard, Suite B, Los Angeles 90069. Phone: (213) 854-4404.

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Medleys Raise Publishing Questions

(continued from page 3)

By Michael B. Guder

Medleys are currently a popular form of song arrangement, often consisting of a group of songs from various sources, performed in a continuous format. This practice raises questions about the royalty rates and compensation for songwriters and publishers involved. Currently, medleys are often composed of songs from different sources, including movies, TV shows, and various artists' catalogues. The practice of medleys has been criticized by some songwriters and publishers, who argue that it dilutes their work and reduces their compensation.

The division of the total royalty according to the duration of a song in a medley, as opposed to equal division among medley selections regardless of duration, is a topic of debate. Such a system could provide more compensation for songs that are more prominent in the medley.

Jobete has made agreements along those terms, but the company's agreement with a union representing music publishers is due to expire and a new contract will likely be negotiated soon. The current agreement has been in place for many years and includes provisions for job protection and minimum payments for medley usage.

The recent trend towards larger medleys has been facilitated by the rise of streaming services, which have increased the visibility and accessibility of medley arrangements. However, this trend has also raised concerns about the potential for dilution of credit for individual songs and the overall impact on the music industry.

In conclusion, the practice of medleys continues to be a topic of discussion, with ongoing negotiations between music publishers and songwriters to ensure fair compensation and credit for their work. The future of medleys in the music industry remains uncertain, as it depends on the outcome of these negotiations and the evolving landscape of music consumption.

RCA, Miller, Triumph Join Forces

RCA Records, Miller High Life Beer and RCA recording artists Triumph have joined forces in a marketing plan that will be launched in conjunction with the group's appearances in Florida this week. The campaign will promote Miller High Life Beer and Triumph's current RCA album, "Allied Forces," in local markets via posters and radio giveaways. Pictured at Gallaghers Steakhouse in New York following Triumph's recent Palladium appearance.

JEREMIAH REID, president, WJR Productions; Mike Levine of Triumph; Bill McGathy, director national album promotion, RCA Records; and Richard Thorward, division vice president, marketing, RCA Records. Seated: Steve Linnet, Triumph's producer, Robert Fries, artist relations, RCA Records; John Mellein, assistant branch manager, Miller High Life Beer; and Rik Emmett of Triumph.

Disco File Top 40

(MAYDAY/ A&M (12") SP 4873)

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**Video Visions**

By DIDIER C. DEUTSCH

**IT FIGURES:** As frequently as we can, we like to report on the latest statistics available about the sales of VCRs, videocassettes and videodiscs. Thanks to the marketing services department of the Electronic Industries Association's Consumer Electronics Group, the latest figures have just been released, and (once again) attest to the incredible vitality of the industry.

In 1981, video tape recorder/players showed the largest dollar value for imports, rising to $999,725,337, an increase of 106.6 percent over the near half-billion figure reached in 1980. In the fourth quarter alone, imports rose to 716,410 units, an increase of 123.8 percent over the figures in the fourth quarter of 1980. For the whole year, imports were 1,999,657 units, representing an increase of 112.8 percent over the previous year's figures.

DON'T YOU THINK BY NOW IT SHOULD BE WHOLE...? Pacific Arts Video Records has announced the release of "Michael Nesmith in 'Elephant Parts'" in the laser disc format, through a joint label venture with Pioneer Artists Laser Disc. The production was released last year in the videocassette format, and has enjoyed critical and commercial success throughout the country. It won a Grammy as Video of the Year.

And while we're on the subject of Pioneer, that company has acquired full ownership of the world's only laser optical videodisc volumefuuluring operation in Kefu, Japan, which was jointly owned with Discovision, Inc., and California-based venture formed in 1979 by IBM and MCA. According to Ken Kai, president of Pioneer Video, Inc., which will handle all videodisc player and disc sales in the U.S., "It will only be a matter of time before we announce plans for the opening of our U.S. disc manufacturing facility and continue to develop our line of both industrial and consumer videodisc players."

INTERNATIONAL EXPANSION: Agra Investments B.V. of the Netherlands has acquired controlling interest of Intermagnetics Corp., a worldwide manufacturer of audio and video tape machinery and a leader in building tape plants.

Agra is a subsidiary of the Agra International Group, a middle eastern and European trading and industrial conglomerate, with headquarters in Dubai (United Arab Emirates), India, Hong Kong, England, and the U.S.

A VIDEO PLANT IN INDIANA: Pfizer, Inc. has inaugurated a new plant in Valparaiso, Ind. as part of that company's growing network of magnetic materials research and production facilities. The plant is the world's first commercial facility to produce metallic iron particles in multi-million pound quantities. Trademarked Pferromet, the particles are designed for the next generation of home videocassette recorders. Dedication of the plant last Monday (22) entailed cutting the traditional ribbon, in this instance (and most appropriately) a ribbon of videotape.

VIDEOPRO NEXT: Videopro '82 will be held this year at the Sheraton Bal Harbour, in Miami Beach, Fla., September 30 through October 4. Included in the event will be the premiere of "Continental Divide.""
in the exhibition and conference program will be three major areas, video equipment and services; video and cable communications systems; and a software program marketplace for domestic and international licensing. Key executives from the U.S. and 44 countries around the world are expected to attend, and take full advantage of the many other activities scheduled during the exposition/market/conference.

Additionally, Videopro registrants will enjoy free registration privileges to Musipro '82, which will run concurrently. Companies and individuals who plan to attend should contact Videopro headquarters at 1414 Avenue of the Americas, New York 10019. Phone: (212) 489-9245.

PRIME MOVERS: Ahmed Tahir has joined WEA International as managing director of operations/east coast, coordinating and administering the worldwide release of the Warner Home Video and United Artists catalogues. At MGM's Magna Video/Video Products Division, Alfred E. Smith succeeds John E. Powlon as industry relations vice president. Memory Technologies Group. At Media Home Entertainment, Ed Loeb has been named west coast regional sales director, and Steve Payne assistant controller. MHE is a videocassette producer and distributor, based in Los Angeles.

VIDEO WITH A LATIN ACCENT: 20th Century-Fox Video has added so many Spanish-dubbed prerecorded videocassettes to its roster that the company has seen fit to prepare a special catalogue listing them. Called "Luz, Camara, Action" for our non-Spanish-speaking readers, it includes 51 titles, all of them described in detail with a complete synopsis of their respective plots. Among the titles available are "Chitty Chitty Bang, Bang," "Hello, Dolly!," "The Longest Day," "Dr. Dolittle," "The Sand Pebbles," "Planet of the Apes," "The Omen," "Fatton," "The Robe," "African Queen," "West Side Story," "Irma la Douce" and half a dozen Elvis Presley starrers, including "Paradise Hawaiian Style," "Roustabout," and "Fun in Acapulco." One title which must have given people at 20th some difficulties to translate is "Hombre," starring Paul Newman.

THERE'S NO BUSINESS LIKE SHOW BUSINESS: ABC Video Enterprises and Oak Media Development Corporation will present the video production of the Broadway musical "Tintypes," which was taped last December in New York. "Tintypes" made its Oriental debut on Broadway during the 1980-81 season, and received a Tony nomination. Created by Mary Kite with Gary Pearl and Mel Marvin, the production is a musical revue that reinterprets American history from 1890 to 1920, through the music of Richard Rodgers, John Philip Sousa, George M. Cohan and Bert Williams. For the occasion, the entire Broadway cast was reassembled, including Lynn Thibsen (the Tony Award nominee), Carolyn Mignini, Tre Wilson, Mary Catherine Wright and Jerry Zaks.

BERGMAN, HITCHCOCK AND OTHER DELIGHTS: VidAmerica, a Video Corporation of American company, has acquired Alfred Hitchcock's "Under Capricorn" for the home video market. Starring Ingrid Bergman, played by John Philip Sousa, Scott M. Monroe, Scott M. Cohan and Bert Williams. For the occasion, the entire Broadway cast was reassembled, including Lynn Thibsen (the Tony Award nominee), Carolyn Mignini, Tre Wilson, Mary Catherine Wright and Jerry Zaks.

On the Cover: 'Continental Divide'

■ John Belushi and Blair Brownpair off on the rocky road to romance in this MCA Videocassette release of a Universal film. America's favorite Saturday Night Live star is John Philip Sousa,Scott M. Monroe,Scott M. Cohan and Bert Williams. For the occasion, the entire Broadway cast was reassembled, including Lynn Thibsen (the Tony Award nominee), Carolyn Mignini, Tre Wilson, Mary Catherine Wright and Jerry Zaks.

■ Operation Modsoun, Conviction In New York Court

■ NEW YORK — In the latest conviction to result from the FBI's "Operation Modsoun" investigation, a Highland Hills, N.Y. man has been found guilty of 22 counts of copyright infringement following a four-day trial here.

■ Martin Gross was found guilty of all charges brought against him in the case, which was heard in the U.S. District Court for the Southern District by Judge Dudley Bon- sal and prosecuted by Assistant U.S. Attorney General James De-Vita. He will be sentenced on April 7.

■ "Operation Modsoun" was a two-year undercover investigation into record and tape bootlegging by the FBI and the Organized Crime Strike Force for the Eastern District of New York.
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Debido a la extensión del texto, se proporciona un resumen en inglés:

**Latin American Album Picks**

**Desde Nuestro Rincon Internacional**

*By TOMAS FUNDORA*

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

- Constantes motivaciones de trabajo y reuniones durante las últimas semanas me han obligado a permanecer varios fines de semana en Nueva York. Fueron varias las oportunidades en que me fijé la pauta de refugiarme algún que otro domingo, en compañía del fraternal Fabian Ross, en el siempre acogedor ambiente de Lee y Anna Strasberg, de sus íntimos domingossociales. No fue posible... Primero Fabian, después el cable. Se me apretó el corazón. Lee Strasberg, maestro de actores en Estados Unidos, el "guru" del Método de Actuación del Actor's Studio y los Lee Strasberg Institutes, nos dejó como principio de las principales oficinas de esta firma en Los Ángeles. Por supuesto, ya nada volverá a ser igual, pero el recuerdo de momentos inolvidables quedará para siempre en mis recuerdos. ¡Lo siento tanto Anna! José Luis Gil de Hispavox, España, firmó acuerdo con Rodolfo Rodríguez, presidente de Love Records de Venezuela, mediante el cual pasan bajo la custodia de esta firma, el resto de los artistas del catálogo Hispano que retenía Sonográfica Venezolana. Hispano había dividido su gira entre las firmas dinámicas y Love Records de gran talla como Juan Pardo, Mary Trini, Enrique y Ana, Albert Cortez y Rafaela Carrar, entre otros. Love Records, Sono-Róden, en parte del poderoso conglomerado establecido por Venezavision de Venezuela, que cuenta entre sus representaciones con el catálogo WEA, Hispanovox, y King, así como producciones propias que comienzan a impulsar local e internacionalmente. La más reciente firma al sello ha sido Lila Morillo, esposa de José Luis Rodríguez, de gran arraigo en Venezuela, Rino Sousa, ejecutivo de amplia ejecutoria a través de Caytronics Corp. y Sonido Latino, acaba de integrarse a esta empresa, en carácter de gerente adjunto a la presidencia, reportando al presidente Rodolfo Rodríguez y con base en Caracas. En visita a nuestras oficinas en esta semana, Rinel me comunica todos los grandes planes para el futuro, así como su traslado a la capital venezolana. Entre los detalles tratados, agradecimiento para visitar las facilidades de Love Records, en Caracas, que hará efectiva durante las próximas semanas.

Lanzó Profono Internacional un sencillo del cantante argentino Sabu, conteniendo los temas "Quien te quiere" con "Señora" al dorso. La promoción planearon a favor del descubrimiento de Ricardo Rodriguez, con base en Caracas y en visita a nuestras oficinas en esta semana, Rinel me comunica todos los grandes planes para el futuro, así como su traslado a la capital venezolana. En el plan de viáticos de la ciudad de Caracas, hay efectiva durante las proximidades semanas.

**“HISTORIA DE AMOR”**

**YOLANDITA MONGE — CBS DIJ 10321**

Producida por Pepe Luis Soto y con la dirección musical de Hector Garrido, Yolandita Monge de Puerto Rico logra una de sus mejores producciones con arreglos de Garrido, Rafael Ferro y Cesar Gentili. Entre los temas adquiere gran fuerza de exita "Hoy te esperaré" (Manzanero), "Sí" (Monge), "Perdoname otra vez" (M. de la Calva) y "Levanto mi copa" (S. Medina). 

- Producido por Pepe Luis Soto y dirigido por Ferro y Gentili, Yolanda Monge de Puerto Rico ofrece una de sus mejores producciones. Particularmente comercial es "Levanto mi copa," "Una historia de amor" (R. Carlos-E. Carlos) y "Serás mío" (Louibriel). 

**“LA REINA ES EL REY”**

**BEATRIZ ADRIANA — Peerless MS 2351**

Vuelve Beatriz Adriana a la carga con sus muy sinceras interpretaciones de música ranchera. Se luce en "La reina es el rey" (G. Hernández), "Qué padres es la vida" (J. Zaizar), "Dolor de mi dolor" (J. Zaizar) y "Señora" (M. Alejandro-Magdalena). Arreglos de R. Alfaro y Juan Pinzón. Mariachi América de Jesús Rodríguez de Hija y Los Vargas de Arturo Mendoza. Dirección A. Ascencio.

**“CORAZÓN DE SEGUNDA MANO”**

**RICARDO BRAGA — RCA RKL 7701**

Con arreglos de Chico de Moraes y Armando Ferrante Jr., Ricardo Braga de Brasil va tomando fuerza a pesar de su asombroso parecido al sonido Roberto Carlos. Gran fuerza en los temas e interpretaciones sentidas y sinceras obra el milagro. "Corazón de segunda mano" (T. Fundora-R. Braga-M. Duran), "Una estrella va a brillar" (T. Fundora-Montevillas-Dallaverde), "Después del amor" (Fundora-R. Braga-M. Duran) y "Vida de canto" (Funda-R. Braga-M. Duran). Director Osmar Zan.

**“LA MASACRE MUSICAL”**

**SAR SIP 1027**

Con arreglos de Louie Ramirez, W. Rodríguez, M. Albo, Al Valdés y J. Gonzalez, La Masacre Musical de Roberto "Beto" Morales de las páginas de este número, y en las partes vocales, mueven el ritmo y el sabor en esta grabación. Resultan "Sibancu" (P. Leyva), "Bandoñera" (E. Ortiz), "Novietca" (E. Ortiz) y "El cantante" (Ortiz).

- Con arreglos de Louie Ramirez, W. Rodríguez, M. Albo, Al Valdés y J. Gonzalez, La Masacre Musical ofrece un sencillo de "Bandoñera" (P. Leyva) y "Sibancu" (P. Leyva), entre otros.
Based in Caracas. During a stopover in Miami, Sousa visited my offices and informed me of the great plans the company has as well as his decision to move to Caracas. I thank him for his invitation to visit Love Records’ facilities in the coming weeks.

Nuestro Roncon
(Continued from page 74)

The sensational Lissette se presenta en el "Club Caribe del Hilton" en una semana que es uno de los mejores que le ha visto en su exitosa carrera. Su entrega, la vitalidad que irradia y la alegría que transmite desde el escenario la hacen un auténtico "tiro". Recibi de Enrique González gerente de CBS en Puerto Rico, el más reciente elefante del Trio Los Panchos con María Marta Serra Lima. El repertorio es de gran fuerza y la actuación de María Marta Serra Lima con Los Panchos han pasado a formar parte de mi discoteca personal. ¡Muy buena producción! Y si usted cree en la exaltación del espíritu a través del sonido, nos permitimos hacerle una sugerencia: escuche este álbum y dé un romántico y reconfortante masaje. ¿Sandra parece que volvió a las listas de la popularidad en Puerto Rico con su versión al tema "Oye", incluida en su más reciente disco de larga duración para CBS Interna-
## Latin American Hit Parade

### EAST COAST — COSTA ESTE

**March 6, 1982**

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<th>1</th>
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<td>6. Mujer, Mujer / Danny Rivera — T.H. 2163</td>
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<td>10. Que Te Paso / Bobby Valentín — Branco 120</td>
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<td>13. No Me Culpes A Mi / Oscar De Fontana — Citation 1010</td>
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<td>14. Llegia Elena / Ruben Blades / Willy Colon — Fania 597</td>
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<td>22. Tu Y Yo / Emmanuel — RCA 4000</td>
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<td>35. La Que Te Gusta / Johnny Ventura — Combo 2023</td>
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<td>36. Caballa Vieja / Roberto Torres — Guajiro 4013</td>
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<td>38. Super Disco / Varios — Gas 4249</td>
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<td>39. Cuando Te Amo / Sandro — Cayrtonys 6013</td>
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### WEST COAST — COSTA OESTE

**March 6, 1982**

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<td>34. Tu Prieta / Jimmy Edward — T.H. 2165</td>
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<td>35. Y Que Te Haga Feliz / Lisa Lopez — Hacienda 6985</td>
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<td>36. Porque Te Vas / Emmanuel — RCA 4000</td>
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<td>37. Aquella Crece Tarde con Ti - El Turco - Noel Petro - T.H.</td>
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<td>38</td>
<td>38. Telediscos 1502</td>
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*All numbers are LPS unless otherwise indicated. Todos los números son LPS exceptuando los indicados contrariamente.*
Record World en Santo Domingo
By PEDRO MARIA SANTANA

Un grupo musical compuesto por chicas, es el último fenómeno musical en la República Dominicana. Las chicas, jóvenes en su mayoría, realizan estupendas presentaciones en clubes y centros nocturnos del país causando gran sensación. La agrupación femenina que originalmente recibió el nombre de Las Chicas del Can, se hacen llamar ahora "Grupo Chica" y son el más obligado en las conversaciones faranduleras de los últimos días. La agrupación de Wilfredo Vargas está asesorando al nuevo conjunto musical que en breve plazo lanzará su primer disco sencillo y luego viajarán al exterior para realizar una serie de presentaciones. Un consenso general realizado entre los televistores y cronistas de espectaculos dio el visto bueno para la selección del programa "Lope Balagueur en Romance" como el espacio televisivo número uno por segundo año consecutivo en la televisión dominicana. El programa que se realiza con el patrocinio de la Gulf & Western, contó el pasado año con las grandes figuras internacionales de renombre que nos visitaron, entre las que contaron, Michael Camilo y The French Toast en el jazz, así como los mejores valores de la canción criolla. Filmed totalmente en exteriores el programa se pasa semanalmente también por el 47 de Nueva York y en Los Ángeles.

Anthony Ríos el nuevo presentador y el tema que lidera el programa "Fiesta", a pesar de estar haciendo pinzas en la animación criolla, ha causado un "boom" en el espacio meridiano de Teleantillas. La ayuda de los cantantes como Raúl Grisanty en la parte cómica del espectáculo sirven de catalizador de lanzamiento hacia el público de este impactante programa de la televisión dominicana. Desde la ciudad de Nueva York, donde se pasa el programa con regularidad, se están recibiendo también reacciones muy favorables. Tras un año excelente para la vocalista Olga Lara, la cantante azuana que logró penetrar con gran fuerza en el mercado discográfico dominicano y además pudo proyectar su personalidad de manera internacional, con sus presentaciones que dejaron gratos recuerdos en las Antillas Holandesas, se siente muy satisfecha, Olga, la timida vocalista que debutó hace dos años en la televisión dominicana y que ganara el premio "El Dorado 1981" como la "Más Destacada", es hoy una estrella segura de su capacidad y a quien los locutores musicales y cronistas de espectaculos aprecian. Su primer disco de larga duración ya se encuentra en circulación. Realizado en el sello Combo Records, contiene sus grandes éxitos: "Caballero", "Te Quiero Mucho Todavía", "Me Estoy Murriendo" y "Aprendé".

Sigue caliente el "affair" entre Bienvenido Rodriguez del sello Karen y Mateo San Martín de Kubaney tras la colocación en el mercado nacional y en Nueva York, Colombia, Venezuela y Puerto Rico, del tema "Mercucumbe" por Sandy Reyes y la orquesta de Wilfrido Vargas, que compite con el "Felix Cumbe" que canta Fernando Villalona y que ya estaba siendo promovido por Mateo. El tema es muy similar en su letra y su música.

Con impetu sorpresivo comienza a recibir fuerte demanda del público la nueva interpretación de Kelman Núñez titulada "Tevene González", otro tema que recibe los mejores augurios esta temporada en sus comienzos en el 82, es la nueva selección de Wilfrido Vargas: "Siempre Peleando". En cuanto a la producción internacional sigue dominando fuerte el ambiente "Una Canita al Aire" de La Solución, del sello TH. Y a propósito del sello TH, se encuentra recuperándose el vocalista peruano David Dali quien sufriera heridas junto al empresario dominicano Ricardo Pajardo, en un accidente automovilístico ocurrido en el malecón de Santo Domingo. Dali se encontraba cumpliendo contratos aquí al ocurrir el accidente cuando el automovil en que viajaba fue impactado por otro que emprendió la huida el día 20 del mes de Enero del 82.

Gail Davies at Record Bar

Warner Bros. recording artist Gail Davies recently paid a visit to the Northgate Mall Record Bar in Channahooche. Pictured from left are Angie Van Dyke, Record Bar; Davies; and Frank Jones, Warner Bros. Nashville director of operations.

Promoter Donates Bootleg T-Shirts

BOULDER, COLO.—Feyline Presents, Inc. has donated several thousand bootleg Rolling Stones T-shirts, seized during the band's October concerts in Boulder, to several Colorado organizations.

Feyline distributed the shirts, bearing the group's name and likeness, to, among others, the Children's Diabetes Foundation, National Jewish Hospital, and the United Way.

Boulder District Judge Murray Richelt granted the Denver-based promoter permission to donate the unauthorized shirts. Richelt had issued the September ruling that banned the sale of unauthorized merchandise at the October 3 and 4 concerts in Boulder.

Retail value of the shirts is estimated to be as much as $27,000.

Sasaki Named at April Music Japan

NEW YORK—Namihiro Sasaki has been named general manager, music publishing department, April Music, Inc. (Japan). He had been associate general manager, international relations department, CBS/Sony.

WEA Promotes Three

LOS ANGELES—Jerry Falstrom, vice president/controller for the Warner/Elektra/Atlantic Corp., has announced three appointments.

Gary Rolles has been named director of financial planning. Rolles joined WEA in 1979 as director of accounting. Sherry Tomura has been promoted to director of accounting. She started at WEA in 1980 as manager of accounting. Stephen O'Donnell has been appointed manager of accounting. He joined WEA in 1981 as an accounting supervisor.

Attorneys Set For ASK-A-PRO

NEW YORK—Attorney Martin Cohen, president of the Association of Independent Music Publishers, and 20th Century-Fox Telecommunications attorney Gary Wishik will field questions from songwriters this Tuesday (2) from 7 to 9 p.m. at the American Guild of Authors and Composers' ASK-A-PRO.

ASK-A-PRO is a free public "rap session" for songwriters held the first Tuesday evening of each month at Modern Musical Services, 1433 North Cole Place, in Studio F.

For reservations contact the American Guild of Authors and Composers at (213) 462-1108.

PRC Recording's Henry Hainick Dies

NEW YORK—Henry W. Hainick, founder and chairman of the board of Richmond Recording Corporation and its division, PRC Recording Company, died Tuesday (24) in New York after a short illness.

Following a career as an attorney and entrepreneur, Hainick devoted his activities to the music industry by purchasing the record and tape manufacturing facilities of North American Philips Corporation in 1972. Under his direction, PRC Recording Company became a leading independent manufacturer of records and tapes.

Unicorn Moves

LOS ANGELES—Unicorn Records and Recording Studios have announced a move to a new location at 1454 5th Street, Santa Monica 90401. Those wishing booking information may contact Greg Czine at Unicorn's new phone number, (213) 458-1661.
Murray the K's listeners participated in all sorts of cultish rituals, from the African chants which he adapted from the drummer Olatunji, to Murray's own pig-Latinish double-talk, "Mee-yaa-surray the Keeya-Say Teeya-salk." When he wasn't dressing up, Murray's uniform was a ragged striped sweater and a straw hat.

WNEW-FM operations director Scott Muni, who worked with Murray at WOR-FM, compares his antics to those of the vaudeville comedians. "Murray was always ready to put on his hat and dance," Muni remembers.

"He was a kook on the air...a clown." Millions of listeners were entertained by Murray the K, but Muni observes, on a serious note, that the air personality's zany public image masked a personal life that wasn't always happy. It often seemed, said Muni, that "Murray made everybody happy but himself."

Thanks to Steve Leeds for background information and the photo that appears on page 30.

A NEW BUZZ FROM THE BUZZARD: Cleveland's WMMS is in the news, and not just because the station was again voted Radio Station of the Year. WMMS, long one of the nation's most respected AOR stations, has entered into an agreement with the highly successful consulting firm of Sebastian, Casey and Associates. Is this so interesting? Well, WMMS is also being consulted (and has been for several years) by Burkhart/Abrams.

Wall Tiberus, WMMS' vice president and general manager, assured Record World's Greg Brodsky that the station was still committed to the gospel sound that it helped popularize. "We certainly won't be redefining our independence," Tiberus said. "We simply want to look, study and evaluate what both have to offer, and then (station PD) John Gorman will selectively use what he feels is appropriate."

We wondered what John Sebastian could offer the city's top-rated station that they haven't done themselves. Sebastian replied: "What they're doing is adding a new element, a new idea to what they already have in order to guarantee their continued dominance in the market against competition that inevitably will come."

That competition could come from M105, which, word has it, has just recently obtained the consulting services of Jeff Pollack. By acquiring Sebastian's services, WMMS has effectively prevented any other station in the market from retaining him. Was WMMS' move defensive rather than offensive? "I think the fact that Jeff Pollack now consults M105 precludes that," said Tiberus. "It was a consideration but not the main reason for our decision."

MOVES: Dick Brescia has been promoted to senior vice president of CBS Radio Networks, a newly created position. A 15-year CBS veteran, Brescia will also oversee the new Radio/Network... Trip Reeb has been named Tom Teuber as PD of WMET in Chicago. He was most recently PD at WCMF in Rochester... Don Benson has replaced Tom Teuber as PD of WMET in Atlanta, following a stint at KJJS in Los Angeles where he was VP of programming. No replacement at that station has been announced... Garry Wall is moving from WNCl in Columbus to FM 100 (WMC-FM) in Memphis where he replaces PD Gary Guthrie, who has moved to KOPA and KXAM in Phoenix... After five months at WYYS (Yes 95) in Cincinnati, Ted McAllister has resigned as VP/operations manager, and will return to WKRC as PD... Al Peterson has been appointed assistant vice president of programming and research at Jeff Pollack Communications. He was most recently PD at WYNF in Tampa... Attention, seekers of Fame and Fortune. K-Earth Radio in Los Angeles is conducting a nationwide talent search for an exciting morning disc jockey. If you think you've got what it takes, send an aircheck and resume to Bob Hamilton, c/o K-Earth 101, 5901 Venice Blvd., Los Angeles 90034. And tell them you read about it in Record World!
CMA European Office Set To Open

NASHVILLE—Ed Benson of the Country Music Association is excited about the upcoming opening of the organization's new European office, even though scheduling conflicts will delay Benson's first day in the London office until March 9.

"It's a very exciting opportunity for the organization," said Benson. "It's a pioneering sort of thing, and we're very proud that CMA, which has been a pioneering organization, is involved in doing this.

Benson characterized the opening of CMA's overseas branch as "the most important expansion move in (CMA's) 24-year history." Joining Benson, whose title is director of European operations, is administrative assistant Jana Talbott, who had been executive secretary to BMI's Nashville vice president Frances Preston.

Benson set as the key goals of CMA's initial European activities a comparative study of the European music industry and the compilation of international monetary information and guidelines for business expectations for both U.S. and European country music communities.

Benson stated his intention to encourage the development of country product for European markets by indigenous record companies.

CMA executive director Joe Walker-Meador explained that the new office will have a dramatic impact on country music's visibility abroad. "(It) will also provide the first step in achieving closer contact with our members outside the United States," she said.

CMA's new office will be in a temporary location at 8 Denmark Street, London WC2H 8LT. Benson will scout potential permanent office sites in London during the spring.

CBS-Nashville Promotes Burns

NASHVILLE—Susan Burns has been named A&R manager, CBS Records Nashville, it was announced by CBS A&R director Bennie Garmer.

Burns, who has been with CBS for six years, had most recently served as promotion coordinator and A&R coordinator.

Haggard, Burritos SRO in Boston

BOSTON—The Paradise Theatre here hosted two SRO shows Tuesday night (23) as Merle Haggard and the Burrito Brothers opened the CBS Records/Anheuser-Busch series of country music shows designed to help increase the regional market for country product. The medium-sized club stretched capacity to accommodate slightly more than 600 persons per show.

Originally tagged "Rock 'N Country Tuesdays," the series was promoted as "Kickin' Rock 'N Roll Tuesdays" by rock promoter Don Law, Boston AOR outlet WBCN and in print media advertising, which included a colorful poster designed by Anheuser-Busch. Boston-area country station WDLW also aired spots for the show and series.

Product positioning efforts in the market are accompanying the series, aimed at boosting CBS country product visibility among college-aged consumers.

Country Picks of the Week

WAYLON & WILLIE, "JUST TO SATISFY YOU" (prod.: Chips Moman) (writers: Waylon Jennings, Don Bowman) (Irving Music, Parody Publishing, BMI)(2:50). As ever, the Waylon & Willie combination is a natural country winner. The strong musical arrangement shows a heavy leaning to Waylan's signature sound. Vocal solos and harmonies welcome back one of country's favorite teams. RCA 13073.

WILLIE, "BAD NEWS" (prod.: Jim Martin)(writer: John D. Loudermilk) (Acuff Rose Publications, Inc., BMI)(2:50). Boxcar Willie hasn't had a hit in the U.S. yet, but this moderate uptempo hobo's lament of rambling, breaking hearts, and generally getting into trouble might be his ticket. The steady rhythm section is punctuated by use of a synthesizer and a train whistle for ambiance. From his "Last Train To Heaven" album. Main Street B 951.

TERRY GREGORY, "FROM THE HEART" Gregory offers a solid second album, her best effort to date. Terry's voice is confident, soft and pretty, while producer Mark Sherrill's light pop/country feel may lead to broader airplay. Best cuts are her current single, "I Never Knew the Devil's Eyes Were Blue," "I'm Takin' a Heart Break," and "A Little Love." "I'm Still The Other Woman" is also very fine. Handshake FW 37907.
MOST ADDED CHART CONTENDERS

Boxcar Willie — "Bad News"

Ventana Wilson — "Just To Satisfy You"

Boxcar Willie has his biggest record yet in "Bad News," an instant add at KFDI, WDLW, WTSO, WVAM, KEBC, KGA, KMPs, WTDQ, WIRK, WHTO, KVOO, KRMD, WWJ, WPNX, WESC, WLWI.

Tanya Tucker looks good with "Somebody Buy This Cowgirl A Beer" at KSOP, WDLW, KFKEC, KKYX, WIRK, KBBQ, KVOO, KBUC, WFAI.

Fred Knoblock is moving strongly with "If I Had It All" at WJRB, KKKC, WWQS, WHTO, KVOO, WDLW, KRMD, WSD, Kaddy, KBUC, WCMS, WESC.

Joel Hughes revives "Handy Man" with success at KRAD, KKYX, WEEQ, WSM, WJR13, WKHK, WESC.

Marie Osmond is reclaiming her country following with "I've Got a Bad Case of You" at WVAM, WPK, WKN, KVOO, KSSP.

Jimmi Cannon has play on "Even If It's Wrong" at KCKC, KGA, WCXI, KRAK, KGS.

Jody McDaniels has play on "Take Me to the Country" at WESC, WLWI, WVAM, KFDI.

Sure Shots

Waylon & Willie — "Just To Satisfy You"

Stapler Brothers — "You'll Be Back"

Mel McDaniels — "Take Me to the Country"

Area Action

The Shoppe — "She Loves My Troubles Away"

Guy Clark — "South Coast of Texas"

Hoyt Axton — "She's Too Lazy" (KRMD, WYQK, WVAM)

Mandrells Hire Ghent

NASHVILLE—Mandrell Management has announced the hiring of veteran promoter Jeannie Ghent, formerly of Jeannie Ghent Promotion, as promotes coordinator. Ghent had been national country promotions coordinator at RCA Records. She has also worked for RCA Records.

Barnett Inks Helm

SHEFFIELD, ALA.—Barnett and Associates, Inc. have announced the signing of Levon Helm, co-star of "Coal Miner's Daughter" and former drummer/singer with The Band, to a personal management agreement.
Haggard, Burritos

Merle Haggard has sold out larger halls in that vicinity "but never in the middle of Boston," said CBS-Nashville marketing vice president Roy Wunsch. "It's a whole different demographic there."

Tickets for the Tuesday show, priced at $5.50, sold out within hours, according to Paradise Theatre management. The crowd attending the early performance was a mixture of older, established country music fans and college-age fans. The second show audience was primarily college-age.

Wunsch and recently appointed Nashville vice president of promotion Joe Casey confirmed that the success of the Haggard/Burrito shows has CBS considering the addition of at least two more shows after the currently booked George Jones/Bobby Bare show set for March 16, and the Larly Gatlin and the Gatlin Brothers Band/Ricky Skaggs show set for April 6.

Epic Records Boston promotion manager Ernie Collins named Rosanne Cash, Johnny Paycheck and the Charlie Daniels Band as CBS artists being considered for future shows in Boston. The Boston Garden arena, seating 15,000, was mentioned as a potential site.

The Burritos, still breaking in their new Nashville-based band, were warmly received. Their current chart record, "If Something Should Come Between Us," and a pair of Cajun fiddle tunes featuring Gib Guilbeau highlighted the Burritos' opening performance.

Haggard and his band, the Strangers, incited wild enthusiasm from the wide spectrum audiences. Having decided against airplane flights to engagements this year, according to CBS-Nashville director of artist development Mary Ann McCready, Haggard rode across country from California on the bus with his band for the Boston performances.

CBS representatives agreed the shows proved the attraction of country music to northeast demographic segments not traditionally given country music promotional attention.

"I was curious to observe the two age groups in the audience," said, "and I was delighted to see the spread extend from what appeared to be the 18-year-olds all the way to 35 years-plus demographic group."

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**Nashville Report**

(Continued from page 81)

Urban Cowboy Johnny Lee was married to actress Charlene Tilton ("Dallas") in a private ceremony Valentine's Day at a quiet lakeside residence in Tahoe with buddy Merle Haggard steeling as best man.

Warner Bros. artist John Anderson dipped down close to his Apopka, Florida hometown area to play for home folks at the Central Florida Fair recently.

Jerry Reed's 21-year-old daughter, Sedina, appeared with him in mid-February at a private party thrown by Laredo Western Boots ... MCA is bringing young artist Amy Woolley into the Nashville Division so Ron Chancey can produce her second album here.

**BUSINESS NOTES:** WHN Radio has named Tawaya Townsend, formerly music director at Detroit's WRIF-FM, as music research coordinator. Karley St. Martin has been appointed assistant editor of Nashville Music Association local talent showcases at the Ring-side Scoot here a couple of weeks ago. NMA director Dale Franklin has set a March 30 deadline for info in their film/video technical resource directory. WKDF-FM Radio here has taken winning tapes from their "Street Hits" contest to Nashville Record Productions, shooting for an April 4 release date of the 10 rock groups winning last Monday's call-in on-the-air voting. Munchkin came in first with "Rock and a Bit of Rest, We Hope."

Rusty Rogers is leaving in a "blaze of glory" after setting a record there with his indiscretions. A classic country tale of the loving woman who can go on loving as long as the cheating isn't obvious. A bouncy little number with occasional Ernest Tubb-style vocal inflections.

COUNTRY SONG OF THE WEEK

**MEL MCDANIELS — Capitol 5095**

_Joey's Dream_ (prod.: Dan Toler) (writer: W. McDaniel) (Belle Music, ASCAP) (3:07)

A beautiful country tune featuring a Nitty Gritty Dirt Bandian fiddle lick and a strong rhythm.

**MICHAEL MURPHEY — Liberty 1455**


A hard country tune made for slow dancing from this country/rock artist, with a solid traditional Texas two-step beat, an arrangement featuring excellent pedal steel and twin fiddle work, and laid-back vocals by Murphey. Probably his most traditionally country-sounding release in some time.

**MICKI FUHRMAN — MCA 50212**

_Come Looking For Me_ (prod.: Lobo) (writer: Lobo) (Box Music, ASCAP) (3:25)

A followup to their recent "I Don't Want To Want You Anymore," this song tells of love willing to wait for another chance. Lobo is in good voice, and the production is simple, with bright piano chord treatment and sparse rhythm backup.

**CARMOL TAYLOR — Country International 171**

_It's Sharlo To Love A Woman_ (With a Memory on Her Mind) (prod.: C. Taylor) (writer: W. Waggoner) (Taylor & Watts Music, Inc. / Malcolm Ford Music, BMI) (2:45)

A Texas swing-style number tells an errant boyfriend to be more discrete with his indiscretions. A classic country tale of the loving woman who can go on loving as long as the cheating isn't obvious. A bouncy little number with occasional Ernest Tubb-style vocal inflections.

**LORILEE ANDERSON — Prairie Dust 8111**

_When You Do Something Wrong Do It Right_ (prod.: Larry Morton) (writer: J. Rice) (LaRue Music, BMI) (2:47)

A Texas swing-style number tells an errant boyfriend to be more discrete with his indiscretions. A classic country tale of the loving woman who can go on loving as long as the cheating isn't obvious. A bouncy little number with occasional Ernest Tubb-style vocal inflections.

**BOBBY G. RICE — Cherta 171**


A moderate, uptempo song featuring some pretty good piano playing and a smooth steel guitar. The lyrics argue that tales of infidelity are exaggerated. An evenly paced, light honky tonk number.

**CLAY MAC — Goldust 5101**

_Don't Turn Out The Lights_ (prod.: Fred Ord) (writer: Bob McDill) (JadcMusic, BMI) (2:47)

The story of a good ole boy who is coming home with lovin' on his mind. Mac's pleasant voice adds to the well-produced arrangement, which also features short but sweet acoustic guitar and steel solos.
Oak Ridge Boys (Continued from page 12)

until May 1977, when they caught country music fever and launched their high-energy country/pop style.

Their versatility and their powerful stage presence have made them one of the biggest-drawing acts on the concert circuit today. Their concert and record success (their previous album, "Fancy Free," achieved platinum status in 1981) has swept them into the television market, with appearances on dozens of prime-time network shows and specials.

Although their climb has been a rapid one, the Oaks believe this is only the beginning for them. "We all realize that the group concept is what's responsible for the success we're enjoying," says Richard. "But we don't think any of us would say that we're content with what we have accomplished yet as a group. I think there's so much more we can still do, so I know we'll be hanging on to this group concept for many years to come."

Comments Duane, "We realize that it takes all of us to create the single identity that is the Oak Ridge Boys, and without one of the links it wouldn't be complete. We are dependent on each other."
TRUTH IN COUNTRY

DAVID ALLAN COE HAS LIVED THE LIFE OTHER COUNTRY SINGERS SING ABOUT

He writes the songs other country singers sing

He sings true to form on his new album

ROUGH RIDER

DAVID ALLAN COE IS TRULY COUNTRY—TRULY GREAT

DAVID ALLAN COE'S "ROUGH RIDER" including, "Now I Lay Me Down To Cheat" (18-02678) and the new single "Take Time To Know Her" (18-02815).

Produced by Billy Sherrill

Booking Information: Empire Agency • 401 Atlanta Street • Marietta, Ga. 30060 • 404/427-1200
Management: David Allan Coe Enterprises • Rt. 1, Box 610B • Big Pine Key, Florida 33043 • 305/872-9818

David Allan Coe 1982 "Rough Rider" tour:

March
3-4 ... Ft. Lauderdale, FL/Dallas Club
9 ... Beaumont, TX/Wild Bill's
10 ... Pasadena, TX/Johnny Lee's
11 ... Pasadena, TX/Gilley's
13 ... Ft. Worth, TX/Billy Bob's

April
2 ... Memphis, TN/TBA
3 ... Jackson, TN/TBA
7 ... Stillwater, OK/Tumbleweed
8 ... Wichita, KS/Cotillion

April (Continued)
9 ... Oklahoma City, OK/Fairgrounds
10 ... Tulsa, OK/Cain's Ballroom
14-15 ... Athens, GA/Armadillo Palace
16-17 ... Atlanta, GA/Agora
19-20 ... Lynchburg, VA/Night Gallery
23-24 ... Goldsboro, NC/Roadie's

May
1 ... Hagerstown, MA/Maryland Theatre
5-6 ... Red Lion, PA/Countryside Inn

May (Continued)
7 ... Uniontown, PA/PA State Music Hall
8 ... Hagerstown, MD/Maryland Theatre
9 ... Richmond, KY/Maverick Club
12 ... Greenville, IN/Brandywine Hall
15 ... Louisville, KY/Louisville Gics.

July
1 ... Beaumont, TX/Wild Bill's
2 ... Ft. Worth, TX/Billy Bob's
3 ... Pasadena, TX/Gilley's
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<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Position</th>
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<tr>
<td>Mar. 6, 1982</td>
<td>2 MOUNTAIN OF LOVE</td>
<td>CHARLEY PRIDE</td>
<td>RCA 13014</td>
<td>10</td>
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<tr>
<td></td>
<td>1 YOU'RE THE BEST BREAK THIS</td>
<td>OLD HEART EVER HAD</td>
<td>BRUCE / MCA</td>
<td>14</td>
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<td>4 DO ME WITH LOVE</td>
<td>JANIE FRICKE</td>
<td>Columbia</td>
<td>12</td>
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<td>6 BLUE MOON WITH HEARTACHE</td>
<td>ROSANNE CASH/Columbia</td>
<td>RCA 13007</td>
<td>10</td>
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<td></td>
<td>7 SHE LEFT HER LOVE ALL OVER</td>
<td>ME RAZZY BAILIE / RCA 13007</td>
<td>11</td>
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<td></td>
<td>3 ONE YOU T.G. SHEPPARD/</td>
<td>Warmer Bros. 49883</td>
<td>15</td>
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<td></td>
<td>12 IF YOU'RE WAITIN' ON YOU</td>
<td>(YOU'RE BACKIN' UP) THE</td>
<td>RCA 13007</td>
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<td>14 ANOTHER SLEEPLESS NIGHT</td>
<td>ANNE MURRAY/Capitol 5122</td>
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<td>15 THE CLOWN CONWAY TWISTY</td>
<td>Elektra 47302</td>
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<td>16 LITTLE BIT CRAZY</td>
<td>EMILY HARRIS / Warner Bros.</td>
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<td>18 MIS 'BY TERRI RGBIS</td>
<td>RCA 51225</td>
<td>RCA 13007</td>
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<td>19 THROUGH THE YEARS</td>
<td>KENNY ROGERS/Liberty 1444</td>
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<td>19 BE THERE FOR ME BABY</td>
<td>JOHNNY LEE / Full Moon/Ashram</td>
<td>RCA 13007</td>
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<td>20 SWEET YESTERDAY</td>
<td>SYLVIA/RCA 13020</td>
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<td>22 A COUNTRY BOY CAN SURVIVE</td>
<td>HANK WILLIAMS, JR. / Elektra/Curb 47257</td>
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<td>23 SAME OLD GEORGE JONES</td>
<td>Epic 14 02696</td>
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<td>23 NO RELIEF IN SIGHT CON</td>
<td>HUNLEY / Warner Bros. 49867</td>
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<td>24 J L LORETTA LYNN/LYNN</td>
<td>RCA 52005</td>
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<td>25 LORD, I HOPE THIS DAY IS</td>
<td>16 DON WILLIAMS/MCA 51207</td>
<td>RCA 13007</td>
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<td></td>
<td>26 CRYING MY HEART OUT OVER</td>
<td>YOU RICK SKAGGS/Epic 14</td>
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<td>27 WHEN A MAN LOVES A WOMAN</td>
<td>JACK GRAYSON &amp; BLACKJACK/</td>
<td>RCA 13007</td>
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<td>27 IN YOUR ARMS</td>
<td>KAALA 340</td>
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<td>28 ANOTHER HONKY TONK NIGHT</td>
<td>ON BROADWAY DAVID FRIZZELL &amp; SHELLY WEST / Warner Bros. 49867</td>
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<td>28 WILD TURKEY / EVERYBODY</td>
<td>MAKES MISTAKES LACY J. DALTON / Columbia/Sharl 18 02637</td>
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<td>29 LIES ON YOUR LIPS CRISP</td>
<td>LANE / Liberty 1443</td>
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<td>30 AFTER THE LOVE SLIPS AWAY</td>
<td>SMOKY MOUNTAIN MEMORIES</td>
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<td>30 IN LIKE WITH EACH OTHER</td>
<td>LARRY GATLIN AND THE GATLIN</td>
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<td>30 YOU NEVER GAVE UP ON</td>
<td>ME CRYSTAL GAYLE / Columbia</td>
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<td>30 NEW CUT ROAD BOBBY BARE</td>
<td>Columbia 18 02690</td>
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<td>31 SHINE WAYIN'/RCa 13267</td>
<td>14 DON'T LEAVE ME AGAIN VERN</td>
<td>RCA 13007</td>
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<td>32 ROUND THE CLOCK LOVIN'</td>
<td>GAIL DAVIES / Warner Bros.</td>
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<td>32 DON'T EVER LEAVE ME AGAIN</td>
<td>VERN GOSDIN/Ami 13028</td>
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<td>33 I JUST CAME HOME TO</td>
<td>COUNT THE MEMORIES JOHN</td>
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<td>34 IT'LL BE HER TOMBALL AND</td>
<td>THE GLASER BROTHERS/Elektra</td>
<td>RCA 13007</td>
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<td>35 IF SOME THING SHOULD COME</td>
<td>BETWEEN US (LET IT BE )</td>
<td>RCA 13007</td>
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<td>36 BUSTED JOHN CONLEE/ MCA</td>
<td>52008</td>
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<td>37 SINGLE women DOLLY PARTON</td>
<td>RCA 13057</td>
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<td>JEANS BRENDA LEE / MCA</td>
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<td>39 BUT IT'S CHEATING FAMILY</td>
<td>BROON / RCA 13015</td>
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<td>Scotti Brothers 5 02675</td>
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<td>43 DON'T COME Knockin' CINDY</td>
<td>HURT / Church 94000</td>
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<td>46 A LITTLE BIT CRAZY EDY</td>
<td>RAYVEN / Elektra 47413</td>
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<td>47 WRITTEN DOWN IN MY HEART</td>
<td>RAY STEVENS / RCA 13038</td>
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<td>48 YOU'RE NOT EASY TO FORGET</td>
<td>DOTTIE WEST/Liberty 1451</td>
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<td>49 INNOCENT lies SONNY JAMES</td>
<td>&amp; HIS SOUTHERN GENTLEMEN</td>
<td>RCA 13007</td>
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</tbody>
</table>

**WEEKS ON CHART**
THE MCA RECORDS GROUP PROUDLY CONGRATULATES

ED BRUCE

ON HIS FIRST #1 SINGLE...
"YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD"

From the album

Also featuring the hits:
"Evil Angel," "(When You Fall In Love) Everything's A Waltz"

Also available...
Ed's first MCA album

"Diane," "The Last Cowboy Song,"
"Girls, Women, and Ladies"

WATCH FOR ED'S NEW SINGLE...COMING SOON
INTRODUCING THE WAR
THE WORLD WILL NEVER FORGET!

OUTLAW

PRODUCED BY JERRY GOLDSTEIN & LONNIE JORDAN FOR FAR OUT PRODUCTIONS & L.A. INTERNATIONAL RECORDS