

A Billboard Publication

The International Newsweekly Of Music & Home Entertainment

Dec. 12, 1981 • \$3 (U.S.)

## Yule Sales In Slow Start Weather, Economy Dull Holiday Weekend

By JOHN SIPPEL

LOS ANGELES—Based on Thanksgiving weekend, U.S. record/tape/accessories retail chains are skittish about prospects for a mammoth Yule season that would save an otherwise flat year.

Clement weather across most of the 48 continental states was attributed by most surveyed as the biggest factor in dulling sales volume during this strategic Thanksgiving weekend.

Close behind was the continuing economy sag as a business influence. "Lumber is way down, there's up to 24% unemployment in that industry and our two Hawaii stores are hit hard by the dropoff in tourism this year," Don Jenne, co-principal in DJ's Sound City, a 25-store skein harboring in Seattle, states.

Like his contemporaries, Jenne is pointing for a big Christmas windup as in 1980 to push the year into the black. He and his peers note that they have a hefty broadside of print, radio and tv advertising still to come before Santa arrives. DJ's enjoyed an excellent two weeks in October and a fortnight in November, when an ad blitz was in progress. Jenne adds.

"We're up but not significantly," Bill Golden of the Record Bar's 137 stores states. Golden attributes the slight gain to the number of frontline albums forging up the charts.

Journey, AC/DC, Foreigner, Stevie Nicks, Domingo & Denver and "Hooked On Classics" lead the Durham-based chain's list.

"Camelot/Grapevine stores are up about 5%," executive vice president Jim Bonk of Stark Record Service, N. Canton, Ohio, says. "Stores in the more depressed areas really hurt today. When you analyze it, inflation can be the ingredient that makes it up. Cas-

(Continued on page 15)

## Buyers Wary Of Top Price Classics

By ALAN PENCHANSKY

CHICAGO—Consumer resistance to classical album pricing in the \$13 to \$18 range has begun to surface, a nationwide retail survey finds.

Lofty new classical album price levels have resulted from recent technical upgrading moves, including digital recording's introduction. Some dealers now believe the move threatens sales volume on top of the line new releases.

Also indicated by dealer comments is classical music's expanding U. S. audience base—a result of increased motion picture and tele-

(Continued on page 42)

## SUPPLEMENTAL PROGRAM

# MGM/CBS Video Sets Rental Program

By JIM McCULLAUGH

NEW YORK—MGM/CBS Home Video makes its formal move to rental this week.

Initially, it's believed that one title per month will be released for rental. The title will be made available for either a 90 or 120 day period at a cost of \$60 to the dealer.

The first title in the program is expected to be "Tarzan The Ape Man" featuring Bo Derek. At the end of the rental period, the title is sent back to MGM/CBS via the distributor, at which point new copies will re-enter the home video market as sale product for \$59.95.

Actual rental copies may also re-emerge in re-packaged form for sale at a reduced rate. Titles may also experience an extended rental period depending upon market reaction.

The program will extend to MGM/CBS videocassette titles and will not affect the firm's CED videodisk offerings.

The MGM/CBS program is not too dissimilar to the one recently announced by industry leader Magnetic Video/20th Century Fox. The MGM/CBS "window" of 90 or 120 days is shorter, however, than Magnetic Video's six months. It would appear that MGM/CBS is aiming at a theatre-cassette-cable cycle with new product. Magnetic Video

is also releasing more rental titles.

Like Magnetic Video, the firm will continue to make video titles available for sale.

The number of titles made available for lease/rental may increase to two or more later on, it's believed. A limited number of rental offerings will focus more attention on the title, making it more of a special event.

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## Hearing Weighs 'Betamax' Bill

By BILL HOLLAND

WASHINGTON—It was standing-room-only in the floodlit Senate Judiciary Committee hearing Monday (30) on the so-called Betamax Bill that would reverse a recent Ninth Circuit Court ruling which found the nation's three million video cassette recorder owners to be lawbreakers when they tape off the air.

The bill, S. 1758, introduced by Senators Dennis DeConcini (D-Ariz.) and Alfonse

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## Labels Make Unheralded Gains In Cassette Quality

By LAURA FOTI

This is the first article of a two-part series on prerecorded cassettes. The second will discuss marketing.

NEW YORK—Subtle improvements in the quality of prerecorded cassettes have been taking place in the past year or so, the result of research by labels, duplicators and suppliers of equipment and raw materials.

Experimentation, partly in answer to the problem of home taping, has led to changes in raw materials used, from tape to cassette shells. Upgrading has taken place as new formulations of tape have become available; chrome is the focus of much interest, but is still too high-priced for mass-production techniques. Plastic for shells has also been made more durable.

In the quest for quality, a few companies serve as the reference. While prerecorded chrome tapes from Mobile Fidelity Sound Labs and In-Sync Labs are not comparable to mass-produced tapes in terms of price, they nevertheless provide a standard that has helped to make the major labels aware of the cassette's potential.

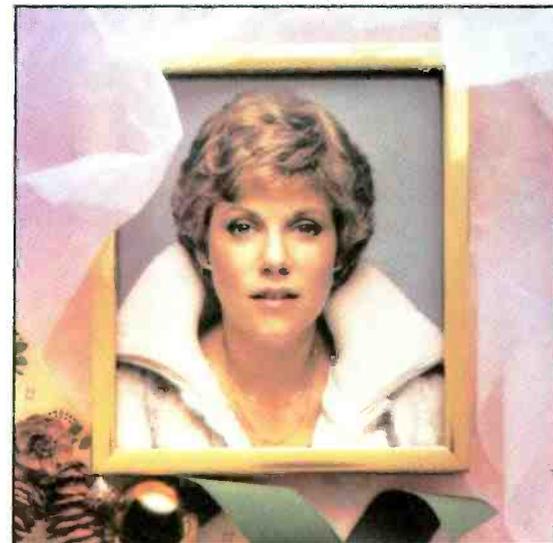
"The cassette has the potential to be superior to the disk," says Gary Georgi, vice president of product development for Mobile Fidelity. "But the cassette must be addressed as a medium unto itself.

"It's preposterous to do it the way we do it," Georgi concedes. "It's expensive and difficult. The major labels have to get out as much as possible."

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Laurie Anderson. On vocoder; Farfisa; violin with audio head bowed by recording tape; slide projectors; film projectors; and her own bare hands. Everyone is talking about her #1 British hit, "O Superman," now out in the U.S. You've never heard anything like it. Laurie Anderson. "O Superman." Available on 7" 33 1/3 (WBSP 49876) and 12" 45 (DWBS 49888). From Warner Bros. Records. (Advertisement)



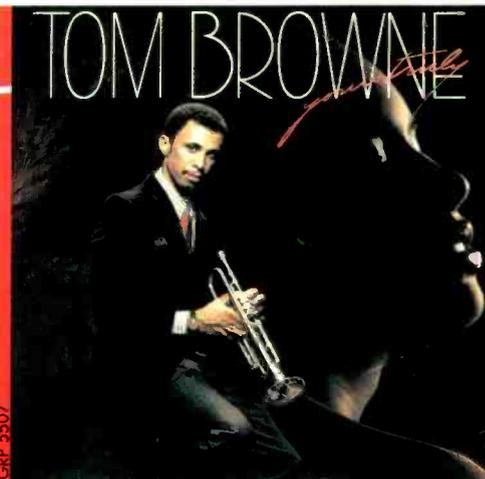
ANNE MURRAY FILLS THE HOLIDAYS WITH CHRISTMAS WISHES—Anne Murray's new album, Christmas Wishes (Capitol SN-16232), arrives just in time to benefit from Anne's extraordinary media visibility during the season. In addition to promotional appearances on "Today" and "The Tonight Show," Anne will host her own CBS variety special, A Special Anne Murray Christmas (Dec. 9, 10 pm EST), and will be the subject of a two-hour ABC Radio Network special, airing nationwide the weekend of Dec. 11. (Advertisement)



## THE HIT SOUND OF TOM BROWNE.

Gold LPs. Back-to-back smash hit singles. Tom Browne is a truly hot new star for the 80s. His sizzling new album is **Yours Truly**, featuring the explosive new single "Fungi Mama," and it's Tom Browne's most brilliant musical message ever.

ARISTA—On Arista/GRP Records and Tapes. Produced by Dave Grusin and Larry Rosen for Grusin/Rosen Productions. © 1981 Arista Records, Inc. GRP 5507



The "Ghost" of Christmas Present.

THIS HOLIDAY SEASON GIVE THE GHOST OF MUSIC  
THE POLICE ... GHOST IN THE MACHINE SP 3730

ON A & M RECORDS AND TAPES



PRODUCED BY THE POLICE AND HUGH PADGHAM

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CONCERTS, VIDEO EVENTS

# Tributes Around Country Mark Anniversary Of Lennon's Death

NEW YORK — An assortment of tributes will take place around the country this week to commemorate the first anniversary of the death of John Lennon on Tuesday (8).

Perhaps the most ambitious production, "A Tribute To John Lennon: A Concert in his Memory," will be staged by the 100-piece Cincinnati Pops Orchestra and conductor Erich Kunzel in a five-city tour that kicks off Monday (7) at the Music Hall in Cincinnati. The 90-minute show, with special guests Roberta Flack and David Clayton-Thomas, moves to the New Haven Coliseum in Connecticut on Dec. 9. Other stops include Radio City Music Hall here (10), the University of Delaware in Newark (11), and the U.S. Military Academy in West Point, N.Y. (12).

The shows in Cincinnati, New Haven and New York will feature a slide presentation on a three-screen field behind the orchestra. The segment, coordinated by multi-media

artist James Westwater of Columbus, Oh., utilizes slides on loan from Yoko Ono, according to Pop's spokeswoman Nellie Cummins. The musical arrangers for the program are Frank Proto, a resident composer for the Pops, and David Matthews, who put the program's sing-a-long finale together. That portion will see Flack and Clayton-Thomas lead choruses of "She Loves You," "Don't Let Me Down," "I Want To Hold Your Hand," "Nowhere Man," "We Can Work It Out," "The Continuing Story of Bungalow Bill," and "A Hard Day's Night."

Lapidos, who hosted his first Beatlefest in 1974, when he quit his job as an assistant manager at Sam Goody's Rockefeller Center location to promote the conventions on a full-time basis with his wife, Carol, says the mood at the five gatherings this year was "extremely positive. The show is dedicated to John, with love. We have a strict rule banning the sale of any memorial or commem-

orative merchandise, and that keeps things upbeat. John always liked the idea that it was a fan coming to him with a convention concept, that I wasn't a corporation out for a buck. I remember the day he told me, 'I'm all for it. I'm a Beatle fan, too.' Well, I'm still more of a fan than I am a businessman, but after 22 shows my single greatest consideration is that people enjoy themselves and get their money's worth.

Video tributes are also being held at three major rock clubs on the East Coast. At the Ripley Music Hall in Philadelphia, promoter Steven Starr is presenting free Beatles films and clips of the singer as a solo artist. Although Starr is running advertisements on WIOQ-FM, he hopes to keep the event "as low-key as possible. We don't want to hype what we're doing, so that if five people show up, it's still okay. It's not going to be a happy night, but we wanted to do something."

(Continued on page 12)



THANK YOU MESSAGE—Yoko Ono and son Sean are pictured in a photograph taken from the special videotaped thank you message they sent to the ASCAP awards dinner in London. Yoko is reading to Sean the telegram announcing that John Lennon was an ASCAP awards recipient along with Paul McCartney for "Fool On The Hill."

## MCA's Siner Is Cool To NARM 'Gift' Levy

By ED HARRISON

LOS ANGELES—MCA Records president Bob Siner sees "a lot more discussion" before the label commits itself to the NARM-sponsored "Gift Of Music" institutional campaign.

In addition to MCA, CBS, RCA and PolyGram remain the major company holdouts to the funding of the institutional campaign, whereby manufacturers would ante up a half cent on net sales for the proposed 1982 advertising and merchandising concept.

Although Bob Siner believes that the basic philosophy behind the NARM proposal is sound, it's the financial burden that concerns him. He looks at the enormous amount of money required to successfully market and promote an artist and although a half cent per record might seem minimal, in the long run, he maintains it could amount to a significant sum.

At this point, Siner sees the half cent contribution as another "add on" cost. "First it was advertising, then it was billboards, then television and now video. We keep adding on without taking anything away," says Siner.

Siner and MCA Distribution chief Al Bergamo met recently with NARM executive vice president Joe Cohen, association president John Marmaduke and Lou Fogelman, head of its retail advisory committee to go over details of the NARM concept.

Siner feels that should MCA commit, it would have to be for at least two or three years and as time goes by heavier financing would be required with that half cent eventually increased to one cent and more.

Siner is further concerned that in order to get an accurate net sales figure, it's more than likely that MCA would have to open its books to an independent auditor, a thought that doesn't sit well with him.

The label chief also cites increased publishing royalties and manufacturing costs that will be absorbed by the manufacturer.

He is also waiting to see how the Christmas buying period turns out which will indicate just how soft the economy is.

(Continued on page 10)

## Indie Distributors For Chrysalis Video

LOS ANGELES—Chrysalis will begin to distribute its own video programs itself through independent distributors.

Among distributors inked to the label nationally are Sound/Video Unlimited, Commtron, Sight and Sound, Source Video, Video Station, Video Trend, Pickwick (Miami), Schwartz Brothers, Altec and the Video Library Company.

Initial releases from the label include "The Best Of Blondie" and Jethro Tull's "Slipstream" video-cassettes.

## U.K. Rights Society Chief Urges Copyright 'Harmony'

By MIKE HENNESSEY

BRUSSELS—The British government's Green Paper (consultative document) on the reform of the U.K. copyright law (Billboard, July 25) is a negative document which betrays little appreciation of the urgency of certain measures which are needed.

This view was expressed by Michael Freegard, chief executive of Britain's Performing Right Society, when he addressed a meeting of the European Parliament's committee on youth, culture, education, information and sports in Brussels Nov. 24.

In a spirited plea for a "harmonization upwards" of the copyright laws of the European Economic Community, Freegard said it was vitally necessary that there should be an impulsion toward necessary reforms of the national copyright legislations to achieve this end.

The Brussels meeting was called

## Court Battle Over Release Of AC/DC Film

By JOHN SIPPPEL

LOS ANGELES—Federal District Judge W.M. Byrne Jr. will hear arguments over whether an AC/DC rock movie, "Let There Be Rock," should be enjoined from further U.S. showings Monday (7) here.

Stemming from a complaint by Edward B. Marks Music against the film's U.S. distributors, Sebastian International Enterprises and Five Films N.V. in the court, the hassle now fully involves the Atlantic recording group and the film's producers, High Speed Productions, Paris, France.

The plaintiff claims it holds U.S. rights to the eight songs in the motion picture written by the late Bon Scott, and Malcolm and Angus Young, assigned from J. Albert & Son, Australia. Defendants through High Speed counter that they were

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to discuss the social situation of people engaged in cultural activity, such as writers, composers and performing artists, and the need for an improvement in their living and working conditions.

Freegard was a member of the delegation from the International Confederation of Authors' and Composers' Societies (CISAC), which also included J. Alexis Ziegler, general secretary of CISAC; Jean-Loup Tournier, director general of CISAC and of the French authors and composers society, SACEM; Luigi Conte, president of the Italian authors' and composers' society (SIAE) and Jean Corbet, a director of the Belgian authors' and composers' society, SABAM.

To illustrate the "injustices and distortions" arising from the lack of

(Continued on page 51)

## Gospel Meet Studies 'Adjustment' Issue

By EDWARD MORRIS

LOS ANGELES—The problems of adjusting gospel music as a ministry to secular sales techniques emerged as the paramount concern of those attending Billboard's second annual international Gospel Music Conference, Dec. 1-4.

In spite of the differences, though, gospel and secular representatives agreed on such points as the need to raise record prices, broaden the consumer base, work copyrights more vigorously and learn more of what each side has to offer the other. That gospel music will continue to grow commercially was a common article of faith.

Architects of the distribution alliances between MCA/Songbird and Sparrow and between Light and Elektra said the pacts were still too new to judge their success. Sparrow's president Billy Ray Hearn said there have been "minimal" sales gains that can be credited to the MCA deal. "There are no raving numbers to talk about, but there's a great attitude."

Similarly, Light Records president Ralph Carmichael praised Elektra for the attention it is already paying to his label's products, even though the actual distribution is not yet underway.

Recognizing that gospel labels and distributors are particularly sensitive about artist image, all participants in the mutual distribution pacts agreed there was a need to be careful about products they handled or asked others to. Hearn, for example, said Sparrow did not try to work Willie Nelson's MCA/Songbird album, "Family Bible."

Ray Bruno, president of Epoch/NALR, reported he is having difficulties marketing a Christmas album his company has produced on Ed McMahon and others of the "Tonight" show cast because of their non-gospel image. "We're having a very difficult time selling this product in Christian bookstores," Bruno admitted. Jim Willems, founder and owner of Maranatha Village, said that the album wouldn't be credible enough to his customers.

Virtually without exception, the gospel label heads conceded that their albums would soon have to be upped to an \$8.98 retail price. "I don't know how long we can stay with \$7.98," Hearn said. Added Bruno, "I think we're ready to go to \$8.98. We're selling a lot of records, but we're not making money on records." Willems predicted that going to the higher price would be "no problem whatsoever." His assess-

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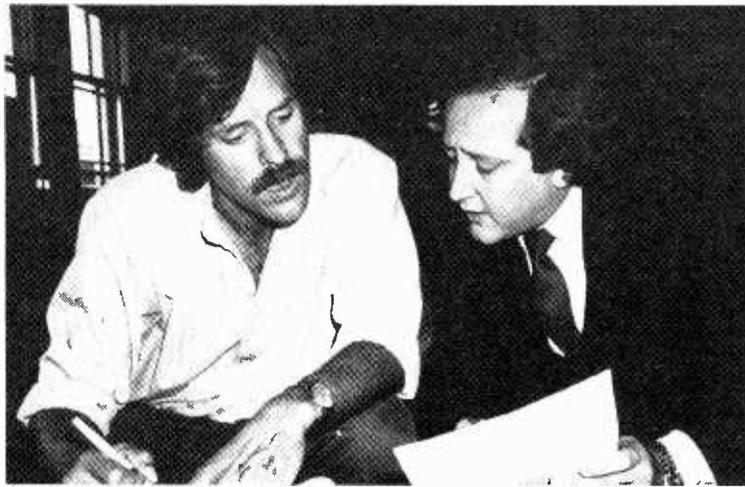
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## Signings

Los Angeles-based **Los Illegals** to A&M Records. . . **Marie Osmond** to Elektra/Curb with her first single "I've Got A Bad Case Of You" to be released this week. . . **Candi Staton** to Sugar Hill Records with first release titled "Count On Me."

Keyboardist/songwriter **James H. Brown**, aka James Hooker to a management agreement with Barnett & Associates Inc./Sound Management. He was formerly with the Amazing Rhythm Aces. . . **David Clayton-Thomas** to Sid Bernstein Associates for management. . . **Barry Gibb** signed to star as the lead in "Byron," the story of the 19th century poet Lord Byron.



**NEW DEAL**—Tom Chapin, left, works out the details of his new worldwide contract with the Miami-based Spector Records International. Going over the agreements with him is Bayard Spector, president of the Capitol-distributed company that plans to release Chapin's first album "In The City Of Mercy" in January.

## NARAS Chapter Honors Les Paul

NEW YORK—Les Paul, father of the electric guitar and multiple track recording, was honored at a party and series of performances Nov. 24 staged by the New York Chapter of NARAS and Gibson Guitars.

Paul was spry and chipper as he amiably mixed with the crowd in RCA's Manhattan Studio A, though he declined to play because of his arthritis.

But there were a host of guitar players who did perform in tribute to Paul, including Rick Derringer, Peter Frampton, Bucky Pizzarelli, Chuck Wayne, Tal Farlow and Al Dimeola.

Todd Rundgren, Ian Hunter and

Eric Bloom were also there among the well wishers, and taped greetings were heard from other performers including Chet Atkins and Tony Mottola.

The evening's proceedings also had a jazz flavor as Zoot Sims on tenor sax, Arnie Lawrence on alto sax, Ruby Braff on cornet and pianists Marty Napoleon, Dick Hyman and Hank Jones played.

WNEW-AM DJ Jim Lowe MCed some of the proceedings along with Derringer and NARAS executive, George Simon. Lowe introduced Paul as the "Wizard of Waukesha," a reference to Paul's hometown, Waukesha, Wis. Later, a 50-minute film traced Paul's career and

included several on-film interviews in which Paul explained how he invented the electric guitar, how he got Gibson to manufacture it and how he developed eight, and then 16-channel recording techniques.

Lowe told how Paul was known as "Rhubarb Red" when he played on KGBX-AM Springfield, Mo., in the early 1930s. Lowe later worked at KGBX' sister station KWTO-AM Springfield. Lowe suggested that to call Paul "the Segovia of pop music is to demean him." He compared Paul's place in the music industry "as if Edison had invented the phonograph and then went on to make a record that got to fifth place on the charts with a bullet."

NARAS national president Bill Ivey praised Paul's "staying power as a talent" and presented him with a plaque. Paul responded modestly. "After hearing all I've heard so far tonight, I think I've been a great ton artist."

DOUGLAS E. HALL



Billboard photo by Chuck Pulin  
**THANKS PAUL**—Rick Derringer gets a few pointers from Les Paul during a special tribute to the legendary guitar inventor at RCA studios in New York.

## Despite Media Push, CX Launch Slow In Europe

By JIM SAMPSON

MUNICH—The CBS campaign to promote its CX noise reduction system has received extensive, mostly favorable, press coverage here since its launch at September's Berlin Radio-TV Fair.

But a lack of both superstar software and encoding/decoding hardware has stalled the system's overall introduction in Europe.

Once it does appear, however, CX could become much more than just a disk accessory. At the 12th Sound Engineers' Congress in Munich, representatives of German broadcasting stations expressed considerable interest in CX for improvement of both satellite and standard broadcast transmissions.

Although no decoding hardware reached the German market until late November, CX has already been analyzed in all German hi fi

magazines and mentioned in most major national publications.

In his introductory speech at the Munich confab, Frank Mueller-Roemer, chairman of the joint ARD/ZDF Broadcast Technical Commission, cited CX as having "just about reached the quality of the digital disk."

Until late November, though, neither professional engineers nor consumers here were able to work with CX. The first UREI encoder/decoders were sent to CBS and to importer Georg Neumann in Heilbronn. During the Sound Engineers' Congress, Neumann reported "unexpectedly great interest" in the unit from virtually all German cutting studios and broadcast stations.

The UREI is a dual compression unit, switchable to 15 or 20 dB. Joop

(Continued on page 52)

## ASCAP, BMI Meet On Jukebox Royalties

By IRV LICHTMAN

NEW YORK—ASCAP and BMI have begun preliminary discussions on an approach to a joint survey that would be used by the Copyright Royalty Tribunal to assist it in determining distribution of more than \$1.3 million in jukebox royalties for 1979.

CRT is withholding such payments, mandated by the 1976 Copy-

right Act, pending such a study, having set a deadline for this proposal by Jan. 29 (Billboard, Dec. 5).

The major rival performing rights organizations are not alone in seeking a piece of the jukebox royalty pie. The others are SESAC and the Italian Book Corp., and while ASCAP and BMI have by far a greater stake in jukebox income, the

two other parties will also have input on what the CRT defines as a "completely impartial basis on which to make a distribution."

Meanwhile, BMI, whose independent study was rejected by the CRT, says it "welcomes" the CRT decision since, BMI claims, "in principle its approach to jukebox income distribution was sustained."

"BMI feels confident that the results will uphold the conclusions reached by the sampling system it undertook unilaterally," BMI contends.

ASCAP, in testimony before the Tribunal, had suggested a joint study under the auspices of the CRT.

## Executive Turntable

Record Companies

**Irwin Steinberg** rejoins PolyGram Records as senior consultant to the president. He was chairman for the label before leaving to become a consultant in the record, cable and related entertainment fields. . . **Don Jenner** upped to executive vice president of Millennium in New York. He was vice president and national promotion director.



Jenner



Moody



Miller



Polidor

Capitol Records in Los Angeles is restructuring its r&b promotion division. Named national director of r&b promotion is **Russell Moody**. He held a similar position at EMI/Liberty. **Gordon Alderson** upped to national r&b album promotion manager. He was r&b promotion manager for the label in Detroit. **Burt Miller** upped to artist development coordinator for A&M in New York. He was assistant to the vice president of East Coast operations. . . **Joe Polidor** named director, country marketing, for PolyGram. He was regional product development manager for the label. . . Chrysalis has restructured its promotion department. **Jim Sellers** upped to manager, East Coast promotion, and **Louie Newman** upped to manager, West Coast promotion. Previously, Sellers was promotion field representative in the Midwest and Southeast. Newman recently joined the label's promotion staff.



Sellers



Newman



Jilderda



Pittman

**Bob Furem** named managing director of Autumn Records in Chicago. He's been a musician in the area for more than 10 years. . . **Randy Torbin**, owner of Theta Sound Studio, named vice president, a&r, for Brick Records in Los Angeles. He replaces **Wally August**, who was upped to president. . . **Joy Dassa** named national marketing director for SAM Records in New York. She was sales manager for Win Records. . . **Mike Chisarek** named to the newly created post of art director for the National Assn. of Recording Merchandisers in Cherry Hill, N.J. He was art director for Owens Illinois, a national food, beverage and drug packaging firm.

Marketing

**Jeff Traintime** appointed national coordination supervisor for MCA Distributing Corp. in Los Angeles. Previously, he was in the copyright and label copy department at MCA Records. Also at MCA Distributing, **Mary H. Horowitz** named Northeastern regional credit manager, based in New York. She was assistant credit manager for Capitol Records.

Publishing

**Wally Schuster** appointed creative director of Famous Music, a division of Paramount Pictures, in Los Angeles. He was vice president of the United Artists Music Group for more than eight years.

**Kathy Nelson** named West Coast professional manager for Chrysalis Music in Los Angeles. She was a&r administrator for Chrysalis Records. . . **Kim Espy**, formerly vice president of Scotti Brothers a&r and publishing, has formed the Espy Music Group, a production and publishing company. Based in Santa Monica, the firm will administer Scotti Publishing worldwide.

**Susan Loudermilk** named regional director for the American Guild of Authors & Composers. She will head the Nashville office opening in January. Previously, Loudermilk worked in television production, advertising and public relations.

Related Fields

**Jan B. Jilderda** has been named executive director of PolyGram Home Video. He has been with PolyGram 14 years in marketing, finance and management prior to transferring to its video division in 1979. Jilderda will be based in Hamburg, Germany, and will be responsible internationally for the development of PolyGram's home video program.

**Robert W. Pittman** has been upped to the post of senior vice president of programming at the Warner Amex Satellite Entertainment Co. In addition to his duties direction programming for the Movie Channel and MTV Music Television, Pittman will now oversee Warner Amex's program development efforts. Before joining Warner Amex Satellite, Pittman was program director for WNBC-AM in New York.

The Maxell Corp. of America in New Jersey has named new sales managers for three of its four regions: **Steve Levine** will serve as Western regional sales manager in Los Angeles for Maxell, replacing **Joe DeAngelo**. Levine was formerly Midwestern regional sales manager for the firm. . . **Tom Bishop**, former assistant regional manager in the Midwest, assumes Levine's post in Chicago as Midwest regional sales manager. . . **Bob Falco** to the post of Eastern regional sales manager in Boothwyn, Pa. Falco was a regional sales manager for Casio prior to joining Maxell.

Still at Maxell, **John Knapp**, a five-year veteran with Ampex Corp, has been named to the newly-created post of district sales manager in N.J., supervising the New York metropolitan area. . . **Michael Soper**, former assistant regional manager in the West, has been upped to district sales manager in that area. . . And **Ed Stein**, former assistant and field sales coordinator, has been moved to assistant regional manager in the Midwest, based in Chicago.

The Maxell Corp. of America has also added two to its advertising department at its New Jersey headquarters. **Peter B. Gallo** will serve as product merchandising manager, responsible for merchandising programs. Gallo was formerly advertising/sales promotion manager for Proctor/Silex.

Billboard (ISSN 0006-2510) Vol. 93 No. 49 is published weekly by Billboard Publications, Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$110. Second class postage paid at New York, N.Y. and at additional mailing office. Current and back copies of Billboard are available on microfilm from KTO Microform, Rte 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. Postmaster, please send changes of address to Billboard, P.O. Box 13808, Philadelphia, Pa. 19101, (609) 786-1669.

# Air Supply

## THE DEMAND KEEPS GROWING.

They're the only artist of the 1980's  
to score five consecutive top 5 singles, plus  
two LPs that are platinum . . .  
and the demand keeps growing.  
This week, Arista is releasing the new  
Air Supply single  
that everyone has been requesting:

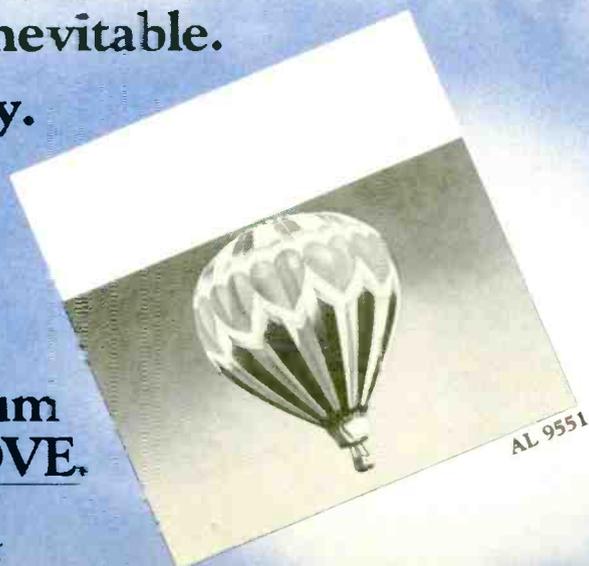
## "SWEET DREAMS." AS 0655

And our sixth sense tells us  
a sixth smash is inevitable.

Air Supply.  
No One Has Risen  
So High, So Fast.

From the platinum album  
THE ONE THAT YOU LOVE.

**ARISTA**



# Chartbeat

## Five Out Of 10 Ain't Bad; (Just Like) Starting Over

By PAUL GREIN

LOS ANGELES — AC/DC's "For Those About To Rock" enters the album chart this week at number eight, tying the Rolling Stones' "Tattoo You" as the highest-debating LP of the year and giving the Atlantic group of labels an incredible 50% share of the top 10.

Atlantic is also represented with Foreigner's "4," now in its sixth week at No. 1; the Stones album, at three after nine weeks at No. 1; Stevie Nicks' "Bella Donna," at seven after one week at No. 1; and Genesis' "Abacab," at nine after peaking at number seven.

This is Atlantic's healthiest chart performance since June, 1972, when for two weeks running it had an astounding 60% top 10 share, thanks to the Stones' "Exile On Main Street," Roberta Flack's "First Take," Stephen Stills' "Manassas," "History Of Eric Clapton," "Roberta Flack & Donny Hathaway" and "Graham Nash/David Crosby."

Both the new and old Stones albums are on Atlantic-distributed Rolling Stones Records. Nicks is on Modern; Clapton was on Atco.

AC/DC's lofty debut also makes it the first act to place three albums in the top 10 during one calendar year since Elton John and John Denver did the trick in 1975.

AC/DC's "Back In Black" was number five as the year began (after peaking at number four in December, 1980); "Dirty Deeds Done Dirt Cheap" held steady at number three from May into July.

Elton John hit No. 1 in 1975 with "Greatest Hits," "Captain Fantastic & The Brown Dirt Cowboy" and "Rock Of The Westies" and also reached number six with a from-the-archives release of "Empty Sky."

Denver hit No. 1 that year with "Windsong," number two with "An Evening With John Denver" and number four with "Back Home Again" (which had reached No. 1 the previous year).

While the ever-lengthening gaps between superstar album releases are reducing the chances of an act placing three LPs in the top 10 in any one year, this was a fairly regular occurrence in the early '70s.

Elton John, Jim Croce and Log-

gins & Messina all did it in 1974, as did both Carole King and Santana in 1972 (counting a Carlos Santana collaboration with Buddy Miles). In 1970, the feat was achieved by the Beatles and the Jackson Five.

Oh yes, two acts also rammed three albums into the top 10 in 1971. Elton John, you guess? Carole King? Cat Stevens? Well, no.

Would you believe Grand Funk Railroad and the Partridge Family?

The Love You Make: In memory of the first anniversary of John Lennon's death Tuesday (8), here are all of his chart singles in rank order:

1. "Just Like) Starting Over," 1981, #1.
2. "Whatever Gets You Thru The Night," 1974, #1.
3. "Woman," 1981, #2.
4. "Instant Karma (We All Shine On)," 1970, #3.
5. "Imagine," 1971, #3.
6. "#9 Dream," 1975, #9.
7. "Watching The Wheels," 1981, #10.
8. "Power To The People," 1971, #11.
9. "Give Peace A Chance," 1969, #14.
10. "Mind Games," 1973, #18.
11. "Stand By Me," 1975, #20.
12. "Cold Turkey," 1969, #30.
13. "Mother," 1971, #43.
14. "Woman Is The Nigger Of The World," 1972, #57.

In addition to Lennon's three top 10 hits from "Double Fantasy," Yoko Ono also notched her first chart single this year, "Walking On Thin Ice," which peaked at number 58.

As a bonus, here are the 10 highest-charting Beatles singles on which Lennon sang lead vocal, ranked by highest peak position, weeks at peak and weeks in the top 10:

1. "I Feel Fine," 1964-65, #1.
2. "Help!," 1965, #1.
3. "A Hard Day's Night," 1964, #1.
4. "Come Together," 1969, #1.
5. "All You Need Is Love," 1967, #1.
6. "Ticket To Ride," 1965, #1.
7. "Twist And Shout," 1964, #2.
8. "Please Please Me," 1964, #3.
9. "Nowhere Man," 1966, #3.

(Continued on page 60)



SPECIAL FANS—Deniece Williams takes time out during her engagement at Philadelphia's Bijou Cafe this week to meet members of the Girl Scout Troop #702 who said Williams was their favorite artist.

## MCA To Enter Audiophile Market With 4 Releases

By ED HARRISON

LOS ANGELES—MCA Records will enter the audiophile market early next year with four half speed mastered reissues that will list for \$16.98.

The records will be pressed by JVC in Japan.

The initial four titles will be "Gaucho" by Steely Dan; "Physical" by Olivia Newton-John; "Catching The Sun" by Spyro Gyra; and the premier American recording of "Evita."

Future product will be selectively released on a month-to-month basis. MCA president Bob Siner says that careful evaluation will be made as to which product is released in audiophile configuration.

"You have to know your consumers," says Siner. "Something that

sells two million units might not necessarily be right for the audiophile market."

Siner acknowledges that MCA's entry into the audiophile market, with its own line of product and its distributed Crusader Records, also pressed in Japan by JVC will be a learning experience in the early going.

Siner says that MCA Distributing salespersons will be responsible for selling the audiophile product.

MCA product has already penetrated the half speed master audiophile market through a licensing deal with Mobile Fidelity. Neil Diamond's "Hot August Night," Steely Dan's "Aja" and Olivia Newton-John's "Totally Hot" are available through Mobile Fidelity.

## Rod Stewart Sued Over 'The Killing Of Georgie'

LOS ANGELES—Meta Film Associates here want \$2 million punitive damages from Rod Stewart, his manager Billy Gaff, and James Surdoval and Robert Donnelly.

The plaintiff, a firm which specializes in financing and creating film projects, claims the defendants backed out of a film deal around Stewart's song, "The Killing Of Georgie." Michael Seemann and John Hawn allege they discussed with Gaff a project during 1979 and 1980, wherein Stewart would act and

perform songs in the film and would write additional music for the soundtrack and the plaintiff would be granted global publishing clearance.

The complaint argues that from the start Gaff and Stewart knew such a film could not be produced because of Stewart's conflicting contract with WEA (sic) Records. Stewart is contracted to Warner Bros. Records, a label distributed by WEA.

Surdoval and Donnelly, along with Gaff, were to be credited as producers, while the duo would also write the script. Gaff, according to the filing, also pledged to supply Air Supply and John Cougar to perform in the movie.

According to the suit, Gaff in March 1981 wrote and asked out of the deal. The plaintiffs said by that time they were \$125,000 into the project. They also claim the defendants were trying to take the project to others for fruition.

## Alligator Blues Artists Honored

CHICAGO — Alligator Records' artists Koko Taylor and Albert Collins took top honors at the recent W.C. Handy Blues Awards ceremony in Memphis. It was the second consecutive win for each performer in the top female and top male blues artist categories.

Alligator is an independent Chicago label specializing in contemporary blues and reggae. Collins beat out 95 other top names in the blues field, while Taylor was among 35 female finalists.

## Canadian Tax Reform Sparks Talk Of Exodus

By DAVID FARRELL

TORONTO—A new federal budget, which could become law the beginning of the new year, threatens to create a talent drain into the U.S. more severe than this country has ever seen.

Under the proposed budget a small section within the Income Tax Act would be eliminated which deals with the length of time an income earner can average out his or her earnings in a peak year.

The news has generated strong criticism from talent managers and performers alike.

The first to speak out publicly was Myles Goodwyn, founder and chief writer of rock band April Wine. According to him, the net effect of the proposed new budget legislation is enough to force him out of the country to the U.S., where income earners like himself are allowed to average out the peaks and troughs in their income over a period of years.

A hastily arranged meeting of top talent managers from across the country met in this city at the legal office of Cassells, Brock shortly following the budget announcement. The meeting was organized by Canadian Recording Industry Assn. president Brian Robertson.

In attendance for a discussion on the ins and outs of the budget were Bruce Allen, Ray Daniels, Terry Fludd, Neill Dixon and Steve Propas, Bernie Finkelstein, Terry Brown, Robertson and Cassells, Brock tax consultant Michael Manley.

Collectively, this group manages the careers of such notables as Loverboy, Rush, April Wine, Chilli-

(Continued on page 52)



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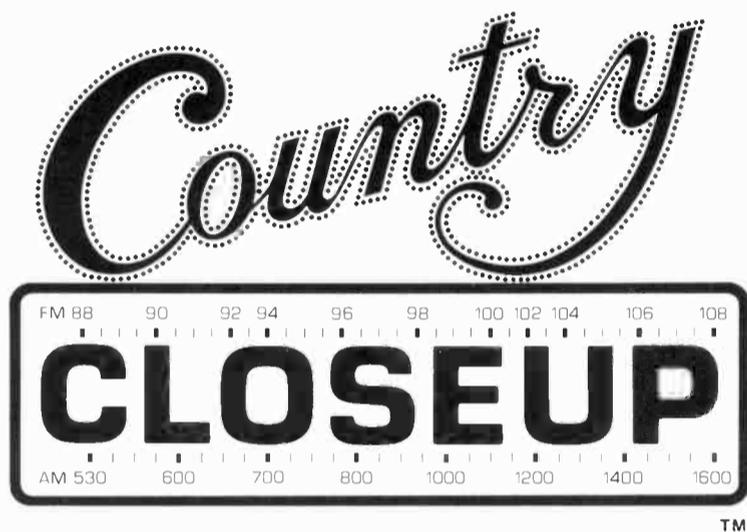
12/16	Memphis, Tenn.	The Music Hall	12/21	Raliegh, N.C.	The Pier
12/18	Charlotte, S.C.	Viceroy Park	12/26	Hempstead, L.I.	Calderone
12/19	Atlanta, Ga.	The Agora	12/31	New York City	The Ritz



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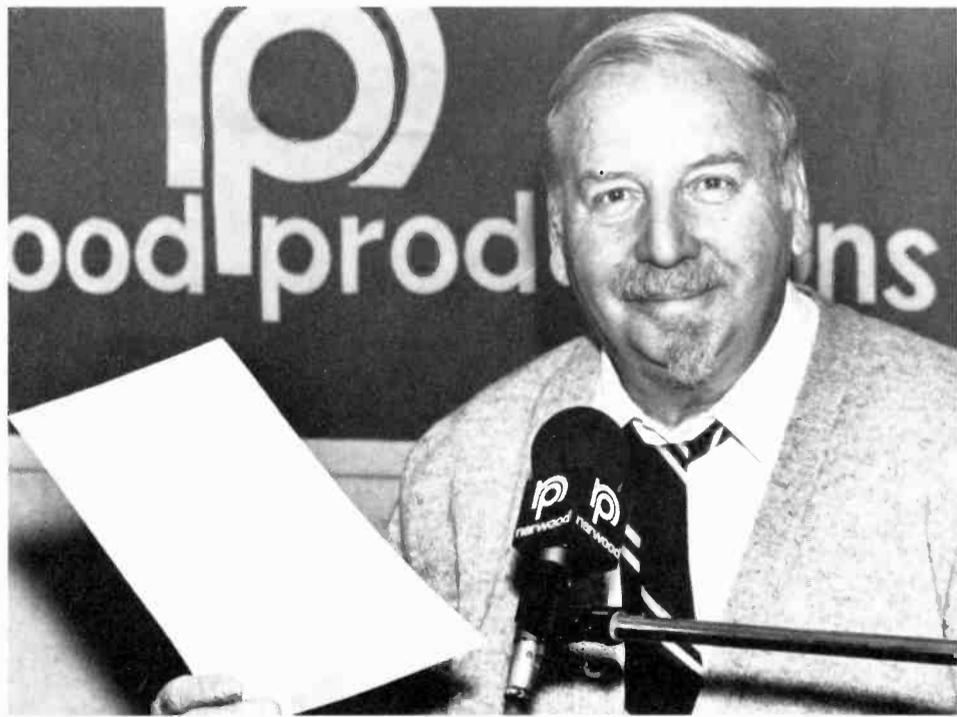
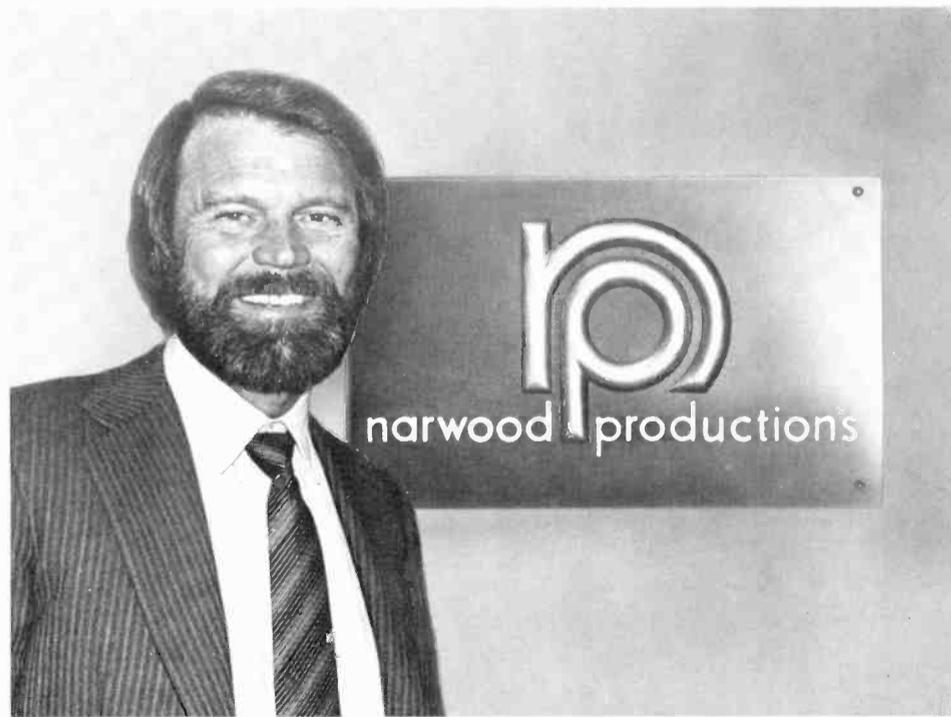
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**Skitch Henderson** on "The Music Makers" brings you closer to Tony Bennett, Woody Herman, Mel Torme, Peggy Lee, The Mills Brothers, Harry James, and many other big name guests. Each week Skitch highlights the music of a different star while they share their personal insights into the songs that made musical history.



Both shows are available to stations on a barter basis beginning in January 1982.  
For more information call (212) 755-3320 or write Narwood Productions, Inc., 40 East 49th Street, New York, NY 10017.

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# Market Quotations

As of closing, November 25, 1981

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1 1/4	%	Altec Corporation	—	26	11/16	%	%	Unch.
38 1/4	26%	ABC	7	1159	35%	39%	35	Unch.
45 1/4	28 1/2	American Can	8	314	34%	33	33 3/4	— 1/4
5 1/4	2%	Automatic Radio	5	191	5%	4%	4%	— 1/4
61 1/4	40%	CBS	7	100	49%	49%	49 1/2	— 1/2
46 1/4	31 1/2	Columbia Pictures	10	47	46	45 1/2	45%	— 3/4
8 1/4	4 1/2	Craig Corporation	—	9	7 1/4	7 1/4	7 1/4	+ 1/4
67 1/4	43%	Disney, Walt	14	342	54%	54 1/2	54 1/2	Unch.
8 1/4	3 1/4	Electrosound Group	9	—	—	—	4	Unch.
9	3%	Filmways, Inc.	—	259	5	9 1/4	5	+ 1/4
22 1/2	14%	Gulf + Western	4	256	17%	17 1/2	17 1/2	+ 1/4
19 1/4	11%	Handleman	8	129	14	13 1/2	13 1/2	— 1/2
15 1/4	7 1/4	K-tel	4	18	7%	7%	7 1/4	Unch.
82 1/2	39	Matsushita Electronics	12	17	55%	54%	55	Unch.
59	38%	MCA	9	391	42%	41 1/2	41 1/2	— 1/2
14 1/2	8%	Memorex	—	97	13%	13%	13%	Unch.
65	48	3M	9	1619	53%	53%	53 1/2	+ 1/4
90 1/2	56%	Motorola	10	752	65%	67%	69%	— 1
59 1/4	35%	North American Phillips	6	35	40%	39%	40 1/2	+ 1
20	6%	Orox Corporation	—	98	8%	8%	8%	— 1/4
39 1/4	21 1/2	Pioneer Electronics	19	3	24 1/2	24 1/2	24 1/2	Unch.
32 1/4	16%	RCA	—	1101	17%	17%	17%	— 1/2
26 1/4	14 1/2	Sony	13	2712	18%	18%	18%	— 1/2
43	23%	Storer Broadcasting	18	2020	31%	31	31 1/4	+ 3/4
6%	3%	Superscope	—	10	3%	3%	3 1/2	+ 1/4
35 1/4	24%	Taft Broadcasting	9	155	32	31	32	+ 1
58 1/2	35%	Warner Communications	20	1579	56%	56%	56%	+ 3/4

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	1/2	1 1/2	Koss Corp.	11	7 1/4	8 1/4
Certron Corp.	28	1 1/4	1 1/4	Kustom Elec.	6	2	2%
Data Packaging	8	6%	7%	M. Josephson	14	20%	20%
First Artists Productions	18	5 1/4	5 1/2	Recoton	—	2%	3%
Integrity Enter.	242	5 1/4	5 1/2	Reeves Comm.	424	31	31 1/4
				Schwartz Brothers	—	2%	3%

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Vollmer, Associate Vice President, Los Angeles Region, Dean Witter Reynolds, Inc., 4001 West Alameda, Suite 100, Toluca Lake, Burbank, California 91503, (213) 841-3761, member New York Stock Exchange, Inc.

## Warner Offers Promotion Videos On Rental Basis

By BOB RIEDINGER, JR.

NEW YORK—Warner Bros. Records is offering videotaped compilations of its artists to clubs around the country on a subscription-rental basis. The move is a response to the increased use of music video in nightclubs and discotheques, and Warner's recognition of the potential of this new marketing tool.

At present programming is geared to dance-oriented rock clubs with the accent on new wave, rock-flavored black acts, and rock and roll.

The Video Club was launched in August with a 60-minute package featuring Devo, Grace Jones, Talk-

ing Heads, Prince, and U-2, along with rock stalwarts the Who and Stevie Nicks among others. "Compilation II," a 30-minute package, was released in October.

According to Ted Cohen, director of the Video Club, Warner now has 35 clubs subscribing to the service, in most major markets.

"It's working out so far," says Cohen. "The Video Club is totally organized. The key was to be able to keep an accurate record of what clubs are programming the tapes. Managers can see what exposure

(Continued on page 46)

## General News

# Clubs, Campuses Adopt Video

## MTV, 'Night Flight' Both Aggressively Promote The Trend

By LAURA FOTI

NEW YORK — Music-oriented cable television programming is finding a home outside of homes these days, as clubs and colleges discover its entertainment potential.

MTV, Warner Amex's 24-hour rock channel, is the most aggressive in promoting its programming in clubs. The channel has sponsored raffles and distributed promotional materials during such events as Frank Zappa's live Halloween concert and the live REO Speedwagon concert in August.

"Night Flight," a late-night show on USA Network, is smaller in scope and therefore less promotional, but such activities are beginning. The show is two hours long Friday and four hours Saturday, and is repeated immediately after it is first shown.

The program has already spawned "Night Flight Parties" among its viewers, partly because of its highly original "New Wave Theatre" segments. Those private parties are providing the foundation for a larger effort by ATI Video Enterprises, producers of "Night Flight."

Cynthia Friedland, vice president programming and acquisition for ATI, says she's received mail from viewers telling of their parties. "Out of that grew the idea of throwing official 'Night Flight Parties,'" she explains. The company is approaching sponsors Miller and Pepsi about the possibility of also sponsoring events in colleges around the country. Sponsors would provide refreshments and a large-screen tv.

"We expect to expand our merchandising activities," says Friedland, "but we don't want to do what everyone else is doing. The parties and our poster are our first activities." ATI sends a poster to viewers who write to comment on "Night Flight."

Club managers are enthusiastic about MTV. The law requires that clubs showing such programs not charge admission, but many clubs surveyed feel the increased attendance and other effects of MTV's programming more than make up for a lack of income from admission fees.

According to Craig Funk, manager of He's Not Here, a bar in Chapel Hill, N.C., "A few people come in specifically because of MTV. It works out real well and has definitely helped our business, especially at specific times." Funk runs MTV's Saturday night concerts and believes the late night events keep patrons around longer.

MTV is also shown in a video game arcade in the same town: The Pump House. Owner Kevin Cohan plays the channel on a five-foot screen as background to the games. "Besides," he says, "the games are

mostly always full, and MTV gives people something to do while they wait."

In other bars, MTV is shown when there are no major sports events on

television. "It would take an excellent football game to compete with MTV," says Dave Hunter, manager of the Wayside Inn in Mt. Pleasant, Mich.

## Industry Execs Evaluate 'R-Rated' Rock Videos

By CARY DARLING

LOS ANGELES—While recent promotional videos by Duran Duran and Rod Stewart show occasional flashes of flesh, it does not appear that "R-rated" rock videos will become a pervasive trend. Potential loss of airplay in some markets, especially internationally, and the expense of having to cut two versions (one with questionable material eliminated) are two factors in curbing this trend.

"In the future, I don't think we will be as racy," says Clay Baxter, national director of artist development for EMI-America/Liberty Records, who lists Sheena Easton's "For Your Eyes Only," Marty Balin's "Hearts" and J. Geils Band's "Centerfold" as videos that could be interpreted as "racy." "I don't want to take a chance on the artist not getting aired. We want to make videos for all times of day and you can make something erotic without showing anything."

Adds Linda Carhart, general manager of Chrysalis Visual Pro-

gramming: "If you have to do two versions, that's expensive. Why can't you do just one version that can be seen everywhere? We are faced with this issue in movies and album jackets. Nudity in itself is not particularly offensive but when it's done for purely sensationalistic purposes, that's offensive."

"It's no trend yet but it does seem to have worked for one video," notes Debbie Newman, CBS Records' video operations director, of Capitol's Duran Duran "Girls On Film" project and its notoriety. "Though perhaps some might find Olivia Newton-John's 'Physical' video distasteful. Some gays may be offended by the final scene."

"It is odd that so much of this stuff is coming out now," adds Jeff Flower, associate director of programming for California's subscription ON TV. "I guess as the medium gets more innovative, this will be part of it." He adds that ON TV is

(Continued on page 31)

## PERSPECTIVE PRODUCTIONS

THE STAFF AND EMPLOYEES AT PERSPECTIVE PRODUCTIONS WOULD LIKE TO THANK AND CONGRATULATE SHAMUS M'COOL FOR THE SUCCESS OF HIS TWO RECORDS "AMERICAN MEMORIES" AND "AMERICAN HUMOR" DURING THE YEAR 1981.



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COMEDIAN/SINGER

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### AMERICAN HUMOR (PR 108)

"AMERICAN HUMOR" IS A COMEDY RECORD THAT POKES HUMORISTIC BUT TRUTHFUL JABS AT THE POLITICAL SITUATION IN AMERICA TODAY. IT TAKES ON OUR ELECTED OFFICIALS AS WELL AS OUR CONFUSING GOVERNMENT AGENCIES. "AMERICAN HUMOR" IS ONE OF THE MOST PLAYED COMEDY RECORDS OF 1981. IT HAS BEEN AIRED ON MANY COMEDY RADIO SHOWS AND HAS BEEN USED AS A FILLER BY MANY OF THE NATION'S JOCKS. AS SHAMUS SAYS "THERE ARE MANY AMERICAN JOKES, UNFORTUNATELY MOST OF THEM ARE LIVING IN WASHINGTON, D.C." SHAMUS'S ACT HAS RECEIVED GREAT REVIEWS IN DAILY VARIETY, AND THE HOLLYWOOD REPORTER.

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## Rental Program

• Continued from page 1

Other upcoming titles expected to be made available as part of the new program include "Clash Of The Titans" and "Stripes."

MGM/CBS is hosting distributors/dealers on Monday (7) with a general industry press conference slated for Manhattan on Tuesday, where details of the program will be outlined.

MGM/CBS thus follows Walt Disney, Warner Home Video and Magnetic Video with home video rental programs. Among major suppliers who have not yet indicated a rental direction are Paramount, Columbia Home Video and MCA.

# Rock 'n' Rolling

## More Music, Less Image As Kiss Debuts 'Elder'

By ROMAN KOZAK

NEW YORK—Love 'em or hate 'em, but you still have to respect Kiss. After nearly a decade together when they have sold over 30 million records, by their estimation, Kiss is still marching on, a little different but still consistent within themselves, with a new LP, "The Elder," just released, and a U.S. tour planned for February.

"The Elder" entered the charts at 175, and though it jumps 67 places this week to 108, this is nowhere near the band's popularity of a few years back when it was about the hottest band in the country. Now, that has leveled off a bit, but Gene Simmons and Paul Stanley, interviewed at their Aucoin Management office, do not appear perturbed. After all, whole new audiences are just beginning to discover them in Europe, Australia, and South America.

A tour of Mexico and South America was planned, they say, but the logistics did not work out, so now they are going to play in the U.S.

"I'm happy to play the States. We haven't done it in two years," says Stanley. "I'm sure we will go out and do something different. We only decided a few days ago about doing the tour. In the last two years, we played in Australia, New Zealand and Europe, with (new drummer) Eric Carr who has worked out just fine. It was just what we needed in terms of new blood."

"(Former drummer) Peter Criss is also doing well," he's about to have a new LP," adds Simmons. Though he has shed his makeup, Criss is still part of the Aucoin organization.

The new Kiss LP, "The Elder" is more musical than its predecessors, as time, experience, and a certain security about their roles in rock'n'roll has wrought some changes in Kiss.

"We were doing heavy metal, when heavy metal was not in fashion, when you could not get on the radio if you played guitars," remembers Simmons. "If you released a single you had to mix down the guitars. So at that point, when you never heard any guitars on the radio, we had "Rock'n'Roll All Night."

"We were the first. If we have ever listened to anybody it was to ourselves, because we realized that if we listened to anybody else, we wouldn't be wearing makeup, we wouldn't go out with the big shows when it was back to basics with the Patti Smith look.

"At times we were told that fan clubs were not cool," picks up Stanley. "We had the Kiss Army when we were told that the clubs were not trendy. Now, even the Doobie Brothers have a fan club, and there is so and so's force, and that and that battalion.

"Basically we look at each other for support or ideas. Otherwise you

(Continued on page 60)

## U.K. Group Seeks Spoiler As Foil To Home Taping

By NICK ROBERTSHAW

LONDON—In a decision that comes as an unwelcome jolt to the British audio industry's campaign for a blank tape levy, the British Videogram Assn., a parallel body to the British Phonographic Industry and with some members in common, has decided to pursue a spoiler signal as its solution to the home taping problem, relegating a levy to the status of "second best option."

The decision was reached at a

BVA council meeting here Nov. 20. The association's technical committee, headed by Gerry Bron of Bronze Records, is now examining details of several proposed systems.

Says Norman Abbott, BVA general manager: "We prefer to deal with the problem on a technical basis, rather than have any extra charge placed on blank tape. The more technical members of the council are certain a satisfactory spoiler device can be found."

Only if a solution of this sort is not on the horizon will the BVA return to the levy option, says Abbott, and no time limit has been set. The association seems to believe a spoiler is

(Continued on page 51)

## MCA Is Cool To NARM Push

• Continued from page 3

"The 'Gift Of Music' campaign has to be seriously evaluated from a financial point. From a theory point, the plan is fine," says Siner.

Siner does admit however, that should CBS, RCA and PolyGram decide to join the NARM plan, it would put MCA under pressure to reconsider its stance.

Furthermore, Siner voices concern that the NARM plan not be one-sided with the manufacturer absorbing the entire financial burden. "Retailers are committed to it now because it's not costing them anything," he says.

NARM's Cohen has stated that merchandiser willingness to share in the cost has been building and that "no one expected the manufacturer to take care of the entire cost on their own."

Fogelman has noted that the question of merchandiser participation has to be answered on an individual basis and that the cost could ultimately be passed along to the consumers (Billboard, Dec. 5).



**U2 HITS THE RITZ**—Members of the Island Records group U2 get together with their manager backstage at the Ritz during their three-night stint at the New York nitery. U2 is touring in support of their second album "October." From left are, Adam Clayton, Paul McGuinness, manager of the band, the Edge and Larry.

## Kool Expands Jazz Fest To 20 Cities Outside N.Y.

NEW YORK—Brown & Williamson's Kool Cigarettes is expanding its Kool Jazz Festival based in this city to a presentation of 20 similar festivals in markets across the country.

Plans for this expansion were announced at a reception at the Guggenheim Museum on Monday (30) where Mel Torme and Gerry Mulligan

performed to illustrate the type of music and performers that will be presented in the upcoming festivals. Both Torme and Mulligan have performed regularly at the New York Kool Jazz Festival, which was formerly known as the Newport Jazz Festival.

George Wein, founder of the Newport Jazz Festival and director of the current New York Kool Jazz Festival, will produce all aspects of the new program.

While the expansion marks Kool's closer alliance with jazz, it marks a movement away from support of r&b artists and concerts. Since 1975 Kool has presented "jazz" festivals in a number of cities across the country, but these actually featured r&b and soul artists.

The new programs will begin this spring and cover the following markets: Chicago; Washington; Hampton, Va.; Orlando; Seattle; Pittsburgh; Los Angeles-San Diego; Cincinnati; Atlanta; San Francisco; New Orleans; Milwaukee; Detroit; Philadelphia; Minneapolis-St. Paul; Dallas-Fort Worth-Houston-San Antonio.

## U.S. Stations Targeted For French Promo

By MICHAEL WAY

PARIS—Around 70 U.S. radio stations are to be targeted with albums of music bannered "Made In France," to be released monthly for a year, under a \$200,000 government-backed bid to boost French record industry exports.

The venture is being sponsored by the Prime Minister's office, the Foreign Ministry, French record industry association SNEPA and performing right society SACEM.

While the selection of radio stations to be involved is still being finalized, the plan to boost exports above the 1980 level of roughly \$35 million has been spearheaded since June by Intersonore, headed by Christian Bonhoure, which has headquarters at SNEPA headquarters in Paris.

Intersonore is putting out the first album, for which French record companies have ceded all rights. On top of the 70 U.S. radio outlets to be direct-mailed, another 240 copies of the LP will be shipped to other areas, notably target countries Mexico, Canada and Japan during the first year.

Bonhoure says Intersonore has received great help from French cultural attaches in various countries in finding radio stations keen on plugging French music. The aim is to create local demand via radio plays, followed by back-up action

(Continued on page 50)

## NARM's Cohen Set To Speak

NEW YORK—Joe Cohen, executive director of NARM, will speak on "The Gift Of Music Campaign—A Promotion For The Industry," at the monthly membership meeting of the performing arts lodge of B'nai B'rith here Monday (7).

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## Restructured Stiff Adds Hannibal Label

NEW YORK — Stiff Records, which has a joint distribution deal in the U.S. with Bonaparte Records, has enlisted Hannibal Records into its ranks, as part of a restructuring of its own independent two-tiered distribution network.

"We are doing different things at different levels," says Bruce Kirkland, chief of operations for Stiff Records in the U.S., explaining the arrangement under which the most commercial of Stiff's independent releases are sold via independent distributors, while Stiff's more esoteric product is sold directly to select retailers via B.A.D. (Bonaparte/Stiff America Distribution).

"With B.A.D. we can sell 1,500 records COD to 500 accounts with five people on the telephone. And then we can go to select one-stops and chains and be able to sell 10,000 records without really spending any money," says Kirkland.

Product sold this way appears under the Stiff house label, and is offered to Stiff's indie distributors on a non-exclusive basis, while being sold direct to import oriented record stores throughout the U.S. and Canada. Some acts that are being released under this system include the Bush Tetras, Tenpole Tudor, Yello, Fingerprintz, Tomek and Men Without Hats.

Stiff's more commercial releases go to a network of established independent distributors around the country.

ROMAN KOZAK



**ROCK PAYS**—Tony Martell, left, vice president and general manager of CBS Associated Labels, receives \$10,300 donated to the T.J. Martell Foundation for Leukemia Research. The money was raised at a recent Rock 'n' Roll Street Fair in Queens, N.Y. sponsored by Computer Pak. Presenting the check to Martell are Barbara Datesh, president and owner of Computer Pak; and Floyd Gilnert, executive vice president of marketing, Shorewood Packaging Corp. and executive vice president of the T.J. Martell Foundation.

## Grover Washington Faces Swartz, Magid Countersuit

PHILADELPHIA — A countersuit against tenor sax star Grover Washington Jr. and his corporation, G. W. Jr. Music, Inc., was filed in U.S. District Court Nov. 23 by Philadelphia People, Inc.

The complaint in equity charges violation of the management agreement entered into by Washington on Feb. 17, 1978. The principals of Philadelphia People, locally-based management firm, are Murray Swartz and Larry Magid, a partner in Electric Factory Concerts, major rock concert promotion agency here.

Several months ago, Washington entered a multi-million dollar suit against Swartz and Magid, alleging terms of their management contract were not fulfilled and seeking damages for holding back his career in motion pictures and commercial television. The countersuit asks for compensation due by Washington to Philadelphia People, Inc., for earnings obtained by Washington under the recording contract with Elektra/Asylum Records, claiming this compensation is to be paid during the entire term of the contract including renewals.

The Philadelphia People suit asks the court to specifically enforce this management agreement by requiring Washington to account for and pay over to Philadelphia People all monies due under the management agreement and to enjoin Washington from assigning or transferring to any third party the portion of these monies due to Philadelphia People, Inc. The suit also asks the court to set punitive damages.

## Alleged Piracy Of Arabic Tapes Leads To 3 Arrests

CHICAGO—Three men were arrested on charges of tape piracy Wednesday (2) following Chicago police raids on two Arabic import stores.

Charged with unlawful tape duplication, were Salem Saba, George Zukarian, and Wahi Karafit. More than 1,200 Arabic master tapes were confiscated in the raid on Alia Imports and Zukarian Tapes & Records. Police also netted tape duplicating equipment.

Police said the tapes were allegedly duplicated in a back room while customers waited. More than 85,000 persons of Arabic descent live in the Chicago area served by the two stores.

## Piracy Suit Vs. Iran Video

LOS ANGELES—P.M. Video, a British limited partnership, has filed suit seeking \$2 million punitive damages from Pars Video and Iran Video, charging cassette piracy.

The Federal District Court suit alleges that the defendants have released videocassettes with different titles but identical content to copyrighted cassettes of the plaintiff's, called "New Year's 1360" and "Persian Concert In London."

## Lennon Remembered In Multiple Tributes

• Continued from page 3

In New York, both The Ritz and the Peppermint Lounge are hosting video tributes to the former Beatle. The difference is that The Ritz is charging \$4 for its two-and-one-half-hour show, while admission to the Peppermint Lounge will be free. Gilbert Seldes, director of video for The Ritz, says the admission price will offset "the substantial cost" of rentals for the evening.

In San Francisco, a drummer for a local rock group is coordinating a benefit for the National Coalition to Ban Hand Guns, based in Washington, D.C. Ed Berman has booked his group, Eye Protection, onto a bill with No Sisters, Chrome Dinette, The Young Republicans, and The Pop Smear at Mabuhay Gardens on Dec. 8.

Berman, who promises a jam with members of the Frank Zappa Band at the end of the evening, says that 25% of the \$4 admission fee will go to the club, and that the balance will be donated to Coalition. "I felt a strong need to do something that night," he says. "Musicians and roadies are contributing their time for a good cause. Nobody's making any money, and that's the way it should be."

The musician says that Harry Nilsson inspired him to contribute the proceeds from the benefit to the lobby group. Nilsson, who chairs the End Hand Gun Violence Movement, attended the two-day Beatlefest '81 gathering at the Bonaventure Hotel in Los Angeles last week, where he raised approximately \$3,000 in cash for the Coalition, according to organizer Mark Lapidus.

At a booth on the convention floor, Nilsson sold kisses for \$1 and autographed copies of Ringo Starr's new album, "Stop And Smell The Roses," for \$15. He wrote and produced the title track.

"We're soliciting videos from collectors, and that's an investment," he explains. "The whole approach

will be quite natural since Lennon had such a profound effect on people's lives. We'll take a historical tack, starting with the Silver Beatles days, and conclude the evening with Yoko's 'Walking on Thin Ice' video. My goal is to paint a comprehensive picture. The media got pretty tacky when he died, and I'll be happy with any improvement I'm able to offer."

Tom Goodkind, who books acts for the Peppermint Lounge, says the club will show promotional clips from Lennon's recent records in addition to rare Beatle films. "We'll flower the room and advertise on the radio, but beyond that it should be an extremely subdued affair," he states. "No cornball MCs or imitation bands. Just a place where you can get a nice feeling until you've had enough and it's time to leave. But if I were a kid, living on Long Island, for example, and I didn't know about New Wave because I didn't hear it on the radio, I'd probably end up going to the Dakota, lighting a candle, crying, and heading home."

Three new singles dedicated to Lennon's memory were released last week. Eileen and Don Dannemann, a former member of The Cyrkle (who toured with the Beatles in 1966), have issued "I Did It For You" on Mother Records here. The couple, who recorded the song as Full Circle, printed commemorative posters and mailed them with promotional copies of the single to 400 stations in 20 U.S. markets.

In addition, Dawn Thompson and her daughter, Daphne Latham have released "Live With Love" on the Crescent label, based in Free Union, Va. The single, written by label president Ross Hoffman and his wife, Holly, was recorded with the group Cosmology from Charlottesville, Va.

Finally, Sando Parisi has recorded "For The Walrus (Tribute to John Lennon)." The single was produced by Norman Schilit for All Star Records in Rockville Center, N.Y.

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<b>\$1.00</b> Cerrone IV—Golden Touch—Cotillon 5208; Ashford & Simpson—Send It—WB 3088; Roy Ayers—You Send Me—Polydor 6159	<b>\$1.75</b> Winners—Jackson, Whispers, Shalimar etc.—RCA 0017
	<b>\$2.00</b> Rod Stewart—Blondes Have More Fun—WB 3261; Dolly Parton—Great Balls Of Fire—RCA 3361

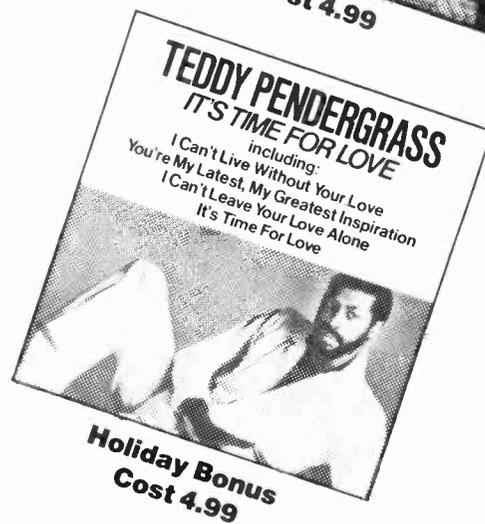
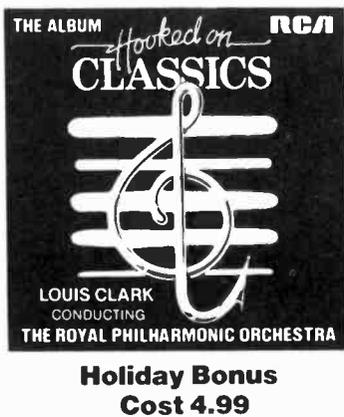
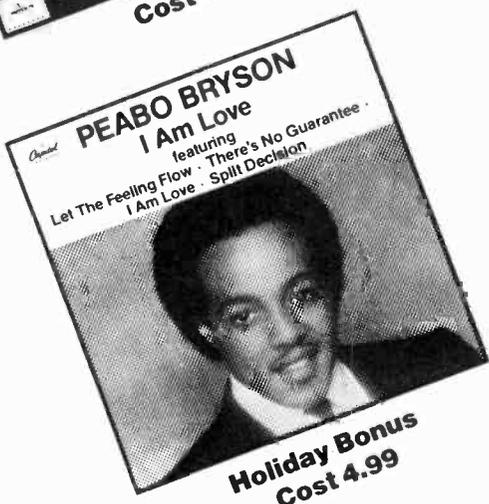
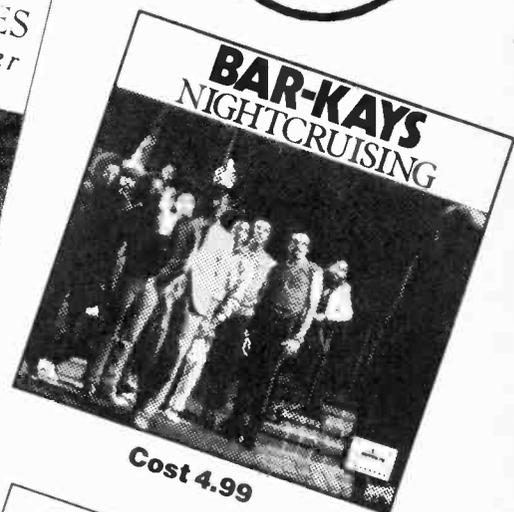
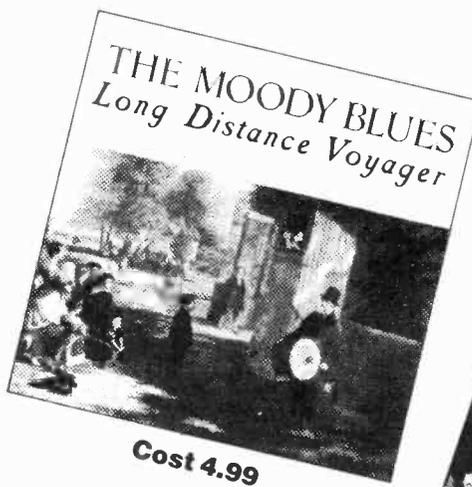
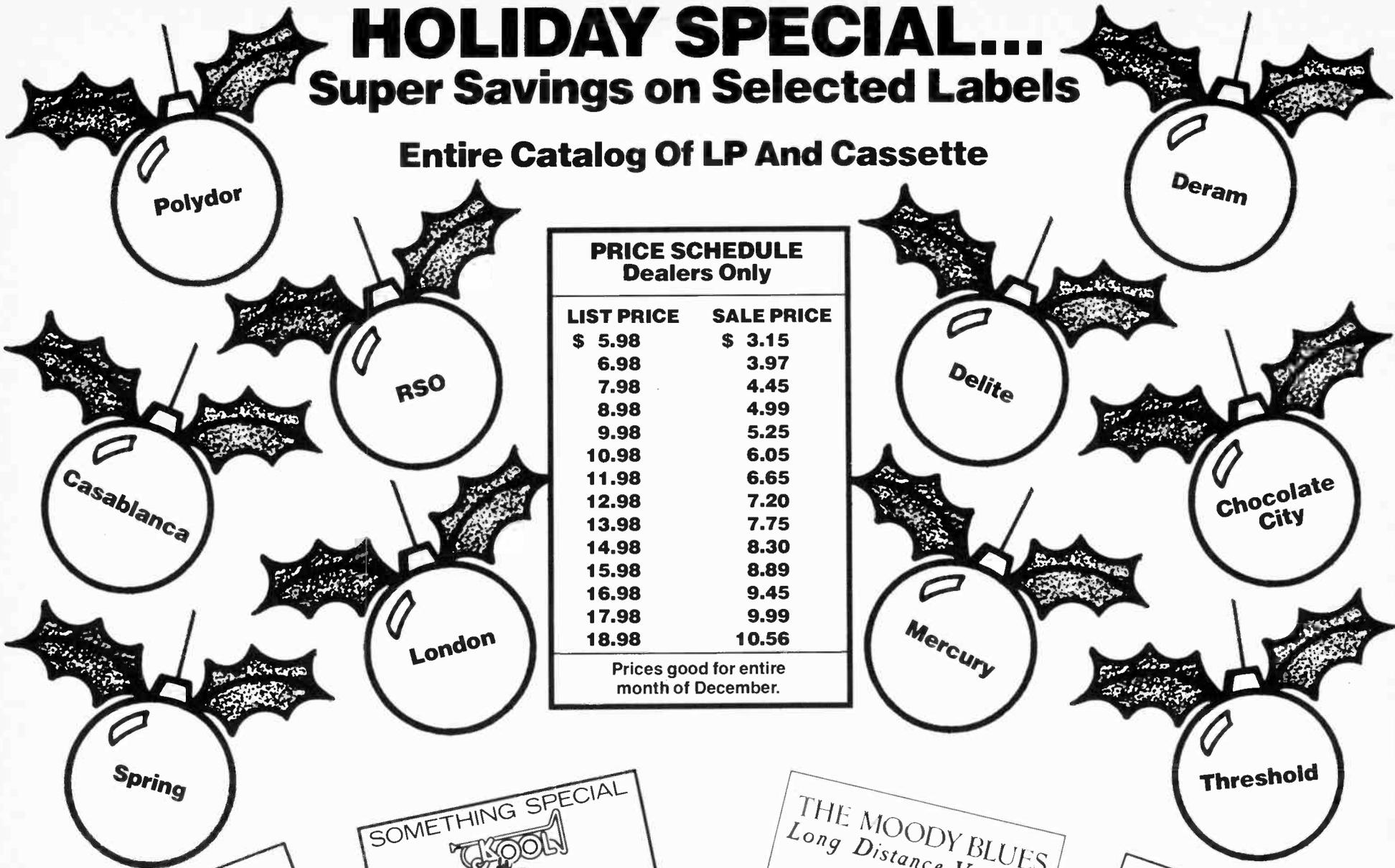
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The Center will provide a liaison service and a resource of commercial and technical data.
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# Hearing Tackles 'Betamax' Bill

## MCA President Sheinberg In Strong Opposing Stand

• Continued from page 1

D'Amato (R-NY), would exempt non-commercial, private home taping from copyright law infringement.

It was apparent by the turnout that more hearings would follow, and by the end of the afternoon testimony, DeConcini's staff announced that two more hearings, "probably in January," had been tentatively scheduled to allow testimony from other interested parties—including the Recording Industry Association of America (RIAA) and the National Music Publishers Assn. (NMPA), both of whose presidents and legal counsel were present at the hearing.

The witness list was composed mostly of manufacturer and retailer association representatives, but the president of MCA, Inc., the plaintiff in the suit, and Sony Consumer Products Co., the co-defendant, were present and presented conflicting testimony.

MCA president Sid Sheinberg, arguing strongly in the face of overwhelming support for the bill, opposed the legislation for four major reasons, and sought to impress on the committee members that the current bill "gives manufacturers of video recorders—all of whom are foreign—and manufacturers, almost all of whom are foreign, a free ride on the backs of the American creative community."

Sheinberg said that the bill, first of all, "strips from authors and creators the rights to their property (motion pictures) without compensation," secondly, is "contrary to sound public policy" and would discourage "incentive and ability in the industry," thirdly, is "no

solution, given the real and adverse impact of video recording devices," and finally, does not contain "legislative solutions" such as a "pool of funds from which copyright owners injured by the video recorder technology could be compensated."

The MCA executive's testimony made a case for the copyright owner's property being totally overwhelmed by "mass proliferations" of video copying. All of the other testimony, however, was concerned more with the consumer's rights to privacy and "fair use" and the relief to the many VCR businesses—manufacturers and retailers—that would be effected.

Jack Wayman, senior vice president of the Consumer Electronics Group (CEG) blasted the movie industry in his testimony, portraying the companies as greedy "triple dipper" in the economic pot that not only get their "bundle" when a movie is a hit but also when they release the movie to pre-recorded tape manufacturers, and when they negotiate royalty arrangements for TV showing. "Some movie companies apparently want to take a fourth dip," he added, by charging the consumer for off the air recording "for purely private, noncommercial use," CEG, along with most of the other organizations present, as well as Rep. Stan Parris (R-Va), who has a similar bill on the House side, recommended swift markup and passage of the bill.

Sen. DeConcini, in his opening remarks, took a surprisingly advocacy stance against possible royalties being paid to copyright owners for the use of their work in home taping.

"I am firmly committed to work-

ing with the entertainment industry," DeConcini began, but added "I am equally opposed to the imposition of a copyright tax on the American consumer. To create such a tax—or whatever euphemism may be used for the tax—concedes that the individual does not have a right to the television signal which legally enters his home."

Effectively nailing copyright use legal arguments to the hearing room wall for the time being, DeConcini's unorthodox rendering of copyright law—that a royalty is per se an illegal tax and that a TV signal, however legal, just might need a Congressional amendment to make video copying of it fair and equitable to copyright holders and users—is sure to keep the movie industry and possibly consumer and manufacturer legal advisors working overtime.



Billboard photo by Chuck Pulin

**KINKY MARGARITA**—Artist Kinky Friedman, standing, administers a healthy shot of tequila to WNBC-AM personality Don Imus at New York's Lone Star Cafe with the assistance of two unidentified ladies.

# Holiday Sales Said Slow

• Continued from page 1

settes are helping sales." In comparing stores operating both seasons, Bob Tollifson of the Record Factory, San Francisco, estimates he's done 8 or 9% thus far into Christmas. He's elated by the fiscal progress shown by their new Richmond area 3,500 footer, which did "amazingly" well over the important weekend. He worked the register at the store over the weekend and was pleased with the multi-unit sales, all of which included some midrange albums, which were specialing at \$3.87. Music Plus' Lou Fogelman reported similarly, noting that a 12-page tabloid insert in the L.A. Times before the holiday, containing only midrange at \$3.99 did excellent traffic.

Scott Young of the eight Franklin Music and Davey's Locker stores, based in Atlanta, reports being up in double digits, but he says his staff worked overtime for three weeks preparing for Thanksgiving. Catalog product at \$8.39 bolstered his second year grosses, while 30-second tv spots also generated good interest. Jenne says his best ad was an RCA-provided Hall & Oates tv spot. John Grandoni of the 12 Cavages' stores in Buffalo too singles out catalog sales for the three days, with classics contributing more than their normal share. Cavages' recently opened Rochester store has a separate room for the longhair buyer. That separate department did especially well, according to Grandoni.

The 30 Sound Shops in the South were flat when compared with last year's volume for the same period. Like many others, Randy Davidson,

is anxious because of the falloff in unit sales. Rock T-shirts from Winterland did very well for him. Alternative merchandise buffered business at the Record Shops, according to May Ann Levitt of the Minneapolis-based stores. Rock'n-roll buttons, Eye Design sunglasses, Vererke posters, ChuBops and T-shirts and jerseys sold well. She estimates the weekend was 24% better than last year, explaining that the new administration that took over earlier this year has strengthened and amplified inventory at all levels.

The 432-store Musicland Group is optimistic over the next four week's prospects. Jack Eugster, president, notes. He didn't see any surge or drop over the weekend, but he feels generally ad budgets, including his own, will really pop in the two weeks before Dec. 25.

Jay Jacobs of the four Music Jungles, Knoxville and two locations in Chattanooga and one in Lynchburg, W. Va. was disappointed by the weekend. He took full page print ads to bulwark his weekend, but it didn't seem to pay off. He is already running his own institutional spots on tv in Knoxville for a seasonal campaign.

"Fair but better than last year on a comparative store basis," is the way Roy Imber of Elroy Enterprises characterizes the three-dayer. With five additional units opened this year for a total of 34-plus, the Northeast TSS/Record World chain did not match the "substantial gains" for the first nine months of the year, according to Imber, adding that the "economy is just not booming."

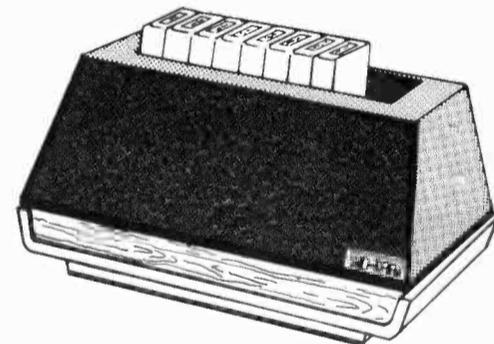
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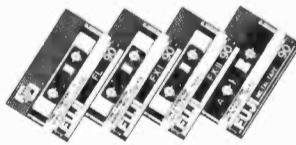
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The International Newsweekly Of Music &amp; Home Entertainment

Billboard Publications Inc., 1515 Broadway, New York, N.Y. 10036 (212) 764-7300.  
Telex: 710581-6279. Cable: Billboy NY. 9107 Wilshire Blvd., Beverly Hills, Calif.  
90210 (213) 273-7040. Telex: 66-4969. Cable: Billboy LA.

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Subscription rates payable in advance. One year, \$125 in U.S.A. (except Alaska, Hawaii, Puerto Rico, Canada). Other rates on request. Allow 3 to 6 weeks delivery first copy. Published weekly. Second-class postage paid at New York, N.Y. and additional mailing offices. Postmaster, please send changes of address to Billboard, P.O. Box 13808, Philadelphia, Pa. 19101.

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Vol. 93 No. 49

# There Is No Last Wave

By ROBERT D. SUMMER

From an address delivered in acceptance of the 1981 Humanitarian Award at the AMC Cancer Research Center & Hospital industry dinner in New York Dec. 5.

The artist's palette with its dabs of color superimposed on a passage from the score of Mussorgsky's "Pictures At An Exhibition" that has served as the logo for this event, and the very temporary exhibition ranging from Titian to Picasso that you observed as you entered this ballroom have several purposes.

One purpose is to give you something to consider before this grateful recipient of tonight's award undertakes the customary thank-you speech. But a more important purpose is to symbolize the theme of this evening—*Music in Art*.

We have chosen this theme to highlight the music industry's place in the world of art. We hope that you can agree that we have a right to a lofty place; that we have played a role in propagating an artistic gift to mankind; that we represent a high art.

Let's not be embarrassed by this thought. We can, and should, judge ourselves and what we as an industry contribute to the world around us a little more kindly.

What is the use of music? To paraphrase Falstaff's words about "honor," music cannot fill your stomach, nor heal a finger, nor mend a broken shin, nor replace lost hairs. Then why has it played so vital a role since the very beginnings of mankind? And why is it so important today that we often choose it over the murmur of the wind and waves?

## 'We should judge what we contribute to the world around us more kindly'

Why is it, to return to our theme, that great painters have again and again been inspired by music and have expressed its spirit in an incredible variety of masterpieces? Over centuries, the musician and the painter have worked together. El Greco is said to have had musicians playing for him as he painted his "View of Toledo."

A strong connection exists between music and pictorial arts, between ear and eye. I have found that the painter and musician are alike. The activities that lure millions to museums and concert halls are alike and the reproduction and marketing that create heroes of both art forms are alike.

Today, as our industry expands its horizons, we see further evidence that music and the visual arts are kin.

Music is the freest of all the arts; painting is second. They both give us great scope for our imagination to roam. At their best, they appeal to the best in us, enlarge our ambitions and then liberate us from the everyday. It follows that our everyday liberates others from their everyday, offering a way to look around or beyond what we see and hear, as a means of converting the clink of life's small change into a sweeter sound.

This is the vital role of music and art; to help us live more intensely and to entertain when the call is there.

Both music and painting are direct arts. They make their appeal to our feelings first and then, as literature does, they reach our emotions through the mind. Therefore, music can help us, assuage us, comfort us when we are suffering, soothe us when

we are in pain.

This occasion, that links our industry to an institution devoted to the relief of cancer, that terrible disease of many guises, may not be entirely inappropriate. Those afflicted with cancer, or whose lives have been touched by the suffering of others, can best appreciate this thought.

On the other hand, our industry has, at times, been severely criticized... accused of pandering to low tastes, of corrupting youth, of filling the air with raucous sound, of condoning all forms of promiscuity.

Most of the criticism is nonsense. I do not believe that music can corrupt.

Having presented a case for music—the healer, the direct art, the high art—I don't want to paint us as missionaries. That's a canvas that would draw chuckles. We are in business to make money, but, and I think this is a big but, in doing so we have developed a strong educational and proselytizing force. May I call it an "ennobling force?"

We have, through prerecorded music, made it possible for more people to hear and take solace from music than was possible in all the concert halls of the world from the beginning of time. We are offering a rainbow of repertoire of the most diverse colors.

"Life without music is a mistake," said Nietzsche, and a lot of people know this by now.

Perhaps one reason for the momentary valley in today's business is the absence of enough new artists to capture the public's imagination. This is certainly not a novel theory. A new Presley, a new Beatles, and, if not a new Mozart, at least a new Ravel or a new Gershwin will come.

There is a story told about Brahms and a friend standing on a river bridge. Brahms was complaining that everything in music had been thought of, nothing new could be created. His friend pointed upstream and exclaimed, "Look, Brahms, look!" Brahms asked, "What's there?" and the friend replied, "There comes the last wave."

Similarly, in painting, sister art to music, a new Cezanne, a new Picasso, will stand at his easel convinced that there is no last wave.

## 'A new Presley, Beatles... or Gershwin will come'

I feel uplifted to be part of the endless river, helping to add a little to the sum of available beauty. Man has always searched for beauty knowing we are never at the end—"Only at the end of everything old."

The fact that you are here tonight shows that we have retained the idealism that is essential to our growth.

You, as an industry, are willing to lend support to something as worthy as the AMC Cancer Research Center & Hospital. You, as an industry, have shown your willingness, however imperfectly, however modestly, to subtract from life's troubles and add to its joy.

Robert Summer is president of RCA Records.

Articles appearing on this weekly page are designed as a forum for the expression of views of general interest. Contributions should be submitted to Is Horowitz, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

## Letters To The Editor

Dear Sir:

If radio stations do not play top 40, hard rock, light rock, country, etc., or whatever people want to hear, it's up to listeners to let them know what they do want. People should stand up and be counted.

KLOK in San Jose is an example of programming all kinds of music rolled into one. The deejays play what listeners want because we let them know.

Georgina Guarino  
E. San Jose, Calif.

Dear Sir:

All of us in the entertainment field should take Charlie Daniels' commentary to heart. Many of us forget where we came from. We were all once "the public"—idolizing artists, disk jockeys and movie stars.

A round of applause for Charlie Daniels.

Jim Robertson  
Program Director, WRVR-FM  
Memphis

Dear Sir:

I am an artist. I create. To get to the public I must go through the industry and media. Often times this is a long, hard and confusing road. Accepted. Who ever said it was supposed to be easy?

Times are tough. The economy is unstable. The mood of the public is depressed and fragmented. Things are changing rapidly. This next year might be better or worse. A lot of people are scared. If ever there was a time to pull together and help each other, it's now.

When I get on stage or am in recording, it's interplay that counts. Each musician caring about the quality of their part with the focus on the common goal and the ultimate success of the goal.

As we are in bumpy times, I have every hope in the new year that we will all pull together to rise to a higher ground. It's a healthy challenge and we will

make it. I feel it's going to be even better than we imagine. We have a great gift to give the public—entertainment and relief.

John Klemmer  
Elektra/Asylum Artist  
Sherman Oaks, Calif.

Dear Sir:

I write concerning Queen's defection from Warner Home Video (Billboard, Oct. 31). As a video fan and VCR owner I wholly agree with Queen's manager. I plan to buy this videocassette as soon as it is released.

I would hope that those in command at Warner will re-evaluate their position. The contention that I would rent such a tape is absurd.

Joe Gedeon  
Music Director, WUCC-FM  
Linesville, Pa.

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# Rock Roll & Remember

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A profile of a major star of contemporary music featured throughout the show such as **Elton John, Olivia Newton-John, The Commodores** and others!

The stories behind the songs as told by many of the hitmakers themselves throughout the show.

Interviews from Dick Clark's extensive tape archives from the fifties, sixties, and seventies by stars like **Elvis, Paul Anka, Neil Sedaka, The Beach Boys** and many more!

All the great music you remember from the beginning of Rock and Roll until today.

Produced by the folks who were part of it all – Dick Clark Productions.

The idea for this weekly radio show came from Dick Clark's successful book, "**Rock, Roll and Remember**". There is no one more intimately acquainted with the world of popular music and its stars.

For more information on this exciting new show call 800/368/3033 or 703/556/9870 in Virginia.

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**BANNER JUDGES**—WLUP-FM (the Loop) Chicago DJs Patti Haze and Sky Daniels judge banners created by the Loop listeners to welcome Blue Oyster Cult and Foghat as the two groups performed at Chicago's Amphitheatre. Those with winning banners were invited backstage to meet the performers.

## National Programming

### RKO Networks Launch 6 Series

NEW YORK—RKO Radio Networks are planning six new series for its Radioshows long-form network in 1982 to appeal to listeners of AOR, adult contemporary and country formats. A number of the shows are geared for the RKO One and RKO Two networks. All will be delivered via satellite in stereo.

Shows to be offered are:

- "The Hot Ones," 26 one-hour specials to be delivered over a 52-week period beginning the second week in January. Each of these specials will focus on artists or groups who have current or recent hits. Music and a profile of these artists will comprise these programs content. Produced by RKO and Kenny Rogers' NKR Productions, the shows

will be fed to stations on the second and fourth week of every month.

- "The Weekly Music Magazine," a weekly three-hour top 30 countdown that combines features of a countdown, a music magazine, a review of the week's music news and a behind-the-scenes look at how the hits were created. Targeted at Hot 100 stations carrying the RKO One Network, it premieres Jan. 3 with Charlie Van Dyke, program director of RKO's WRKO-AM Boston as the host. It is produced by RKO and Drake-Chenault.

- "The Saturday Night Oldies Show," a five-hour live call-in request show hosted by RKO's WFYR-FM Chicago program director Dick Bartley, who hosts an oldies show on his station. Produced by RKO and aimed at adult contemporary stations that carry the RKO Two Network, this show debuts Jan. 2.

- "Musicstar Specials," 26 weekly one-hour music specials focusing on top artists or groups in adult contemporary music and featuring their music with interviews of these artists. The show will run on the first and third weeks of each month beginning the first week in January. The host will be David Roberts, program director of CBS' KCBS-FM San Francisco. These programs are produced by IS (Jo Interante-Rob Sisco) Inc. and are targeted at stations carrying the RKO Two Network.

- "Captured Live," 26 one-hour specials featuring top rock performers in concert settings. This series begins in March and is produced by Real Time Productions. Target is AOR stations.

- "Country Star Countdown," a weekly three-hour country countdown presented by Kenny Rogers with various hosts such as country stars Larry Gatlin, Merle Haggard, Barbara Mandrell, Dolly Parton, Eddie Rabbitt, Charley Pride, Crystal Gayle and Dottie West. These shows are co-produced by RKO and Rogers' NKR Productions. Start date is the first week in January.

RKO designed these shows after polling 525 station managers and programmers in the top 120 markets.

## Out Of The Box

### HOT 100/AC

LITTLE ROCK, Ark.—The Little River Band has a strong following in this market, and Bob Lee, music director of KPLQ-FM, is enthusiastic about their new Capitol single, "Take It Easy On Me." The track, taken from the group's "Time Exposure" album, is their followup to the successful "Night Owls" 45. Lee has also added "All Our Tomorrows" from the new Eddie Schwartz disk, "No Refuge" (Atlantic), and singles by Rick Springfield "Love Is Alrite Tonight" (RCA), Alabama, "Love In The First Degree" (RCA), and Sheila, "Little Darlin'" (Carrere).

### COUNTRY

MADISON, Wis.—Andy Witt, program director of WTSO-AM, thinks that Razy Bailey is "the Barry White of country music." "When he sings a song, you know what he's talking about," says Witt, who has added the singer's new RCA single, "She Left Love All Over Me." The station is also a big Roseanne Cash supporter and is playing the single, "Blue Moon With Heartache" from her "Seven Year Ache" LP (Columbia). "We like the way she sings," Witt says of Cash, who composed the "My Baby Thinks He's A Train." Also new is Susie Allanson's Liberty 45, "Hearts (Our Hearts)." "The vocal arrangement is different, very uptempo," he reports.

### AOR

DALLAS—Drake Hall has two new adds to talk about: AC/DC's Atlantic LP, "For Those About To Rock We Salute You," and Pink Floyd's "A Collection of Great Dance Songs" record (Columbia). The music director for KTXQ-FM here calls the AC/DC album "one of the best of its kind. It's full of the excitement that used to surround a Led Zeppelin release in the mid-70s. It's three-chord nonsense that makes phones light and records sell. People love it." Hall is also impressed by the new mix of the Pink Floyd song "Money" on the greatest hits package. He feels the recording provides "a good overview" of the group's career, and is "a real treat for Floyd freaks."

### BLACK/URBAN

ATLANTA—Program director Scotty Andrews of WVEE-FM is keeping busy with several important new cuts. These include "In Person," the title song from the Clarence Carter album, on Venture. He's also added "Do It" by Roger (Warner Bros.), "Don't You Know That" by Luther Vandross (Epic), "Rock Your World" by Weeks & Co. (Chaz Ro), "Make Up Your Mind" by Aurra (Salsoul), "100 Ways" by Quincy Jones (A&M), "Leaving Again" by Sarah Dash (Kirshner), and three cuts from the new Chic album, "Take It Off" (Atlantic): "Your Love Is Cancelled," "So Fine," and the title track.

### GREATER GROWTH SEEN

## KADX-FM Quits Jazz For Country Format

By ED HARRISON

LOS ANGELES — KADX-FM Denver, one of the country's few remaining mainstream jazz outlets, surprised the market when it suddenly switched to a contemporary country format Tuesday (3).

The 100 kw station, owned by Great Empire Broadcasting, maintained a jazz format for the last seven years.

According to Don Paul, corporate program director for Great Empire, the reason for the change was that "we saw more long term growth potential going country. We were doing adequately as a jazz station, but saw no more potential room for growth."

The station's AM counterpart, KBRQ, has been programming country since the spring after changing from a top 40 format then under the call letters KTLK.

Roger Monday, program director of KBRQ, will also program KADX, which is expected to change its call letters to KBRQ-FM.

Paul says that the FM will program "today's country" aimed at a younger demographic. The station will be full service with news, information and personality as is the AM. Paul adds that oldies programming "will thin out about 1975."

The conversion of KADX to country gives the Denver market five country outlets.

Listener reaction to the format change, introduced at midnight with

Waylon Jennings' "Are You Ready For The Country," has been negative, according to Paul. "Our old audience is disappointed and our new audience isn't there yet," he says.

Paul says the change was made without any fanfare and handled very confidentially with the exception of an announcement during the day of the change.

Paul says that the station's extensive jazz library is being saved with the hopes of being able to offer them to another station in the market that should adopt a jazz format. "We'd like to see the format on another station," says Paul.

The new lineup at KADX is Tab Allen, mornings; Mike Christopher, midday; Mark Allen (son of country star Rex Allen), afternoons; Angela Ford, evenings; and Mark McCall as the all night man when AM and FM will be simulcasted.

Great Empire Broadcasting reportedly operates the largest chain of country stations.

Although there are numerous stations that mix jazz into their regular formats, or feature a weekly jazz show, the other remaining jazz stations are KKGO-FM Los Angeles; WJZZ-FM Detroit; KJAZ-FM San Francisco; and WBEE-AM Chicago; among a few others.

WRVR-FM New York, once a stalwart jazz station, switched to country about a year ago amidst listener protest and became WKHK.

## Listeners, DJs Pick Disks At Loose-Format WHWB

RUTLAND, Vt. — Although many stations these days are locked into rigid formats with tight playlists, WHWB-FM's formula is based upon deejays programming their own shows.

"We were seriously thinking about using a standard formula," says program director Chris McCormack. "But we thought it was better that the announcer put on his own show. We open up the request line frequently, and this way, the announcer can play the requests without messing up the format."

WHWB's playlist is lengthy. "We're not a top 40 radio station—we don't play 20 songs in heavier rotation than anything else," says McCormack.

In addition to the current offerings, the deejay generally plays an average of four oldies an hour. Each announcer has the option of playing LP cuts from about 20 current albums.

50kw WHWB began programming country music in 1973. "Our AM station had been playing some country music since 1949 so we had a good library of oldies," says McCormack. "We played a lot of the old Hank Williams and Kitty Wells stuff until about a year ago. Now, we're basically a modern country station. We still throw in the classics, but we don't go as far back in the files."

The station airs the three-and-a-half minute syndicated "Country Report" three times daily Monday through Friday. WHWB has also been running taped inhouse interviews with various artists on Saturdays. The station also interview art-

ists in town for the annual state fair, with Charley Pride, Lynn Anderson, Bobby Goldsboro, Loretta Lynn and Tanya Tucker stopping by to chat in recent years.

Small promotions such as album and single giveaways work just as well as large contests, says McCormack. WHWB also has a "country club" with about 1,500 members who receive special discounts at Rutland businesses.

Morning drive man at WHWB is Ken Kenkristoff, while Rich Miller works the midday shift. Mark Garrow is the afternoon drive personality, with Bob Fredericks at the controls from 6 p.m. to midnight. The station signs off at midnight.

Country music is definitely growing in appeal in Rutland, says McCormack. "We're attracting a lot of younger people," he notes. "We've gotten calls from 10-year-old children asking us to play certain records. They hear the station at home and like the music."

## Church's Station Sponsors Concerts

HARRISBURG, PA.—While many stations have promoted rock shows and other music concerts as promotional efforts or tied in with business sponsors, WMSP-FM here has turned to promoting legitimate classical concerts to ease the strains of a tight economy with profits the major objective. Proceeds of the concerts will be channeled directly into the station's operating budget, according to station manager David C. Bennett.

# Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (12/1/81)

### PRIME MOVERS-NATIONAL

**DARYL HALL AND JOHN OATES**—I Can't Go For That (No Can Do) (RCA)  
**OLIVIA NEWTON-JOHN**—Physical (MCA)  
**BARBRA STREISAND**—Comin' In And Out Of Your Life (Columbia)

### TOP ADD ONS -NATIONAL

**LITTLE RIVER BAND**—Take It Easy On Me (Capitol)  
**THE BEACH BOYS**—Come Go With Me (Caribou)  
**ALABAMA**—Love In The First Degree (RCA)

### BREAKOUTS-NATIONAL

**RICK SPRINGFIELD**—Love Is Alright Tonite (RCA)  
**AIR SUPPLY**—Sweet Dreams (Arista)  
**DEL SHANNON**—Sea Of Love (Network)

★ **PRIME MOVERS**—The two products registering the greatest proportionate upward movement on the station's playlist as determined by station personnel are marked ★★.  
 ● **ADD ONS**—The two key products added at the radio stations listed as determined by station personnel are marked ●●.  
**BREAKOUTS**—Billboard Chart Department summary of Add On and Prime Mover information to reflect greatest product activity at Regional and National levels.

- **SNEAKER**—More Than Just The Two Of Us X
- **THE J. GEILS BAND**—Centerfold X
- **RINGO STARR**—Wrack My Brain X
- **BEE GEES**—Living Eyes X
- **CHILLIWACK**—My Girl X
- **QUEEN/DAVID BOWIE**—Under Pressure X

**KIQQ-FM—Los Angeles**  
 (Robert Moorhead—MD)

- ★★ **JOURNEY**—Don't Stop Believin' 4-1
- ★ **FOREIGNER**—Waiting For A Girl Like You 5-3
- ★ **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) 22-4
- **K.C. AND THE SUNSHINE BAND**—Love Me A
- **DONNIE IRIS**—Love Is Like A Rock A
- **LITTLE RIVER BAND**—Take It Easy On Me A
- **DEL SHANNON**—Sea Of Love A
- **RONNIE MILSAP**—I Wouldn't Have Missed It For The World A
- **TOMMY TUTONE**—867-5309 B
- **RICK SPRINGFIELD**—Love Is Alright Tonite B
- **DON McLEAN**—Castles In The Air B
- **NICOLETTE LARSON**—Fool Me Again B
- **SNEAKER**—More Than Just The Two Of Us B
- **JOHN HALL**—Crazy X
- **KISS**—A World Without Heros X
- **TIM GOODMAN**—Tell You Mama X
- **BILLY JOEL**—She's Got A Way X
- **BOB WELCH**—Two To Do X
- **DELBERT McCLINTON**—Sandy Beaches X
- **BILLY SQUIER**—My Kinda Lover X
- **SLAYE**—Snap Shot X
- **GREG LAKE**—Let Me Love You Once X
- **DOUG SHEEHAN**—Annie Logan Eat Your Heart X
- **AIR SUPPLY**—Sweet Dreams A

**KRTH-FM—Los Angeles**  
 (David Grossman—MD)

- ★★ **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) 16-11
- ★★ **LINDSEY BUCKINGHAM**—Trouble 17-13
- ★ **GEORGE BENSON**—Turn Your Love Around 13-9
- ★ **NEIL DIAMOND**—Yesterday's Songs 18-14
- ★ **QUARTERFLASH**—Harden My Heart 19-16
- **JOURNEY**—Don't Stop Believin' 11-6
- **THE CARS**—Shake It Up
- **BILLY JOES**—She's Got A Way
- **AIR SUPPLY**—Sweet Dreams
- **SHEENA EASTON**—You Could Have Been With Me X
- **RICK SPRINGFIELD**—Love Is Alright Tonite X
- **LITTLE RIVER BAND**—Take It Easy On Me X
- **KINKS**—Better Things B

**KIMN-AM—Denver**  
 (Doug Ericson—MD)

- ★★ **FOREIGNER**—Waiting For A Girl Like You 1-1
- ★★ **COMMODORES**—Oh No 4-2
- ★ **ROD STEWART**—Young Turks 5-3

- ★ **STEVIE NICKS/DON HENLEY**—Leather And Lace 14-7
- ★ **NEIL DIAMOND**—Yesterday's Songs 13-9
- **LITTLE RIVER BAND**—Take It Easy On Me
- **BILLY JOEL**—She's Got A Way
- **SHEENA EASTON**—You Could Have Been With Me
- **ROLLING STONES**—Waiting On A Friend
- **THE GO-GO'S**—Our Lips Are Sealed X
- **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics X
- **JUICE NEWTON**—The Sweetest Thing
- **THE BEACH BOYS**—Come Go With Me X
- **BARBRA STREISAND**—Comin' In And Out Of Your Life B

**KRLA-AM—Los Angeles**  
 (Rick Stancatto—MD)

- ★★ **COMMODORES**—Oh No 15-9
- ★★ **JOURNEY**—Don't Stop Believin' 20-10
- ★ **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics 23-13
- ★ **DIANA ROSS**—Why Do Fools Fall In Love 26-18
- ★ **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) 30-21
- **AL JARREAU**—Breakin' Away
- **GREG LAKE**—Let Me Love You Once A
- **RICK SPRINGFIELD**—Love Is Alright Tonite A
- **THE CARS**—Shake It Up B
- **STEVE MILLER BAND**—Heart Like A Wheel B
- **ROLLING STONES**—Waiting On A Friend X
- **KINKS**—Better Things X
- **RINGO STARR**—Wrack My Brain X
- **THE J. GEILS BAND**—Centerfold X
- **DON McLEAN**—Castles In The Air X
- **THE BEACH BOYS**—Come Go With Me X
- **BALANCE**—Falling In Love X
- **RONNIE MILSAP**—I Wouldn't Have Missed It For The World X
- **CHILLIWACK**—My Girl X
- **BILLY JOEL**—She's Got A Way X
- **E.L.O.**—Twilight X
- **JUICE NEWTON**—The Sweetest Thing X

**KOPA-AM—Phoenix**  
 (Craig Jackson—MD)

- ★★ **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) 16-3
- ★★ **THE J. GEILS BAND**—Centerfold 23-12
- ★ **LINDSEY BUCKINGHAM**—Trouble 15-8
- ★ **AIR SUPPLY**—Here I Am 18-9
- ★ **GENESIS**—No Reply At All 20-15
- **BILLY JOEL**—She's Got A Way
- **DEL SHANNON**—Sea Of Love
- **LITTLE RIVER BAND**—Take It Easy On Me A
- **ROLLING STONES**—Waiting On A Friend X
- **PAUL DAVIS**—Cool Night X
- **MICHAEL STANLEY BAND**—Falling In Love Again X
- **DAN FOGELBERG**—Leader Of The Band B
- **BARBRA STREISAND**—Comin' In And Out Of

Your Life B  
 ● **SHEENA EASTON**—You Could Have Been With Me B

**KCPX-FM—Salt Lake City**  
 (Gary Waldron—MD)

**NO LIST**

**13 KGR—San Diego**  
 (Rick Gillette—MD)

- ★★ **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics 11-3
- ★ **GEORGE BENSON**—Turn Your Love Around 20-15
- ★ **NEIL DIAMOND**—Yesterday's Songs 30-27
- **KISS**—A World Without Hero's
- **KOOL & THE GANG**—Take My Heart B
- **QUEEN/DAVID BOWIE**—Under Pressure B
- **PAUL DAVIS**—Cool Night X
- **RINGO STARR**—Wrack My Brain X
- **STEVE MILLER BAND**—Heart Like A Wheel X
- **CHILLIWACK**—My Girl X
- **KENNY ROGERS**—Blaze Of Glory X

**KOQA-AM—Denver**  
 (Allan Sledge—MD)

- **JUICE NEWTON**—The Sweetest Thing
- **DAN FOGELBERG**—Leader Of The Band
- **THE CARS**—Shake It Up X
- **ROLLING STONES**—Waiting On A Friend X
- **SHEENA EASTON**—You Could Have Been With Me X
- **QUEEN/DAVID BOWIE**—Under Pressure X
- **GREG LAKE**—Let Me Love You Once X
- **RONNIE MILSAP**—I Wouldn't Have Missed It For The World X
- **RINGO STARR**—Wrack My Brain X

**KLUC-AM—Las Vegas**  
 (Dave Van Stone—MD)

- ★★ **ROD STEWART**—Young Turks 2-1
- ★★ **JOURNEY**—Don't Stop Believin' 3-2
- ★ **QUARTERFLASH**—Harden My Heart 3-5
- ★ **STEVIE NICKS/DON HENLEY**—Leather And Lace 9-6
- ★ **QUEEN/DAVID BOWIE**—Under Pressure 15-11

● **LITTLE RIVER BAND**—Take It Easy On Me

- **E.L.O.**—Hold On Tight
- **BILLY SQUIER**—My Kinda Lover A
- **SHEENA EASTON**—You Could Have Been With Me A
- **BILLY JOEL**—She's Got A Way A
- **RICK SPRINGFIELD**—Love Is Alright Tonite B
- **THE BEACH BOYS**—Come Go With Me B

**KZPP-FM—Mesa**  
 (Steve Goddard—MD)

- ★★ **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) 8-2
- ★★ **THE J. GEILS BAND**—Centerfold 15-7
- ★ **BARBRA STREISAND**—Comin' In And Out Of

Your Life 19-12  
 ★ **PAUL DAVIS**—Cool Night 25-22

- **LITTLE RIVER BAND**—Take It Easy On Me
- **GEORGE BENSON**—Turn Your Love Around A
- **RICK SPRINGFIELD**—Love Is Alright Tonite A
- **DEL SHANNON**—Sea Of Love X
- **DAN FOGELBERG**—Leader Of The Band X

**KRSP-FM—Salt Lake City**  
 (Lorraine Windgar—MD)

- ★★ **THE GO-GO'S**—Our Lips Are Sealed 14-11
- ★★ **THE J. GEILS BAND**—Centerfold 15-12
- ★ **CHILLIWACK**—My Girl 10-8
- ★ **THE CARS**—Shake It Up 23-20
- **LITTLE RIVER BAND**—Take It Easy On Me
- **ROLLING STONES**—Waiting On A Friend B
- **BILLY JOEL**—She's Got A Way B
- **RUSH**—Closer To The Heart X
- **LOVERBOY**—Working For The Weekend X
- **KINKS**—Better Things X
- **STEVIE NICKS**—Edge Of Seventeen L
- **BOB SEGER/SILVER BULLET BAND**—Old Time Rock And Roll L

**KFMB-FM—San Diego**  
 (Glen McCartney—MD)

- ★★ **STEVIE NICKS/DON HENLEY**—Leather And Lace 3-2
- ★ **COMMODORES**—Oh No 4-3
- ★ **LINDSEY BUCKINGHAM**—Trouble 7-4
- ★ **GENESIS**—No Reply At All 11-7
- ★ **QUARTERFLASH**—Harden My Heart 12-9
- **JOURNEY**—Don't Stop Believin'
- **EDDIE RABBITT**—Someone Could Lose A Heart Tonight
- **DAN FOGELBERG**—Leader Of The Band A
- **GREG LAKE**—Let Me Love You Once A
- **THE CARS**—Shake It Up B
- **LITTLE RIVER BAND**—Take It Easy On Me F

**KERN-AM—Bakersfield**  
 (Rob Tonkin—MD)

**No List**

**KXXX-FM—Bakersfield**  
 (Doug Deroo—MD)

- ★★ **THE J. GEILS BAND**—Centerfold 16-8
- ★★ **THE CARS**—Shake It Up 24-20
- ★ **CHILLIWACK**—My Girl 2-1
- ★ **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) 20-18
- ★ **PAUL DAVIS**—Cool Night 26-21
- ★ **GRAND FUNK RAILROAD**—Stuck In The Middle 30-25
- **DAN FOGELBERG**—Leader Of The Band
- **RICK SPRINGFIELD**—Love Is Alright Tonite
- **EDDIE SCHWARTZ**—All Our Tomorrows A
- **SUE SAAD**—Theme From The Looker A
- **ROD STEWART**—Tora, Tora, Tora X/L/D
- **AC/DC**—For Those About To Rock X/L/D
- **AC/DC**—Evil Walks X/D/L

**KGFI-FM—Riverside**  
 (Steve O'Neil—MD)

- ★★ **GEORGE BENSON**—Turn Your Love Around 21-9
- ★★ **QUARTERFLASH**—Harden My Heart 29-19
- ★ **ROD STEWART**—Young Turks 12-4
- ★ **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) 22-15
- ★ **AL JARREAU**—Breakin' Away 23-18
- **LULU**—If I Were You
- **DON McLEAN**—Castles In The Air
- **THE BEACH BOYS**—Come Go With Me A
- **ROLLING STONES**—Waiting On A Friend B
- **PAUL DAVIS**—Cool Night B
- **EDDIE RABBITT**—Someone Could Lose A Heart Tonight B
- **BEE GEES**—Living Eyes X
- **E.L.O.**—Twilight X
- **QUEEN/DAVID BOWIE**—Under Pressure X
- **SNEAKER**—More Than Just The Two Of Us X

**KFXM-AM—San Bernardino**  
 (Jason McQueen—MD)

- ★ **DIANA ROSS**—Why Do Fools Fall In Love 15-11
- ★★ **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) 21-15
- ★ **NEIL DIAMOND**—Yesterday's Song 24-18
- ★ **CHILLIWACK**—My Girl 25-20
- ★ **THE CARS**—Shake It Up 30-25
- **LITTLE RIVER BAND**—Take It Easy On Me
- **RICK SPRINGFIELD**—Love Is Alright Tonite
- **EDDIE SCHWARTZ**—All Our Tomorrows A
- **AIR SUPPLY**—Sweet Dreams A
- **THE KINKS**—Destroyer X
- **EDDIE RABBITT**—Someone Could Lose A Heart Tonight X
- **KOOL & THE GANG**—Take My Heart X
- **BILLY JOEL**—She's Got A Way X
- **JUICE NEWTON**—The Sweetest Thing X
- **RONNIE MILSAP**—I Wouldn't Have Missed It For The World X
- **BERTIE HIGGINS**—Key Largo X
- **QUEEN/DAVID BOWIE**—Under Pressure X
- **TRIUMPH**—Magic Power X
- **PAUL DAVIS**—Cool Night X
- **SNEAKER**—More Than Just The Two Of Us X
- **STEVIE WOODS**—Steal The Night X

**KRQQ-FM—Tucson**  
 (Guy Zapalian—MD)

- ★★ **JOURNEY**—Don't Stop Believin' 7-2

(Continued on page 20)

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# Billboard Singles Radio Action

Playlist Prime Movers ★  
Playlist Top Add Ons ●

Based on station playlists through Tuesday (12/1/81)

Continued from page 19

- ★★ STEVIE NICKS/DON HENLEY—Leather And Lace 8-6
- ★ THE CARS—Shake It Up 26-14
- JUICE NEWTON—The Sweetest Thing
- ROLLING STONES—Waiting On A Friend B
- KINKS—Better Things X
- EDDIE RABBITT—Someone Could Lose A Heart Tonight X
- BALANCE—Falling In Love X
- THE BEACH BOYS—Come Go With Me X
- DAN FOGELBERG—Leader Of The Band X
- SHEENA EASTON—You Could Have Been With Me X
- GREG LAKE—Let Me Love You Once X
- DEL SHANNON—Sea Of Love X

KTRT-AM—Tucson  
(Bobby Rivers—MD)

- ★★ RONNIE MILSAP—I Wouldn't Have Missed It For The World 15-11
- ★★ LINDSEY BUCKINGHAM—Trouble 23-16
- ★ DIANA ROSS—Why Do Fools Fall In Love 5-3
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 10-7
- ★ JUICE NEWTON—The Sweetest Thing 13-9
- SNEAKER—More Than Just The Two Of Us
- AIR SUPPLY—Sweet Dreams
- KOOL & THE GANG—Take My Heart X
- MIKE POST—The Theme From Hill Street Blues X
- RINGO STARR—Wrack My Brain X

## Pacific Northwest Region

### ★ PRIME MOVERS

- THE J. GEILS BAND—Centerfold (EMI/America)
- QUARTERFLASH—Harden My Heart (Geffen)
- NEIL DIAMOND—Yesterday's Song (Columbia)

### ● TOP ADD ONS

- THE BEACH BOYS—Come Go With Me (Caribou)
- SHEENA EASTON—You Could Have Been With Me (EMI/America)

### ● BREAKOUTS

- EDDIE SCHWARTZ—All Our Tomorrows (Atco)
- BURTON CUMMINGS—You Saved My Soul (A&A)
- LITTLE RIVER BAND—Take It Easy On Me (Capitol)

KFRC—San Francisco  
(Sandy Louie—MD)

- ★★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 17-7
- ★★ THE J. GEILS BAND—Centerfold 29-20
- ★ GEORGE BENSON—Turn Your Love Around 26-18
- ★ JOURNEY—Don't Stop Believin' 23-19
- ★ QUARTERFLASH—Harden My Heart 32-22
- LINDSEY BUCKINGHAM—Trouble
- AL JARREAU—Breakin' Away
- SKYY—Call Me
- DEVO—Beautiful World B

KJR-AM—Seattle  
(Tracy Mitchell—MD)

- ★★ DIANA ROSS—Why Do Fools Fall In Love 2-1
- ★★ QUARTERFLASH—Harden My Heart 3-2
- ★ GEORGE BENSON—Turn Your Love Around 7-5
- ★ LINDSEY BUCKINGHAM—Trouble 8-7
- ★ NEIL DIAMOND—Yesterday's Songs 5-4
- DON McLEAN—Castles In The Air
- SHEENA EASTON—You Could Have Been With Me
- EDDIE RABBITT—Someone Could Lose A Heart Tonight B
- ROLLING STONES—Waiting On A Friend B
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics X

KEZR-FM—San Jose  
(Bob Harlow—MD)

- ★★ FOREIGNER—Waiting For A Girl Like You 1-1
- ★★ STEVIE NICKS/DON HENLEY—Leather And Lace 4-3
- ★ LINDSEY BUCKINGHAM—Trouble 5-4
- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 8-5
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 10-7
- THE BEACH BOYS—Come Go With Me
- EDDIE SCHWARTZ—All Our Tomorrows
- DON McLEAN—Castles In The Air A
- LULU—If I Were You A
- VANGELIS—Titles X
- SHEILA—Little Oarlin' X
- RINGO STARR—Wrack My Brain X
- RICK SPRINGFIELD—Love Is Alright Tonight X
- DAN FOGELBERG—Leader Of The Band B
- SHEENA EASTON—You Could Have Been With Me B

KIOY-FM—Fresno  
(Roman Moore—MD)

- ★★ OLIVIA NEWTON-JOHN—Physical 1-1
- ★★ NEIL DIAMOND—Yesterday's Songs 16-9
- ★ LULU—If I Were You 20-14
- ★ STEVE MILLER BAND—Heart Like A Wheel 23-15
- ★ LINDSEY BUCKINGHAM—Trouble 28-18
- STEVIE NICKS/DON HENLEY—Leather And Lace
- LITTLE RIVER BAND—Take It Easy On Me

- GEORGE BENSON—Turn Your Love Around A
- SHEENA EASTON—You Could Have Been With Me B
- RONNIE MILSAP—I Wouldn't Have Missed It For The World B
- KENNY ROGERS—Blaze Of Glory X
- RINGO STARR—Wrack My Brain X
- JUICE NEWTON—The Sweetest Thing X
- GREG KIHN—The Girl Most Likely X
- ROD STEWART—How Long L

KRLC-AM—Lewiston  
(Steve MacKelvie—MD)

- ★★ LOVERBOY—Working For The Weekend 18-14
- ★★ EDDIE RABBITT—Someone Could Lose A Heart Tonight 23-19
- THE BEACH BOYS—Come Go With Me
- LULU—If I Were You A
- CARPENTERS—Those Good Old Dreams A
- FOREIGNER—Juke Box Hero A
- EDDIE SCHWARTZ—All Our Tomorrows X
- RINGO STARR—Wrack My Brain X
- NIKKI WILLS—Some Guys Have All The Luck X
- BILLY JOEL—She's Got A Way X
- SHEENA EASTON—You Could Have Been With Me X
- SNEAKER—More Than Just The Two Of Us X
- DEL SHANNON—Sea Of Love X
- BALANCE—Falling In Love X
- RICK SPRINGFIELD—Love Is Alright Tonight X
- T.G. SHEPPARD—Only One You X
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics B
- DON McLEAN—Castles In The Air B
- JENNIFER WARNES—Could It Be Love B
- LITTLE RIVER BAND—Take It Easy On Me B

KGW-AM—Portland  
(Janise Wojniak—MD)

- ★★ NEIL DIAMOND—Yesterday's Songs 13-8
- ★★ BARBRA STREISAND—Comin' In And Out Of Your Life 17-13
- ★ BURTON CUMMINGS—You Saved My Soul 11-10
- GEORGE BENSON—Turn Your Love Around
- BILLY JOEL—She's Got A Way
- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do)

KPLZ-FM—Seattle  
(Jeff Ring—MD)

- ★★ BURTON CUMMINGS—You Saved My Soul 6-5
- ★★ GEORGE BENSON—Turn Your Love Around 12-7
- ★ NEIL DIAMOND—Yesterday's Songs 16-12
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 19-15
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 29-24
- DAN FOGELBERG—Leader Of The Band
- LULU—If I Were You
- THE BEACH BOYS—Come Go With Me B
- BILLY JOEL—She's Got A Way B
- RUPERT HOLMES—Loved By The One You Love X
- JENNIFER WARNES—Could It Be Love X

KYYX-FM—Seattle  
(Elvin Ichiyama—MD)

- ★★ GEORGE BENSON—Turn Your Love Around 16-12
- ★★ PAUL DAVIS—Cool Night 20-15
- ★ THE GO-GO'S—Our Lips Are Sealed 23-16
- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 28-23
- ★ RONNIE MILSAP—I Wouldn't Have Missed It For The World 30-25
- LULU—If I Were You
- TOMMY TUTONE—867 5309
- FOREIGNER—Waiting For A Girl Like You L
- SHEENA EASTON—You Could Have Been With Me B
- BILLY JOEL—She's Got A Way B
- RICK SPRINGFIELD—Love Is Alright Tonight X
- LITTLE RIVER BAND—Take It Easy On Me X
- SNEAKER—More Than Just The Two Of Us X
- AL JARREAU—Breakin' Away X
- DAN FOGELBERG—Leader Of The Band X
- VANGELIS—Titles X
- THE BEACH BOYS—Come Go With Me X
- JUICE NEWTON—The Sweetest Thing X
- LOVERBOY—Working For The Weekend X
- BEE GEES—Living Eyes X
- BALANCE—Falling In Love X
- AIR SUPPLY—Sweet Dreams

KJRB-AM—Spokane  
(Brian Gregory—MD)

- ★★ EARTH, WIND & FIRE—Let's Groove 12-8
- ★★ NEIL DIAMOND—Yesterday's Songs 20-14
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 22-13
- ★ LOVERBOY—Working For The Weekend 24-15
- ★ JOURNEY—Don't Stop Believin' 30-20
- ★ LITTLE RIVER BAND—Take It Easy On Me
- DAN FOGELBERG—Leader Of The Band
- SHEENA EASTON—You Could Have Been With Me A
- THE BEACH BOYS—Come Go With Me A
- RONNIE MILSAP—I Wouldn't Have Missed It For The World B
- ROYAL PHILHARMONIC ORCHESTRA—

- Hooked On Classics B
- GREG LAKE—Let Me Love You Once B
- ZZ TOP—Tube Snake boogie L
- TRIUMPH—Magic Power X
- THE BEACH BOYS—Come Go With Me X
- GENESIS—No Reply At All X
- THE GO-GO'S—Our Lips Are Sealed X
- QUEEN/DAVID BOWIE—Under Pressure X
- THE J. GEILS BAND—Centerfold X
- THE CARS—Shake It Up X
- FOREIGNER—Juke Box Hero X
- RICK SPRINGFIELD—Love Is Alright Tonight X

KCBM-AM—Reno  
(Jim O'Neil—MD)

- ★★ JOURNEY—Don't Stop Believin' 13-7
- ★★ THE J. GEILS BAND—Centerfold 18-13
- ★ FOREIGNER—Waiting For A Girl Like You 2-1
- ★ GEORGE BENSON—Turn Your Love Around 24-20
- ★ DIANA ROSS—Why Do Fools Fall In Love 16-12
- THE BEACH BOYS—Come Go With Me
- EDDIE SCHWARTZ—All Our Tomorrows A
- LITTLE RIVER BAND—Take It Easy On Me B
- KOOL & THE GANG—Take My Heart B
- RINGO STARR—Wrack My Brain B
- DEL SHANNON—Sea Of Love X
- RICK SPRINGFIELD—Love Is Alright Tonight X

KSFM-FM—Sacramento  
(Mark Preston—MD)

- ★★ QUARTERFLASH—Harden My Heart 7-2
- ★★ OLIVIA NEWTON-JOHN—Physical 11-4
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 20-13
- DAN FOGELBERG—Leader Of The Band
- JUICE NEWTON—The Sweetest Thing
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics A
- THE CARS—Shake It Up A
- BARBRA STREISAND—Comin' In And Out Of Your Life B
- SNEAKER—More Than Just The Two Of Us B
- SHEENA EASTON—You Could Have Been With Me B

KXOA-FM—Sacramento  
(Kris Mitchell—MD)

- ★★ BARBRA STREISAND—Comin' In And Out Of Your Life 11-8
- ★★ RONNIE MILSAP—I Wouldn't Have Missed It For The World 17-14
- ★ NEIL DIAMOND—Yesterday's Song 8-5
- ★ JUICE NEWTON—The Sweetest Thing 13-10
- ★ STEVIE WOODS—Steal The Night 14-12
- STEVIE NICKS/DON HENLEY—Leather And Lace
- GEORGE BENSON—Turn Your Love Around

KTAC-AM—Tacoma  
(Sean Carter—MD)

- ★★ NEIL DIAMOND—Yesterday's Songs 13-7
- ★★ DIANA ROSS—Why Do Fools Fall In Love 5-3
- ★ BARRY MANILOW—The Old Songs 2-1
- ★ FOREIGNER—Waiting For A Girl Like You 4-2
- STEVIE NICKS/DON HENLEY—Leather And Lace
- LULU—If I Were You
- SNEAKER—More Than Just The Two Of Us A
- THE BEACH BOYS—Come Go With Me B
- PLACIDO DOMINGO/JOHN DENVER—Perhaps Love B
- STEVE CARLISLE—WKRP In Cincinnati B
- AL JARREAU—Breakin' Away X
- DAN FOGELBERG—Leader Of The Band X
- RUPERT HOLMES—Loved By The One You Love X
- CARPENTERS—Those Good Old Dreams X
- PABLO CRUISE—Slip Away X

## North Central Region

### ★ PRIME MOVERS

- DARYL HALL AND JOHN OATES—I Can't Go For That (RCA)
- STEVIE NICKS WITH DON HENLEY—Leather And Lace (Modern Records)
- NEIL DIAMOND—Yesterday's Song (Columbia)

### ● TOP ADD ONS

- SHEENA EASTON—You Could Have Been With Me (EMI/America)
- GREG LAKE—Let Me Love You Once (Chrysalis)
- THE BEACH BOYS—Come Go With Me (Caribou)

### ● BREAKOUTS

- RICK SPRINGFIELD—Love Is Alright Tonight (RCA)
- ROLLING STONES—Waiting For A Friend (Rolling Stones)
- LITTLE RIVER BAND—Take It Easy On Me (Capitol)

WGCL-FM—Cleveland  
(Jay Stone—MD)

- ★★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 21-10
- ★★ NEIL DIAMOND—Yesterday's Songs 20-14
- ROLLING STONES—Waiting On A Friend
- GREG LAKE—Let Me Love You Once
- DON McLEAN—Castles In The Air A
- LITTLE RIVER BAND—Take It Easy On Me A
- THE BEACH BOYS—Come Go With Me A
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics B
- BARBRA STREISAND—Comin' In And Out Of Your Life B
- QUEEN/DAVID BOWIE—Under Pressure B
- JUICE NEWTON—The Sweetest Thing B

- EDDIE RABBITT—Someone Could Lose A Heart Tonight B
- PAUL DAVIS—Cool Night X
- BILLY JOEL—She's Got A Way X
- RINGO STARR—Wrack My Brain X
- SHEENA EASTON—You Could Have Been With Me X
- BILLY SQUIER—My Kinda Lover X

CKLW-AM—Detroit  
(Rosalee Trombley—MD)

- ★★ STEVIE NICKS/DON HENLEY—Leather And Lace 23-15
- ★★ LULU—If I Were You 30-21
- ★ NEIL DIAMOND—Yesterday's Songs 27-22
- THE BEACH BOYS—Come Go With Me
- SHEENA EASTON—You Could Have Been With Me
- SNEAKER—More Than Just The Two Of Us
- QUARTERFLASH—Harden My Heart B
- EDDIE RABBITT—Someone Could Lose A Heart Tonight B
- LINDSEY BUCKINGHAM—Trouble B
- PAUL DAVIS—Cool Night X
- ROLLING STONES—Waiting On A Friend X

WKRQ-FM—Cincinnati  
(Tony Galuzzo—MD)

- ★★ FOREIGNER—Waiting For A Girl For You 1-1
- ★★ DAN FOGELBERG—Hard To Say 2-2
- ★ JOURNEY—Don't Stop Believin' 3-3
- ★ QUARTERFLASH—Harden My Heart 8-5
- JUICE NEWTON—The Sweetest Thing
- THE CARS—Shake It Up
- FOREIGNER—Juke Box Hero X
- DAN FOGELBERG—Run For The Roses X

WZZP-FM—Cleveland  
(Bob McKay—MD)

- ★★ DIANA ROSS—Why Do Fools Fall In Love 7-4
- ★★ ROD STEWART—Young Turks 8-5
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 11-8
- ★ NEIL DIAMOND—Yesterday's Songs 10-9
- ★ LINDSEY BUCKINGHAM—Trouble 12-10
- BILLY SQUIER—My Kinda Lover
- STEVIE WOODS—Steal The Night X
- CHRIS CHRISTIAN—I Want You I Need You X
- EDDIE RABBITT—Someone Could Lose A Heart Tonight X
- RONNIE MILSAP—I Wouldn't Have Missed It For The World X
- LEIF GARRETT—Runaway Rita X

WDRQ-FM—Detroit  
(Steve Summers—MD)

- ★★ GEORGE BENSON—Turn Your Love Around 15-11
- ★★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 21-12
- ★ DIANA ROSS—Why Do Fools Fall In Love 12-6
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 11-8
- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 10
- EDDIE RABBITT—Someone Could Lose A Heart Tonight
- LULU—If I Were You
- STEVIE NICKS/DON HENLEY—Leather And Lace B
- KOOL & THE GANG—Take My Heart B

WBZZ-AM—Pittsburgh  
(Mark Kowalski/Chuck Tyler—MD)

- ★★ THE GO-GO'S—Our Lips Are Sealed 15-12
- ★★ THE J. GEILS BAND—Centerfold 20-14
- ★ ROLLING STONES—Waiting On A Friend 23-21
- ★ THE CARS—Shake It Up 24-22
- ★ QUARTERFLASH—Harden My Heart 26-24
- DAN FOGELBERG—Leader Of The Band
- RICK SPRINGFIELD—Love Is Alright Tonight
- AL JARREAU—Breakin' Away B

WFFM-FM—Pittsburgh  
(Jay Crosswell—MD)

- THE BEACH BOYS—Come Go With Me
- EDDIE RABBITT—Someone Could Lose A Heart Tonight B
- CLIMAX BLUES BAND—Darlin' LX
- THE POLICE—Every Little Thing She Does Is Magic X
- PEABO BRYSON—Let The Feeling Flow X
- E.L.O.—Hold On Tight X
- ART GARFUNKEL—A Heart In New York X
- DELBERT McCLINTON—Sandy Beaches X
- THE TEMPTATIONS—Oh What A Night X

WXKX-FM—Pittsburgh  
(Clark Ingram—MD)

- ★★ DONNIE IRIS—Sweet Merilee 8-6
- ★★ ROD STEWART—Young Turks 9-7
- ★ PAT BENATAR—Promises In The Dark 11-9
- ★ STEVIE NICKS/DON HENLEY—Leather And

(Continued on page 22)

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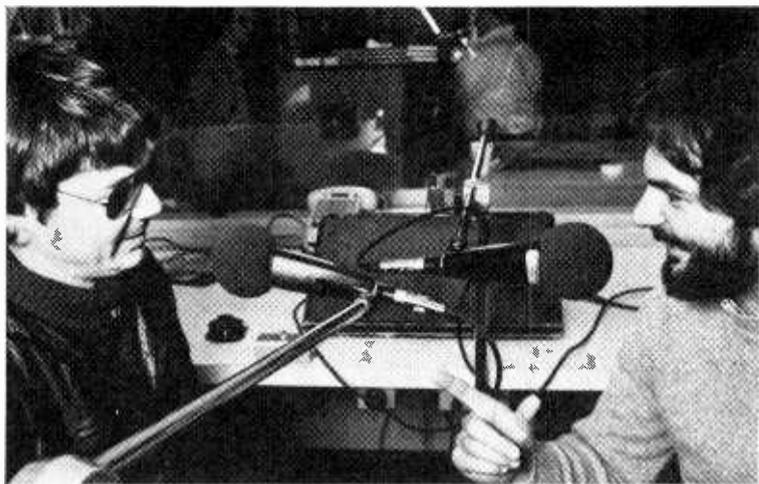
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**SOURCE VISIT**—Capitol recording artist Steve Miller stops at NBC studios to do a series of interviews for NBC's Source Network with Source program manager Dan Formento. The interview is being made in three different formats for more than 200 AOR stations.

## Country KHJ-AM Cuts Ads And Shifts Toward Music

LOS ANGELES—Country formatted KHJ-AM here has cut back on its commercials as it attempts to become more music-oriented than its competition.

According to program director Charlie Cook, commercial time has been cut from 20%-40% with 10 minutes an hour in morning drive and afternoons and eight minutes an hour the rest of the day.

KHJ is now featuring 30 minute commercial free blocks and four and five songs in a row to help give it a stronger less talk, more music identity.

Cook says there is more emphasis being placed on reinforcing KHJ's country identity so that when a lis-

tener tunes in "there will be no question that we're a country music station."

As a result, certain records that were part of KHJ's playlist a year ago like Bob Seger's "Fire Lake" and Rupert Holmes' "Pina Colada" no longer are played. "You could stretch it to say they were country flavored," notes Cook.

"Now you couldn't sit through two or three songs and not know we're country," says Cook.

Adds Cook: "Radio goes through a lot of phases and we must reflect what's going on. We do focus groups and try to respond to our listeners."

ED HARRISON

## Radio Specials

A weekly calendar of upcoming network and syndicated music specials. Shows with multiple dates indicate local stations have option of broadcast time and dates.

Dec. 7, **Moody Blues**, part one, Mary Turner Off the Record Special, Westwood One, one hour.

Dec. 8, **John Lennon**, The Man, The Memory, RKO One, three hours.

Dec. 8-9, **John Lennon**, Celebration, NBC Source, three hours.

Dec. 12, **Margo Smith**, Country Sessions, NBC, one hour.

Dec. 12, **Teddy Pendergrass**, Special Edition, Westwood One, one hour.

Dec. 12, **Pat Benatar**, In Concert, Westwood One, one hour.

Dec. 12-13, **Charly McLain**, Live From Gilley's, Westwood One, one hour.

Dec. 12-13, **Barry Manilow**, part one, MusicStar Special, RKO Two, one hour.

Dec. 12-13, **Tom Petty & the Heartbreakers**, Robert W. Morgan Special Of The Week, Watermark, one hour.

Dec. 13, **Greg Lake**, King Biscuit Flower Hour, ABC FM, one hour.

Dec. 13, **Genesis**, Robert Klein Show, Froben Enterprises, one hour.

Dec. 13, **Anne Murray**, Words and Music, ABC Entertainment, two hours.

Dec. 14, **Moody Blues**, part two, Mary Turner Off the Record Special, Westwood One, one hour.

Dec. 15, **Steve Winwood**, Special Encore, NBC Source, two hours.

Dec. 16, **Outlaws**, Concert Encore, NBC Source, one hour.

Dec. 17, **REO Speedwagon**, Special Encore, NBC Source, two hours.

Dec. 18, **Grateful Dead**, Special with update, NBC Source, two hours.

Dec. 18-19, **Go Gos**, In Concert, Westwood One, one hour.

Dec. 18-20, various artists, **Andy Williams**, host, A Very Special Christmas, NBC, two hours.

Dec. 19, **Bobby Womack**, Special Edition, Westwood One, one hour.

Dec. 19, **Oak Ridge Boys**, Best of the Silver Eagle, ABC Entertainment, 90 minutes.

Dec. 19, **Joe Walsh**, Concert Encore, NBC Source, 90 minutes.

Dec. 19-20, **Barry Manilow**, part two, MusicStar Special, RKO Two, one hour.

Dec. 19-20, **B.J. Thomas**, Live From Gilley's, Westwood One, one hour.

Dec. 19-20, **Rod Stewart**, Robert W. Morgan Special Of The Week, Watermark, one hour.

Dec. 20, **Henry Paul Band**, Nils Lofgren, King Biscuit Flower Hour, ABC FM, one hour.

Dec. 20, **Styx**, Special Encore, NBC Source, two hours.

Dec. 21, **Jefferson Starship**, Best of, Mary Turner Off the Record, Westwood One, one hour.

Dec. 21, **Dave Mason**, Concert, NBC Source, 90 minutes.

Dec. 22, **Split Enz**, Concert, NBC Source, one hour.

Dec. 23, **Stevie Nicks**, Special Encore, NBC Source, two hours.

Dec. 25-27, **Kool & the Gang**, Concert of the Month, Westwood One, one hour.

Dec. 26, **George Benson**, Special Edition, Westwood One, one hour.

Dec. 26-27, **Bobby Bare**, Live From Gilley's, Westwood One, one hour.

## 'MILKMAN'S MATINEE' HOST

# Al 'Jazzbeaux' Collins Returns To WNEW-AM Late Night Spot

By ARNOLD JAY SMITH

NEW YORK—"It was destiny. A calling." That's what radio personality Al "Jazzbo" Collins calls his return to the Big Apple's airwaves after an absence of two decades. Sporting his characteristic mustache and goatee, Collins has brought the images of his Purple Grotto, his purple Tasmanian Owl, Harrison, and a new middle name to WNEW-AM. He now calls himself "Jazzbeaux." "I know all the Francophiles will come down on me when they see that name in print," he says. The final 'x' pluralizes it for no apparent reason. "But I like the affectation, so it stays."

Collins takes that attitude for a good many things: if it works, then things will be okay. For the past eight years Collins broadcast on KGO-AM San Francisco, where he could dish out commentary along with his music. He received word from WNEW general manager Jack Thayer that the AM side was going to a format of swing, pop vocals, big bands and jazz. "They sent me this request for a couple of brief taped messages for the 'Month of Remember-November' campaign." Collins explains. "I sent them back two six minute excerpts of the Collins style." The next logical step was to ask him to come back full-time in the "Milkman's Matinee" late night spot. "I wouldn't have come back for any other reason, but this format change excited me."

One gets the impression from speaking to Collins that he could have returned at any moment. KGO's 50 kw reaches 12 states and Mexico and Canada. He developed a following there as he has done in every place he's been: KSFO-AM (San Francisco, '60-'69), KFI-AM (Los Angeles, '69-'71), WTAE-AM (Pittsburgh, '71-'74) and KMPX-FM (SF, '74).

The Collins style is very casual, almost off-handed. He'll spin a record after a spiel about who is on it and maybe an anecdote about the artist, his relationship to him, her, or them, or the era, or perhaps a little something about himself vis-a-vis the selection.

"I feel we (the listeners and he) are on a one-to-one basis after midnight. I am talking to them and I like to hear them talk back." Collins insists. He keeps a line open to his listeners and sometimes the calls get rough. "No weirdos," he hastens to add. "Just rough on the engineers. I get people with speech impediments, with mechanical voice boxes. And I give them all the airtime they need to get their messages out. You get to learn a lot about life from those people."

It doesn't end with telephone calls. Collins has asked for unusual collectors to call in. Two examples: a barbed wire collector and a radio knob collector. The former elicited such a response that he made the first caller the "president of his local barbed wire collectors chapter." Recently, a caller suggested that listeners remove their radio tuning knobs because once they had found WNEW and Jazzbeaux, they needn't look further. The caller is now president of the his local "knobster" chapter. There are numerous "local chapters" of one sort or another throughout the country and some north and south of our borders, as well.

Collins also offers his own brand

of homemaker tips, the most famous of which is a recipe for beer-bread. He asks listeners to share their specialties with each other. Not only do they share recipes and household advice, they even hold events. "They have become miniature (sic) County Fairs," Collins exclaims. "One (in San Francisco) drew 18,000 listeners. Another, in a ghost town near Sierra Madre, Calif., drew 25,000. "We had hot air balloons up there and folks exhibiting their pets and hobbies. And it's all spontaneous."

Even his career has been spontaneous. A high school swimmer from Far Rockaway, N.Y., Collins drove to Florida because he heard scholarships were more easily available at Miami University. His big chance came when someone was needed to sign on and sign off for a college professor on the University station. Later, there was WIND-AM Chicago, where he was asked to identify himself. True to form, Collins chose a name he thought no one would have, and 'Jazzbo' was born.

"Collins on a Cloud," his daytime ID, currently airs before or after sporting events on 'NEW, depending upon where the games are played. But it is his Purple Grotto which stirs the imagination. "I am down there with Harrison (the owl), who, by the way, has been fitted with

purple contact lenses to shield his bright orange eyes." Collins speaks about the Grotto, which is three mythical stories beneath the studio, and all its accoutrements, as though it was real, thereby giving the whole idea a semblance, not of mysticism, but of existence.

He owns 150 jumpsuits, one of which, purple, of course, he was wearing for this interview.

"I descend there nightly (except Saturday) after I get the listeners used to the fact that the Milkman's Matinee broadcasts from the Grotto."

The Matinee, a long-time mainstay on 'NEW, has lost some meaning since there are no more milk-bottles and the only delivery trucks out at that hour are delivering to McDonald's. But the title of the late night/early morning program remains, as does the title tune by Les Brown's band which introduces it.

Speaking of tunes, the man's taste is nearly impeccable. For his themes through the years Collins has utilized excerpts from Duke Ellington's "C-Jam Blues," "Blue Flame," the Woody Herman theme featuring trombonist Urbie Green, Nat Cole's "Easy Listening Blues," Gordon Jenkins' "Blues for Beverly," a tin whistle version of "After You've

(Continued on page 27)

JOHNNY MARKS CLASSICS

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BRENDA LEE

ROCKIN' AROUND THE CHRISTMAS TREE

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I HEARD THE BELLS ON CHRISTMAS DAY

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TV SPECIALS

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# Billboard Singles Radio Action

Playlist Prime Movers ★  
Playlist Top Add Ons ●

Based on station playlists through Tuesday (12/1/81)

Continued from page 20

- Lace 12-10
- LINDSEY BUCKINGHAM—Trouble 14-12
- BILLY JOEL—She's Got A Way A
- QUEEN/DAVID BOWIE—Under Pressure A
- OLIVIA NEWTON-JOHN—Physical A
- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) B
- POINTER SISTERS—What A Surprise B
- NEIL DIAMOND—Yesterday's Songs B
- ROD STEWART—How Long B
- THE WHO—Had Enough X
- LOVERBOY—Working For The Weekend X
- JOHN ENTWISTLE—Talk Dirty X
- HENRY PAUL BAND—Keeping Dur Love Alive X
- THE CARS—Shake It Up X
- MOODY BLUES—Meanwhile X

### WYYS-FM—Cincinnati (Barry James—MD)

- ★★ BARRY MANILOW—The Old Songs 4-2
- ★★ NEIL DIAMOND—Yesterday's Songs 6-3
- ★ PAUL DAVIS—Cool Night 20-16
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 11-6
- ★ GEORGE BENSON—Turn Your Love Around 18-14
- STEVIE NICKS/DON HENLEY—Leather And Lace
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics

### WNCI-FM—Columbus (Steve Edwards—MD)

- ★★ QUARTERFLASH—Harden My Heart
- ★★ LINDSEY BUCKINGHAM—Trouble
- ★ NEIL DIAMOND—Yesterday's Songs
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace
- SHEENA EASTON—You Could Have Been With Me
- GREG LAKE—Let Me Love You Once
- THE CARS—Shake It Up B
- THE BEACH BOYS—Come Go With Me B
- EDDIE SCHWARTZ—All Our Tomorrows

### WXGT-FM—Columbus (Terry Nutter—MD)

- ★★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 14-10
- ★★ STEVIE NICKS/DON HENLEY—Leather And Lace 10-5
- ★ NEIL DIAMOND—Yesterday's Songs 15-12
- ★ LINDSEY BUCKINGHAM—Trouble 19-14
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 18-15
- AC/DC—For Those About To Rock L
- QUEEN/DAVID BOWIE—Under Pressure X
- THE J. GEILS BAND—Centerfold X
- THE GO-GO'S—Our Lips Are Sealed X
- THE CARS—Shake It Up X
- MCGUFFEY LANE—Fair Weather Friends

### WAKY-AM—Louisville (Bob Moody—MD)

- ★★ DARYL HALL/JOHN OATES—I Can't Go For That 16-11
- ★★ SHEENA EASTON—You Could Have Been With Me 18-12
- ★ RONNIE MILSAP—I Wouldn't Have Missed It For The World 20-16
- ★ STEVE MILLER BAND—Heart Like A Wheel 17-13
- ★ GEORGE BENSON—Turn Your Love Around 21-18
- BERTIE HIGGINS—Key Largo
- LITTLE RIVER BAND—Take It Easy On Me
- AIR SUPPLY—Sweet Dreams
- GREG LAKE—Let Me Love You Once

### WKWK-AM (14WK)—Wheeling (Greg McCullough—MD)

- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) A
- KENNY ROGERS—Blaze Of Glory A
- DEL SHANNON—Sea Of Love A
- LULU—If I Were You A
- JERMAINE JACKSON—I'm Just Too Shy X
- MANHATTAN TRANSFER—Spies In The Night X
- GROVER WASHINGTON, JR.—Be Mine X
- BERTIE HIGGINS—Key Largo X
- ALABAMA—Love In The First Degree X
- ART GARFUNKEL—Bright Eyes X
- MELANIE—Detroit Or Buffalo X
- AIR SUPPLY—Sweet Dreams X

### WKJJ-FM—Louisville (Kevin O'Neil—MD)

- ★★ FOREIGNER—Waiting For A Girl Like You 3-1
- ★★ JOURNEY—Don't Stop Believin' 7-2
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 9-4
- ★ MICHAEL STANLEY BAND—Falling In Love Again 11-8
- ★ BILLY SQUIER—My Kinda Lover 29-18
- LITTLE RIVER BAND—Take It Easy On Me
- RICK SPRINGFIELD—Love Is Alright Tonight
- GENESIS—ABACAB A
- ZZ TOP—Tube Snake Boogie A
- PAUL DAVIS—Cool Night B
- ROLLING STONES—Waiting On A Friend B
- THE CARS—Shake It Up B
- QUEEN/DAVID BOWIE—Under Pressure B
- BILLY JOEL—She's Got A Way B
- RONNIE MILSAP—I Wouldn't Have Missed It

- For The World B
- GREG LAKE—Let Me Love You Dnce B
- RINGO STARR—Wrack My Brain X
- SNEAKER—More Than Just The Two Of Us X

## Southwest Region

### ★ PRIME MOVERS

- COMMODORES—Oh No (Motown)
- FOREIGNER—Waiting For A Girl Like You (Atlantic)
- EARTH, WIND AND FIRE—Let's Groove (Arc/Columbia)
- TOP ADD ONS
- EDDIE RABBITT—Someone Could Lose A Heart Tonight (Elektra)
- BILLY JOEL—She's Got A Way (Columbia)
- AL JARREAU—Breakin' Away (Warner Bros.)
- BREAKOUTS
- RICK SPRINGFIELD—Love Is Alright Tonight (RCA)
- AIR SUPPLY—Sweet Dreams (Arista)
- ISLEY BROTHERS—Inside You (T-Neck)

### KVIL-FM—Dallas (Chuck Rhodes—MD)

- ★★ COMMODORES—Oh No 10-2
- ★★ FOREIGNER—Waiting For A Girl Like You 12-4
- ★ DIANA ROSS—Why Do Fools Fall In Love 11-5
- ★ NEIL DIAMOND—Yesterday's Songs 15-10
- ★ JUICE NEWTON—The Sweetest Thing 12-12
- EDDIE RABBITT—Someone Could Lose A Heart Tonight
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics B
- GEORGE BENSON—Turn Your Love Around B
- PAUL DAVIS—Cool Night B
- STEVIE WOODS—Steal The Night B
- RONNIE MILSAP—I Wouldn't Have Missed It For The World B
- DON McLEAN—Castles In The Air X

### KEGL-FM—Ft. Worth (Saundra Bobek—MD)

- NO LIST
- KRBE-FM—Houston (Dayna Steele—MD)
- NO LISTS
- KRLY-FM—Houston (Blake Lawrence—MD)
- ★★ EARTH, WIND & FIRE—Let's Groove 1-1
- ★★ KOOL & THE GANG—Take My Heart 3-2
- ★ SLAVE—Snap Shot 6-3
- ★ SKYY—Call Me 19-7
- ★ RAY, GOODMAN AND BROWN—How Could Love Be So Right 23-17
- BAR KAYS—Hit And Run
- THE ISLEY BROTHERS—Inside You
- CENTRAL LINE—Walking Into Sunshine A
- CHOCOLATE MILK—Blue Jeans B
- THE FOUR TOPS—When She Was My Girl D
- G.Q.—Shake X
- TIME TIME—Cool X
- PRINCE—Let's Work X
- ANGELA BOFILL—Something About You X
- PATTI AUSTIN—Every Home Should Have One X

### WEZB-FM—New Orleans (Jerry Loosteau—MD)

- ★★ EARTH, WIND & FIRE—Let's Groove 2-1
- ★★ FOREIGNER—Waiting For A Girl Like You 3-2
- ★ THE GO-GO'S—Our Lips Are Sealed 8-5
- ★ THE J. GEILS BAND—Centerfold 18-15
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 27-18
- BILLY JOEL—She's Got A Way
- RICK SPRINGFIELD—Love Is Alright Tonight
- AL JARREAU—Breakin' Away X
- LOVERBOY—Working For The Weekend X
- STEVE MILLER BAND—Heart Like A Wheel X
- PAUL DAVIS—Cool Night X
- EDDIE RABBITT—Someone Could Lose A Heart Tonight X
- BARBRA STREISAND—Comin' In And Out Of Your Life B
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics B

### WTIX-AM—New Orleans (Gary Franklin—MD)

- ★★ DIANA ROSS—Why Do Fools Fall In Love 3-1
- ★★ DARYL HALL/JOHN OATES—I Can't Go For That 18-10
- ★ ROLLING STONES—Waiting On A Friend 21-14
- ★ EARTH, WIND & FIRE—Let's Groove 24-16
- ★ LINDSEY BUCKINGHAM—Trouble 20-13
- AIR SUPPLY—Sweet Dreams
- AL JARREAU—Breaking Away
- BALANCE—Falling In Love
- JENNIFER WARNES—Could It Be Love
- IRENE CARA—Anyone Can See
- DOCTOR JOHN—Spish Splash X

### WEEL-AM—Shreveport (Marty Johnson—MD)

- ★★ COMMODORES—Oh No
- ★★ OLIVIA NEWTON-JOHN—Physical
- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics
- ★ NEIL DIAMOND—Yesterday's Songs

- ★ BARBRA STREISAND—Comin' In And Out Of Your Life
- SHEILA—Little Darlin'
- BERTIE HIGGINS—Key Largo
- GEORGE BENSON—Turn Your Love Around B
- THE J. GEILS BAND—Centerfold B
- PAUL DAVIS—Cool Night B
- JUICE NEWTON—The Sweetest Thing B
- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) B
- RONNIE MILSAP—I Wouldn't Have Missed It For The World B
- SHEENA EASTON—You Could Have Been With Me
- RICK SPRINGFIELD—Love Is Alright Tonight
- JEFFER WARNES—Could It Be Love
- ROLLING STONES—Waiting On A Friend X
- DAN FOGELBERG—Leader Of The Band X
- CRYSTAL GALE—The Woman In Me X
- BILLY JOEL—She's Got A Way X
- LITTLE RIVER BAND—Take It Easy On Me X
- JERMAINE JACKSON—I'm Just Too Shy X
- GREG LAKE—Let Me Love You Dnce X
- KENNY ROGERS—Blaze Of Glory
- AL JARREAU—Breakin' Away X
- THE BEACH BOYS—Come Go With Me X
- RINGO STARR—Wrack My Brain X
- CHRIS CHRISTIAN—I Want You I Need You X
- STEVIE WOODS—Steal The Night X
- THE CARS—Shake It Up X
- BEE GEES—Living Eyes X
- AIR SUPPLY—Sweet Dreams

### KHFI-FM—Austin (Ed Volkman—MD)

- LITTLE RIVER BAND—Take It Easy On Me A
- DIANA ROSS—Why Do Fools Fall In Love A
- DAN FOGELBERG—Leader Of The Band A
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics
- BILLY SQUIER—My Kinda Lover XL
- SURVIVOR—Poor Man's Son X
- QUEEN/DAVID BOWIE—Under Pressure XL
- ELECTRIC LIGHT ORCHESTRA—Here's The News XL

### KNUS-FM—Dallas (Gary Hamilton—MD)

- ★★ DON McLEAN—Castles In The Air 3-1
- ★★ JUICE NEWTON—The Sweetest Thing 10-4
- ★ AL JARREAU—Breakin' Away 13-8
- ★ RONNIE MILSAP—I Wouldn't Have Missed It For The World 12-9
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 22-15
- BALANCE—Falling In Love 28-26
- DAN FOGELBERG—Leader Of The Band K
- BERTIE HIGGINS—Key Largo A
- DOBIE GAY—Decorate The Night A
- JOSE FELICIANO—I Want To Be Where You Are A

### KFMK-FM—Houston (Jerry Steele—MD)

- ★★ OLIVIA NEWTON-JOHN—Physical 5-1
- ★★ GEORGE BENSON—Turn Your Love Around 9-4
- ★ NEIL DIAMOND—Yesterday's Songs 15-11
- ★ JUICE NEWTON—The Sweetest Things 19-14
- ★ PAUL DAVIS—Cool Night 22-18
- LINDSEY BUCKINGHAM—Trouble
- RONNIE MILSAP—I Wouldn't Have Missed It For The World X
- ROD STEWART—Young Turks X
- OAK RIDGE BOYS—Fancy Free X
- CRYSTAL GAYLE—The Woman In Me X
- ALABAMA—Love In The First Degree X
- BEE GEES—Living Eyes X
- STEVIE NICKS/DON HENLEY—Leather And Lace X

### KBFM-FM—McAllen-Brownsville (Steve Owens—MD)

- ★★ KOOL & THE GANG—Take My Heart 28-16
- ★★ SHEENA EASTON—You Could Have Been With Me 30-23
- ★ JOURNEY—Don't Stop Believin' 10-7
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 14-8
- ★ PAUL DAVIS—Cool Night 17-15
- RONNIE MILSAP—I Wouldn't Have Missed It For The World
- LOVERBOY—Working For The Weekend
- EDDIE RABBITT—Someone Could Lose A Heart Tonight B
- THE BEACH BOYS—Come Go With Me
- SHEILA—Little Darlin'
- LITTLE RIVER BAND—Take It Easy On Me
- BILLY JOEL—She's Got A Way X
- DAN FOGELBERG—Leader Of The Band X
- SNEAKER—More Than Just The Two Of Us X
- GREG LAKE—Let Me Love You Once X
- AIR SUPPLY—Sweet Dreams

### WQVE-FM—New Orleans (Chris Bryan—MD)

- ★★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 15-8
- ★★ BILLY JOEL—She's Got A Way 29-23
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 24-20
- ★ ROLLING STONES—Waiting For A Friend 27-22
- ★ BERTIE HIGGINS—Key Largo 35-31
- RONNIE MILSAP—I Wouldn't Have Missed It For The World
- JENNIFER WARNES—Could It Be Love
- AL JARREAU—Breakin' Away

- CHRIS CHRISTIAN—I Want You, I Need You
- EDDIE SCHWARTZ—All Our Tomorrows
- THE POLICE—Every Little Thing She Does Is Magic

### KOFM-FM—Oklahoma City (Chuck Morgan—MD)

- ★★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 12-2
- ★★ THE GO-GO'S—Our Lips Are Sealed 20-14
- ★ JOURNEY—Don't Stop Believin' 23-18
- DAN FOGELBERG—Leader Of The Band
- LULU—If I Were You
- BILLY SQUIER—My Kinda Lover
- BALANCE—Falling In Love A
- JENNIFER WARNES—Could It Be Love A
- SHEENA EASTON—You Could Have Been With Me B
- DON McLEAN—Castles In The Air B
- BEE GEES—Living Eyes X
- LITTLE RIVER BAND—The Woman In Me X
- SNEAKER—More Than Just The Two Of Us X
- ALABAMA—Love In The First Degree X
- THE BEACH BOYS—Come Go With Me X
- LITTLE RIVER BAND—Take It Easy On Me X
- RICK SPRINGFIELD—Love Is Alright Tonight X

### WFMF-FM—Baton Rouge (Wayne Watkins—MD)

- ★★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 19-14
- ★★ JUICE NEWTON—The Sweetest Thing 29-23
- ★ OLIVIA NEWTON-JOHN—Physical 1-1
- ★ EARTH, WIND & FIRE—Let's Groove 10-5
- ★ THE J. GEILS BAND—Centerfold 13-8
- THE BEACH BOYS—Come Go With Me
- SHEENA EASTON—You Could Have Been With Me
- DAN FOGELBERG—Leader Of The Band
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics X

### KINT-FM—El Paso (Jini Cliffo—MD)

- ★★ EDDIE RABBITT—Someone Could Lose A Heart Tonight 19-14
- ★★ RICK SPRINGFIELD—Love Is Alright Tonight 17
- ★ NEIL DIAMOND—Yesterday's Songs 17-9
- ★ EARTH, WIND & FIRE—Let's Groove 18-12
- ★ GEORGE BENSON—Turn Your Love Around 23-16
- DELBERT McCLINTON—Sandy Beaches
- HENRY PAUL BAND—Keeping Our Love Alive
- KENNY ROGERS—Blaze Of Glory X
- LITTLE RIVER BAND—Take It Easy On Me X

### KILE-AM—Galveston (Scott Taylor—MD)

- ★★ COMMODORES—Oh No 2-1
- ★★ GEORGE BENSON—Turn Your Love Around 17-20
- ★ DIANA ROSS—Why Do Fools Fall In Love 3-2
- ★ JOURNEY—Don't Stop Believin' 6-3
- ★ ROD STEWART—Young Turks 11-7
- ROLLING STONES—Waiting On A Friend
- THE BEACH BOYS—Come Go With Me
- SHEILA—Little Darlin' A
- EDDIE SCHWARTZ—All Our Tomorrows A
- JUICE NEWTON—The Sweetest Thing X
- SURVIVOR—Poor Man's Son X
- BOB SEGER/THE SILVER BULLET BAND—Tryin' To Live My Life Without You X
- ZZ TOP—Tube Snake Boogie X
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics X

### KVOL-AM—Lafayette (Phil Ranken—MD)

- ★★ STEVIE NICKS/DON HENLEY—Leather And Lace 13-8
- HENRY PAUL BAND—Keeping Our Love Alive A
- EDDIE SCHWARTZ—All Our Tomorrows A
- BILLY SQUIER—My Kinda Lover A
- SUE SAAD—The Looker A
- THE CARS—Shake It Up B
- THE GO-GO'S—Our Lips Are Sealed B
- ROLLING STONES—Waiting On A Friend B
- JUICE NEWTON—The Sweetest Thing B
- LITTLE RIVER BAND—Take It Easy On Me X
- AL JARREAU—Breaking Away X
- RICK SPRINGFIELD—Love Is Alright Tonight X
- BERTIE HIGGINS—Key Largo X
- SHEILA—Little Darlin' X
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics X
- GREG LAKE—Let Me Love You Once X
- LULU—If I Were You X
- THE BEACH BOYS—Come Go With Me X
- BALANCE—Falling In Love X
- SNEAKER—More Than Just The Two Of Us X
- BEE GEES—Living Eyes X
- LOVERBOYS—Working For The Weekend X
- EXILE—What Kind Of Love X
- SUE SAAD—Theme From The Looker D

### KTSA-AM—San Antonio (Charlie Brown—MD)

- ★★ CARL CARLTON—She's A Bad Mama Jama 13-7
- ★★ KENNY ROGERS—Blaze Of Glory 14-8
- ★ EARTH, WIND & FIRE—Let's Groove 18-13
- ★ KOOL & THE GANG—Take My Heart 22-18

- ★ GEORGE BENSON—Turn Your Love Around 24-20
- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do)
- JUICE NEWTON—The Sweetest Thing
- DIANA ROSS—Why Do Fools Fall In Love X
- ROD STEWART—Young Turks X
- THE GO-GO'S—Our Lips Are Sealed X
- LINDSEY BUCKINGHAM—Trouble X
- QUARTERFLASH—Harden My Heart X
- E.L.O.—Twilight X

## Midwest Region

### ★ PRIME MOVERS

- ROD STEWART—Young Turks (Warner Bros.)
- NEIL DIAMOND—Yesterday's Song (Columbia)
- FOREIGNER—Waiting For A Girl Like You (Atlantic)
- TOP ADD ONS
- STEVE CARLISLE—WKRP In Cincinnati (MCA/Sweet City)
- THE BEACH BOYS—Come Go With Me (Caribou)
- DAN FOGELBERG—Leader Of The Band (Full Moon/Epic)
- BREAKOUTS
- ROLLING STONES—Waiting On A Friend (Rolling Stones)
- KINKS—Destroyer (Arista)
- DEL SHANNON—Sea Of Love (Network)

### WLS-AM—Chicago (Dave Denver—MD)

- ★★ ROD STEWART—Young Turks 14-10
- ★ THE J. GEILS BAND—Centerfold 45-20
- ★ BILLY SQUIER—My Kinda Lover 36-25
- ★ NEIL DIAMOND—Yesterday's Songs DA
- ★ QUARTERFLASH—Harden My Heart AD
- ★ ROLLING STONES—Waiting On A Friend X

### WLS-FM—Chicago (Dave Denver—MD)

- ★★ THE J. GEILS BAND—Centerfold 45-20
- ★ THE POLICE—Every Little Thing She Does Is Magic 7-6
- ★ JOURNEY—Don't Stop Believin' 9-8
- ★ ROD STEWART—Young Turks 45-20
- ★ BILLY SQUIER—My Kinda Lover 36-25
- ★ ROLLING STONES—Waiting On A Friend X

### WHB-AM—Kansas City (Tom Land—MD)

- ★★ COMMODORES—Oh No 5-3
- ★★ NEIL DIAMOND—Yesterday's Songs 11-9
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 15-12
- ★ THE BEACH BOYS—Come Go With Me 17-14
- ★ ALABAMA—Love In The First Degree 20-16
- STEVE CARLISLE—WKRP In Cincinnati
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics X

### WOKY-AM—Milwaukee (Rick Brown—MD)

- ★★ OLIVIA NEWTON-JOHN—Physical 1-1
- ★★ FOREIGNER—Waiting For A Girl Like You 2-2
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 4-3
- ★ NEIL DIAMOND—Yesterday's Songs 8-5
- ★ RONNIE MILSAP—I Wouldn't Have Missed It For The World 15-8
- PLACIDO DOMINGO/JOHN DENVER—Perhaps Love
- JUICE NEWTON—The Sweetest Thing
- LINDSEY BUCKINGHAM—Trouble B
- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) B
- BARBRA STREISAND—Comin' In And Out Of Your Life B
- THE BEACH BOYS—Come Go With Me B
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics X

### WZUU-FM—Milwaukee (Bill Sharron—MD)

- No List
- KDWB-AM—Minneapolis (Karen Anderson—MD)
- ★★ NEIL DIAMOND—Yesterday's Songs 11-06
- ★★ PAUL DAVIS—Cool Night 17-11
- ★ LINDSEY BUCKINGHAM—Trouble 20-14
- ★ OLIVIA NEWTON-JOHN—Physical 25-16
- ★ GEORGE BENSON—Turn Your Love Around 24-18
- DON McLEAN—Castles In The Air X
- THE MOODY BLUES—Talking Out Of Turn X
- STEVIE WOODS—Steal The Night X
- BEE GEES—Living Eyes X
- DONALD FAGEN—True Companion X
- DAN FOGELBERG—Leader Of The Band X
- AIR SUPPLY—Sweet Dreams X

### KSLQ-FM—St. Louis (Tom Stone—MD)

- No List
- KS-95—St. Paul (Chuck Napp—MD)
- ★★ DIANA ROSS—Why Do Fools Fall In Love 2-2
- ★★ NEIL DIAMOND—Yesterday's Songs 7-4
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 11-7
- ★ GEORGE BENSON—Turn Your Love Around 20-13
- LINDSEY BUCKINGHAM—Trouble

- THE BEACH BOYS—Come Go With Me
- BARBRA STREISAND—Comin' In And Out Of Your Life B
- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) B
- EDDIE RABBITT—Someone Could Lose A Heart Tonight X
- ROLLING STONES—Waiting On A Friend X
- PAUL DAVIS—Cool Night X
- BILLY JOEL—She's Got A Way X
- KENNY ROGERS—Blaze Of Glory X
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics X

### WKS-FM—Indianapolis (Tom Gilligan—MD)

- THE KINKS—Destroyer
- DEL SHANNON—Sea Of Love
- RUSH—Closer To The Heart A
- BILLY SQUIER—My Kinda Lover X
- ROYAL FUNK RAILROAD—Stuck In The Middle X
- JOHN HALL—Crazy X
- PETER CETERA—Living In The Limelight A

### KBEQ-FM—Kansas City (Mike Schmidt—MD)

- ★★ COMMODORES—Oh No 18-14
- ★★ DARYL HALL/JOHN OATES—I Can't Go For That 21-17
- ★ THE CARS—Shake It Up 26-23
- SHEENA EASTON—You Could Have Been With Me
- HENRY PAUL BAND—Keeping Dur Love Alive
- DAN FOGELBERG—Leader Of The Band X
- RUSH—Closer To The Heart X
- FOREIGNER—Juke Box Hero X

### WISM-AM—Madison (Bob Starr—MD)

- ★★ LULU—If I Were You 30-24
- ★★ STEVE CARLISLE—WKRP In Cincinnati 26-20
- ★ LINDSEY BUCKINGHAM—Trouble 18-12
- ★ PAUL DAVIS—Cool Night 16-10
- ★ DON McLEAN—Castles In The Air 24-19
- THE BEACH BOYS—Come Go With Me
- LITTLE RIVER BAND—Take It Easy On Me
- BILLY JOEL—She's Got A Way E
- SHEENA EASTON—You Could Have Been With Me B
- BERTIE HIGGINS—Key Largo X
- JENNIFER WARNES—Could It Be Love X

### WZEE-FM—Madison (Matt Hudson—MD)

- ★★ QUARTERFLASH—Harden My Heart 10-6
- ★★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 23-14
- ★ LINDSEY BUCKINGHAM—Trouble 11-7
- ★ THE GO-GO'S—Our Lips Are Sealed 17-10
- ★ THE J. GEILS BAND—Centerfold 22-15
- DEVO—Beautiful World
- EDDIE SCHWARTZ—All Our Tomorrows
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics A
- BILLY SQUIER—My Kinda Lover A
- SHEENA EASTON—You Could Have Been With Me X
- LOVERBOY—Working For The Weekend X
- THE BEACH BOYS—Come Go With Me X

### WLWL-FM—Minneapolis (Phil Huston—MD)

- ★★ BARBRA STREISAND—Comin' In And Out Of Your Life 15-9
- ★★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 24-16
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 21-15
- ★ ROLLING STONES—Waiting On A Friend 29-23
- ★ SHEENA EASTON—You Could Have Been With Me 30-25
- BILLY JOEL—She's Got A Way
- DAN FOGELBERG—Leader Of The Band
- OLIVIA NEWTON-JOHN—

## New On The Charts



**BALANCE**  
"Falling In Love"—★

Balance is a three-man unit comprised of vocalist and writer Peppy Castro, guitarist Bob Kulick and arranger/keyboardist Doug Katzaros. "Falling In Love," currently climbing Billboard's Hot 100 chart, is the second single off the group's debut self-titled Portrait/CBS LP.

Raised in the Bronx, Castro's musical credits date back to the mid-60s when he formed Blues Magoos at age 14 in Greenwich Village. When they disbanded in 1970, Castro moved into theatre, playing the roles of Berger and Woof in the original Broadway production of "Hair."

He re-entered rock'n'roll via the formation of Barnaby Bye. The group recorded two albums before breaking up, then Castro went on to release another album with Wiggy Bits before touring with Foghat. He became a solo artist in 1977 working with the Leber-Krebs management firm and developed the off-Broadway musical "Zen Boogie." During this time a number of other artists were recording Castro originals including Cher, Kiss, Ron Dante, England Dan, and Melanie.

Guitarist Kulick started playing around Greenwich Village in the mid-60s with the Random Blues, working alongside performers like Blues Magoos (where he first met Castro), the Lovin' Spoonful, John Hammond Jr. and Jimi Hendrix. In '71 he went to England and played with Hookfoot, Elton John's back-up band. In 1976, he cut "Coney Island Baby" with Lou Reed and backed John Cale and Alice Cooper on separate tours in 1976-77. Touring the world with Meat Loaf occupied 1978. Kulick was also the lead guitarist on Paul (Kiss) Stanley's solo album, and co-wrote the Kiss song "Naked City," besides performing with Labelle, Mark Farner, Tim Curry and Rex Smith.

Keyboard player and arranger Doug "The Gling" Katzaros started playing piano at age three and by the time he reached five, was playing concerts and classical pieces. He became interested in theater music while in high school and attended music classes at various colleges including Temple, Oberlin and Julliard. He wrote dance music and arrangements for "Rockabye Hamlet" done by the late choreographer-director Gower Champion as well as playing Castro's former role of Berger in "Hair." Katzaros first met Castro during the Barnaby Bye days and they later worked together on "Zen Boogie."

Katzaros has also served as orchestra conductor with the touring companies of "Jesus Christ Superstar," "Godspell" and "Man Of La Mancha," and performed with Paul Stanley, Peter Frampton, Rex Smith, Melanie and Richie Havens.

Balance is managed by Leber-Krebs, 65 West 55th Street, Room 306, New York, N.Y. 10019 (212) 765-2600; and booked by ATI, 888 7th Avenue, New York, N.Y. (212) 977-2300.

## Federal Briefs

WASHINGTON—The FCC has approved research funds for the final phase of a study of interference-causing radio problems in the Southern California coastal area.

The biggest problem is what is called "enhanced propagation" or extended broadcast coverage area. It is caused by air temperature inversions and—guess what—smog.

The FCC began its California coast study in 1980. Funding for the final phase will cover maintenance costs while the measurement of enhancement and interference is completed.

- The FCC's Advisory Committee on Radio Broadcasting held its third meeting Dec. 1 to discuss progress at the Region 2 Administrative Conference which convened in Rio De Janeiro Nov. 9. The purpose of the committee meetings at the FCC is also to receive recommendations and comments from participants at the conference. There will be further individual sessions until the conference ends Dec. 18.

- The National Assn. of Broadcasters is opening its membership to international broadcasters and companies in allied fields. Through this option, international firms that do not sell or service the U.S. will have access to NAB technical, engineer-

ing, research and business information and can participate in conventions and conferences.

- NAB reply comments to the FCC proposal for changing character qualifications in licensing proceedings emphasized eliminating "an open-ended approach" and suggested a limit on past misconduct to "adjudicated felony convictions" and not rely on "devising its own process that would be highly subjective."

## Geller Asks FCC Action Review

WASHINGTON—Henry Geller, the former head of the National Telecommunications and Information Administration, has asked the U.S. Court of Appeals here to review an FCC action that denied a reconsideration of the January FCC decision to deregulate aspects of commercial radio.

Geller, who was also a former FCC general counsel and presently works in Washington for a policy science group connected with Duke University, has asked for a court review after the Commission concluded that the deregulation decision was "devoid of material error or omission" and that Geller's petition did not present any "new evidence

## Washington Roundup

## Date Set For Deregulation Bill

WASHINGTON—The Broadcast Deregulation Bill is tentatively set for markup by the Senate Committee on Commerce Science and Transportation Thursday, (10).

The bill, S. 1629, formerly titled the Broadcast Deregulation Act of 1981, was introduced in September by Sen. Howard Cannon (D-N.M.) and is co-sponsored by Sen. Bob Packwood (R-Ore.), Barry Goldwater (R-Ariz.), Ernest Hollings (D-S.C.) and Harrison Schmitt (R-N.M.). It incorporates many of the features of an earlier version, S. 270. Other features, concerning license terms and lottery license application

alternatives, were passed as part of the Budget Reconciliation Bill this summer.

It also features "pro-competition" language that Democrats on the Committee had wanted, language stating that the FCC "shall promote the development of competitive, new and additional services to consumers..." and in "acting upon any application for such new or additional services, such services shall be presumed to be in the public interest" if the provision is technically "feasible."

The bill would also free stations from FCC rules concerning public

affairs programming, format adherence, program logs, community needs ascertainment and commercial length guidelines.

Renewal procedures have also been relaxed in the upcoming legislative proposal, and the FCC would not consider competing applications for a present license in good standing.

The bill has been endorsed by both broadcast organizations and the FCC itself, and stands an excellent chance for passage.

In addition to S. 1629, the Committee is also considering another deregulation bill, S. 1791, introduced in late October by Sen. Goldwater. Entitled the Federal Communications Commission Amendments of 1981, the proposal is basically an FCC housekeeping bill that would deregulate many technical and "non-controversial" matters.

However, during hearings in the House Nov. 19, Telecommunications Subcommittee Chairman Tim Wirth (D-Colo.) made it quite clear that his subcommittee won't budge unless the Senate Commerce committee makes sure that the "non-controversial" Senate bill does not become a "flat car for other legislation" of substantially more substance.

## FCC Denies Extension In 'Daytimer Relief' Talks

By BILL HOLLAND

WASHINGTON—The Federal Communications Commission has denied a motion for an extension of comment time to a technical organization in upcoming discussions about the problems of daytime broadcasters.

The FCC denied the motion Nov. 13 on the grounds that no further extensions are needed nor warranted before the initial comment date of Nov. 23, including the argument by the Assn. for Broadcast Engineering Standards (ABES) that it would "be unwise to engage in a debate" domestically over issues that are now possibly being settled in the Region 2 Radio Conference now being held in Rio de Janeiro, Brazil.

The Commission made it clear that during the comment phase of the so-called "daytimer relief" discussions, it will be making "no substantive determinations on the basis of the statements filed."

Last week, National Radio Broadcasters Assn. resident Sis Kaplan followed up a May, 1980 NRBA petition for daytimer rule changes with a letter to FCC chairman Mark Fowler suggesting abandonment of "discriminatory criteria" such as the preference for FM stations in expansions and the inflexible two-stations-to-a-community rule. The NRBA had joined ABES in the motion for an extension—to Jan. 25, 1982.

The FCC denial for an extension for the broadcast standards group came as a result of a Sept. 14, 1981 petition from the National Telecommunications and Information Administration (NTIA) which also urged the Commission to give daytime broadcasters a break in several areas.

or arguments warranting reconsideration."

Geller had argued that the elimination of program guidelines would eventually lead to FCC involvement in content analysis, making the Commission a sort of "national nanny" of issues.

The filing on October 21 has initiated a briefing schedule in the court, Geller said. "It'll chew up the entire fall and winter—my guess is that it'll go on until next spring."

If the court decides to hear the case, oral arguments from the FCC and Geller and the Washington Center for Public Policy Research might not begin until summer, 1987.

## Give something that means something. The gift of the hope for life.

May we suggest that this year, in the true spirit of the season, you inform the people on your list that you have contributed, in their names, to the T.J. Martell Memorial Foundation.

The Martell Foundation is a charity that was founded and is totally supported by the music industry. All monies donated are used exclusively to research one of the most devastating diseases known to mankind, Leukemia. A disease that kills over 50,000 people a year.

It is the Foundation's hope that with your help we will one day conquer this destructive disease.

Thank you. Your gift will mean so much to so many people.

**The T.J. Martell Memorial Foundation**  
130 West 57th St., 3rd Floor  
New York, NY 10019  
Telephone: (212) 245-1818

# Billboard Singles Radio Action

Playlist Prime Movers ★  
Playlist Top Add Ons ●

Based on station playlists through Tuesday (12/1/81)

Continued from page 22

- ROLLING STONES—Waiting On A Friend
- THE POLICE—Every Little Thing She Does Is Magic N
- JOURNEY—Don't Stop Believin' N
- THE GO-GO'S—Our Lips Are Sealed N
- STEVE MILLER BAND—Heart Like A Wheel N
- CHILLIWACK—My Girl N
- GENESIS—No Reply At All N
- E.L.O.—Hold On Tight N
- THE J. GEILS BAND—Centerfold N
- THE CARS—Shake It Up N
- THE FOUR TOPS—When She Was My Girl N
- DIESEL—Sausalito Summertime N

### KXOK-AM—St. Louis (Lee Douglas—MD)

- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 11-6
- ★ FOREIGNER—Waiting For A Girl Like You 7-4
- ★ CRYSTAL GAYLE—The Woman In Me 13
- ★ GEORGE BENSON—Turn Your Love Around 19-12
- ★ THE BEACH BOYS—Come Go With Me 17-15
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics
- DAN FOGELBERG—Leader Of The Band

### WSPT-FM—Stevens Point (Brad Fuhr—MD)

- ★ OLIVIA NEWTON-JOHN—Physical 1-1
- ★ THE J. GEILS BAND—Centerfold 17-7
- ★ THE GO-GO'S—Our Lips Are Sealed 2-2
- ★ ROD STEWART—Young Turks 7-3
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace
- THE BEACH BOYS—Come Go With Me
- RONNIE MILSAP—I Wouldn't Have Missed It For The World

- RUSH—Closer To The Heart L
- TRIUMPH—Magic Power L
- JIM STEINMAN—Dance In My Pants L
- THE KINKS—Destroyer L
- POLICE—Spirits In The Material World L
- THE J. GEILS BAND—Freeze Frame L
- SOFT CELL—Trained Love L
- BARBRA STREISAND—Comin' In And Out Of Your Life X
- LULU—If I Were You X
- STEVIE WOODS—Steal The Night X
- FOREIGNER—Juke Box Hero X

### KFYR-AM—Bismarck (Dan Brannan—MD)

- ★ ROD STEWART—Young Turks
- ★ STEVE MILLER BAND—Heart Like A Wheel 7-4
- ★ THE J. GEILS BAND—Centerfold 9-6
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 13-7
- ★ DIANA ROSS—Why Do Fools Fall In Love 19-13
- BERTIE HIGGINS—Key Largo
- AIR SUPPLY—Sweet Dreams
- THE GO-GO'S—Our Lips Are Sealed—B
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics B
- EDDIE RABBITT—Someone Could Lose A Heart Tonight B
- THE ALL SPORTS BAND—I'm Your Superman B
- THE CARS—Shake It Up B
- LITTLE RIVER BAND—Take It Easy On Me A
- ROLLING STONES—Waiting On A Friend X
- SHEENA EASTON—You Could Have Been With Me X
- BILLY JOEL—She's Got A Way X
- RONNIE MILSAP—I Wouldn't Have Missed It For The World X
- THE BEACH BOYS—Come Go With Me X
- PAUL DAVIS—Cool Night X
- BARBRA STREISAND—Comin' In And Out Of Your Life X
- QUEEN/DAVID BOWIE—Under Pressure X
- RINGO STARR—Wrack My Brain X
- NEIL DIAMOND—Yesterday's Songs X
- E.L.O.—Twilight X
- THE POLICE—Every Little Thing She Does Is Magic X

### KIOA-AM—Des Moines (A.W. Pantoja—MD)

- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 8-4
- ★ ROD STEWART—Young Turks 9-6
- ★ THE POLICE—Every Little Thing She Does Is Magic 15-11
- ★ GEORGE BENSON—Turn Your Love Around 22-16
- JENNIFER WARNES—Could It Be Love
- BILLY JOEL—She's Got A Way
- DAN FOGELBERG—Leader Of The Band B
- ROLLING STONES—Waiting On A Friend B
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics B
- LULU—If I Were You X
- LITTLE RIVER BAND—Take It Easy On Me X

### WVAP-FM—Indianapolis (Paul Lindenhall—MD)

- ★ NEIL DIAMOND—Yesterday's Songs 1-1
- ★ FOREIGNER—Waiting For A Girl Like You 5-4
- ★ DIANA ROSS—Why Do Fools Fall In Love 7-5
- ★ STEVIE WOODS—Steal The Night 15-9
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 20-14

- GEORGE BENSON—Turn Your Love Around
- EDDIE RABBITT—Someone Could Lose A Heart Tonight
- PAUL DAVIS—Cool Night B
- DON McLEAN—Castles In The Air B
- STEVE CARLISLE—WKRP In Cincinnati X

### KEYN-FM—Wichita (Terri Springs—MD)

- ★ FOREIGNER—Waiting For A Girl Like You 4-1
- ★ COMMODORES—Oh No 7-4
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 11-8
- ★ ROD STEWART—Young Turks 13-9
- ★ JOURNEY—Don't Stop Believin' 15-13
- THE CARS—Shake It Up
- ROLLING STONES—Waiting On A Friend

### KWKN-AM—Wichita (Scott Shores—MD)

- ★ BARBRA STREISAND—Comin' In And Out Of Your Life
- ★ PAUL DAVIS—Cool Night
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do)
- THE BEACH BOYS—Come Go With Me B/A
- DAN FOGELBERG—Leader Of The Band B/A
- JENNIFER WARNES—Could It Be Love B/A

## Northeast Region

### ★ PRIME MOVERS

- OLIVIA NEWTON-JOHN—Physical (MCA)
- DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) (RCA)

### ● TOP ADD ONS

- RONNIE MILSAP—I Wouldn't Have Missed It For The World (RCA)
- THE CARS—Shake It Up (Elektra)
- LITTLE RIVER BAND—Take It Easy On Me (Capitol)
- RICK SPRINGFIELD—Love Is Alright Tonight (RCA)
- GIDEA PARK—Seasons Of Gold (Profile)
- DENICE WILLIAMS—Billy (Arc/Columbia)

### ● BREAKOUTS

- WVKS-FM—Boston (Vinnie Peruzzi—MD)
- ★ THE J. GEILS BAND—Centerfold 1-1
- ★ OLIVIA NEWTON-JOHN—Physical 3-3
- ★ THE CARS—Shake It Up 10-6
- ★ QUEEN/DAVID BOWIE—Under Pressure 21-15
- ★ LTD—Kickin' Back 30-20
- RICK SPRINGFIELD—Love Is Alright Tonight
- RICK JAMES—Ghetto Life
- KISS—A World Without Heros A
- STEVE MILLER BAND—Heart Like A Wheel B
- BILLY SQUIER—My Kinda Lover B
- BARBRA STREISAND—Comin' In And Out Of Your Life B
- LULU—If I Were You B
- RINGO STARR—Wrack My Brain B
- THE BEACH BOYS—Come Go With Me B
- SNEAKER—More Than Just The Two Of Us B
- TOM TOM CLUB—Genius Of Love X
- SYREETA—Quick Slick X
- HERB ALPERT—Manhattan Melody X
- RAY, GOODMAN AND BROWN—How Can Love Be So Right X
- SAL SOUL—Tainted Love X

### WKBW-AM—Buffalo (John Summers—MD)

- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 17-9
- ★ QUARTERFLASH—Harden My Heart 13-10
- ★ EARTH, WIND & FIRE—Let's Groove 15-12
- ★ THE GO-GO'S—Our Lips Are Sealed 20-17
- RONNIE MILSAP—I Wouldn't Have Missed It For The World
- THE CARS—Shake It Up
- GENESIS—No Reply At All B
- BARBRA STREISAND—Comin' In And Out Of Your Life B

### WABC-AM—New York City (James Golden—MD)

- ★ DIANA ROSS—Why Do Fools Fall In Love 8-5
- ★ DENICE WILLIAMS—Silly 15-10
- ★ MIKE POST—The Theme From Hill Street Blues 12-9
- ★ COMMODORES—Oh No 14-12
- ★ JOURNEY—Who's Crying Now 26-19
- STEVIE NICKS/DON HENLEY—Leather And Lace
- GIDEA PARK—Seasons Of Gold
- GEORGE BENSON—Turn Your Love Around B
- KENNY ROGERS—Through The Years L

### WVBF-FM—Boston (Tom Connerly—MD)

- ★ COMMODORES—Oh No 9-4
- ★ DIANA ROSS—Why Do Fools Fall In Love 11-9
- ★ NEIL DIAMOND—Yesterday's Songs 18-11
- ★ JUICE NEWTON—The Sweetest Thing 20-16
- ★ STEVIE WOODS—Steal The Night 22-18
- BILLY JOEL—She's Got A Way
- GEORGE BENSON—Turn Your Love Around
- CARLY SIMON—Hurt X

### WBEN-FM—Buffalo (Roger Christian—MD)

- ★ BARBRA STREISAND—Comin' In And Out

- Of Your Life 18-10
- ★ THE CARS—Shake It Up 27-18
- ★ BILLY JOEL—She's Got A Way 35-27
- KOOL & THE GANG—Take My Heart
- RONNIE MILSAP—I Wouldn't Have Missed It For The World
- LITTLE RIVER BAND—Take It Easy On Me A
- EDDIE SCHWARTZ—All Our Tomorrows A
- RICK SPRINGFIELD—Love Is Alright Tonight A

### WKTU-FM—New York (Michael Ellis—MD)

- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 13-7
- ★ DEBRA LAWS—Very Special 7-2
- ★ GEORGE BENSON—Turn Your Love Around 21-13
- ★ DIANA ROSS—Why Do Fools Fall In Love 19-14
- OLIVIA NEWTON-JOHN—Physical
- MIKE AND BRENDA SUTTON—We'll Make It
- DYNASTY—Love In The Fast Land
- SKYY—Call Me
- 69—Brooklyn Express X
- TOM TOM CLUB—Genius Of Love X
- NORTH END—Happy Days X
- TIERRA—La La Means I Love You X
- JERRY CARR—This Must Be Heaven X
- KANO—Can't Hold Back
- JEANETTE LADY DAY—Come Let Me Love X
- TRACY WEBER—Sureshot X
- BAD GIRLS—Too Through X

### WFLY-FM—Albany (Jack Lawrence—MD)

- ★ OLIVIA NEWTON-JOHN—Physical 1-1
- ★ ROD STEWART—Young Turks 6-4
- ★ DIANA ROSS—Why Do Fools Fall In Love 10-7
- ★ CHILLIWACK—My Girl 14-11
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 21-16
- THE CARS—Shake It Up
- LITTLE RIVER BAND—Take It Easy On Me
- RONNIE MILSAP—I Wouldn't Have Missed It For The World A
- HENRY PAUL BAND—Keeping Our Love Alive A
- THE BEACH BOYS—Come Go With Me X
- SHEENA EASTON—You Could Have Been With Me B
- EARTH, WIND & FIRE—Let's Groove B

### WTRY-AM—Albany (Ron Neeni—MD)

- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 20-14
- ★ DARYL HALL/JOHN OATES—I Can't Go For That 39-18
- ★ THE CARS—Shake It Up 29-26
- ★ EDDIE RABBITT—Someone Could Lose A Heart Tonight 30-27
- ★ GEORGE BENSON—Turn Your Love Around 28-25
- DAN FOGELBERG—Leader Of The Band
- SHEENA EASTON—You Could Have Been With Me Tonight
- LITTLE RIVER BAND—Take It Easy On Me
- RONNIE MILSAP—I Wouldn't Have Missed It For The World X
- THE GO-GO'S—Our Lips Are Sealed B
- BILLY JOEL—She's Got A Way B
- ROLLING STONES—Waiting On A Friend B

### WGVY-AM—Bangor (Jim Randall—MD)

- No List
- WICC-AM—Bridgeport (Bob Mitchell—MD)

### No List

### WVIC-AM—Bridgeport (Bob Mitchell—MD)

- No List
- WTFM-FM—Hartford (Rick Donahue—MD)
- ★ OLIVIA NEWTON-JOHN—Physical 2-1
- ★ THE J. GEILS BAND—Centerfold 16-5
- ★ FOREIGNER—Waiting For A Girl Like You 3-2
- ★ JOURNEY—Don't Stop Believin' 14-8
- ★ NEIL DIAMOND—Yesterday's Songs
- THE CARS—Shake It Up
- LTD—Kickin' Back
- BILLY JOEL—She's Got A Way A

### WBLI-FM—Long Island (Bill Terry—MD)

- ★ OLIVIA NEWTON-JOHN—Physical 9-3
- ★ ROD STEWART—Young Turks 15-9
- ★ LINDSEY BUCKINGHAM—Trouble 16-11
- ★ EARTH, WIND & FIRE—Let's Groove 26-12
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 21-13
- THE POLICE—Every Little Thing She Does Is Magic
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics
- AIR SUPPLY—Sweet Dreams A
- EDDIE RABBITT—Someone Could Lose A Heart Tonight A
- THE BEACH BOYS—Come Go With Me A
- ROLLING STONES—Waiting On A Friend A
- SHEENA EASTON—You Could Have Been With Me A
- KOOL & THE GANG—Take My Heart
- BILLY JOEL—She's Got A Way
- BARBRA STREISAND—Comin' In And Out Of Your Life B

- PRINCE—Controversy B

### WKCI-FM—New Haven (Danny Lyons—MD)

- ★ FOREIGNER—Waiting For A Girl Like You 2-01
- ★ COMMODORES—Oh No 3-2
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 6-4
- ★ LINDSEY BUCKINGHAM—Trouble 7-5
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 12-8
- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 24-14
- ★ PAUL DAVIS—Cool Night 24-19
- ★ EDDIE RABBITT—Someone Could Lose A Heart Tonight 28-22
- SHEENA EASTON—You Could Have Been With Me
- DAN FOGELBERG—Leader Of The Band
- DON McLEAN—Castles In The Air A
- PLACIDO DOMINGO/JOHN DENVER—Perhaps Love

### WNBC-AM—New York City (Roz Frank—MD)

- No List
- WPJB-FM—Providence (Mike Waite—MD)
- ★ OLIVIA NEWTON-JOHN—Physical 1-1
- ★ EARTH, WIND & FIRE—Let's Groove 3-2
- ★ THE J. GEILS BAND—Centerfold 7-5
- ★ FOREIGNER—Waiting For A Girl Like You 8-6
- ★ THE GO-GO'S—Our Lips Are Sealed 9-7
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace A

### WPRO-FM—Providence (Gary Berkowitz—MD)

- ★ DIANA ROSS—Why Do Fools Fall In Love 10-4
- ★ GEORGE BENSON—Turn Your Love Around 9-5
- ★ LINDSEY BUCKINGHAM—Trouble 21-13
- ★ THE GO-GO'S—Our Lips Are Sealed 22-16
- ★ THE J. GEILS BAND—Centerfold 20-15
- LITTLE RIVER BAND—Take It Easy On Me
- KISS—A World Without Heroes
- EARTH, WIND & FIRE—Let's Groove B
- STEVIE NICKS/DON HENLEY—Leather And Lace B
- PAUL DAVIS—Cool Night B
- ROLLING STONES—Waiting On A Friend B

### WHFM-FM—Rochester (Kelly McCann—MD)

- ★ GEORGE BENSON—Turn Your Love Around 17-12
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 20-15
- ★ NEIL DIAMOND—Yesterday's Song 16-13
- ★ EDDIE RABBITT—Someone Could Lose A Heart Tonight 21-18
- THE BEACH BOYS—Come Go With Me
- LITTLE RIVER BAND—Take It Easy On Me
- IRENE CARA—Anyone Can See A
- E.L.O.—Twilight X
- SHEENA EASTON—You Could Have Been With Me B
- AL JARREAU—Breakin' Away B
- BILLY JOEL—She's Got The Two Of Us B
- SNEAKER—More Than Just The Two Of Us B

### WFTQ-AM—Worcester (Gary Nolan—MD)

- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do)
- EDDIE RABBITT—Someone Could Lose A Heart Tonight

### WACZ-AM—Bangor (Michael P'Hara—MD)

- ★ OLIVIA NEWTON-JOHN—Physical
- ★ THE J. GEILS BAND—Centerfold
- ★ ROD STEWART—Young Turks
- ★ THE GO-GO'S—Our Lips Are Sealed
- ★ DIANA ROSS—Why Do Fools Fall In Love
- RICK SPRINGFIELD—Love Is Alright Tonight
- AIR SUPPLY—Sweet Dreams
- LITTLE RIVER BAND—Take It Easy On Me B
- LOVERBOY—Working For The Weekend B
- PAUL DAVIS—Cool Night B
- ROLLING STONES—Waiting On A Friend B
- DONNIE IRIS—Love Is Like A Rock
- DAN FOGELBERG—Leader Of The Band
- DEL SHANNON—Sea Of Love
- BILLY SQUIER—My Kinda Lover
- SHEENA EASTON—You Could Have Been With Me
- THE BEACH BOYS—Come Go With Me

### WIGY-AM—Bath (Willie Mitchella—MD)

- ★ FOREIGNER—Waiting For A Girl Like You 1-1
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 10-4
- ★ ROD STEWART—Young Turks 4-2
- ★ THE J. GEILS BAND—Centerfold 13-6
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 26-17
- ROLLING STONES—Waiting On A Friend B
- SHEENA EASTON—You Could Have Been With Me B
- LITTLE RIVER BAND—Take It Easy On Me X
- EDDIE RABBITT—Someone Could Lose A Heart Tonight X

- RINGO STARR—Wrack My Brain X
- DEVO—Beautiful World X
- BEE GEES—Living Eyes X
- STEVE MILLER BAND—Heart Like A Wheel X
- BALANCE—Falling In Love X
- THE MOODY BLUES—Talking Out Of Turn X
- CYRSTAL GAYLE—The Woman In Me X
- FOREIGNER—Juke Box Hero X

### WTSN-AM—Dover (Jim Sebastian—MD)

- ★ LINDSEY BUCKINGHAM—Trouble 15-6
- ★ QUARTERFLASH—Harden My Heart 16-9
- ★ JUICE NEWTON—The Sweetest Thing 12-8
- ★ RONNIE MILSAP—I Wouldn't Have Missed It For The World 18-13
- ★ NEIL DIAMOND—Yesterday's Songs 25-15
- RICK SPRINGFIELD—Love Is Alright Tonight
- AIR SUPPLY—Sweet Dreams
- RINGO STARR—Wrack My Brain B
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics B
- BILLY JOEL—She's Got A Way B
- EDDIE RABBITT—Someone Could Lose A Heart Tonight B
- ROLLING STONES—Waiting On A Friend B
- THE GO-GO'S—Our Lips Are Sealed B
- LITTLE RIVER BAND—Take It Easy On Me
- DON McLEAN—Castles In The Air
- BEE GEES—Living Eyes X
- GEORGE BENSON—Turn Your Love Around X
- GREG LAKE—Let Me Love You Once X
- DAN FOGELBERG—Leader Of The Band X
- BILLY SQUIER—My Kinda Lover X

### WFEA-AM (13FEA)—Manchester (Keith Lemire—MD)

- ★ ROD STEWART—Young Turks 6-3
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 15-8
- ★ JOURNEY—Don't Stop Believin' 24-10
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 21-17
- ★ GEORGE BENSON—Turn Your Love Around 25-18
- LITTLE RIVER BAND—Take It Easy On Me B
- SHEENA EASTON—You Could Have Been With Me B
- EARTH, WIND & FIRE—Let's Groove B
- KOOL & THE GANG—Take My Heart B
- THE BEACH BOYS—Come Go With Me X
- GREG LAKE—Let Me Love You Once B
- THE J. GEILS BAND—Centerfold X
- E.L.O.—Twilight X
- SNEAKER—More Than Just The Two Of Us X

### WHEB-FM—Portsmouth (Rick Dean—MD)

- ★ OLIVIA NEWTON-JOHN—Physical 1-1
- ★ ROD STEWART—Young Turks 3-3
- ★ DIANA ROSS—Why Do Fools Fall In Love 4-4
- ★ LINDSEY BUCKINGHAM—Trouble 8-8
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 10-10
- LITTLE RIVER BAND—Take It Easy On Me
- ROLLING STONES—Waiting On A Friend
- SNEAKER—More Than Just The Two Of Us A
- DAN FOGELBERG—Leader Of The Band B
- BILLY JOEL—She's Got A Way B
- THE BEACH BOYS—Come Go With Me B
- DON McLEAN—Castles In The Air X
- QUARTERFLASH—Harden My Heart X
- JOURNEY—Don't Stop Believin' X
- VANGELIS—Titles X

### WBBF-AM—Rochester (Jay Stevens—MD)

- ★ NEIL DIAMOND—Yesterday's Song 10-8
- ★ QUARTERFLASH—Harden My Heart 11-9
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 12-10
- ★ JUICE NEWTON—The Sweetest Thing 14-12
- ★ GEORGE BENSON—Turn Your Love Around 15-13
- EDDIE RABBITT—Someone Could Lose A Heart Tonight
- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do)

### WPST-FM—Trenton (Tom Taylor—MD)

- ★ QUARTERFLASH—Harden My Heart 12-8
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 17-11
- ★ ROD STEWART—Young Turks 14-9
- ★ THE J. GEILS BAND—Centerfold 21-15
- BILLY SQUIER—My Kinda Lover
- HENRY PAUL BAND—Keeping Our Love Alive B
- LITTLE RIVER BAND—Take It Easy On Me B
- RUSH—Closer To The Heart B
- RICK SPRINGFIELD—Love Is Alright Tonight B
- THE BEACH BOYS—Come Go With Me
- SUE SAAD—The Looker
- EDDIE SCHWARTZ—All Our Tomorrows
- BOB SEGER/SILVER BULLET BAND—Feel Like A Number

### WRCK-FM—Washington Mills (Jim Reitz—MD)

- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 9-6
- ★ QUARTERFLASH—Harden My Heart 13-10
- ★ OLIVIA NEWTON-JOHN—Physical 1-1
- ★ JOURNEY—Don't Stop Believin' 8-7
- ★ THE J. GEILS BAND—Centerfold 14-11
- BILLY SQUIER—My Kinda Lover

- AIR SUPPLY—Sweet Dreams
- EDDIE SCHWARTZ—All Our Tomorrows A
- SHEILA—Little Darlin' A

## Mid-Atlantic Region

### ★ PRIME MOVERS

- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics (RCA)
- DARYL HALL AND JOHN OATES—I Can't Go For That (RCA)
- BARBRA STREISAND—Comin' In And Out Of Your Life (Columbia)

### ● TOP ADD ONS

- LITTLE RIVER BAND—Take It Easy On Me (Capitol)
- THE BEACH BOYS—Come Go With Me (Capitol)
- BILLY SQUIER—My Kinda Lover (Capitol)

### ● BREAKOUTS

- AIR SUPPLY—Sweet Dreams (Arista)
- RICK SPRINGFIELD—Love Is Alright Tonight (RCA)
- DEL SHANNON—Sea Of Love (Network)

### WPGC-FM—Washington, DC (Jim Elliot—MD)

- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 12-6
- ★ DARYL HALL/JOHN OATES—I Can't Go For That 14-5
- ★ THE GO-GO'S—Our Lips Are Sealed 17-12
- ★ QUARTERFLASH—Harden My Heart 27-17
- LITTLE RIVER BAND—Take It Easy On Me
- AIR SUPPLY—Sweet Dreams
- SHEENA EASTON—You Could Have Been With Me
- GEDRGE BENSON—Turn Your Love Around X
- EDDIE RABBITT—Someone Could Lose A Heart Tonight X
- ROLLING STONES—Waiting On A Friend B
- THE CARS—Shake It Up B
- RICK SPRINGFIELD—Love Is Alright Tonight B

### WCAO-AM—Baltimore (Scott Richards—MD)

- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 18-10
- ★ EDDIE RABBITT—Someone Could Lose A Heart Tonight 30-23
- ★ RINGO STARR—Wrack My Brain 24-19
- ★ GEORGE BENSON—Turn Your Love Around 25-20
- ★ GENESIS—No Reply At All 28-24
- THE BEACH BOYS—Come Go With Me
- LITTLE RIVER BAND—Take It Easy On Me
- ROLLING STONES—Waiting On A Friend B
- RONNIE MILSAP—I Wouldn't Have Missed It For The World B
- PATTIE AUSTIN—Every Home Should Have One B
- KOOL & THE GANG—Take My Heart B
- THE GO-GO'S—Our Lips Are Sealed
- THE J. GEILS BAND—Centerfold
- DAN FOGELBERG—Leader Of The Band
- RICK SPRINGFIELD—Love Is Alright Tonight
- THE MOODY BLUES—Talking Out Of Turn X</

# Billboard Singles Radio Action

Playlist Prime Movers ★  
Playlist Top Add Ons ●

Based on station playlists through Tuesday (12/1/81)

Continued from page 24

**WAEB-AM—Allentown**  
(Jefferson Ward—MD)

- ★ **CHILLIWACK**—My Girl 11-8
- ★ **THE CARS**—Shake It Up 18-14
- ★ **STEVIE NICKS/DON HENLEY**—Leather And Lace 12-9
- ★ **THE GO-GO'S**—Our Lips Are Sealed 23-18
- ★ **PAUL DAVIS**—Cool Night 30-25
- **LITTLE RIVER BAND**—Take It Easy On Me
- **RICK SPRINGFIELD**—Love Is Alright Tonight
- **GIDIA PARK**—Seasons Of Gold A
- **JENNIFER WARNES**—Could It Be Love A
- **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics B
- **EARTH, WIND & FIRE**—Let's Groove B
- **DAN FOGELBERG**—Leader Of The Band B
- **SNEAKER**—More Than Just The Two Of Us X
- **THE BEACH BOYS**—Come Go With Me X
- **STEVE MILLER BAND**—Heart Like A Wheel X
- **RONNIE MILSAP**—I Wouldn't Have Missed It For The World X
- **ROLLING STONES**—Waiting On A Friend X
- **SHEENA EASTON**—You Could Have Been With Me X
- **BEE GEES**—Living Eyes X
- **HENRY PAUL BAND**—Keeping Our Love Alive X

**WBSB-FM—Baltimore**  
(Jan Jeffries—MD)

- ★ **OLIVIA NEWTON-JOHN**—Physical
- ★ **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics
- ★ **THE GO-GO'S**—Our Lips Are Sealed
- ★ **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do)
- **GEORGE BENSON**—Turn Your Love Around
- **SHEENA EASTON**—You Could Have Been With Me
- **LITTLE RIVER BAND**—Take It Easy On Me
- **AC/DC**—For Those About To Rock B
- **ROLLING STONES**—Waiting On A Friend B
- **RINGO STARR**—Wrack My Brain B
- **STEVE MILLER BAND**—Heart Like A Wheel B
- **RICK SPRINGFIELD**—Love Is Alright Tonight X
- **DEL SHANNON**—Sea Of Love X
- **PATTI AUSTIN**—Every Home Should Have One X
- **GREG LAKE**—Let Me Love You Once X
- **SNEAKER**—More Than Just The Two Of Us X
- **BILLY SQUIER**—My Kinda Lover X
- **IRENE CARA**—Anyone Can See X
- **LOVERBOY**—Working For The Weekend X
- **THE BEACH BOYS**—Come Go With Me X

**WFBR-AM—Baltimore**  
(Andy Szulinski—MD)

- ★ **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics 5-1
- ★ **LUTHER VANDROSS**—Never Too Much 12-7
- ★ **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) 17-11
- ★ **BARBRA STREISAND**—Comin' In And Out Of Your Life 21-17
- ★ **PAUL DAVIS**—Cool Night 28-23
- **LITTLE RIVER BAND**—Take It Easy On Me
- **DEL SHANNON**—Sea Of Love
- **AIR SUPPLY**—Sweet Dreams A
- **EARTH, WIND & FIRE**—Let's Groove B24
- **KOOL & THE GANG**—Take My Heart B25
- **ROLLING STONES**—Waiting On A Friend B28
- **RICK SPRINGFIELD**—Love Is Alright Tonight B29

**WCCK-FM—Erie**  
(J.J. Sanford—MD)

- ★ **OLIVIA NEWTON-JOHN**—Physical 11-1
- ★ **QUARTERFLASH**—Harden My Heart 22-13
- ★ **CHILLIWACK**—My Girl 10-5
- ★ **STEVIE NICKS/DON HENLEY**—Leather And Lace 13-7
- ★ **THE KINKS**—Destroyer 15-10
- ★ **EDDIE SCHWARTZ**—All Our Tomorrows
- **THE WHO**—Had Enough
- **DAN FOGELBERG**—Leader Of The Band X
- **FOREIGNER**—Juke Box Hero X
- **THE CLIMAX BLUES BAND**—Darlin' B
- **EDDIE RABBITT**—Someone Could Lose A Heart Tonight B
- **THE BEE GEES**—Living Eyes B
- **RICK SPRINGFIELD**—Love Is Alright Tonight B

**WKBO-AM—Harrisburg**  
(Tim Burns—MD)

- **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics

**WGH-AM—Norfolk**  
(Bob Canada—MD)

- ★ **NEIL DIAMOND**—Yesterday's Songs 3-1
- ★ **PAUL DAVIS**—Cool Night 5-3
- ★ **BILLY JOEL**—She's Got A Way 8-5
- ★ **FOREIGNER**—Waiting For A Girl Like You 12-6
- ★ **EDDIE RABBITT**—Someone Could Lose A Heart Tonight 16-8
- **THE J. GEILS BAND**—Centerfold
- **AL JARREAU**—We're In The Love Together
- **DEL SHANNON**—Sea Of Love A
- **AIR SUPPLY**—Sweet Dreams A
- **EDDIE SCHWARTZ**—All Our Tomorrows A
- **VANGELIS**—Titles A
- **LITTLE RIVER BAND**—Take It Easy On Me B
- **SHEENA EASTON**—You Could Have Been

- With Me B
- **LULU**—If I Were You X
- **KENNY ROGERS**—Blaze Of Glory X

**WRVQ-FM—Richmond**  
(Bill Thomas—MD)

- ★ **LINDSEY BUCKINGHAM**—Trouble 7-5
- ★ **ROD STEWART**—Young Turks 10-6
- ★ **JOURNEY**—Don't Stop Believin' 11-8
- ★ **STEVE MILLER BAND**—Heart Like A Wheel 13-9
- ★ **QUEEN/DAVID BOWIE**—Under Pressure 17-14
- **GREG LAKE**—Let Me Love You Once
- **BILLY SQUIER**—My Kinda Lover
- **THE KINKS**—Destroyer B
- **LITTLE RIVER BAND**—Take It Easy On Me B
- **BOB SEGER/SILVER BULLET BAND**—Feel Like A Number B
- **JOHN ENTWISTLE**—Talk Dirty B
- **FOREIGNER**—Juke Box Hero X
- **ROLLING STONES**—Hang Fire X
- **AC/DC**—For Those About To Rock X
- **PAUL DAVIS**—Cool Night X
- **DAN FOGELBERG**—Leader Of The Band X
- **HENRY PAUL BAND**—Keeping Our Love Alive X
- **TRIUMPH**—Magic Power X
- **SURVIVOR**—Poor Man's Son X
- **BILL WYMAN**—Je Suis Un Rock Star X

**WQRK-AM—Norfolk**  
(Bruce Garraway—MD)

- ★ **OLIVIA NEWTON-JOHN**—Physical 3-1
- ★ **DIANA ROSS**—Why Do Fools Fall In Love 10-6
- ★ **FOREIGNER**—Waiting For A Girl Like You 4-2
- ★ **NEIL DIAMOND**—Yesterday's Songs 18-14
- **PAUL DAVIS**—Cool Night
- **GEORGE BENSON**—Turn Your Love Around B
- **BARBRA STREISAND**—Comin' In And Out Of Your Life B
- **EDDIE RABBITT**—Someone Could Lose A Heart Tonight B
- **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) X
- **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics X

**WFBG-AM—Altoona**  
(Tony Booth—MD)

- ★ **KENNY ROGERS**—Blaze Of Glory
- ★ **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do)
- ★ **SHEENA EASTON**—Young Turks
- ★ **THE J. GEILS BAND**—Centerfold
- **EDDIE SCHWARTZ**—All Our Tomorrows
- **BERTIE HIGGINS**—Key Largo
- **SHEILA**—Little Darlin' X
- **AL JARREAU**—Breakin' Away X
- **HENRY PAUL BAND**—Keeping Our Love Alive X
- **BEE GEES**—Living Eyes X
- **RICK SPRINGFIELD**—Love Is Alright Tonight X
- **THE BEACH BOYS**—Come Go With Me X
- **BILLY SQUIER**—My Kinda Lover X
- **SHEENA EASTON**—You Could Have Been With Me X
- **LOVERBOY**—Working For The Weekend X
- **JUICE NEWTON**—The Sweetest Thing X
- **RONNIE MILSAP**—I Wouldn't Have Missed It For The World X
- **IRENE CARA**—Anyone Can See
- **QUEEN/DAVID BOWIE**—Under Pressure B
- **LITTLE RIVER BAND**—Take It Easy On Me B
- **GREG LAKE**—Let Me Love You Once B
- **DAN FOGELBERG**—Leader Of The Band B
- **MADLINE CAINE**—You Can

**WYRE-AM—Annapolis**  
(Chuck Bradley—MD)

- ★ **PAUL DAVIS**—Cool Night 25-15
- ★ **EDDIE RABBITT**—Someone Could Lose A Heart Tonight 26-17
- ★ **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics 13-8
- ★ **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) 19-13
- ★ **GENESIS**—No Reply At All 21-16
- **THE CARS**—Shake It Up
- **ROD STEWART**—Young Turks
- **QUEEN/DAVID BOWIE**—Under Pressure A
- **ROLLING STONES**—Waiting On A Friend B
- **SHEENA EASTON**—You Could Have Been With Me B
- **CARPENTERS**—Those Good Old Dreams X
- **STEVE MILLER BAND**—Heart Like A Wheel X
- **LITTLE RIVER BAND**—Take It Easy On Me X
- **JENNIFER WARNES**—Could It Be Love X

**WQXA-FM—York**  
(Dan Steele—MD)

- ★ **LINDSEY BUCKINGHAM**—Trouble 14-08
- ★ **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) 18-11
- ★ **QUARTERFLASH**—Harden My Heart 12-07
- **KOOL & THE GANG**—Take My Heart
- **SHEENA EASTON**—You Could Have Been With Me
- **RICK SPRINGFIELD**—Love Is Alright Tonight A
- **BOB SEGER/SILVER BULLET BAND**—Feel Like A Number A
- **BILLY JOEL**—She's Got A Way B
- **ROLLING STONES**—Waiting On A Friend B
- **EDDIE RABBITT**—Someone Could Lose A Heart Tonight B

- **LITTLE RIVER BAND**—Take It Easy On Me X
- **LITTLE RIVER BAND**—Take It Easy On Me X
- **THE BEACH BOYS**—Come Go With Me X
- **DON McLEAN**—Castles In The Air X
- **LOVERBOY**—Working For The Weekend X
- **BEE GEES**—Living Eyes X

## Southeast Region

★ **PRIME MOVERS**

- DARYL HALL AND JOHN OATES**—I Can't Go For That (RCA)
- BARBRA STREISAND**—Comin' In And Out Of Your Life (Columbia)
- OLIVIA NEWTON-JOHN**—Physical (MCA)
- **TOP ADD ONS**
- LITTLE RIVER BAND**—Take It Easy On Me (Arista)
- GEORGE BENSON**—Turn Your Love Around (Warner Bros.)
- ALABAMA**—Love In The First Degree (RCA)

● **BREAKOUTS**

- AIR SUPPLY**—Sweet Dreams (Arista)
- RICK SPRINGFIELD**—Love Is Alright Tonight (RCA)
- FOREIGNER**—Juke Box Hero (Atlantic)

**WZGC-FM—Atlanta**  
(Dale O'Brien—MD)

- No List
- WQXI-FM—Atlanta**  
(Jeff McCartney—MD)
- ★ **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) 18-13
- ★ **BARBRA STREISAND**—Comin' In And Out Of Your Life 27-20
- ★ **JOURNEY**—Don't Stop Believin' 9-5
- ★ **BERTIE HIGGINS**—Key Largo 21-17
- ★ **EDDIE RABBITT**—Someone Could Lose A Heart Tonight 23-19
- **ALABAMA**—Love In The First Degree
- **LITTLE RIVER BAND**—Take It Easy On Me
- **SNEAKER**—More Than Just The Two Of Us
- **THE CARS**—Shake It Up B
- **SHEENA EASTON**—You Could Have Been With Me B
- **ROLLING STONES**—Waiting On A Friend X
- **LULU**—If I Were You X
- **GRAND FUNK RAILROAD**—Stuck In The Middle X
- **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics X

**WBBQ-AM—Augusta**  
(Bruce Stevens—MD)

- ★ **STEVIE NICKS/DON HENLEY**—Leather And Lace 13-9
- ★ **KOOL & THE GANG**—Take My Heart 11-7
- ★ **DARYL HALL/JOHN OATES**—I Can't Go For That 14-10
- ★ **BERTIE HIGGINS**—Key Largo 16-11
- ★ **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics 19-17
- **AIR SUPPLY**—Sweet Dreams
- **LITTLE RIVER BAND**—Take It Easy On Me
- **THE BEACH BOYS**—Come Go With Me
- **DAN FOGELBERG**—Leader Of The Band
- **RINGO STARR**—Wrack My Brain X
- **THE BEE GEES**—Living Eyes X
- **JENNIFER WARNES**—Could It Be Love X
- **GREG LAKE**—Let Me Love You Once X
- **SHEENA EASTON**—You Could Have Been With Me X
- **BALANCE**—Falling In Love X
- **EDDIE SCHWARTZ**—All Our Tomorrows X
- **LULU**—If I Were You X
- **BILLY JOEL**—She's Got A Way X
- **RICK SPRINGFIELD**—Love Is Alright Tonight X
- **BILLY SQUIER**—My Kinda Lover X
- **DEL SHANNON**—Sea Of Love X
- **ROLLING STONES**—Waiting On A Friend B
- **THE GO-GO'S**—Our Lips Are Sealed B

**WXXX-FM—Birmingham**  
(Chris Trane—MD)

- ★ **OLIVIA NEWTON-JOHN**—Physical 4-1
- ★ **STEVIE NICKS/DON HENLEY**—Leather And Lace 17-8
- ★ **LINDSEY BUCKINGHAM**—Trouble 16-13
- ★ **THE J. GEILS BAND**—Centerfold 19-16
- ★ **EARTH, WIND & FIRE**—Let's Groove 10-7
- **RICK SPRINGFIELD**—Love Is Alright Tonight
- **BILLY JOEL**—She's Got A Way
- **BALANCE**—Falling In Love X
- **ALABAMA**—Love In The First Degree X
- **GREG LAKE**—Let Me Love You Once X
- **EDDIE RABBITT**—Someone Could Lose A Heart Tonight X
- **BARBRA STREISAND**—Comin' In And Out Of Your Life X
- **RUSH**—Closer To The Heart L
- **THE GO-GO'S**—Our Lips Are Sealed B

**WAYS-AM—Charlotte**  
(Lou Simon—MD)

- ★ **BARBRA STREISAND**—Comin' In And Out Of Your Life 10-5
- ★ **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) 18-12
- ★ **GEORGE BENSON**—Turn Your Love Around 11-7
- ★ **QUEEN/DAVID BOWIE**—Under Pressure 15-13
- ★ **EDDIE RABBITT**—Someone Could Lose A Heart Tonight 19-16
- **SHEENA EASTON**—You Could Have Been With Me A

**WBCY-FM—Charlotte**  
(Bob Kagan—MD)

- ★ **ROD STEWART**—Young Turks 5-1
- ★ **THE J. GEILS BAND**—Centerfold 8-5
- ★ **JOURNEY**—Open Arms 16-10
- ★ **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) 15-13
- ★ **THE MOODY BLUES**—Talking Out Of Turn 28-24
- **RICK SPRINGFIELD**—Love Is Alright Tonight
- **BOB SEGER/SILVER BULLET BAND**—Feel Like A Number
- **EDDIE SCHWARTZ**—All Our Tomorrows
- **LOVERBOY**—Working For The Weekend N
- **DAN FOGELBERG**—Leader Of The Band B
- **THE CARS**—Shake It Up B
- **PAUL DAVIS**—Cool Night X
- **LITTLE RIVER BAND**—Take It Easy On Me X
- **RED RYDER**—Lunatic Fringe X
- **GREG LAKE**—Let Me Love You Once X
- **BILLY SQUIER**—My Kinda Lover X
- **SUE SAAD**—Looker B

**WHBQ-AM—Memphis**  
(Chris Ryan—MD)

- ★ **GEORGE BENSON**—Turn Your Love Around 11-8
- ★ **LINDSEY BUCKINGHAM**—Trouble 19-17
- ★ **KOOL & THE GANG**—Take My Heart 5-4
- ★ **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics 8-6
- ★ **BARBRA STREISAND**—Comin' In And Out Of Your Life 13-11
- **DAN FOGELBERG**—Leader Of The Band
- **JOHNNY LEE**—Bet Your Heart On Me
- **STEVIE WOODS**—Steal The Night X
- **PLACIDO DOMINGO/JOHN DENVER**—Perhaps Love X

**WMC-FM (FM-100)—Memphis**  
(Tom Prestigiacomo—MD)

- ★ **QUARTERFLASH**—Harden My Heart 22-22
- ★ **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics 18-13
- ★ **OLIVIA NEWTON-JOHN**—Physical 9-7
- ★ **COMMODORES**—Oh No 12-9
- ★ **BARBRA STREISAND**—Comin' In And Out Of Your Life 19-15
- **GEORGE BENSON**—Turn Your Love Around
- **JUICE NEWTON**—The Sweetest Thing
- **PAUL DAVIS**—Cool Night
- **EARTH, WIND & FIRE**—Let's Groove B
- **STEVIE WOODS**—Steal The Night B
- **ROLLING STONES**—Start Me Up N
- **GENESIS**—No Reply At All N
- **THE MOODY BLUES**—Talking Out Of Turn N

**WHY-FM—Miami**  
(Mark Shards—MD)

- ★ **EARTH, WIND & FIRE**—Let's Groove 5-1
- ★ **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics 16-6
- ★ **JOURNEY**—Don't Stop Believin' 15-8
- ★ **LITTLE RIVER BAND**—The Night Owls 11-9
- ★ **KRAFTWERK**—Numbers 19-12
- **FOREIGNER**—Juke Box Hero
- **THE J. GEILS BAND**—Centerfold
- **RICK SPRINGFIELD**—Love Is Alright Tonight A
- **BARBRA STREISAND**—Comin' In And Out Of Your Life Z
- **PAUL DAVIS**—Cool Night B
- **QUARTERFLASH**—Harden My Heart X
- **THE CARS**—Shake It UPP X
- **JERMAINE JACKSON**—I'm Just Too Shy X
- **THE ALL SPORTS BAND**—I'm Your Superman X
- **PRINCE**—Controversy X

**WISE-AM—Asheville**  
(John Stevens—MD)

- **AL JARREAU**—Breakin' Away A
- **RICK SPRINGFIELD**—Love Is Alright Tonight A
- **THE BEACH BOYS**—Come Go With Me A
- **HENRY PAUL BAND**—Keeping Our Love Alive A
- **DONNIE IRIS**—Love Is Like A Rock X
- **KENNY ROGERS**—Blaze Of Glory X
- **LOVERBOY**—Working For The Weekend X
- **DELBERT McCLINTON**—Sandy Beaches X

**WQXI-AM—Atlanta**  
(J.J. Jackson—MD)

- ★ **THE GO-GO'S**—Our Lips Are Sealed 12-4
- ★ **QUARTERFLASH**—Harden My Heart 13-8
- ★ **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) 18-10
- ★ **NEIL DIAMOND**—Yesterday's Songs 20-15
- ★ **GEORGE BENSON**—Turn Your Love Around
- **THE BEACH BOYS**—Come Go With Me X
- **GIDEA PARK**—Seasons Of Gold X
- **BERTIE HIGGINS**—Key Largo B
- **PAUL DAVIS**—Cool Night B

**WERC-AM—Birmingham**  
(Al Karrh—MD)

- ★ **BARBRA STREISAND**—Comin' In And Out Of Your Life 13-3
- ★ **DON McLEAN**—Castles In The Air 9-6
- ★ **GEORGE BENSON**—Turn Your Love Around 20-15
- ★ **JUICE NEWTON**—The Sweetest Thing 15-11
- ★ **PAUL DAVIS**—Cool Night 18-13
- **RUPERT HOLMES**—Loved By The One You Love
- **BILLY JOEL**—She's Got A Way
- **LULU**—If I Were You

- **JENNIFER WARNES**—Could It Be Love
- **STEVE CARLISLE**—WKRP In Cincinnati X
- **EDDIE RABBITT**—Someone Could Lose A Heart Tonight B
- **SNEAKER**—More Than Just The Two Of Us B
- **DAN FOGELBERG**—Leader Of The Band B

**WSGN-AM—Birmingham**  
(Sandra Chandler—MD)

- ★ **BARBRA STREISAND**—Comin' In And Out Of Your Life 16-9
- ★ **STEVE MILLER BAND**—Heart Like A Wheel 14-10
- ★ **CHRIS CHRISTIAN**—I Want You, I Need You 17-11
- ★ **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics 23-17
- ★ **STEVIE WOODS**—Steal The Night 29-24
- **STEVE CARLISLE**—WKRP In Cincinnati
- **ALABAMA**—Love In The First Degree
- **DON McLEAN**—Castles In The Air B
- **BERTIE HIGGINS**—Key Largo B
- **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) B

**WCX-FM—Clearwater**  
(Ron Parker—MD)

- ★ **OLIVIA NEWTON-JOHN**—Physical 2-1
- ★ **FOREIGNER**—Juke Box Hero 36-17
- ★ **DARYL HALL/JOHN OATES**—I Can't Go For That 23-16
- ★ **JOURNEY**—Don't Stop Believing 15-9
- **DIANA ROSS**—Why Do Fools Fall In Love
- **BARBRA STREISAND**—Comin' In And Out Of Your Life
- **BEE GEES**—Living Eyes
- **PLACIDO DOMINGO**—Shake It Up

**WFLB-AM—Fayetteville**  
(Larry Canon—MD)

- No List
- WAXY-FM—Ft. Lauderdale**  
(Rick Shaw—MD)
- ★ **JOURNEY**—Don't Stop Believin' 10-5
- ★ **GEORGE BENSON**—Turn Your Love Around 13-9
- ★ **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) 30-16
- ★ **BARBRA STREISAND**—Comin' In And Out Of Your Life 27-17
- **BERTIE HIGGINS**—Key Largo
- **AIR SUPPLY**—Sweet Dreams
- **THE BEACH BOYS**—Come Go With Me
- **RONNIE MILSAP**—I Wouldn't Have Missed It For The World B
- **SHEENA EASTON**—You Could Have Been With Me B

**WAAY-AM—Huntsville**  
(Jim Kendrick—MD)

- ★ **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) 10-3
- ★ **GEORGE BENSON**—Turn Your Love Around 16-10
- ★ **CHILLIWACK**—My Girl 14-11
- ★ **JUICE NEWTON**—The Sweetest Thing 18-12
- ★ **RONNIE MILSAP**—I Wouldn't Have Missed It For The World 12-9
- **AIR SUPPLY**—Sweet Dreams
- **ALABAMA**—Love In The First Degree
- **JENNIFER WARNES**—Could It Be Love A
- **SHEILA**—Little Darlin' A
- **GRAND FUNK RAILROAD**—Stuck In The Middle A
- **DEL SHANNON**—Sea Of Love A
- **DAN FOGELBERG**—Leader Of The Band B
- **GREG LAKE**—Let Me Love You Once B
- **THE CARS**—Shake It Up B
- **BILLY JOEL**—She's Got A Way B
- **RINGO STARR**—Wrack My Brain
- **DON McLEAN**—Castles In The Air
- **BEE GEES**—Living Eyes
- **SUE SAAD**—The Looker
- **JERMAINE JACKSON**—I'm Just Too Shy
- **ROLLING STONES**—Waiting For A Friend
- **LITTLE RIVER BAND**—Take It Easy On Me
- **THE BEACH BOYS**

# Billboard® Rock Albums & Top Tracks™

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## Rock Albums

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	15	<b>THE ROLLING STONES</b> —Tattoo You, Rolling Stones Records
2	2	8	<b>THE POLICE</b> —Ghost In The Machine, A&M
3	5	5	<b>J. GEILS BAND</b> —Freeze Frame, EMI-America
4	3	9	<b>GENESIS</b> —Abacab, Atlantic
5	4	22	<b>FOREIGNER</b> —4, Atlantic
6	8	5	<b>QUARTERFLASH</b> —Quarterflash, Geffen
7	6	20	<b>JOURNEY</b> —Escape, Columbia
8	7	14	<b>TRIUMPH</b> —Allied Forces, RCA
9	23	3	<b>THE CARS</b> —Shake It Up, Elektra
10	10	11	<b>THE GO-GO'S</b> —Beauty And the Beat, IRS
11	11	5	<b>QUEEN</b> —Greatest Hits, Asylum
12	12	20	<b>STEVIE NICKS</b> —Bella Donna, Modern Records
13	21	4	<b>LOVERBOY</b> —Get Lucky, Columbia
14	19	4	<b>RUSH</b> —Exit Stage Left, Mercury
15	9	15	<b>THE KINKS</b> —Give The People What They Want, Arista
16	18	7	<b>LINDSEY BUCKINGHAM</b> —Law And Order, Electra
17	<b>NEW ENTRY</b>		<b>AC/DC</b> —For Those About To Rock, Atlantic
18	22	5	<b>STEVE MILLER BAND</b> —Circle Of Love, Capitol
19	27	4	<b>ROD STEWART</b> —Tonight I'm Yours, Warner Bros.
20	20	6	<b>SURVIVORS</b> —Premonition, Scotti Bros./CBS
21	29	4	<b>OZZY OSBOURNE</b> —Diary Of A Madman, Jet
22	28	4	<b>NEIL YOUNG AND CRAZY HORSE</b> —Re-Ac-Tor, Warner Bros.
23	42	2	<b>MOLLY HATCHET</b> —Bloody Reunion, Epic
24	31	3	<b>BLACK SABBATH</b> —Mob Rules, Warner Bros.
25	13	22	<b>PAT BENATAR</b> —Precious Time, Chrysalis
26	14	12	<b>BOB SEGER AND THE SILVER BULLET BAND</b> —Nine Tonight, Capitol
27	34	7	<b>GREG LAKE</b> —Greg Lake, Chrysalis
28	15	11	<b>ATLANTA RHYTHM SECTION</b> —Quinella, Columbia
29	16	16	<b>RED RIDER</b> —As Far As Siam, Capitol
30	17	10	<b>JOHN ENTWISTLE</b> —Too Late, The Hero, Atco
31	24	5	<b>ROSSINGTON COLLINS BAND</b> —This Is The Way, MCA
32	25	14	<b>CHILLIWACK</b> —Wanna Be A Star, Millennium
33	43	2	<b>THE HENRY PAUL BAND</b> —Living Without Your Love, Atlantic
34	40	3	<b>RAINBOW</b> —Jealous Lover, Polydor
35	26	16	<b>SHOOTING STAR</b> —Hang On For Your Life, Virgin/Epic
36	30	6	<b>THE WHO</b> —Hooligans, MCA
37	32	13	<b>DAN FOGELBERG</b> —Innocent Age, Full Moon/Epic
38	<b>NEW ENTRY</b>		<b>SNEAKER</b> —Sneaker, Handshake
39	33	33	<b>BILLY SQUIER</b> —Don't Say No, Capitol
40	41	8	<b>MICHAEL SCHENKER</b> —MSG, Chrysalis
41	47	2	<b>BOB WEIR</b> —Bobby And The Midnites, Arista
42	44	3	<b>BOB WELCH</b> —Bob Welch, RCA
43	45	3	<b>U-2</b> —October, Island
44	48	2	<b>BRYAN ADAMS</b> —You Want It, You Got It, A&M
45	46	12	<b>HALL &amp; OATES</b> —Private Eyes, RCA
46	35	16	<b>LITTLE RIVER BAND</b> —Exposure, Capitol
47	49	2	<b>COZY POWELL</b> —Tilt, Polydor
48	36	19	<b>HEAVY METAL</b> —Soundtrack, Full Moon/Asylum
49	39	18	<b>ELECTRIC LIGHT ORCHESTRA</b> —Time, Jet
50	50	9	<b>SCHON &amp; HAMMER</b> —Untold Passion, Columbia

## Top Adds

1	<b>PINK FLOYD</b> —A Collection of Great Dance Songs, Columbia
2	<b>JOAN JETT</b> —Victim of Circumstance, Boardwalk
3	<b>THE ALL SPORTS BAND</b> —The All Sports Band, Radio Records
4	<b>ADAM AND THE ANTS</b> —Prince Charming, Epic
5	<b>PETER CETERA</b> —Peter Cetera, Full Moon/Warner Bros.
6	<b>THE JAM</b> —The Jam, Polydor
7	<b>DELBERT McCLINTON</b> —Plain From The Heart, Capitol
8	<b>STREEK</b> —Streek, Columbia
9	<b>TIM BOGERT</b> —Progressions, Accord
10	<b>PLASMATICS</b> —Mental Priestess, Stiff America

## Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	2	12	<b>THE POLICE</b> —Every Little Thing She Does Is Magic, A&M
2	1	20	<b>FOREIGNER</b> —Waiting For A Girl Like You, Atlantic
3	3	17	<b>ROLLING STONES</b> —Start Me Up, Rolling Stones Records
4	5	9	<b>GENESIS</b> —Abacab, Atlantic
5	10	5	<b>THE J. GEILS BAND</b> —Centerfold, EMI/America
6	4	12	<b>GENESIS</b> —No Reply At All, Atlantic
7	7	6	<b>QUEEN &amp; DAVID BOWIE</b> —Under Pressure, Electra
8	9	11	<b>TRIUMPH</b> —Magic Power, RCA
9	19	7	<b>QUARTERFLASH</b> —Harden My Heart, Geffen
10	6	11	<b>THE KINKS</b> —Destroyer, Arista
11	16	5	<b>OZZY OSBOURNE</b> —Flying High, Epic
12	13	14	<b>RED RIDER</b> —Lunitic Fringe, Capitol
13	8	10	<b>THE ROLLING STONES</b> —Little T and A
14	18	5	<b>RAINBOW</b> —Jealous Lover, Polydor
15	20	4	<b>THE J. GEILS BAND</b> —Freeze-Frame, EMI-America
16	17	12	<b>CHILLIWACK</b> —My Girl, Millennium
17	27	3	<b>THE CARS</b> —Shake It Up, Elektra
18	26	4	<b>LOVERBOY</b> —Working For The Weekend, Columbia
19	24	8	<b>LINDSEY BUCKINGHAM</b> —Trouble, Electra
20	25	5	<b>TRIUMPH</b> —Fight The Good Fight, RCA
21	28	3	<b>THE ROLLING STONES</b> —Waiting On A Friend, Rolling Stones Records
22	11	12	<b>THE ROLLING STONES</b> —Hangfire, Rolling Stone Records
23	12	15	<b>LITTLE RIVER BAND</b> —The Night Owls, Capitol
24	34	2	<b>AC/DC</b> —For Those About To Rock, Atlantic
25	29	7	<b>ROD STEWART</b> —Young Turks, Warner Brothers
26	14	14	<b>BOB SEGER</b> —Tryin' To Live My Life Without You, Capitol
27	30	5	<b>SURVIVOR</b> —Poor Man's Son, Scotti Brothers
28	15	18	<b>THE GO-GO'S</b> —Our Lips Are Sealed, IRS
29	35	4	<b>RUSH</b> —Close To The Heart, Mercury
30	36	5	<b>THE STEVE MILLER BAND</b> —Heart Like A Wheel, Capitol
31	40	3	<b>STEVIE NICKS</b> —Leather And Lace, Modern Records
32	37	3	<b>HALL &amp; OATES</b> —I Can't Go For That, RCA
33	38	2	<b>BLACK SABBATH</b> —Turn Up The Night, Warner Bros.
34	39	2	<b>THE POLICE</b> —Spirits In The Material World, S&M
35	41	2	<b>THE HENRY PAUL BAND</b> —Keeping Our Love Alive, Atlantic
36	42	2	<b>MOLLY HATCHET</b> —Bloody Reunion, Epic
37	43	4	<b>QUARTERFLASH</b> —Find Another Fool, Geffen
38	44	3	<b>TOMMY TUTONE</b> —867-5309 Jenny, Columbia
39	45	5	<b>JOHN HALL</b> —Crazy (Keep On Falling), EMI/America
40	46	2	<b>SNEAKER</b> —Don't Let 'Em In, Handshake
41	47	3	<b>NEIL YOUNG</b> —Southern Pacific, Warner Bros.
42	48	2	<b>GREG LAKE</b> —Nuclear Attack, Chrysalis
43	<b>NEW ENTRY</b>		<b>JOAN JETT</b> —I Love Rock & Roll, Boardwalk
44	<b>NEW ENTRY</b>		<b>DONNIE IRIS</b> —Love Is Like A Rock, MCA
45	21	21	<b>FOREIGNER</b> —Juke Box Hero, Atlantic
46	22	20	<b>STEVIE NICKS/TOM PETTY</b> —Stop Draggin' My Heart Around, Modern Records
47	<b>NEW ENTRY</b>		<b>JOHN ENTWISTLE</b> —Talk Dirty, Atco
48	23	18	<b>JOURNEY</b> —Don't Stop Believing, Columbia
49	<b>NEW ENTRY</b>		<b>NOVO COMBO</b> —Up Periscope, Polydor
50	<b>NEW ENTRY</b>		<b>PINK FLOYD</b> —Money, Columbia
51	31	19	<b>STEVIE NICKS</b> —Edge Of Seventeen, Modern Records
52	<b>NEW ENTRY</b>		<b>RUSH</b> —Tom Sawyer, Mercury
53	<b>NEW ENTRY</b>		<b>ROD STEWART</b> —Tora, Tora, Tora, Warner Bros.
54	32	22	<b>FOREIGNER</b> —Urgent, Atlantic
55	33	17	<b>THE KINKS</b> —Better Things, Arista
56	54	20	<b>JOURNEY</b> —Who's Crying Now, Columbia
57	55	13	<b>DONNIE IRIS</b> —Sweet Marilee, MCA
58	57	21	<b>PAT BENATAR</b> —Promises In The Dark, Chrysalis
59	58	20	<b>JOURNEY</b> —Stone In Love, Columbia
60	60	19	<b>BILLY SQUIER</b> —Lonely Is The Night, Capitol

A compilation of Rock Radio Airplay as indicated by the nations leading Album oriented and Top Track stations.

## Vox Jox

NEW YORK—Dene Hallam, who quickly put WWWW-FM on the map in Detroit with a new country format, is coming to the Big Apple with hopes of working the same magic on WHN-AM.



WHN's country format netted the station a 2.8 in the summer Arbitron and the station has not been up to a three share in the past year.

WWW, by contrast, had a 4.6 in the summer book and a look at Arbitron monthly figures shows the station with a 6.2 for October. While WWW had a 4.6 for the summer, this is an average of 3.9, 4.7 and 5.5 for that ten-week summer period.

Hallam, a native of New York, is expected to set WHN on a more ad-

venturous course than it has seen in the past. For example, Hallam recently added the Placido Domingo-John Denver record "Perhaps Love," even though the record has nothing to do with country.

He added it after he received a number of calls about it. He went on the air and announced that he would try playing the record even though it was not country. He asked for listener response and 42 out of 50 listeners approved on adding the record.

Hallam's move to New York will pit him against a former Detroit rival. Country WKHK-FM New York is being programmed by Bill Ford, who worked against Hallam in Detroit as p.d. of WCXI-AM. WCXI has been hurting as WWW has grown. It's summer Arbitron share is down to 3.9 from 4.3 a year earlier.

Ironically, Hallam turned down a part time job at WHN years ago to take his first p.d. job at WFEC-AM Harrisburg. Hallam has also programmed WEEP-AM Pittsburgh, and worked as a jock at WFI-FM Philadelphia. WRNW-FM Briarcliff Manor, N.Y. and WAVZ-AM New Haven. Hallam starts the new job Dec. 21, filling a post that has been empty for several months, since Ed Salamon resigned to help form and program United Stations' full-formatted satellite-delivered country network.

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Remembering the neediest: WOMC-FM Detroit, for the fifth consecutive year, is inviting listeners to contribute to its "Christmas Is For Kids" campaign. The station is working with the Macomb and Oakland Chapters of the Association for Retarded Citizens in Mt. Clemens, Mich., to distribute gifts to the needy, and on Dec. 18 the station is

sponsoring two parties for its air personalities, gift donors, and residents of the Macomb-Oakland Regional Center. ... In New York, Ted Brown, morning man for WNEW-AM who appeared in a "Christmas for Kids" float in the Macy's Thanksgiving Day Parade, joined his colleagues in a tree lighting celebration at the Garden State Plaza in Paramus, N.J., on Dec. 4. The station accepted toys and gifts from listeners on behalf of the Social Service Federation of Bergen County and the Children's Aid and Adoption Society. ... In Washington, D.C., WKYS-FM and WRC-AM, in conjunction with the Temporaries Food For Christmas Foundation, held a "Food For Christmas Ball" on Dec. 5 to kick off its annual food for Christmas drive. Tickets, priced at \$15, brought the grand door prize winner a weekend in New York for two.

\*\*\*

Denny Rossman has been appointed general manager of WKSF-FM Indianapolis. He had been station manager of the Heftel top 40 outlet since June 1980. ... The first edition of the "KMEL (FM San Francisco) Bill Graham Presents Northern California Concert, Sports & Entertainment Guide" debuted last week at newsstands and record and book stores in northern California.

The guide features seating charts and provides information on ticket purchases for shows at venues in the region, as well as interviews with Bill Graham and KMEL air personalities. ... A news crew from WTBS-TV Atlanta, Ted Turner's super station, recently paid a visit to WDST-FM Woodstock, N.Y. to profile the station for the network's "Winners" program. A broadcast date is set for Nov. 17 at 7 p.m.

## Collins Returns

• Continued from page 21

Gone." by Randy Hall and his mainstay Frank Foster's "Blues In Hoss' Flat," by the Count Basie Band. Music is important to Collins. "I use music by Clark Terry, Roy Clark, Les Paul, Jerome Richardson. It creates moods."

Collins, whose airtime in New York the last time around included remotes from the long defunct Embers club, featured live performances by Art Tatum, Joe Bushkin, Marion McPartland, Stan Freeman and Billy Taylor. He was also one of the choices for the ill-fated successor to Steve Allen's "Tonight" show in 1957 called "Tonight! After Dark."

Emblazoned on his attache case, on his address book and in sundry places about his personal affects is the inscription, "I don't got to show no stinkin' badges." It was uttered in defiance by Alphonso in "The Treasure of the Sierra Madre" and it has become the slogan for the legion's of Collins irregulars. He has also formed "Worldwide Max," a loosely organized group dedicated to getting the maximum, "and the most you can get is to get it for free," explains Collins. "Alphonso had the right idea: you don't have to show no body nothin'."

The future does not hold Collins' fancy. His family remains in California to which he commutes monthly. "I may try some voiceovers. Mainly I want things to evolve; I'll follow the evolution. For now, I am still answering 'the calling' from WNEW."

## VIACOM GIVES WWRL AWAY

NEW YORK—Viacom International has signed an agreement to donate WWRL-AM to the United Negro College Fund, which will in turn sell the station to Unity Broadcasting of the National Black Network.

Viacom acquired WWRL a few years ago along with WRVR-FM (now WKHK). It also operates WDIA-AM/WRVR-FM Memphis, KDIA-AM Oakland, Calif., WMZQ-FM Washington and KIKK-AM-FM Houston.

A spokesman for the college fund said the donation was the largest ever received. The station is worth an estimated \$3.5 million.

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# TOP 50 Adult Contemporary

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This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
★	1	10	<b>THE OLD SONGS</b> Barry Manilow, Arista 0633 (WB/Upward Spiral, ASCAP)
★	2	8	<b>WHY DO FOOLS FALL IN LOVE</b> Diana Ross, RCA 12349 (Patricia, BMI)
★	3	6	<b>YESTERDAYS SONGS</b> Neil Diamond, Columbia 18-02604 (Stonebridge, ASCAP)
☆	7	5	<b>COMIN' IN AND OUT OF YOUR LIFE</b> Barbra Streisand, Columbia 18-02621 (Songs Of Bandier-Koppelman/Landers-Whiteside/Emanuel, ASCAP)
★	6	9	<b>WAITING FOR A GIRL LIKE YOU</b> Foreigner, Atlantic 3858 (Somerset/Evensongs, ASCAP)
☆	5	11	<b>OH NO</b> Commodores, Motown 1527 (Jobete/Commodores Entertainment, ASCAP)
☆	11	8	<b>THE SWEETEST THING</b> Juice Newton, Capitol 5046 (Sterling/Addison Street, ASCAP)
★	8	10	<b>I WANT YOU I NEED YOU</b> Chris Christian, Boardwalk 7-11-126 (Marvin Gardens/Home Sweet Home/Bug And Bear, ASCAP/John Charles Crowley, BMI)
★	9	8	<b>CASTLES IN THE AIR</b> Don McLean, Millennium 11819 (RCA) (Mayday/Benny Bird, BMI)
★	10	7	<b>TURN YOUR LOVE AROUND</b> George Benson, Warner Bros. 49846 (Garden Rake/Rehtakul/JSH, ASCAP)
☆	12	6	<b>I WOULDN'T HAVE MISSED IT FOR THE WORLD</b> Ronnie Milsap, RCA 12342 (Pi-Gem/Chess, BMI/ASCAP)
☆	13	8	<b>HOOKED ON CLASSICS</b> Royal Philharmonic Orchestra, RCA 12304 (Chappell, ASCAP)
☆	15	6	<b>LEATHER AND LACE</b> Stevie Nicks With Don Henley, Modern 7341 (Atlantic) (Welsh Witch, BMI)
☆	18	4	<b>COOL NIGHT</b> Paul Davis, Arista 9645 (Web IV, BMI)
☆	20	3	<b>SOMEONE COULD LOSE A HEART TONIGHT</b> Eddie Rabbitt, Elektra 47239 (Briarpatch/Debdave, BMI)
☆	16	4	<b>HERE I AM</b> Air Supply, Arista 0626 (Al Gallico/Turtle, BMI)
★	19	6	<b>TROUBLE</b> Lindsey Buckingham, Asylum 77223 (Elektra) (Now Sounds, BMI)
★	18	14	<b>STEAL THE NIGHT</b> Stevie Woods, Cotillion 46018 (Atlantic) (Sunrise, BMI)
★	19	16	<b>THE THEME FROM HILL STREET BLUES</b> Mike Post, Elektra 47186 (MGM, ASCAP)
☆	27	3	<b>COME GO WITH ME</b> The Beach Boys, Caribou 5-02633 (Epic) (Gil/See Bee, BMI)
★	21	17	<b>HARD TO SAY</b> Dan Fogelberg, Epic 14-02488 (Hickory Grove/April/Blackwood, ASCAP)
★	22	21	<b>JUST ONCE</b> Quincy Jones Featuring James Ingram, A&M 2357 (ATV/Mann & Weil, BMI)
☆	33	3	<b>SHE'S GOT A WAY</b> Billy Joel, Columbia 18-02628 (April/Impulsive, ASCAP)
★	24	22	<b>SHARE YOUR LOVE WITH ME</b> Kenny Rogers, Liberty 1430 (Duchess, BMI)
★	29	4	<b>MORE THAN JUST THE TWO OF US</b> Sneaker, Handshake 9-02557 (Shellsongs/Sneaker/Home Grown, BMI)
★	31	3	<b>I CAN'T GO FOR THAT</b> Daryl Hall & John Oates, RCA 12361 (Fust Buzza/Hot-Cha/Six Continents, BMI)
★	27	23	<b>THE WOMAN IN ME</b> Crystal Gayle, Columbia 02523 (OAS, ASCAP)
★	28	25	<b>WE'RE IN THIS LOVE TOGETHER</b> Al Jarreau, Warner Bros. 49746 (Blackwood/Magic Castle, BMI)
★	29	30	<b>IF I WERE YOU</b> Lulu, Alfa 7011 (Blackwood/Fullness, BMI)
★	30	28	<b>IT'S ALL I CAN DO</b> Anne Murray, Capitol 5023 (Chess, ASCAP)
★	36	2	<b>BLAZE OF GLORY</b> Kenny Rogers, Liberty 1441 (House Of Gold, BMI)
★	NEW ENTRY	NEW ENTRY	<b>LEADER OF THE BAND</b> Dan Fogelberg, FullMoon/Epic 14-02647 (Hickory Grove/April, ASCAP)
★	33	24	<b>WHEN SHE WAS MY GIRL</b> The Four Tops, Casablanca 2338 (MCA, ASCAP)
★	NEW ENTRY	NEW ENTRY	<b>YOU COULD HAVE BEEN WITH ME</b> Sheena Easton, EMI-America 8101 (ATV, BMI)
★	35	35	<b>LOVED BY THE ONE YOU LOVE</b> Rupert Holmes, Elektra 47225 (WB/The Holmes Line, ASCAP)
★	36	34	<b>ARTHUR'S THEME</b> Christopher Cross, Warner Bros. 49787 (Irving/Woolnough/Unichappell/Begonia, BMI/Hidden Valley, ASCAP)
★	NEW ENTRY	NEW ENTRY	<b>THOSE GOOD OLD DREAMS</b> Carpenters, A&M 2386 (Almo/Sweet Harmony/Hammer & Nails, ASCAP)
★	NEW ENTRY	NEW ENTRY	<b>COULD IT BE LOVE</b> Jennifer Warnes, Arista 0611 (Gee Sharp, BMI)
★	39	32	<b>ATLANTA LADY</b> Marty Balin, EMI-America 8093 (Mercury Shoes/Great Pyramid, BMI)
★	NEW ENTRY	NEW ENTRY	<b>WKRP IN CINCINNATI</b> Steve Carlisle, MCA 51205 (MTM/Fast Fade, ASCAP)
★	41	26	<b>FANCY FREE</b> Oak Ridge Boys, MCA 51169 (Goldline/Silverline, ASCAP/BMI)
★	42	39	<b>PHYSICAL</b> Olivia Newton-John, MCA 51182 (Stephen A. Kippner/April/Terry Shaddick, ASCAP/BMI)
★	43	38	<b>YOU SAVED MY SOUL</b> Burton Cummings, Alfa 7008 (Shillelagh, BMI)
★	44	37	<b>PRIVATE EYES</b> Daryl Hall & John Oates, RCA 12290 (Fust Buzza/Hot-Cha/Six Continents, BMI)
★	45	41	<b>NOBODY KNOWS ME LIKE YOU</b> Benny Hester, Myrrh 228 (Word) (Word, ASCAP)
★	46	40	<b>WISH YOU WERE HERE</b> Barbara Mandrell, MCA 51171 (Hall-Clement/Welk, BMI)
★	47	45	<b>I COULD NEVER MISS YOU</b> Lulu, Alfa 7006 (Abesongs, BMI)
★	48	47	<b>ENDLESS LOVE</b> Diana Ross And Lionel Richie, Motown 1510 (PGP/Brockman/Intersong, ASCAP)
★	49	46	<b>FOR YOUR EYES ONLY</b> Sheena Easton, Liberty 1418 (United Artists, ASCAP)
★	50	42	<b>STEP BY STEP</b> Eddie Rabbitt, Elektra 47174 (Briarpatch/OebDave, BMI)

★ Stars are awarded to those products showing greatest airplay strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. of America seal for sales of 1,000,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. of America seal of certification for sales of 2,000,000 units. (Seal indicated by triangle.)

## Converted Phoenix Warehouse Ignites A Rock Resurgence

By AL SENIA

PHOENIX—The most recent indication of the rock music resurgence sweeping this desert metropolis is the recent opening on the city's west side of the Rock Showplace, a converted warehouse that is showcasing local talent and gearing up to present rock acts of national stature.

"We want to make it a showcase," says Sheryl Goodstein, a New York native who handles promotion and publicity activities for the new venue. "We're trying to make the club into a perfect rock club with the right sound system, lights and atmosphere. Basically we'll have local acts appearing from all over the country. We'll also bring in the best local acts we have here."

Plans call for about one or two concerts per month by nationally known rock performers. A Dec. 1 appearance by Tommy Tutone began the series. No other national acts yet have been booked, Goodstein adds.

The young management team operating under the banner of Hype Productions arranged for a complete renovation of the facility before it opened in November. Walls were reconstructed with acoustic sound boards added along with carpeting; an elevated light booth and sound booth were constructed; the stage and dance floor were improved.

Hype Productions consists of Mark Nelson, 20, production manager; Damon Roberts, 21, day manager; Paul Bettis, 22, night manager; Dan Jennings, 19, a promoter; and Goodstein.

Goodstein says the club will offer hard rock and new wave acts but will

shun punk performers. That will be in keeping with the Phoenix rock scene, which has been growing and vibrant throughout this year but ap-



Billboard photo by Chuck Pulin  
**CROSBY RETURNS—David Crosby makes a rare appearance in New York, playing at the Savoy.**

pears to have little room for punk performers.

"We want danceable rock groups," says Goodstein. "If that includes a new wave act, we'll put in new wave."

The Rock Showplace seats about 800 with a total capacity of about 1,200. It includes about 10,000 square feet, Goodstein says. The decor is heavily accented by wood, with paneled walls, wood tables and a wood bar. Laminated posters of rock bands decorate walls.

The venue will be the only one presenting national rock acts in a regular series on the west side of Phoenix. Graham Central Station, a larger venue, has been presenting country acts—and slowly increasing the number of rock appearances—within the last year.

But Goodstein contends the Rock Showplace's closest competitor will be Dooley's, a rock club located in the eastern suburb of Tempe. Dooley's, however, is located about 15 miles away from Rock Showplace.

The club is open daily except Monday. A special male review appears Tuesday nights, with bands appearing the rest of the week. There is a \$2 weekday and \$3 weekend cover charge. Tickets for concerts for national acts will average \$6.

Goodstein says special emphasis is being placed on promotions. Air guitar contests, Wild Turkey nights, pumpkin pie eating contests, a Jordache jeans night and ticket giveaways all are being used to lure clientele and increase visibility for the venue.

## Grandma Jenkins Swings, Won't Quit

NEW YORK—At an age when most other artists contemplate retiring to some tropical haven and writing their memoirs, Lillette Jenkins, grandmother and artist extraordinaire, has intensified her career efforts.

Jenkins, whose career accomplishments predate World War II, is the pianist in the hit off-Broadway musical, "One Mo' Time."

This past summer she also released an album of inspirational music on the Masterpiece Sound La-

bel, and is working on a concert series for two pianos with fellow artist Joyce Brown. This presentation, featuring jazz, classical, spiritual and contemporary compositions, will be featured in concert halls around the nation beginning next spring.

In addition, this energy-charged grandmother finds time to direct the choirs of churches in at least three New Jersey communities, trains students in piano and other keyboard instruments several mornings a week

and conducts music therapy classes at nursing homes, drug rehabilitation centers and senior citizen communities.

Jenkins, who began her career as a classical pianist and later "out of necessity" switched to jazz, no longer maintains a heavy career schedule out of financial necessity. She is driven by her love for music, and the satisfaction she gets out of being able to continue sharing her talents with people.

Jenkins has always been a people lover. During the dark days of World War II, she abdicated a lucrative career on the nightclub and radio circuit to travel overseas with the U.S. Armed Forces and entertain enlisted men in Europe, the Middle East and the South Pacific. In the process she had several brushes with death on Ascension Island, where her encampment was bombarded by enemy fire, and in Persia (now Iran) where she was marooned by storms.

Today, although her career assignments are a little less life-threatening, they remain almost as hectic. A widow with grown children, Jenkins still puts in 16 to 18 hour workdays, much of it volunteered. Even proceeds from her recently released record album will go toward funding of one of her favorite churches in Detroit.

Jenkins, a woman with a buoyant personality, betrays a hint of irritation when asked about her retirement plans. "As long as I have the ability to play, to teach, or to write, I will continue to be active," she says with finality. **RADCLIFFE JOE**



Billboard photo by Guy Gillette  
**JERRY RETURNS—Kris Kristofferson watches Jerry Lee Lewis pick out a song during a sound check at the Ritz Theatre in Elizabeth, N.J. Lewis is back on the road following a recent serious illness.**

## Disco Cools; Jamaican Clubs Book Live Acts

By JEAN WILLIAMS

MONTEGO BAY—Jamaica's nightclub scene turned heavily disco a few years ago. As in the U.S., the demand for recorded music at nightclubs has now diminished and club owners are coupling live entertainment with records.

Some clubs are bringing in American talent, usually r&b-oriented acts. One such club is Disco Inferno, located in the approximately two-year-old Hilcram's Entertainment Complex here.

The complex, which also houses a movie theatre, 24-hour restaurant and private dining room, has featured the Trammps, Eddie Kendricks and others at Disco Inferno.

Most hotels that feature recorded music only have also incorporated live entertainment at their showrooms.

In Negril at the Hedonism II hotel, a different form of entertainment is offered nightly, ranging

from professional musicians to guests performing.

The hotel, which also features a private beach area for nudists, has built a disco below the swimming pool that features entertainment and opens after midnight.

A patron may sit in the disco, watch what's going on inside and look out the giant windows and see hotel guests swimming around and above them.

Hedonism II, which offers an abundance of entertainment throughout the gathering areas, recently installed a piano bar.

At the San Souci Hotel in Ocho Rios, only live music is featured nightly, usually MOR/jazz-oriented. There are, however, other facilities that feature predominantly Jamaican music.

Throughout the country, r&b and pop music are on the upswing, largely as a result of increased radio airplay of American artists.

## Talent Talk

The **Village People**, who briefly flirted with a new romantic image, went back to their old construction boots and Indian feathers for a recent show at the Savoy in New York. ... Despite a sprained ankle, **Rod Stewart** did two shows at Madison Square Garden over Thanksgiving. Stewart credits acupuncture for getting him on his feet.

**Savoy Brown** celebrates its 15th anniversary with the release of their 15th LP, "Savoy Brown—Greatest Hits—Alive In Concert" on the Townhouse label.

"Imagine a drummer who performs in a boxing ring. A lead singer/martial arts expert who delivers a flying kick to a tall, sword-wielding warrior who has leapt onto the stage. And a synthesizer player whose keyboards are built into the dashboard of a racing car," reads the press release describing the **All Sports Band**, an outfit masterminded by manager Tracy Coats, which allegedly auditioned 2,000 musicians for the group. Debut LP is on Atlantic.

**Chet Atkins**, the **Chipmunks**, **Mahalia Jackson**, **Elvis Presley**, the

**Mormon Tabernacle Choir**, **Kate Smith**, **Fred Waring**, the **Phila-**  
(Continued on page 29)

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## ARETHA FRANKLIN

MGM Grand Hotel, Las Vegas  
Admission: \$22.50

Franklin unveiled her new show to a 3/4-full house Nov. 27. The first moments were a bit strained, but Franklin, the professional, overcame any discomfort and gave her fans what they came to see and hear. She also gave them a glimpse of a new Aretha: classy, matured, with a broadened repertoire.

She opened the midnight show with "From This Moment On," she then moved to familiar territory with chestnuts like "Respect," "Rock Steady" and on to what she called her "golden moment medley," with ditties such as "Call Me," "I Say A Little Prayer," "Your Love Is Like A Seesaw," among others. Between the older numbers she threw in her most recent Arista hit, recorded with George Benson, "Love All The Hurt Away," performing both parts.

Her one-hour, 10-tune set was gimmick free. Franklin realizes that a voice like hers needs no distractions and with the exception of her five-man band, the MGM orchestra conducted by H.B. Barnum and a trio of women background singers, the stage was clear.

In an effort to showcase her talents fully, Franklin sat at the piano, with orchestra accompanying, and played a rousing number from the Simon & Garfunkel songbook, "Bridge Over Troubled Waters."

Donned in a white beaded gown, she rocked the house with "I Can't Turn You Loose" during which she invited the audience to join her as she shouted and danced across stage.

Franklin's audience expects her to rock the house and live up to the title "queen of soul." She obliged. There was little doubt that she is sporting a new image, but not at the expense of alienating her longtime supporters.

It was clear more than a year ago when she made her Lake Tahoe debut that she was not only the queen of soul but she is a superb performer who can sing anything. **JEAN WILLIAMS**

## ALABAMA EARL THOMAS CONLEE

Bottom Line, New York  
Admission: \$7.50

Alabama took on New York Nov. 19 and by the last chord of its one-hour set it was obvious that both side were winners.

Bounding on stage with Rick Wakeman-type sounds and a mysterious New York announcer voice emanating from the background, the band started off the 14-song set with its current single "Love In The First Degree."

Randy Owen handled most of the group's lead vocals with pizzazz, occasionally alternating with Jeff Cook who also played guitars, and received harmonic support from both Cook and bass player Teddy Gentry. Although you don't see much of him (someone from the audience even yelled out "who's the drummer") Mark Herndon provided the kind of dependable rhythmic backdrop that allowed the frontmen freedom to be showmen.

"Mountain Music" was immediately recognized by the audience, which intensified their clapping when Jeff Cook, who had been playing double-neck guitar, broke out a white and lively fiddle.

Alabama, which between sets received a platinum album for its second RCA effort, "Feels So Right," was especially strong on the Donny Lowery/Mac McAnally tune "Old Flame" and the LP title cut written by Owen. "My Home's In Alabama," a well-constructed lament to their homestate was highlighted by segues into Southern rock bridges, while versions of South-

ern rock classics like "Salty Dog," "Wildwood Flower," "Green River" and "Can't You See" were also crowd pleasers. "Tennessee River," the band's first number one single, brought the packed house to their feet and Alabama back for an encore.

The show's opener, also on RCA, Earl Thomas Conlee—is a definite "someone to watch." A songwriter in every sense of the word, Conlee delivered seven songs with hardly a weak one in the bunch—from his "Fire And Smoke" to the current single "Tell Me Why." Conlee worked with Charley Pride's band which tended to be overpowering, probably due to the brief amount of time it has had to work with Conlee. With his strong stage presence and the potency of his lyrics, Earl Thomas Conlee won't be an opening act for long. **PAT NELSON**

## DAVID CROSBY

My Father's Place, Roslyn, N. Y.  
Admission: \$8

The occasional collaborator with Stills, Nash and Young, troubador Crosby has always maintained the lowest profile of the four. But despite his reclusive nature and lack of current product, Crosby received a hero's welcome at this packed club Nov. 8.

The crowd ranged from preppies and hippies, some who likely had firsthand recollections of the Woodstock event that served as "video wallpaper" before and between sets.

But Crosby is not a Woodstock relic. His 80 minute set, split evenly between a solo acoustic performance and a four-man rock outing, proved that good material doesn't age.

Crosby and his three musicians whipped new urgency into "Deja Vu" and "Wooden Ships," the latter showing the band off at its sizzling best, with hard driving cymbal work, wailing guitar and pummeling bass runs. The band also turned in a fine jam on "Low Down Payment," tagged at the end by bassist Tony Saunderson's impressive but over-extended (and ultimately irrelevant) funk foray.

The best of Crosby surfaced in his opening solo set. The plump West Coast philosopher, still wearing a walrus moustache and a hairline on the run, tapped the compositional strengths of his classics, including "Carry Me," "The Lee Shore" and the crowd favorite, a haunting version of "Guinevere."

Two new tunes, "Delta" and "Samurai," were nervously introduced to the politely attentive room. But Crosby may have been expecting a more enthusiastic response. A bit put-off, Crosby later made no encore return after his total 12-song set, giving the rock segment an abrupt end while leaving more than a few fans feeling short-changed. **BOB RIEDINGER JR.**

## U2

Ritz, New York  
Admission: \$10

More than most U2 is a band of the '80s; not so much because of the popularity it has achieved in the last two years, but because of the fresh, emotional and soaring style the group has developed—full of the kind of conviction and sincerity that shuns extremes of "complacency" and "foolish certainty."

Playing to packed houses on three successive nights, U2 began its Nov. 21 set here with "Gloria" off its newest album "October." The four-man band from Dublin performed 11 more songs including "I Will Follow," "Rejoice" and "11 O'Clock Tick Tock" in the next 70 minutes to a delighted crowd. At one point someone handed lead vocalist Bono an Irish flag.

The two most distinctive features of this band are Bono's haunting, alluring vocals and the

sharp attack of aptly named guitarist The Edge. Many of the songs seem to deal with the confusion and fear inherent as boy becomes man, and how crucial it is for the man to cling to some vestige of his former innocence, lest its loss seal his fate as a disillusioned, calloused cynic.

There is a sameness quality (not unusual in a young band) to many of the songs, but it is a quality that U2 works surprisingly well to their advantage. **THOMAS GABRIEL**

## MARSHALL CRENSHAW

CBGB, New York  
Admission: \$6

Marshall Crenshaw is a superb pop-rock song craftsman of impeccable taste. He writes and sings songs reminiscent of countless American pop standards (particularly mid-60s) without directly copying any of them.

In the past four or five months Crenshaw has recorded his debut single "She Can't Dance" on Alan Betrock's Shake label, sharpened the ensemble sound of his trio (his brother, Robert on drums, vocals and Chris Donato on bass, vocals) in local clubs and most recently, signed with Warner Bros. Although his album is not due until spring, Crenshaw performed to a tightly packed crowd Nov. 28, playing two 40-minute, 12-song sets.

Crenshaw didn't jump around on stage or encourage his audience to some sort of frenzied involvement. He didn't have to. Song after song of "beautifully constructed, classically catchy, '50s/'60s-based" pop music, replete with three-part harmonies, was all he offered. "Someday, Someway," "For Her Love," "Love My Life Away" and Elvis Presley's "Got A Lot Of Livin' To Do" are but four pearls in a set whose only disappointment was for (all) those left wishing out loud that Marshall Crenshaw would play all night. **THOMAS GABRIEL**

# Talent Talk

Continued from page 28

delphia Orchestra, the Carpenters, the Osmonds, John Denver, Mickey Gilley, Slim Whitman, and John Schneider are among the 99 artists who have recorded "Silver Bells," penned by Jay Livingston and Ray Evans for the 1950 Bob Hope film, "The Lemon Drop Kid." Famous Music has the copyright.

Ozzy Osbourne is taking with him 25 Broadway and Las Vegas technicians to work on the staging of his "Diary Of A Madman" tour which begins at the end of the month. The stage, with a horror movie motif, has numerous trap doors and a giant mechanized hand, among other things. "No Normal People Admitted" will be printed on the tickets.

The Michael Stanley Band, in conjunction with WMMS-FM Cleveland and the Cleveland Scene (entertainment newspaper) will play concerts New Year's Eve and New Year's Day comprised of all requests by listeners. Fans are being asked to send requests to the station or paper which will later be tabulated. The top 20 requests will comprise the band's set. The two shows will take place at Cleveland's Richfield Coliseum.

Stephen Bishop, Robert Fripp and Adrian Belew of King Crimson and Martin Mull were among those who attended a benefit to "end handgun violence" at Ripley's in Philadelphia. Among those who called on a special open phone line were Ringo Starr, Joni Mitchell, Michelle Phillips, Harry Nilsson and Lee Oscar of War.

The Florentine Gardens in Hollywood is going to be the site of a rockabilly festival Dec. 26 with Billy Burnette, Johnny Q., Billy Zoom of X, and Jimmy Jones & the Kingbees entertaining. It is being presented by KROQ-FM Pasadena, Calif. and Susan Frank. **ROMAN KOZAK**

# Boxscore

- **ROLLING STONES, SANTANA, IGGY POP**—\$2,290,000, 152,696, \$15. Brass Ring Prods./Son of Bamboo, Pontiac (Mich.) Silverdome, two sellouts, Nov. 30-Dec. 1
- **ROLLING STONES, NEVILLE BROTHERS**—\$822,740, 55,230, \$15.50, Jam Prods., Rosemont Horizon, Chicago, three sellouts, Nov. 23-25
- **JOURNEY, LOVERBOY**—\$729,018, 70,000, \$12.50, \$11.50 & \$10.50, Avalon Attractions/Bill Graham Presents, the Forum, Los Angeles, four sellouts, Nov. 22-25
- **AC/DC, MIDNIGHT FLYER**—\$505,753, 52,725, \$12 & \$11, Jam Prods., Rosemont Horizon, Chicago, three sellouts, Nov. 19-21
- **BARRY MANILOW**—\$497,430, 35,059, \$15 & \$12.50, Ruffino-Vaughn Prods./Ron Delsener Prods., Nassau Coliseum, Uniondale, N.Y., two sellouts, Nov. 27-28
- **GENESIS**—\$457,338, 54,537, \$9.50 & \$8, Electric Factory Concerts, the Spectrum, Philadelphia, three sellouts, Nov. 25-27
- **BARRY MANILOW**—\$426,918, 29,052 (33,000 capacity), \$15 & \$12.50, Electric Factory Concerts, Pittsburgh Civic Arena, two shows, one sellout, Nov. 23-24
- **EARTH, WIND & FIRE**—\$416,511, 33,662, \$13.50 & \$12.50, Jam Prods./Talent Coordinators of Amer., Rosemont Horizon, Chicago, two sellouts, Nov. 26-27
- **ROLLING STONES, LAMONT CRANSTON, STRAY CATS**—\$368,156, 24,000, \$15.50, Contemporary/Celebration Prods., Unidome, Cedar Falls, Iowa, sellout, Nov. 20
- **GENESIS**—\$330,767, 34,954, \$11.50 & \$10.50, Jam Prods., Rosemont Horizon, Chicago, two sellouts, Nov. 13-14
- **ROLLING STONES, LAMONT CRANSTON**—\$302,313, 18,770, \$16.50, Contemporary Prods., the Checkerdome, St. Louis, sellout, Nov. 19
- **AC/DC, MIDNIGHT FLYER**—\$278,499, 26,604, \$10.75 & \$9.75, Schon Prods., Met Center, Minneapolis, two sellouts, Nov. 22-23
- **KENNY ROGERS, CHARLY MCCLAIN, GALLAGHER**—\$277,748, 19,037, \$15 & \$12.50, C.K. Spurlock, Reunion Arena, Dallas, sellout, Nov. 19
- **KENNY ROGERS, DAVID FRIZZELL & SHELLY WEST, GALLAGHER**—\$218,958, 14,911, \$15 & \$12.50, C.K. Spurlock, Myriad Convention Center, Oklahoma City, sellout, Nov. 22
- **EARTH, WIND & FIRE**—\$202,920, 16,158, \$13.50, \$12.50 & \$11.50, Georgie Woods Prods., the Spectrum, Philadelphia, sellout, Nov. 17
- **AC/DC, MIDNIGHT FLYER**—\$188,509, 18,976, \$10, Sunshine Promotions/Sunshine South, Lexington (Ky.) Center, sellout, Nov. 30
- **GENESIS**—\$180,821, 15,295 (16,732), \$12.50 & \$10.50, Ruffino-Vaughn Prods./Ron Delsener Prods., Nassau Coliseum, Uniondale, N.Y., Nov. 29
- **AC/DC, MIDNIGHT FLYER**—\$175,470, 17,650, \$10, Sunshine Promotions, Market Square Arena, Indianapolis, sellout, Nov. 28
- **EARTH, WIND & FIRE**—\$170,663, 14,467, \$12.50 & \$10.50, Schon Prods./Dick Klotzman, Civic Center, St. Paul, Minn., sellout, Nov. 28
- **EARTH, WIND & FIRE**—\$165,237, 14,590 (16,269), \$11.50 & \$10.50, Cross Country Concerts, Hartford Civic Center, Nov. 20
- **MOODY BLUES**—\$162,649, 15,747 (16,269), \$10.50 & \$9.50, Concerts West, Hartford Civic Center, Nov. 21
- **AC/DC, MIDNIGHT FLYER**—\$159,975, 15,427, \$11 & \$9, Electric Factory Concerts, Riverfront Coliseum, Cincinnati, sellout, Nov. 25
- **KENNY ROGERS, CHARLY MCCLAIN, GALLAGHER**—\$139,070, 9,512, \$15 & \$12.50, C.K. Spurlock, Miss. Coliseum, Jackson, sellout, Nov. 20
- **BARRY MANILOW**—\$128,460, 8,891, \$15 & \$12.50, Ruffino-Vaughn Prods., Cumberland County Civic Center, Portland, Maine, sellout, Nov. 30
- **RUSH, RIOT**—\$124,080, 12,961, \$10, Fantasma Prods., Hollywood (Fla.) Sportatorium, sellout, Nov. 28
- **FOREIGNER, MICHAEL STANLEY BAND**—\$121,896, 16,072, \$10.75 & \$9.75, Schon Prods., Met Center, Minneapolis, sellout, Nov. 29
- **STEVIE NICKS, JOHN STEWART**—\$114,023, 9,915 (12,000), \$11.50, Feyline Presents/JBD Corp., Reunion Arena, Dallas, Nov. 29
- **ROD STEWART**—\$108,112, 8,762 (9,900), \$12.50, Sound Seventy Prods., Municipal Auditorium, Nashville, Nov. 23
- **FOREIGNER, MICHAEL STANLEY BAND**—\$105,034, 9,392, \$11.50 & \$10.50, Jam Prods., Metro Center, Rockford Ill. sellout, Nov. 28
- **FRANK ZAPPA**—\$103,804, 8,762, \$12.50 & \$11.50, Jam Prods., Uptown Theatre, Chicago, two sellouts, Nov. 27
- **STEVIE NICKS, JOHN STEWART**—\$99,964, 8,613 (9,500), \$11 & \$10, Feyline Presents/JBD Corp., the Summit, Houston, Nov. 28
- **BEACH BOYS, JOE ERICKSON**—\$90,500, 8,544 (10,000), \$11 & \$9, Barrett Ryan Enterprises, Portland (Ore.) Memorial Coliseum, Nov. 27
- **RUSH, RIOT**—\$88,673, 9,229 (10,228), \$9.50, Fantasma Prods., Jacksonville (Fla.) Veterans Memorial Coliseum, Nov. 29
- **GRATEFUL DEAD**—\$79,468, 8,147, \$9.75, Electric Factory Concerts/Monarch Entertainment Bureau, Pittsburgh Civic Arena, sellout, Nov. 29
- **MOODY BLUES, JIMMY SPHEERIS**—\$77,363, 7,587 (9,470), \$10.50 & \$9.50, Concerts West, Univ. of Toledo (Ohio) Centennial Hall, Nov. 24
- **FRANK ZAPPA**—\$60,367, 6,334 (7,184), \$9.75, Di Cesare Engler Prods., Stanley Theatre, Pittsburgh, two shows, one sellout, Nov. 24
- **NAZARETH, BILLY THORPE, VIC VERGAT**—\$59,508, 6,264 (7,500), \$9.50, Pace Concerts, Sam Houston Coliseum, Houston, Nov. 28
- **RODNEY DANGERFIELD, DAN RILEY**—\$56,602, 5,213 (9,662), \$11 & \$10, Brass Ring Prods., Univ. of Toledo (Ohio) Centennial Hall, Nov. 15
- **DEVO**—\$56,105, 5,815, \$10.50 & \$9.50, Albatross Prods., Seattle Center Arena, sellout, Nov. 28
- **GRATEFUL DEAD**—\$55,997, 6,351 (8,000), \$9.50 & \$8.50, Monarch Entertainment Bureau/Jam Prods., Hara Arena, Dayton, Ohio, Nov. 30
- **EDDIE RABBITT, CRYSTAL GAYLE, GARY SANDLING**—\$54,432, 5,468 (7,650), \$10 & \$9, Paradise Island Prods., Wheeling (W.Va.) Civic Center, Nov. 18
- **ROBERTA FLACK, PEABO BRYSON**—\$54,013, 5,393 (7,184), \$10.75, Di Cesare Engler Prods., Stanley Theatre, Pittsburgh, two shows, Nov. 27
- **RONNIE MILSAP, RAZZY BAILEY, KIPPI BRANNON**—\$50,050, 5,950, \$9 & \$8, Varnell Enterprises, Greenville (S.C.) Auditorium, sellout, Nov. 20
- **CHARLIE DANIELS BAND, CHUCK LEAVELL TRIO**—\$48,005, 5,251 (5,722), \$9.50 & \$8.50, Sound Seventy Prods., Trask Coliseum, Wilmington, N.C., Nov. 21
- **FRANK ZAPPA**—\$47,987, 4,910, \$11 & \$9.75, Jam Prods., Northrop Auditorium, Minneapolis, sellout, Nov. 28
- **DEVO**—\$44,650, 4,700, \$9.50, Feyline Presents/in-house promotion, Univ.

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# Billboard® Singles Radio Action

Playlist Prime Movers ★

Playlist Top Add Ons ●

Based on station playlists through Tuesday (12/1/81)

Continued from page 25

WBJW-FM—Orlando  
(Terry Long—MD)

- ★★ OLIVIA NEWTON-JOHN—Physical 1-1
- ★★ THE J. GEILS BAND—Centerfold 17-13
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 9-6
- ★ KOOL & THE GANG—Take My Heart 28-22
- ★ E.L.O.—Twilight 33-27
- AL JARREAU—Breakin' Away
- DAN FOGELBERG—Leader Of The Band
- BILLY SQUIER—My Kinda Lover A
- ZZ TOP—Tube Snake Boogie A
- ALABAMA—Love In The First Degree A
- EDDIE SCHWARTZ—All Our Tomorrows A
- MEDELINE KANE—You Can A
- ROLLING STONES—Waiting On A Friend B
- THE BEACH BOYS—Come Go With Me B
- BERTIE HIGGINS—Key Largo B
- PAUL DAVIS—Cool Night B
- STEVE CARLISLE—WKRP In Cincinnati X
- SHEENA EASTON—You Could Have Been With Me X
- SHEILA—Little Darlin' X
- LOVERBOY—Working For The Weekend X
- GREG LAKE—Let Me Love You Once X
- IRENE CARA—Anyone Can See X
- LULU—If I Were You X
- RINGO STARR—Wrack My Brain X
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics X
- QUEEN/DAVID BOWIE—Under Pressure X
- DON McLEAN—Castles In The Air X

WSGF-FM—Savannah  
(J.P. Hunter—MD)

- ★★ PAUL DAVIS—Cool Night 16-12
- ★★ QUARTERFLASH—Harden My Heart 19-14
- ★ STEVE MILLER BAND—Heart Like A Wheel 20-15
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 22-16
- ★ EDDIE RABBITT—Someone Could Lose A Heart Tonight 26-22
- LITTLE RIVER BAND—Take It Easy On Me

- AIR SUPPLY—Sweet Dreams
- RONNIE MILSAP—I Wouldn't Have Missed It For The World A
- THE J. GEILS BAND—Centerfold A
- STEVIE WOODS—Steal The Night A
- THE GO-GO'S—Our Lips Are Sealed B
- BILLY JOEL—She's Got A Way B
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics B
- THE BEACH BOYS—Come Go With Me X
- PRINCE—Controversy X
- DAN FOGELBERG—Leader Of The Band X
- ROLLING STONES—Waiting On A Friend X
- RUFUS/CHAKA KHAN—Sharing The Love X
- GREG LAKE—Let Me Love You Once X
- BERTIE HIGGINS—Key Largo X
- BEE GEES—Living Eyes X
- THE TEMPTATIONS—Oh What A Night X
- CHRIS CHRISTIAN—I Want You, I Need You X
- THE MOODY BLUES—Talking Out Of Turn X
- RINGO STARR—Wrack My Brain X
- SHALAMAR—Sweeter As The Day Goes By X

WRBQ-FM—Tampa  
(Pat McKay—MD)

- ★★ BARBRA STREISAND—Comin' In And Out Of Your Life 22-14
- ★★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 24-16
- ROLLING STONES—Waiting On A Friend
- GEORGE BENSON—Turn Your Love Around
- BERTIE HIGGINS—Key Largo A
- LEIF GARRETT—Runaway Rita A
- GROVER WASHINGTON JR.—Be Mine L

WSEZ-FM—Winston-Salem  
(Bob Mahoney—MD)

- ★★ FOREIGNER—Waiting For A Girl Like You 2-1
- ★★ LINDSEY BUCKINGHAM—Trouble 13-6
- ★ PAUL DAVIS—Cool Night 20-16
- ★ EARTH, WIND & FIRE—Let's Groove 21-18
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 29-26

- LTD—Kickin' Back
- LITTLE RIVER BAND—Take It Easy On Me
- JENNIFER WARNES—Could It Be Love A
- THE CARS—Shake It Up A
- LOVERBOY—Working For The Weekend
- RINGO STARR—Wrack My Brain
- CARPENTERS—Those Good Old Dreams
- EDDIE SCHWARTZ—All Our Tomorrows
- ROLLING STONES—Waiting On A Friend B
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics B

WCSA-AM—Charleston  
(Chris Bailey—MD)

- ★★ OLIVIA NEWTON-JOHN—Physical 1-1
- ★★ DIANA ROSS—Why Do Fools Fall In Love 7-2
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 19-8
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 16-10
- EDDIE SCHWARTZ—All Our Tomorrows A
- DON McLEAN—Castles In The Air A
- STEVE CARLISLE—Theme From WKRP In Cincinnati A
- JENNIFER WARNES—Could It Be Love A
- SHEILA—Little Darlin' X
- RICK SPRINGFIELD—Love Is Alright Tonight X
- LULU—If I Were You X
- RUFUS/CHAKA KHAN—Sharing The Love X
- BERTIE HIGGINS—Key Largo X
- THE BEACH BOYS—Come Go With Me B
- DAN FOGELBERG—Leader Of The Band B
- LITTLE RIVER BAND—Take It Easy On Me B
- SHEENA EASTON—You Could Have Been With Me B
- ROLLING STONES—Waiting On A Friend B

WSKZ-FM—Chattanooga  
(David Carroll—MD)

- ★★ THE J. GEILS BAND—Centerfold 17-10
- ★★ DIANA ROSS—Why Do Fools Fall In Love 20-14

- ★ LINDSEY BUCKINGHAM—Trouble 9-4
- ★ THE GO-GO'S—Our Lips Are Sealed 16-13
- ★ PAUL DAVIS—Cool Night 19-15
- BERTIE HIGGINS—Key Largo
- BILLY SQUIER—My Kinda Lover
- BOB SEGER/SILVER BULLET BAND—Feel Like A Number A
- RUSH—Closer To The Heart A
- THE CARS—Shake It Up B
- LITTLE RIVER BAND—Take It Easy On Me B
- FOREIGNER—Juke Box Hero X
- RICK SPRINGFIELD—Love Is Alright Tonight X
- LOVERBOY—Working For The Weekend X
- BEE GEES—Living Eyes X

WJDX-AM—Jackson  
(Lee Adams—MD)

- ★★ KOOL & THE GANG—Take My Heart 4-3
- ★★ ROD STEWART—Young Turks 3-4
- ★ LINDSEY BUCKINGHAM—Trouble 9-6
- ★ CHILLIWACK—My Girl 10-7
- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 34-17
- SHEENA EASTON—You Could Have Been With Me
- DAN FOGELBERG—Leader Of The Band
- LULU—If I Were You A
- PATTI AUSTIN—Every Home Should Have One A
- JOURNEY—Don't Stop Believin' X
- THE CARS—Shake It Up X
- ROLLING STONES—Waiting On A Friend X
- KISS—A World Without Heros X
- BEE GEES—Living Eyes X

WOKI-AM—Knoxville  
(Gary Adkins—MD)

- ★★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 15-11
- ★★ DIANA ROSS—Why Do Fools Fall In Love 19-14
- ★ THE J. GEILS BAND—Centerfold 22-19
- ★ PAUL DAVIS—Cool Night 26-24

- ★ ALABAMA—Love In The First Degree 30-25
- BOB SEGER/SILVER BULLET BAND—Feel Like A Number
- AIR SUPPLY—Sweet Dreams
- BILLY SQUIER—My Kinda Lover B
- BERTIE HIGGINS—Key Largo B
- NEIL DIAMOND—Yesterday's Songs B
- LITTLE RIVER BAND—Take It Easy On Me B
- THE BEACH BOYS—Come Go With Me
- DEL SHANNON—Sea Of Love
- KISS—A World Without Heroes
- QUEEN/DAVID BOWIE—Under Pressure X
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics X
- DAN FOGELBERG—Leader Of The Band X
- SUE SAAD—Looker X

WONN-AM—Lakeland  
(Alln Rich—MD)

No List

KLAZ-FM—Little Rock  
(Rhonda Kurtis—MD)

- ★★ BARBRA STREISAND—Comin' In And Out Of Your Life 9-3
- ★★ LINDSEY BUCKINGHAM—Trouble 11-6
- ★ BILLY JOEL—She's Got A Way 28-21
- ★ AIR SUPPLY—Sweet Dreams
- GREG LAKE—Let Me Love You Once
- CARPENTERS—Those Good Old Days A
- SHEENA EASTON—You Could Have Been With Me A
- LITTLE RIVER BAND—Take It Easy On Me B
- LULU—If I Were You B
- STEVE MILLER BAND—Heart Like A Wheel D
- EARTH, WIND & FIRE—Let's Groove D
- GENESIS—No Reply At All D
- KOOL & THE GANG—Take My Heart D
- IRENE CARA—Anyone Can See
- JENNIFER WARNES—Could It Be Love
- JERMAINE JACKSON—I'm Just Too Shy
- BALANCE—Falling In Love
- BERTIE HIGGINS—Key Largo

- PEABO BRYSON—Let The Feeling Flow

WKXY-AM—Sarasota  
(Tony Williams—MD)

- ★★ THE J. GEILS BAND—Centerfold 20-10
- ★★ QUARTERFLASH—Harden My Heart 17-11
- THE CARS—Shake It Up A
- LUTHER VANDROSS—Never Too Much A
- JENNIFER WARNES—Could It Be Love A
- HENRY PAUL BAND—Keeping Our Love Alive A
- RINGO STARR—Wrack My Brain X
- SURVIVOR—Poor Man's Son X
- DONNIE IRIS—Sweet Merilee X
- ROSSINGTON COLLINS BAND—Don't Stop Me Now X
- THE BEACH BOYS—Come Go With Me X
- BEE GEES—Living Eyes X
- LTD—Kickin' Back Y

WSGA-AM—Savannah  
(Ron Fredricks—MD)

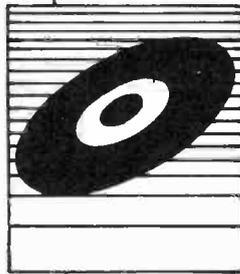
- ★★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 16-13
- ★★ KOOL & THE GANG—Take My Heart 19-15
- ★ LINDSEY BUCKINGHAM—Trouble 15-12
- ★ RONNIE MILSAP—I Wouldn't Have Missed It For The World 24-18
- ★ QUARTERFLASH—Harden My Heart 26-21
- DAN FOGELBERG—Hard To Say
- EARTH, WIND & FIRE—Let's Groove N
- DAN FOGELBERG—Leader Of The Band B
- PLACIDO DOMINGO/JOHN DENVER—Perhaps Love B

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## memo

To: **Record Promotion Executives**  
 From: **Billboard**  
 Re: **Radio Action Decision Ads**

**Radio's final playlist decision is the bottom line!**



Run with a Billboard RADIO ACTION DECISION AD on your single (or singles!) and you'll be running in the right place at the right time! You'll hit Monday and Tuesday—those final playlist decision days for radio! It's the time to effectively present your up-to-the-minute play action facts to the 5500 radio

stations that get Billboard—a reach that is greater than any other industry publication. Recent AdSell Studies clearly indicate that Billboard's reach is a real reach with radio readership. For example, the Billboard ads reported on, received an 83% "preferential treatment" rating ("convinced radio that manufacturers were promotionally supporting the product advertised").

Billboard RADIO ACTION DECISION ADS could be the beginning of something really big\* for your singles—and for radio! Right now is the time to back your promotion team with direct ad support... in the right place!

\*More than 33,000† radio professionals read Billboard each week. † Based upon a study by McGraw-Hill Laboratory of Advertising Research.

**Billboard Ads move records—and now we're making space for even better moves!**

## CONTACT YOUR LOCAL SINGLES EXPERT:

### EAST COAST:

Ron Willman, Ron Carpenter,  
 Richard Nusser, Jim Bender  
 1515 Broadway  
 New York, New York 10036  
 212/764-7350  
 TELEX: 7105816279

### MIDWEST AND CANADA:

Jim Bender  
 1515 Broadway  
 New York, New York 10036  
 212/764-7330  
 TELEX: 7105816279

### WEST COAST AND WESTERN CANADA:

Joe Fleischman,  
 Roni Wald  
 9000 Sunset Boulevard  
 Los Angeles, California 90069  
 213/273-7040 TELEX: 69-8669

### SOUTH:

John McCartney  
 14 Music Circle East  
 Nashville, Tennessee 37203  
 615/748-8145

# Video

LIMITED EXPOSURE FOR R-RATED FILMS

## Flesh-Flashing Promotional Videos Said Unlikely To Boom

• Continued from page 9

considering showing the Tubes' "Completion Backwards Principle" video which shows some nudity.

The Tubes' videocassette was made for purchase as opposed to broadcast and all agree that much more can be gotten away with in the longform area. The controversy centers mainly with promotional videos. "Sometimes I think producers have forgotten the purpose of promotional videos," says Rob Walker, international director for Capitol Records. "It's like writing a great song but if you use four-letter words that wipes out any airplay."

Walker has run into some difficulties abroad. "In Australia, the most influential show is 'Countdown' which goes out in prime time between 6 and 7 p.m. on Sundays," he continues. "That requires it be more conservative than if it were on at midnight. The Europeans are liberal but the Japanese and Latin America are conservative. This is something the producers have to come to grips with. Yet subtle innuendo will always be used. It's simply a matter of what you can get away with. We can get away with as much as a Calvin Klein commercial. There is a fine line there but that line is being tested."

Paul Flattery, of the Gowers, Fields & Flattery production firm, recalls that his company had to do three versions of Rod Stewart's "Do Ya Think I'm Sexy" video. "One wasn't used at all, another was for Europe and a tamer one for the U.S.," he says. "If we put nudity in, the record company will die. With 'Do Ya,' the record company asked us to recut. I don't think it will become rampant but it depends on Duran Duran. If Duran Duran sells, then a lot of people may be turning to it."

Dan Davis, Capitol Records creative services vice president, notes that the Duran Duran piece is basically meant for club use. "Clubs have a more adult clientele. It's the responsibility of the owner of a club or

a radio station to know what might offend his audience," he states. A shorter, edited version of "Girls On Film" is also available. So far, there seems to have been no rush to copy Duran Duran by other Capitol artists though Davis would not reject or accept such ideas immediately.

"It depends on what we deem appropriate promotion," he explains. "If it was unusable in relation to the marketplace we are going after, then we wouldn't do it. This is not an aesthetic exercise. It depends on where you can get it played. If it's appropriate, it would be considered. There is no blanket rule."

Jo Bergman, Warner Bros. director of tv and video, says there has been no negative feedback on the recent "Young Turks" and "Tonight I'm Yours" videos which hint at sexuality. "You hope to get the widest possible distribution yet it's hard to say in the abstract," she says. "When you actually see it, it's how it's done. It's an interesting area and will get more prevalent. Some things you see no other way to do it while at other times you might think it's disgusting."

This view is held by all those interviewed. "We don't rule out the idea. As with Duran Duran, it fits in with the subject matter," notes Bob Hart, EMI Music Video development director. "The rules of music video have yet to set themselves. We want to make video, not rules."

He also notes that, while the Tubes' project has yet to air on cable, he is not expecting any negative feedback on it from that area. "People know what the Tubes are. It's satiric nudity. Everyone knows the Tubes are a satirical band," he says.

John Weaver, of KEEFCO video productions whose Keith Macmillan directed Balin's "Hearts" says he is now going into a production of this sort with two versions in mind. "Instead of doing one version and then cutting it down, we'll go in with a plan of more than one version. Only on a trial and error basis will we find

out who doesn't like what," he states. "We need communication about who doesn't like what. It won't be easy. And this process will make it more expensive. We won't do it for the run of the mill acts. This pre-supposes a strong promotional budget. It's necessary to do two versions because a lot of these things go on Saturday morning kids' television. Though, I think that kids sometimes know more about these things than we do. Still, programmers have to think of the innocent."

"We've had a little problem with the Balin video," says EMI-America's Baxter. "As far as scheduling goes, some are airing it only at night."

A spokesperson for SelectTV, another Southern California subscription television service, says the firm has gotten no negative response to Balin's "Hearts." It was felt that Olivia Newton-John's "Physical" was more "risque" but this too has not generated any negative feedback.

Even those who perhaps view the Duran Duran clip with a degree of skepticism acknowledge it has given the band increased name value. "The song itself is not a great one for the American market," says EMI-America's Baxter. "The quality of the video helps. You can experiment with a J. Geils, Sheena Easton or Stevie Nicks because it will get played because of who they are. In a new group situation, as with Duran Duran, it is more risky. Nudity, done well, doesn't upset people. When it leans towards the voyeur, that's when you have problems with it."

"Duran Duran has gotten so much controversy out of it that it has weighted the situation in the group's favor," adds CBS Records' Newman.

Baxter complicates the issue a bit further. "Kim Carnes' 'Draw Of The Cards' video, especially the ending, could give kids nightmares," he says. "Yet it airs all times of day. Violence and gore can be more harmful than nudity."



SEAPORT VIDEO—Manhattan's South Street Seaport will be the site of Axial Productions' videotaping of a series of concerts next summer.

NEW YORK'S AXIAL FIRM

## Shoot A Concert, See Ships Go By

NEW YORK—Axial Productions, a company formed to develop special interest programming for home video and cable markets, has been moving quickly to reach agreements that will make it a supplier of high-quality music, theatre and dance series.

Axial will be working with the South Street Seaport Museum here, videotaping next summer's series of "Save Our Ships" benefit concerts. The firm has also pacted with Jerry Kravat Entertainment Services to create a series of 60 to 90-minute specials of cabaret-format music from the King Cole Room at the St. Regis Hotel.

One of the four principals in Axial, George Cappannelli, explains the company's philosophy this way: "There has been a lot of talk about looking for subjects and formats that will work on video. A lot of it's just noise about nothing. There are as many levels of taste as ever, and there will always be the need for creatively executed programming."

"From a music standpoint, we hope to teach people not only to hear music, but to see it as well. The new media require a unique approach."

Cappannelli is a producer and director, and one of the original principals in a company called Theatre Visions, which developed plays and music programs for cable and pay tv. He has teamed with Kent Watson, a founder of Chicago's Hawk Productions, a producer and promoter of concerts. Watson also produced an hour-long stereo music program on Spyro Gyra, designed to

be a prototype for videodisk programming.

Other principals are attorney Chandler Warren, who is also a theatrical producer, and Steve Benton, a concert promoter who also was involved with the Spyro Gyra project.

The South Street Seaport and St. Regis projects promise unique outcomes. A museum sponsor has already donated money to help redesign the South Street Seaport, making it more appropriate for videotaping. Axial is hoping James, Livingston and Kate Taylor and other members of the family will return next summer to perform at the seaport, as they did this year.

"We'd like artists who connect well with the setting," Cappannelli says. The stage is on a pier, and the audience can watch ships pass by on the East River.

"We're also developing talent lists with home video in mind," Cappannelli adds. "Concerts may be incorporated with interviews and scenes of ships and the site, and will premiere on cable before being released on cassette or disk."

The cabaret performances from the St. Regis will actually be taped in a re-creation of the King Cole Room on a sound stage. A Broadway performer will be host of the series, which will feature four or five singers doing groups of songs by Irving Berlin, Cole Porter, Rodgers & Hart and others.

Says Watson, "A special kind of energy is created when there's a good reason to be at an event. Energy is communicable, and it's about time it was translated to this medium." LAURA FOTI

## View '82 Rise In Country Films

### Other Labels Expected To Join RCA & CBS In Video

By KIP KIRBY

NASHVILLE—Although outlets for country music video lag behind those available for pop and rock product, Nashville video companies say they expect an increase in the number of video clips now being shot for local record companies.

Currently, only RCA and CBS are actively engaged in producing video on their rosters. However, other record companies say they hope to follow suit on a project-by-project basis. A major drawback to originating local label video is that the home offices usually control production budgets and tend to think in terms of using video companies based in New York or Los Angeles.

But Nashville video makers feel their proximity to country artists and their ability to deal one-on-one with local record companies executives will work in their favor. Both CBS and RCA maintain in-house artist development departments which coordinate video projects, with several other labels expressing interest in their direction.

"In the past, record companies have told us that their acts have automatically gone to the Coast to shoot their video," says Jim Martin, president of Celebration Productions, a film/video venture. "But Nashville is beginning to break down the barriers and show its creativity in this field."

Comments Jeff Wolf of Image-maker Productions. "As long as the money control for labels remains in New York, or L.A., it's going to be difficult for Nashville video to compete. The creative talent is definitely here, yet we aren't being given the opportunity to establish ourselves. I'm totally convinced we can originate video from Nashville equal to anything you see on MTV, if labels would give us commensurate budgets."

As the national video market continues to proliferate, Nashville video firms are moving into the spotlight. Most companies, such as Scene Three, Opryland Productions, Celebration, Video South and Film

House, have been in operation for a number of years but are only now finding an increase in the number of music spots they are asked to develop.

"I think Nashville labels are taking a very realistic attitude toward video," says Kitty Moon, president of Scene Three, a decade-old film company which underwent major expansion and equipment upgrading a year ago. "They're looking at the outlets offered for country video, they're researching target audiences, and trying to figure how to combine concept and concert style video to fit."

"You can't support yourself on record company video projects," comments Curt Hahn, president of Film House, which has shot a number of tv album package commercials for labels. "Most successful Nashville video firms are also doing a lot of commercials and ad agency jobs." Film House recently won a sil-

(Continued on page 39)

## Columbia Ships Movie Kit To Its Video Distributors

LOS ANGELES—Columbia Pictures Home Entertainment is shipping its distributors a point-of-purchase kit for quick service to retail accounts.

The kit contains a guide-holding counter card with 50 guides, a new release counter card that holds one of three cassette boxes, two large 12-inch by 24-inch videocassette boxes with "Kramer Vs. Kramer" on one side and "Stir Crazy" on the other; 50 "Kramer Vs. Kramer" four-color fliers, and 50 "Breaker Morant" four-color fliers.

The firm also has bulk supplies

available of all key point-of-purchase materials that can be ordered by distributors on an as-needed basis for re-stocking purposes.

Additionally, Columbia is sending its distribution/retail network a life-size "Stir Crazy" stand-up.

"Stir Crazy," "Kramer Vs. Kramer" and "The Blue Lagoon," three recent Columbia titles released to the home video market have just received the International Tape Assn.'s Golden Videocassette Award, noting retail sales of \$1 million each.



**VIDEO EXPOSURE**—Little River Band members Glenn Shorrock and Beeb Birtles, third and fourth from left, get the television news crew treatment from Australian Television Network (ATN, Channel 7) while visiting Chicago radio station WFYR. A prime time special on the band is to air in their native country in October. That's Bob Bateman, WFYR air personality with the headphones and ATN's Brian Doyle shouldering the camera.

## Music Monitor

By CARY DARLING

**GOING FOR IT:** Academy Award winning cinematographer Arthur Ornitz has just finished the latest video for RCA's Daryl Hall and John Oates. The song is "I Can't Go For That (No Can Do)" and it was decided to shoot on 35mm film and use a cinematographer so that the eeriness of the track could be maintained, according to a Champion Entertainment spokesman. The song is from the "Private Eyes" album. Ornitz' credits include "An Unmarried Woman," "A 1000 Clowns," and "Serpico." The setting in the video is upstate New York. The promo is produced by Pierce King for Horizon Productions with Champion Entertainment's Jeb Brien serving as executive producer.

★ ★ ★

**VIDEO STROKE:** Billy Squier's concert at the Santa Monica Civic near Los Angeles Nov. 20 was videotaped by KEEFCO. Keith Macmillan directed with John Weaver producing for EMI Music Video. Apparently, there have been rumors that Paul McCartney directed Ringo Starr's "Wrack My Brain" and "Stop and Smell the Roses." However, it was Keith Macmillan who directed both for KEEFCO and Boardwalk Records. Macmillan also recently finished a "Daddy's Home" video for Cliff Richard. This track is from his "Wired For Sound" album on EMI-America.

★ ★ ★

**MORE STEWART:** Last week it was reported that the Rod Stewart live broadcast from Los Angeles' Forum Dec. 19 would be transmitted over cable and broadcast tv channels. Only broadcast channels though are involved and cable is not part of this event. Bruce Gowers is directing for Gowers, Fields & Flattery.

★ ★ ★

**INSIGHT:** Eyepop, a Sherman Oaks, Calif.-based multimedia duo, is having its first self-produced video piece ("Dangerous Man") aired over Warner-Amex's MTV channel. The twosome of Don Wrege and Chris Lee crafted the video themselves on 16mm and transferred it to one-inch video at Pacific Video.

★ ★ ★

**NASHVILLE BULLET:** The \$2.5 million Bullet Recording audio-video studio complex in Nashville is now complete. Initiating the facilities with a six-camera shoot was the Joe English Band. The video production suite is equipped with a cross point latch 6124 switcher with auto drive, three Sony BVP 330 A Plumbicon cameras, three Sony BVH1100A one-inch VTRs and a three quarter inch off-line editing suite. Joe English's new album for Refuge Records, which has already been recorded, is being mixed at Bullet. Paradise Group, which manages English, is planning to use Bullet for both audio and video for the upcoming rock musical, "Elijah."

★ ★ ★

**BACK IN BOSTON:** Multivision, WCOZ-FM Boston and WSBK-TV Boston have joined forces to produce "Dateline Boston... Rockin' Live at the Paradise," which they claim is the first locally produced Boston area rock simulcast. Hosted by WCOZ-FM's Leslie Palmiter, the show features such local Boston bands as the Jon Butcher Axis and the Stompers. Live-on-tape performances are combined with backstage interviews.

## MORALITY QUESTIONED

### Halt Thorn EMI Program

AMSTERDAM—A \$120,000 advertising campaign planned to launch Thorn EMI Video in Holland has run into difficulties because of complaints about the moral tone of some of its advertising.

The campaign included full page advertisements in local magazines and radio and television guides but objections were raised that some were "too heavy" for local consumption.

For example, the planned layout for the NCRV network radio and television guide was rejected because it showed actress Mia Farrow, star of a tv series here, with a speak-bubble saying "Oh my god, I've killed him."

Another advertisement, designed for the KRO radio and tv guide, featured a movie shot in which actor Robert de Niro is mouthing the epithet "dirty bastards."

## Warner Video Licenses 500 UA Features

NEW YORK—Warner Home Video has licensed the foreign home video rights to more than 500 existing United Artists feature films.

The recently concluded deal between Warner Home Video and MGM/United Artists also includes foreign home video rights to UA future product for an extended period. The agreement includes all videocassettes and videodisk formats and all future home video technologies.

WEA International, which distributes Warner Home Video product, will distribute the UA library as well. At present, Warner Home Video has a rental only policy in 10 major foreign territories but is adding more territories.

## \$40,000 Fine And 3-Year Probation Dealt To Fisher

NEW YORK—Lonnie Claire Fisher was fined \$40,000 and put on three years probation for video piracy activities by Judge George W. White on Nov. 18 in U.S. District Court, Northern District of Ohio.

According to the RIAA, the fine is one of the largest penalties imposed on an individual for video piracy activity, and stems from a 10-count indictment filed against Fisher in August, 1981, consisting of eight counts of criminal copyright infringement and two counts of mail fraud.

## Media Home & Topar Link Up

NEW YORK—Media Home Entertainment has signed a licensing, duplicating and distribution agreement with Topar Films, both of Los Angeles, to duplicate and market seven films on videocassette.

Titles include "The Wackiest Wagon In The West" with Bob Denver and Forrest Tucker; "Albino" with Christopher Lee and Trevor Howard; "Bilitis," a French film for mature audiences; "If You Don't Stop It You'll Go Blind," "SS Girls," "Amazing Love Secrets" and "Sudden Death."

Media has acquired world distribution rights for all titles except "Bilitis" and "Albino," for which it has marketing rights in the U.S. and Canada.

## Sony Collaborating With Film Institute On A Video Festival

NEW YORK—The American Film Institute and Sony Video Products are co-sponsoring an expanded 1982 National Video Festival to be held in both Washington, D.C., and Los Angeles.

The capitol dates are June 10-13 at the Kennedy Center, while the L.A. dates are June 24-27 at the Hollywood AFI campus.

The festival will include premiere screenings with large screen projection, seminars on current video issues and a national student competition in videotape production.

# Videocassette Top 40

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This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number
1	1	4	<b>KRAMER VS. KRAMER</b> Columbia Pictures 10355
2	2	8	<b>THE BLUE LAGOON</b> Columbia Pictures 10025E
3	4	6	<b>FRIDAY THE 13TH II</b> Paramount Pictures, Paramount Home Video 1457
4	3	8	<b>STIR CRAZY</b> Columbia Pictures 10248E
5	8	8	<b>ENDLESS LOVE</b> MCA 77001
6	6	11	<b>THE JAZZ SINGER</b> Paramount Pictures, Paramount Home Video 2305
7	10	4	<b>THE THIEF</b> Magnetic Video 4550
8	5	11	<b>BUSTIN' LOOSE</b> Universal City Studios, MCA Dist. Corp. 77002
9	13	4	<b>THE GOODBYE GIRL</b> CBS 700069
10	7	16	<b>RAGING BULL</b> United Artists, Magnetic Video 4523
11	15	5	<b>ATLANTIC CITY</b> Paramount Pictures, Paramount Home Video-1460
12	16	12	<b>DRESSED TO KILL</b> Warner Bros. Inc./Warner Home Video 26008
13	14	4	<b>THE POSTMAN ALWAYS RINGS TWICE</b> CBS 700077
14	20	18	<b>CASABLANCA</b> United Artists, Magnetic Video 4514
15	9	27	<b>ORDINARY PEOPLE (ITA)</b> Paramount Pictures, Paramount Home Video 8964
16	19	16	<b>TESS</b> Columbia Pictures 10543
17	12	7	<b>THE COMPETITION</b> Columbia Pictures 10124E
18	11	5	<b>MEATBALLS</b> Paramount Pictures, Paramount Home Video-1324
19	29	16	<b>NIGHTHAWKS</b> Universal City Studios Inc., MCA Dist. Corp. 71000
20	24	4	<b>BANANAS</b> Magnetic Video 4555
21	21	6	<b>HALLOWEEN</b> Media Home Entertainment M131
22	18	5	<b>THE FAN</b> Paramount Pictures, Paramount Home Video-1469
23	22	6	<b>SEEMS LIKE OLD TIMES</b> Columbia Pictures 10475E
24	33	3	<b>BACK ROADS</b> CBS 70071
25	25	27	<b>ELEPHANT MAN (ITA)</b> Paramount Pictures, Paramount Home Video 1347
26	23	4	<b>THE MALTESE FALCON</b> Magnetic Video 4530
27	30	4	<b>USED CARS</b> Columbia Pictures 10557
28	17	44	<b>AIRPLANE (ITA)</b> Paramount Pictures, Paramount Home Video 1305
29	32	21	<b>AND JUSTICE FOR ALL</b> Columbia Pictures 10015
30	36	22	<b>BLACK STALLION (ITA)</b> United Artists, Magnetic Video 4503
31	28	41	<b>FAME (ITA)</b> MGM/CBS Home Video M70027
32	38	3	<b>CHITTY CHITTY BANG BANG</b> Magnetic Video 4557
33	37	2	<b>DOGS OF WAR</b> Magnetic Video 4569
34	31	7	<b>HAPPY BIRTHDAY TO ME</b> Columbia Pictures 10595
35	35	3	<b>SERPICO</b> Paramount Pictures, Paramount Home Video 8689
36	26	13	<b>WHOLLY MOSES</b> Columbia Pictures 10587
37	NEW ENTRY		<b>GOING APE</b> Paramount Pictures, Paramount Home Video 1398
38	39	2	<b>THE GOOD, THE BAD &amp; THE UGLY</b> Magnetic Video 4545
39	NEW ENTRY		<b>ORCA: THE KILLER WHALE</b> Paramount Pictures, Paramount Home Video 8935
40	34	16	<b>ANNIE HALL</b> United Artists, Magnetic Video 4518

● Recording Industry Assn. Of America seal for sales of 25,000 units plus \$1,000,000 after returns. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 50,000 units plus \$2,000,000 after returns. International Tape/Disc Assn. seal for sales of at least \$1,000,000 at list price value.



EYES ONLY—Sheena Easton shares a table with her manager Deke Arlon, left, and EMI-America's marketing vice president Joe Petrone at a reception the label threw to present her with a gold album.

## Lebanese Artist Debuts In U.S.

NEW YORK—Internationally acclaimed Lebanese entertainer, Fayrouz, has been tapped to record two albums for release in this country.

The albums, one of which will be a collection of English Christmas songs sung in English, will mark the first time that Fayrouz's work will be released in this country through a domestic label. It will also mark the

first English recordings for the artist who performs and records in his native arabic.

Backing the project is Joseph Eger, music director of the Symphony for the United Nations. Eger, an admitted longtime fan of Fayrouz will produce and direct the two albums. He is already negotiating with several local labels for their release.

## DESPITE RECESSION

# Fees, Bookings Up For Regency Artists

By DAVE DEXTER JR.

LOS ANGELES—There are easier ways to make a living than trying to book jazz bands. Yet David Snyder of Regency Artists Ltd., here not only enjoys his frantic, frustrating work as an agent, he is confident that jazz is on an upswing.

Snyder came out of the Univ. of Montana six years ago and hooked up with the one-year-old Regency firm founded by Richard Rosenberg and the late Fred Dale.

"We are placing more jazz acts now than a year ago," Snyder says. "Of course there's a recession, but the market for jazz is increasing. So are the fees our acts command."

Snyder handles Donald Byrd, Hiroshima, Kittyhawk, the team of Cleo Laine & John Dankworth, Ramsey Lewis, Tom Scott, Mel Torme, Sarah Vaughan, Sergio Mendes and the Japanese Yutaka

Yokokura, who doubles on piano and koto and will soon have his second LP issued by Alfa Records.

Snyder believes jazz is accelerating in popularity, throughout the 50 states, for a couple of reasons: "One is records, of course. Another is that many rock, country and r&b acts are not going out on the road as they did in the 1970s.

"That trend," he maintains, "means that many clubs don't have the choices they once enjoyed. And so they switch their policy and book jazz."

He tosses in yet another observation.

"Not so many large venues—10,000 seats or more—are being used for concerts these days. So the smaller spots, mainly clubs, have access to acts they couldn't obtain a few seasons back.

"Jazz is best appreciated in an intimate setting," Snyder notes. "Thus, it is best presented in the smaller venues. There are still masses of Americans who won't sit in front of a television set night after night. They crave the excitement of seeing and enjoying an act they've heard on records. A jazz combo or soloist provides that excitement in clubs."

Snyder confidently sees 1982 as another year of expansion. "We are booking more talent now than we booked in December of 1980 and we expect to book at least 10% more a year from now. There are occasional periods when new wave or reggae grab the headlines, but year after year, jazz maintains a steady popularity.

"That consistency makes my job as a Regency agent a little more rewarding—and fun."

## Mitsubishi Hosts Meet

TOKYO—The first Mitsubishi Music Forum, held Nov. 19 in the 690-seat Iino Hall here, proved a big success.

Produced by pianist and arranger Norio Maeda, and titled "What Is Jazz?" the event featured Tatsuya Takahashi's Tokyo Union Orchestra with guest musicians Maeda (piano), Konosuke Saijo (tenor sax), Yasuo Arakawa (bass) and Takeshi Inomata (drums) and singer Mari Nakamoto.

Special guest was photographer Issei Isshiki in line with a stated policy of also inviting guests outside the featured musical arena.

The Mitsubishi Music Forum was planned and sponsored by the Mitsubishi public affairs joint committee of the 44-company Mitsubishi Group in order to improve the Mitsubishi Group image as perceived by the general public, especially younger people.

Kei Harada, director of the committee, pointed out that while people had some favorable impressions about Mitsubishi technology, they

(Continued on page 34)

## Crusader Label Bows

LOS ANGELES—The newest U.S. audiophile jazz label is actually the oldest: the new MCA-distributed Crusaders label, which shipped its first four titles last week, appears nearly four years after its original conception.

First projected as a direct-to-disk line, Crusaders' debut release—comprising a live LP by the veteran fusion trio, two sets featuring member Joe Sample and an outing by Indian violinist Dr. L. Subramaniam—is all digitally recorded, with disks pressed in Japan.

The Crusaders' live set is "On-gaku-Kai," cut earlier this year in Tokyo, while Samples is featured on his solo "Carmel" LP, already released in a conventional version, and on a collaborative set with guitarist David T. Walker titled "Swing Street Cafe."

Crusaders manager George Grief and ABC Records executives first unveiled plans for the label shortly before the label's buyout by MCA Records, but the project was dormant until this year.

Survey For Week Ending 12/12/81

# Billboard® Hot Latin LPs™

Special Survey

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LOS ANGELES (Pop)		MIAMI (Salsa)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	AMANDA MIGUEL El sonido Volumen I, Profono 3049	1	WILLIE COLON Y RUBEN BLADES Canciones del solar de los aburridos, Fania 597
2	JULIO IGLESIAS De nina a mujer, CBS 50317	2	OSCAR D'LEON A mi si me gusta asi, TH 2167
3	JUAN GABRIEL Con tu amor, Pronto 1096	3	EL GRAN COMBO Happy Days, Combo 2021
4	VIVA EL NORTE Volumen II, Profono 1502	4	HANSEL Y RAUL TH 2169
5	LOLA BELTRAN 15 inolvidables exitos, Gas 1020	5	ANDY MONTANEZ Para ustedes, Lad 364
6	VICENTE FERNANDEZ El Numero uno, CBS 20555	6	EDDIE PALMIERI Eddie Palmieri, Barbaro 205
7	VIVA LA SALSA 14 exitos origianles, Telediscos 1401	7	CONJUNTO CULEBRA CBS 27303
8	RAPHAEL En carne viva, CBS 80305	8	WILFREDO VARGAS Abusadora, Karen 60
9	VARIOS ARTISTAS El disco de oro de CBS, CBS 10319	9	HENRY SIOL El secreto, Sar 1026
10	EMMANUEL Intimamente, Arcano 3535	10	BOBBY VALENTIN Siempre en forma, Bronco 120
11	LORENZO DE MONTECLARO Ese señor de las canas, CBS 20552	11	VIVA LA SALSA 14 exitos originales, Telediscos 1401
12	PARCHIS Parchis, Musart 60631	12	PRIMER CONCIERTO DE LA FAMILIA TH 2154
13	LOS BUKIS Profono 3050	13	CHARLIE RODRIGUEZ El ferrocarril, Guajiro 4010
14	VARIOS ARTISTAS Super disco-cumbias, Gas 4249	14	MILLY Algar 29
15	VARIOS ARTISTAS Buenas epocas, DICESA 1139	15	SAMMY GONZALEZ Funny 528
16	JOSE LUIS RODRIGUEZ Atrevele, TH 2095	16	ORQUESTA LA SOLUCION Lad 357
17	MANUELA TORRES CBS 20545	17	LA CHARANGA DE LA CUATRO Sar 1025
18	ANGELICA MARIA El sentir de Juan Gabriel, Profono 3053	18	CELIA CRUZ Y WILLIE COLON Dos jueyes, Vaya 93
19	CORNELIO REYNA 15 exitos, TVO 1500	19	JOHNNY VENTURA Combo 2023
20	LOS YONICS Soto baladas, Atlas 5074	20	CHARANGA 76 81 Gold, TM 720
21	VARIOS ARTISTAS Rancheras de oro, CBS 20557	21	ANGELO Y SU CONJUNTO MODELO Sar 4012
22	JOSE LUIS RODRIGUEZ Mujer, TH 2151	22	WILLIE ROSARIO TH 2155
23	JOSE JOSE Romantico, Pronto 1095	23	PELLIN RODRIGUEZ Pasadas reflexiones, Calidad 101
24	BEATRIZ ADRIANA El cofrecito, Peerless 2216	24	JOSE MANGUAL Que lo diga el viento, Campanero 527
25	JEANNETTE RCA 7004	25	LOS HIJOS DEL REY Karen 61

Survey For Week Ending 12/12/81

# Billboard® Best Selling Jazz LPs™

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	16	BREAKIN' AWAY ● Al Jarreau, Warner Bros. BSK 3576	26	29	18	FUSE ONE Fuse One, CTI CTI 9003
2	2	10	SOLID GROUND Ronnie Laws, Liberty LD 51087	27	24	23	APPLE JUICE Tom Scott, Columbia FC 37419
★	3	6	CRAZY FOR YOU Earl Klugh, Liberty LT 51113	28	28	4	SPLASH Freddie Hubbard, Fantasy F-9610
★	4	15	FREE TIME Spyro Gyra, MCA MCA 5238	29	25	14	MISTRAL Freddie Hubbard, Liberty LT 1110
☆	8	3	THE GEROGE BENSON COLLECTION George Benson, Warner Bros. 2HW 3577	30	30	5	UNTOLD PASSION Neal Schon And Jan Hammer, Columbia FC37600
6	5	9	STANDING TALL ● Crusaders, MCA MCA 5245	31	31	32	RIT Lee Ritenour, Elektra 6E-331
7	6	14	SIGN OF THE TIMES ● Bob James, Columbia FC 37495	★	35	3	WANDERLUST Mike Maneri, Warner Bros. BSK 3586
8	9	21	THE MAN WITH THE HORN Miles Davis, Columbia FC 36790	33	21	6	TRAVELIN LIGHT Tim Weisberg, MCA MCA-5245
★	10	31	THE DUDE ● Quincy Jones, A&M SP 3721	34	33	10	THE LEGEND OF THE HOUR McCoy Tyner, Columbia FC 37375
☆	18	3	SOMETHING ABOUT YOU Angela Bofill, Arista AL 9576	★	NEW ENTRY		SHE SHOT ME DOWN Frank Sinatra, Reprise FS 2305 (Warner Bros.)
11	7	7	LOVE BYRD Donald Byrd, Elektra 5E-531	36	34	12	ORANGE EXPRESS Sadao Watanabe, Columbia FC 37433
☆	16	4	EVERY HOME SHOULD HAVE ONE Patti Austin, QWest QWS 3591 (Warner Bros.)	37	32	8	MORNING SUN Alphonze Mouton, Pausa 7107
13	13	12	REFLECTIONS Gil Scott-Heron, Arista AL 9566	38	38	21	MECCA FOR MODERNS Manhattan Transfer, Atlantic SD 16036
14	14	10	TENDER TOGETHERNESS Stanley Turrentine, Elektra 5E-535	39	37	19	YELLOW JACKETS Yellow Jackets, Warner Bros. BSK 3573
15	11	8	ANTHOLOGY Grover Washington Jr., Motown M9-961A2	★	NEW ENTRY		BELO HORIZONTE John McLaughlin, Warner Bros. BSK 3619
16	15	7	ENDLESS FLIGHT Rodney Franklin, Columbia FC 37154	41	40	14	BLTYHE SPIRIT Arthur Blythe, Columbia FC 37427
★	20	5	PIECES OF A DREAM Pieces Of A Dream, Elektra 6E 350	42	42	19	THIS TIME Al Jarreau, Warner Bros. BSK 3434
18	12	8	MONDO MANDO David Grisman, Warner Bros. BSK 3618	43	36	17	BLUE TATTOO Passport, Atlantic SD 19304
19	17	56	WINELIGHT ▲ Grover Washington Jr., Elektra 6E-305	44	43	20	LIVE IN JAPAN Dave Grusin & the GRP All Stars, Arista/GRP GRP 5506
☆	26	4	FREE LANCING James Blood Ulmer, ARC/Columbia 37493	45	45	31	THE CLARKE/DUKE PROJECT Stanley Clarke/George Duke, Epic FE 36918
21	19	26	AS FALLS WICHITA SO FALLS WICHITA FALLS Pat Metheny & Lyle Mays, ECM 11190 (Warner Bros.)	46	47	2	PASSAGE William Ackerman, Windham Hill WHSD-C-1014
22	22	35	VOYEUR David Sanborn, Warner Bros. BSK 3546	47	44	28	HUSH John Klemmer, Elektra 5E-527
★	27	4	A LADY AND HER MUSIC Lena Horne, QWest 2QW 3597 (Warner Bros.)	48	48	18	INVOCATIONS THE MOTH AND THE FLAME Keith Jarrett, ECM-D-1201 (Warner Bros.)
24	23	10	MAGIC WINDOWS Herbie Hancock, Columbia FC 37387	49	49	21	WORD OF MOUTH Jaco Pastorius, Warner Bros. BSK 3535
☆	NEW ENTRY		COME MORNING Grover Washington Jr., Elektra 5E-562	50	39	29	LIVE Stephanie Grappelli/David Grisman, Warner Bros. BSK 3550

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★ Stars are awarded to those products showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

# Sound Business

## JVC Uses Own Cutting System To Meet Demands Of Digital

CHICAGO—JVC's Hollywood, Calif. Cutting Center has installed a new high technology disk mastering system geared to the strenuous demands of digital tape mastering.

Cutter head and cutter head drive amplifier featured in the new system are by JVC. A Neumann cutting system had been used at the facility which opened in 1973, originally as a CD-4 cutting house only.

"The biggest change is that we have our own cutting system," explains Tom Nishida, JVC Cutting Center vice president. "Also, the room where the cutting system is sitting is completely redone."

Nishida says JVC's research and development work in digital recording was part of the motivation for the new system. Existing cutter heads were not durable enough for digital work and also lacked the headroom to handle digital peak loads, Nishida claims. The new CH-90 cutter head offers 6 to 10 db more high frequency output, he adds. Stereo separation is improved and distortion also is lowered, reportedly.

Nishida also reveals that JVC is in final stages of lacquer blank mass manufacture preparation and may begin offering blanks on the market by next fall.

Two U.S. companies have dominated lacquer production, and JVC is believed to be the first Japanese entrant in the field.

"As you know, lacquer disk quality is one of the weakest links in the chain today," maintains Nishida. "We're not satisfied with the currently available materials or technology."

One of JVC's specialties has been half-speed cutting of analog master tapes. Nishida claims the new cutting chain allows quality comparable to half-speed at regular tape machine playback speed.

Many digital machines do not permit operation at half-speed, which was a reason for the new design.

The new JVC system also includes CA-90 cutter drive amplification system, which has a completely transformerless output stage. The system delivers more than one horsepower per channel to the stylus, making it possible to cut lacquers approaching the levels of digital master tapes, says JVC.

The system's Neumann lathe is customized with JVC quartz-controlled direct drive motor.

Nishida says the new studio monitoring system uses Fostex three-way speakers and JVC 7050 amplifier.

There are no plans to market the new cutting system, he adds.

ALAN PENCHANSKY

### 'WHAT IS JAZZ?'

## Mitsubishi Hosts Forum

• Continued from page 33

thought the corporation was "bureaucratic, exclusivist and somewhat cold."

The committee studied various plans to upgrade the Mitsubishi image, and eventually decided on music. Jazz and pop, which has more fans than classic music here, were selected.

The committee, established in 1964, set the aim of restoring trust in the three-diamond trademark of Mitsubishi, presumed lost during World War II. Previously, the Mitsubishi companies had been concentrated in the trunk industries, but after the war they advanced into consumer items and services.

Harada said that 4,340 people had applied for the 690 seats available in the lino Hall in Tokyo for the first music forum. It is interesting to note that about 40 percent of the applicants were young women in their early 20s. The lucky applicants, se-

lected by lottery, were given free tickets for the event.

The second Mitsubishi Music Forum will be held on Jan. 23, 1982, in the 800-seat KBS Hall in Kyoto. It will be produced by jazz clarinetist Eiji Kitamura and will have the title, "This Is Swing!" Pianist Teddy Wilson will be a guest artist.

A third Mitsubishi Music Forum is scheduled for Feb. 26, 1982, in the 1,260-seat Fukuoka Yubin Chokin Hall in Fukuoka. Composer Katsuhisa Hattori will produce "Sound A La Carte" and actress Yoko Akino will be the guest. Nobuo Hara's Sharps & Flats with strings will provide the music, as well as the vocal group, Circus.

In both the second and third forums there will be sound clinics in which amateur musicians will get to play with the professionals.

Harada said that the committee hoped to make the music forums regular events, eventually holding them six times a year. SHIG FUJITA

### FOR REGGAE SOUND

## U.S. Acts Attracted To Marley's Studio

KINGSTON—Some American artists are looking to the late Bob Marley's Tuff Gong recording studio here to create a pop/reggae sound, according to chief engineer Errol Brown.

He notes that some of the most unlikely artists are coming to Kingston to record, including Flo & Eddie. The duo recorded an album at Tuff

Gong a year ago, with plans to return for a second LP.

Tuff Gong, considered Jamaica's premier studio, is believed to be the only studio here with 24 tracks. It also has three in-house engineers, Brown, Chiao Ng and Stephen Stewart.

Brown, who also toured with Marley, explains that most of Jamaica's top artists record at the studio. The Wailers are expected to begin their next LP in January. And Marley's wife Rita is working on a solo LP, with Ricky Walters, Grub Cooper and Rita producing.

Rita recently released a 12-inch disco 45 "The Drain," which is distributed in Jamaica by Tuff Gong Records, which she now heads. The organization also has a pressing plant, Adis Ab Pressing, which not only handles Tuff Gong's product but also outside accounts.

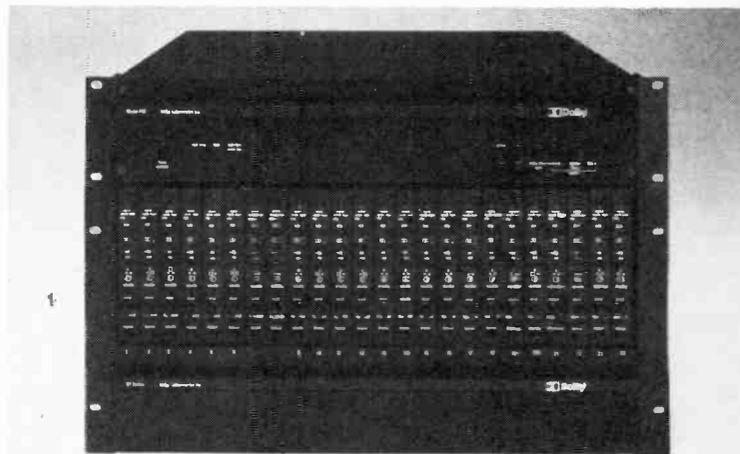
Brown maintains that Tuff Gong is now developing new acts and is working with an artist from Montego Bay whom the company plans to have product on in the U.S., Jamaica and the U.K.

JEAN WILLIAMS

## New Products



**SEMI-PRO TRANSCRIPTION**—The TD126MkIII turntable from Thorens features a servo-controlled electronic belt-drive system with DC motor and an Isotrack low-mass tonearm. The platter and tonearm are both mounted on a secondary chassis, which is suspended from the main chassis carrying the motor. Automatic pitch control compensates for any deviation from nominal speed caused by a dust cleaning arm or other differential.



**MULTI-QUIET**—Dolby Labs has introduced a new professional multi-track noise reduction unit, the SP series, providing up to 24 tracks of Dolby A-type NR. In addition to being more compact, the SP series has a number of control and performance refinements over the MH series, which it supercedes. Features include a separate regulated power supply with electronically controlled output protection and twin low-noise fans. LED displays for each track allow more accurate calibration by matching the intensity of LED pairs.



**DISPLAY CASE**—AKG phono cartridge dealers can use this new case for in-store display of its products. Included is a measurement and alignment gauge as well as other maintenance and installation tools.



**LINEAR COUNT**—Sony's new XO-7 cassette deck receiver features a linear tape counter that tells the user how much time has been recorded on a tape.



**HOT HEAD**—JVC's CH-90 cutter head is the heart of the company's new disk mastering system.

## Low Rates In Chicago

CHICAGO—Universal Recording Co. is going after a broader segment of the market with the addition of a low-rate 16-track studio for demo recording and inexpensive 24-track overdubs. The new room's nighttime rates are \$35 and \$40 hourly, according to owner Murray Allen.

Music equipment includes one-inch 16-track Tascam recorder, custom board with 24-track mixing capability, and Urei/Crown monitoring system.

"There's definitely a need to serve that part of the recording industry that's on a tight budget today," explains Allen. "We have a lot of artists selling recordings and a lot of new groups record companies want to hear that have got to have an economical studio to serve their needs."

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# Economics Govern Output of Top Quality Cassette

• Continued from page 1  
sible as fast as possible."

According to a survey of representatives from labels and manufacturing concerns, the problem in putting out high-quality mass-produced cassettes is mainly economics. From this springs questions regarding qualified personnel, quality of raw materials and maintenance of equipment.

Solutions, the subject of ongoing experimentation, include stricter control of the duplicating process: research into various materials, equipment and encoding systems;

slower duplicating speeds; and improved shells.

MCA's vice president of manufacturing Dan Westbrook says, "We're far more discerning in our acceptance of materials, both the raw tape and the original duplicating masters. Our control is more stringent, and we're taking more care in calibration."

MCA, like most other labels, is evaluating different materials and talking to suppliers about new technologies.

The quality of the tape used in the duplicating process is being studied

intensively by Warner Bros. Records. "It's one of the major things we're looking at," says Ed Outwater, head of the Warner Bros./WCI Quality Standards Committee. Outwater also serves as director of quality assurance and manager of studio operations for Warner.

Besides tape, Warner is taking a hard look at the cassette shell, as well as experimenting with automated pancake inspection. "We have one automated machine," Outwater says, "but there's a question as to whether 100% inspection is statistically any better than one-of-three."

Warner has also done limited-quantity audiophile cassettes, according to Jim Roe, tape plant manager for WEA Manufacturing.

Experimentation is also in progress at RCA. "We're intensively involved in r&d," says Brian Wilson, director of custom manufacturing. "We have on-line computer monitoring techniques and rigid quality maintenance."

Marv Bornstein, vice president of quality control for RCA-distributed A&M Records, explains that RCA, which also does A&M's duplicating, has been experimenting with

chrome tape, as have most labels.

"It's an ongoing process; we haven't just jumped into it recently," says Bornstein. "Our major concerns are better quality tape, better care in transferring from the master, tighter control over the whole process and upgraded cassette shells."

A&M has its own QC department, which polices the manufacture of its product by visiting plants and buying tapes at retail, among other efforts.

CBS is completely vertically integrated. The company not only has its own brand of tape, it does its own injection molding for cassette shells. "We've just redesigned our tooling for shells," says Sam Burger, senior vice president and general manager, manufacturing operations, for CBS Records. "Over the past year and a half we've done continuing research that has led to significant and measurable improvements."

One of these is the Ultra 4 tape, a "high-grade, high-density tape that is better than other iron oxides and gives 4 dB better at the low end and 7 dB better in the high frequencies," according to Burger. Arista is another label using Ultra 4.

"We've also developed computer-controlled testing for our duplicating outfit," Burger adds. "With it we check for frequency response, distribution, distortion, wow and flutter, noise, and so on."

Chrysalis has instituted a change in the way it supplies its tapes to the plant. "We're just starting to try a special equalization-boosting process," says Tom Trumbo, national manager of talent acquisition, who is also involved in quality control. Chrysalis also uses the CBS Ultra 4 tape.

PolyGram differs from other labels in that it does not have its own duplicating facilities. Its classical product is imported and uses a higher-quality tape and a different price structure than U.S.-made cassettes.

"In pop, our manufacturers use different grades of tape from different sources," says Ed Simek, PolyGram vice president of inventory management and production. "We're at the experimental stage because any upgrading always has to be in line with economics." PolyGram is doing research to find what consumers would be willing to pay

(Continued on page 37)

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## Soviets Debut Tougher Stylus

MOSCOW—According to press reports here, a new miniature diamond stylus for record players is set for manufacture following high-technology research shared by a team from the Diamond Scientific and Research Institute and engineers of Melodiya Records, the state company.

Initial claims are that the new stylus will have a minimum playtime of 1,000 hours, up to 20 times longer than the normal. It's seen here as a vital economic money-spinning asset for the Russian hi-fi industry, especially since the new "needle" can be made from wastage from raw diamonds cut at the plant.

Other advantages are claimed. The friction ratio of diamond and vinyl is said to be substantially lower than for the corundum stylus. And the diamond needs only a 1.5 gram arm load, compared with seven grams for other types.

Meanwhile, research into possible manufacture of stylus innovations using artificial materials are reportedly going on here.

# Prerecorded Cassettes Aided By Research, Materials

• Continued from page 36

"for a truer high-quality product." Chrome, says Simek, is not economically feasible for mass production, although it has been the focus of research.

MTI, manufacturer of high-speed tape duplicators, is fighting the same problems of noise and high-frequency degradation as the labels and duplicators themselves. "I believe chrome and a good noise reduction system is the way to go," says MTI president Timothy Cole.

"The problem is that the people who make cassettes are often not aware how to prepare master tapes and optimize production. This problem doesn't exist in the manufacture of disks," Cole continues.

"Duplicators must understand the process and not try to jam as much level as possible onto the tape. They need sensitivity to the constraints we work under."

Still, Cole says, duplicators and others in the field are more aware than ever of how to improve a tape's quality. "Within their overall priorities, cost still wins out. It's hard to say what duplicators are willing to spend on better materials; it depends on the client. But more and more today the duplicator is willing to explain to the client what the range of price is and to suggest that he make a change."

Electrosound, another duplicating equipment manufacturer, has experienced increased sales in the past three years due to interest from labels in upgrading, according to vice president operations Dave Bowman.

"Everyone has not yet achieved the goal the public has been saying we need to see," says Bowman, "but there's more and more effort to get trained, qualified personnel and evaluation systems. You can't run a system 24 hours a day and expect it to maintain itself."

Dolby and Bang & Olufsen have combined forces to develop "Dolby HX Professional Bias System." This system, says Dolby's John Baxter, will be added to some duplicating equipment. Baxter is tape dupli-

cation liaison manager.

The system adjusts high-frequency bias on duplicating slaves so that in the presence of treble signals, intermodulation is reduced. This in-

sure that the total biasing effect at the head remains constant. "The system is intended for high-speed duplication," says Baxter.

"It's single-ended, meaning

there's no active participation on the part of the consumer. HX Professional modifies the recording process—it doesn't encode the tape like a noise reduction system does."

Baxter believes the new system will be in professional use by mid-1982, in spite of the fact that it adds more than \$1,000 to the cost of each duplicating slave.



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## Directory Set

NEW YORK—A directory of digital audio recording services will be published next year by the RIAA, executive director Stephen Traiman reports. According to Traiman, the sales and rental listings are a tool to aid the record industry in gaining more exposure to digital technology.

RIAA plans to list equipment manufacturers, digital-equipped studios and digital rental companies, Traiman informs.



**LITTLE WARMUP**—Guitarist Bebe Birtles of the Little River Band warms up before a recording session for Capitol at Sound Emporium in Nashville. The sessions were produced by the band and engineered by Ernie Rose.

DECEMBER 12, 1981, BILLBOARD



# Billboard<sup>®</sup> Hot Country Singles

Survey For Week Ending 12/12/81

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	5	11	<b>STILL DOIN' TIME</b> —George Jones (J. Moffat, M.B. Heaney), Epic 14-02526 (Cedarwood, BMI)	35	38	7	<b>FAMILY MAN</b> —The Wright Brothers (A. Rhody), Warner Brothers (Tree, BMI)	69	78	2	<b>HEARTS (Our Hearts)</b> —Susie Allanson (K. Beal, D. Allen), Liberty/Curb 1422 (Tree, Duchess, Posey, BMI)
2	7	8	<b>LOVE IN THE FIRST DEGREE</b> —Alabama (J. Hurt, T. DuBois), RCA 12288 (House Of Gold, BMI)	36	39	6	<b>DROPPING OUT OF SIGHT</b> —Bobby Bare (T.T. Hall), Columbia 18-02577 (Unichappell, Morris, BMI)	70	79	2	<b>COTTON FIELDS</b> —Creedence Clearwater Revival (J. Leibel), Fantasy 920 (TRD-Folkways, BMI)
3	4	12	<b>ALL ROADS LEAD TO YOU</b> —Steve Wariner (K. Fleming, D. W. Morgan), RCA 12307 (Hall-Clement, Welk, BMI)	37	41	5	<b>THE ROUND UP SALOON</b> —Bobby Goldsboro (B. Goldsboro), Curb/CBS 02583 (House Of Gold, BMI)	71	57	13	<b>JUST ONE TIME</b> —Tompall And The Glaser Bros. (D. Gibson), Elektra 47193 (Acuff-Rose, BMI)
4	8	11	<b>FOURTEEN KARAT MIND</b> —Gene Watson (D. Frazier, L. Lee), MCA 51183 (Acuff-Rose, BMI)	38	44	4	<b>I JUST CAME HOME TO COUNT THE MEMORIES</b> —John Anderson (G. Ray), Warner Bros. 49860 (Contention, SESAC)	72	85	2	<b>LOVE NEVER COMES EASY</b> —Helen Cornelius (J. Macrae, B. Morrison), Elektra 47237 (Southern Nights, ASCAP)
5	6	11	<b>WHAT ARE WE DOIN' LONESOME</b> —Larry Gatlin & The Gatlin Brothers Band (L. Gatlin), Columbia 18-02522 (Larry Gatlin, BMI)	39	43	6	<b>SHE'S GOT A DRINKING PROBLEM</b> —Gary Stewart (D. Morrison, T. Dubois, W. Newton), RCA 12343 (House Of Gold, BMI)	73	76	3	<b>CHEAT ON HIM TONIGHT</b> —David Heavener (D. Heavener), Brent 1017 (I.S.P.D., ASCAP)
6	11	10	<b>THE WOMAN IN ME</b> —Crystal Gayle (S.M. Thomas), Columbia 18-02523 (O.A.S., ASCAP)	40	47	3	<b>YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD</b> —Ed Bruce (W. Holyfield, R. Hatch), MCA 51210 (Bibo, Vogue, Welk, ASCAP, BMI)	74	83	2	<b>I DON'T WANT TO WANT YOU</b> —Lobo (R. Lavioie), Lobo 1 (Guayusa, BMI)
7	1	11	<b>BET YOUR HEART ON ME</b> —Johnny Lee (J. McBride), Full Moon/Asylum 47215 (April, Widmont, ASCAP)	41	13	11	<b>THEM GOOD OL' BOYS ARE BAD</b> —John Schneider (J. Pennig, J. Harrington, K. Espy), Scotti Bros. 35-02489-3 (Flowering Stone, ASCAP/Holy Moley, BMI)	75	80	2	<b>IT'S NOT THE SAME OLD YOU</b> —Johnny Rodriguez (T. Seals, R. Kerr), Epic 14-02638 (WB, Tangerine, Face The Music, Irving, Buchanan-Kerr, BMI)
8	10	10	<b>YOU'RE MY FAVORITE STAR</b> —Bellamy Brothers (D. Bellamy), Warner/Curb 49815 (Famous, Bellamy Bros., ASCAP)	42	48	5	<b>HEARTACHES OF A FOOL</b> —Willie Nelson (W. Nelson, W. Breealand), Columbia 18-02558 (Tree, Pardner, BMI)	76	NEW ENTRY	NEW ENTRY	<b>ALL I'M MISSING IS YOU</b> —Eddy Arnold (W. Holyfield), RCA 13000 (Bibo, Welk, ASCAP)
9	9	14	<b>YOU MAY SEE ME WALKIN'</b> —Ricky Shazzy (T. Uhr), Epic 14-02499 (Amanda-Lin, ASCAP)	43	50	4	<b>ONLY YOU AND YOU ALONE</b> —Reba McEntire (B. Ram, A. Rand), Mercury 57062 (Tro-Hollis, BMI)	77	61	15	<b>WISH YOU WERE HERE</b> —Barbara Mandrell (K. Fleming, D.W. Morgan), MCA 51171 (Hall-Clement, Welk, BMI)
10	12	7	<b>I WOULDN'T HAVE MISSED IT FOR THE WORLD</b> —Ronnie Milsap (K. Fleming, D.W. Morgan, C. Quillen), RCA 12342 (Hall-Clement and Jack & Bill Music Company, Welk, BMI/ASCAP)	44	2	16	<b>MISS EMILY'S PICTURE</b> —John Conlee (R. Lane), MCA 51164 (Tree, BMI)	78	62	9	<b>NOW THAT THE FEELING'S GONE</b> —Billy "Crash" Craddock (M. Buckins, R. McCormick), Capitol 5051 (Muscle Shoals, BMI)
11	15	7	<b>RED NECKIN' LOVE MAKIN' NIGHT</b> —Conway Twitty (T. Seals, M.D. Barnes), MCA 51199 (Warner-Tamerlane/Face The Music, Blue Lake, BMI)	45	53	3	<b>STUCK RIGHT IN THE MIDDLE OF YOUR LOVE</b> —Billy Swan (B. Morrison, J. MacRae), Epic 14-02601 (Southern Nights, ASCAP)	79	NEW ENTRY	NEW ENTRY	<b>SOME DAY MY SHIP'S COMIN' IN</b> —Joe Waters (J. Waters), New Colony 6812 (Lantern, BMI)
12	16	8	<b>THE SWEETEST THING</b> —Juice Newton (O. Young), Capitol 5046 (Sterling, Addison, ASCAP)	46	51	5	<b>I CAN'T SAY GOODBYE TO YOU</b> —Terry Gregory (B. Hobbs), Handshake 02563 (Al Gallico, BMI)	80	NEW ENTRY	NEW ENTRY	<b>LITTLE THINGS</b> —Tennessee Express (B. Goldsboro), RCA 12362 (Unart, BMI)
13	14	9	<b>HEADED FOR A HEARTACHE</b> —Gary Morris (J. Dowell, K. Blazy), Warner Bros. 49829 (New Albany, BMI/Hoosier, ASCAP)	47	58	3	<b>PLAY SOMETHING WE COULD LOVE TO</b> —Diane Pfeifer (D. Pfeiffer), Capitol 5060 (Strawberry Patch, ASCAP)	81	63	7	<b>SLIP AWAY</b> —Mel Street & Sandy Powell (J. Deaton), Sunbird 7568 (Levisa, Red Ribbon, BMI)
14	17	9	<b>RODEO ROMEO</b> —Moe Bandy (D. Mitchell), Columbia 18-02532 (Barry, BMI)	48	54	4	<b>TEARDROPS IN MY HEART</b> —Marty Robbins (V. Horton), Columbia 18-02575 (Tro-Cromwell, ASCAP)	82	NEW ENTRY	NEW ENTRY	<b>IF YOU'RE WAITING ON ME</b> —The Kendalls (K. Bell, T. Skinner, J.L. Wallace), Mercury 76131 (Hall-Clement, Welk, BMI)
15	19	9	<b>TELL ME WHY</b> —Earl Thomas Conley (E. T. Conley, J. B. Acklen), RCA 12344 (Blue Moon, Easy Listening, April, ASCAP)	49	3	13	<b>IF I NEEDED YOU</b> —Emmylou Harris And Don Williams (T. V. Zandt), Warner Bros. 49809 (United Artists, Columbine, ASCAP)	83	NEW ENTRY	NEW ENTRY	<b>A GIRL LIKE YOU</b> —Sonny Throckmorton (B. Cason, F. Weller), MCA 51214 (B. Cason, ASCAP/Young World, BMI)
16	20	8	<b>YEARS AGO</b> —The Statler Brothers (D. Reid), Mercury 57059 (American Cowboy, BMI)	50	52	5	<b>THE COWBOY AND THE LADY</b> —John Denver (B. Goldsboro), RCA 12345 (House Of Gold, BMI)	84	NEW ENTRY	NEW ENTRY	<b>FIRE IN THE NIGHT</b> —Harvel Felts (D. Earl), GMC 115 (Sangrass, BMI)
17	18	10	<b>HUSBANDS AND WIVES</b> —David Frizzell & Shelly West (R. Miller), Warner/Viva 49825 (Tree, BMI)	51	60	3	<b>LADY LAY DOWN</b> —Tom Jones (R. Van Hoy, D. Cook), Mercury 76125 (Tree, BMI/Cross Keys, ASCAP)	85	NEW ENTRY	NEW ENTRY	<b>SOME YOU WIN, SOME YOU LOSE</b> —Orion (D.E. Darnell, J. Brady), Sun 1170 (S. Singleton, Fay Fay, BMI)
18	22	9	<b>WHO DO YOU KNOW IN CALIFORNIA</b> —Eddy Raven (E. Raven), Elektra 47216 (Milene, ASCAP)	52	59	4	<b>I'M GONNA TAKE MY ANGEL OUT TONIGHT</b> —Ronnie Rogers (R. Rogers), Lifesong 45094 (Sister John, Sugarplum, New Keys, BMI)	86	64	14	<b>HEART ON THE MEND</b> —Sylvia (K. Fleming, D.W. Morgan), RCA 12302 (Hall-Clement, Welk, BMI)
19	21	8	<b>YOU'RE MY BESTEST FRIEND</b> —Mac Davis (M. Davis), Casablanca 2341 (Songpainter, BMI)	53	25	13	<b>MY FAVORITE MEMORY</b> —Merle Haggard (M. Haggard), Epic 14-02504 (Shade Tree, BMI)	87	65	14	<b>IT'S ALL I CAN DO</b> —Anne Murray (R. Leigh, A. Jordan), Capitol 5023 (United Artists & Jack & Bill Music Company, Welk, ASCAP)
20	23	6	<b>LONELY NIGHTS</b> —Mickey Gilley (K. Stegall, S. Harris), Epic 14-02578 (Blackwood, BMI)	54	40	2	<b>ALL NIGHT LONG</b> —Johnny Duncan (D. Cavalier), Columbia 18-02570 (Sun Disc, Bosque, Rokblok, BMI)	88	66	15	<b>ONE NIGHT FEVER</b> —Mel Tillis (B. Morrison, J. Macrae), Elektra 47178 (Southern Nights, ASCAP)
21	26	5	<b>BLAZE OF GLORY</b> —Kenny Rogers (J. Slate, D. Morrison, L. Keith), Liberty 1441 (House Of Gold, BMI)	55	70	2	<b>EVERYBODY MAKES MISTAKES/WILD TURKEY</b> —Lacy J. Dalton (L.J. Dalton, B. Sherrill, H. Moffat, P. Sebert), Columbia/Sherrill 18-02637 (Algee, Song Biz, BMI)	89	67	10	<b>WHEN YOU WALK IN THE ROOM</b> —Stephanie Winslow (J. De Shannon), Warner/Curb 49831 (Unart, BMI)
22	24	6	<b>IT'S HIGH TIME</b> —Dottie West (R. Goodrum, B. Maher), Liberty 1436 (Welbeck, Blue Quill, Random Notes, ASCAP)	56	45	15	<b>ALL MY ROWDY FRIENDS</b> —Hank Williams Jr. (H. Williams Jr.), Elektra/Curb 47191 (Bocephus, BMI)	90	72	4	<b>JACAMO</b> —Donna Fargo (T. Shaprio, D. Foliant), Warner Bros. 49852 (O'Lyric, Geoff & Eddie, BMI)
23	27	6	<b>HAVE YOU EVER BEEN LONELY</b> —Jim Reeves and Patsy Cline (P. DeRose, G. Brown), RCA 12346 (Shapiro, Bernstein, ASCAP)	57	46	14	<b>DOWN AND OUT</b> —George Strait (D. Dillon, F. Dycus), MCA 51170 (Hall-Clement, Welk and Golden Opportunity, BMI/SESAC)	91	75	12	<b>PATCHES</b> —Jerry Reed (R. Dunbar, N. Johnson), RCA 12318 (Gold Forever, BMI)
24	28	13	<b>IT TURNS ME INSIDE OUT</b> —Lee Greenwood (J. Crutchfield), MCA 51159 (Duchess, Red Angus, BMI)	58	49	9	<b>CATCH ME IF YOU CAN</b> —Tom Carline (T. Carline), Door Knob 81-167 (Milene, ASCAP)	92	81	16	<b>MY BABY THINKS HE'S A TRAIN</b> —Rosanne Cash (L. Preston), Columbia 18-02463 (Bug, Whiskey Drinkin', Paw, Paw, BMI)
25	29	5	<b>WATCHIN' GIRLS GO BY</b> —Ronnie McDowell (B. Killen, R. McDowell), Epic 14-02614 (Tree, Strawberry Lane, BMI)	59	69	3	<b>TOO MANY HEARTS IN THE FIRE</b> —Bobby Smith (W. Newton, T. DuBois, J. Hurt), Liberty 1439 (House Of Gold, BMI)	93	82	10	<b>CHEATIN IS STILL ON MY MIND</b> —Cristy Lane (R. Jenkins), Liberty 1432 (Kevin Lee, Robchris, BMI)
26	30	4	<b>LORD I HOPE THIS DAY IS GOOD</b> —Don Williams (D. Hanner), MCA 51207 (Sabal, ASCAP)	60	55	11	<b>MOUNTAIN DEW</b> —Willie Nelson (B.L. Lunsford, S. Wiseman), RCA 12328 (Tree, Tannen, BMI)	94	NEW ENTRY	NEW ENTRY	<b>MAKING BELIEVE</b> —Paul Williams (J. Work), Paid 146 (Acuff-Rose, BMI)
27	31	6	<b>IT'S WHO YOU LOVE</b> —Kieran Kane (K. Kane, R. Bourke, C. Black), Elektra 47228 (Cross Keys, Chappell, ASCAP)	61	74	3	<b>OKLAHOMA CRUDE</b> —The Corbin/Hanner Band (B. Corbin), Allia 7010 (Sabal, ASCAP)	95	84	14	<b>SHARE YOUR LOVE WITH ME</b> —Kenny Rogers (A. Braggs, D. Malone), Liberty 1430 (Duchess, BMI)
28	32	5	<b>MIDNIGHT RODEO</b> —Leon Everette (D. Orender, R. Ware), RCA 12355 (Denny, ASCAP)	62	73	3	<b>WHERE THERE'S SMOKE THERE'S FIRE</b> —R.C. Bannon & Louise Mandrell (K. Fleming, D.W. Morgan), RCA 12359 (Hall-Clement, Welk, BMI)	96	86	6	<b>YOUR DADDY DON'T LIVE IN HEAVEN</b> —Michael Ballew (M. Ballew, B. Moulds), Liberty 1437 (Phooey, Black Mountain, BMI)
29	33	4	<b>SOMEONE COULD LOSE A HEART TONIGHT</b> —Eddie Rabbitt (E. Rabbitt, D. Malloy, E. Stevens), Elektra 47239 (Briarpatch, Debdave, BMI)	63	71	3	<b>CHEROKEE COUNTRY</b> —Sold Gold Band (R. Russell), NSD 110 (Trail Of Tears, BMI)	97	87	15	<b>FANCY FREE</b> —Oak Ridge Boys (J. Hinson, R. August), MCA 51169 (Goldline, Silverline, ASCAP/BMI)
30	34	5	<b>PREACHING UP A STORM</b> —Mel McDaniel (R. Murrah, S. Anders), Capitol 5059 (Blackwood, Magic Castle, BMI)	64	68	4	<b>LONELY WOMAN</b> —Silver Creek (R. Ivey), Cardinal 8103 (Starcom, BMI)	98	88	10	<b>EVERYONE GETS CRAZY NOW AND THEN</b> —Roger Miller (K. Welch), Elektra 47192 (Cross Keys, ASCAP)
31	36	5	<b>DIAMONDS IN THE STARS</b> —Ray Price (J. Sholner), Dimension 1024 (Almarie, BMI)	65	NEW ENTRY	NEW ENTRY	<b>DO ME WITH LOVE</b> —Janie Fricke (J. Schweers), Columbia 18-02644 (Jack & Bill, Welk, ASCAP)	99	89	5	<b>WHY AM I DOING WITHOUT</b> —Wayne Kemp (R. Lawe, D. Kirby), Mercury 57060 (Tree, BMI, Millstone, ASCAP)
32	35	8	<b>ONLY WHEN I LAUGH</b> —Brenda Lee (R. Maltby Jr., D. Shire), MCA 51195 (Golden Touch, Gold Horizon, ASCAP/ BMI)	66	56	10	<b>STARS ON THE WATER</b> —Rodney Crowell (R. Crowell), Warner Bros. 49810 (Coolwell, Granite, ASCAP)	100	90	3	<b>LOSIN' MYSELF IN YOU</b> —Gary Goodnight (L. Schoonmaker), Door Knob 81-166 (Chip 'n' Dale, ASCAP)
33	37	4	<b>ONLY ONE YOU</b> —T.G. Sheppard (B. Jones, M. Garvin), Warner/Curb 49858 (Cross Keys, ASCAP/Tree, BMI)	67	77	2	<b>LET'S GET TOGETHER AND CRY</b> —Joe Stampley (J. Koonse), Epic 14-02533 (Honeytree, Tellum, ASCAP)				
34	42	4	<b>SHINE</b> —Waylon Jennings (W. Jennings), RCA 12367 (Waylon Jennings, BMI)	68	NEW ENTRY	NEW ENTRY	<b>WHEN YOU WERE BLUE AND I WAS GREEN</b> —Kin Vassy (E.T. Conley), Liberty 1440 (Blue Moon, Easy Listening, ASCAP)				

☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ★ Stars are awarded to those products showing greatest airplay and sales strength. ● Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 2,000,000 units. indicated by triangle.)



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## MORE OUTSIDE BUSINESS

## Nashville Vid Companies See Bigger Role In Music Industry

• Continued from page 31

ver medal at the International Film and TV Festival in New York for a short training feature produced for the U.S. Army. The 12-minute short placed second out of 97 international entries in its class.

Hahn also points out that proffered budgets from local record companies tend to fall shy of the amount required to produce competitive-quality video: "We definitely have some fine film and video experts in town, but you just can't compete these days by shooting an artist lip-synching his latest hit record in the studio."

Both video companies and record labels alike bemoan the fact that there aren't more outlets for country video. "Nashville can easily become the Third Coast for video," suggests Celebration's Martin, "but naturally labels don't want to spring for big expenditures when they don't know where they're going to be able to use the clips, and whether they'll reach the record-buying public."

However, the video companies remain optimistic and enthusiastic about what they project as a new involvement for Nashville. "I see new people moving in here, the music scene changing, a new sense of professionalism," says Lynn Bennett, president of Video South. "And lower production costs locally are an added incentive for outside business."

Video producers single out the fact that Tennessee is a right-to-work state as a key draw for luring clients. Explains Hahn: "Salaries for crew and staff are lower, labor costs less, there's a choice of union and non-union on-camera talent, and it's easier to drive from location to location. In L.A., if you shoot a minute over eight hours, you're into overtime, and union requirements add tremendously to the cost and size of your tech crew."

A pioneer in the local video field is Opryland Productions, which has grown to become one of the busiest video facilities and production houses in the country. Operations manager Danny Wendell believes that within the next five years, people will be coming into Nashville to avoid the high costs of production elsewhere. "Many people who used to shoot on the Coast now tell me they feel Nashville is fully qualified to provide a complete range of services in state of the art facilities."

Video makers also cite Nashville's built-in musicians' pool as a client draw. "I do original music scores for all our spots," notes Film House's Hahn. "The versatility of Nashville musicians and singers makes it possible to do music with a sound that's completely adaptable to whatever the spot calls for."

Jerry Flowers, RCA's manager of artist development in Nashville, finds the logistics of working with Nashville-based video firms a de-

vised advantage. "You can sit down face to face with them, develop concepts, hash out last-minute problems. It's a lot simpler."

Recently, Arnold Levine, vice president of advertising/creative services for CBS Records, came to Nashville to shoot some insert footage on rock act Loverboy. "I found working in Nashville easier than anywhere else I've worked," he recalls. "Rates are better, people are more willing to go the extra mile for you, and there's a wealth of creative expertise. I don't know if this talent has always been present, or whether I'm just discovering the reality of Nashville video companies, but I hope to shoot a lot more product there."

Among the country artists who have done video locally are Sylvia, Alabama, Razy Bailey, Charly McClain, Ricky Skaggs, Rosanne Cash, Bobby Bare, Lacy J. Dalton, Larry Gatlin and the Gatlin Brothers, Moe Bandy & Joe Stampley and Johnny Cash (whose "The Baron" clip produced by Celebration is one of country's few concept video pieces to date). Scene Three shot footage for pop singer Gene Cotton's latest release on Knoll Records. And Celebration recently taped an eight-song promo for Refuge Records' Joe English Band at Bullett Recording, the newly opened audio/video facility on Music Row.

There are numerous video projects currently underway in Nashville. Scene Three has assembled six hours of programming taken from Radio Luxembourg satellite tv broadcasts and is now editing them into a 90-minute syndicated/cable tv special for Osmond TV Productions. Scene Three is also developing a new videoshopping game show to be called "American Video Shopper." Viewers watching the cable-aired program will be able to dial a toll free number and order various gifts won by contestants on the program. With 15 shows already in the can, Scene Three expects the Nashville-originated program to begin airing early next year.

With all Nashville labels eyeing each other's progress in the area of video carefully, it's possible that 1982 will see the advent of more locally-produced spots. Says CBS/Nashville's Mary Ann McCready, director of artist development, "We're finding all kinds of outlets for the video we already have. Although it's impossible to account directly for its impact on record sales, we feel it's a viable part of the entire process. And we have definitely seen a correlation between our artists' television appearances and their sales."

Although MCA has not produced any original video on its roster within the past year, the label concurs that it is "keenly following the impact of the video market in Nashville," and has on occasion ordered various dubs of tv show footage on

its artists to fill certain programming needs.

On the other hand, 1982 is shaping up as a key year for Elektra/Asylum's Nashville artists to reap the rewards of video exposure. "Look for us to be doing a lot more with video in the coming year," says E/A vice president Jimmy Bowen. "Our main thrust will be with developing video for foreign use. It's a lot cheaper to send over a clip than to send over an act—and for new artists, video can make them look more polished and professional when they don't have years of stage experience behind them."

Bowen, who favors concept video over straight concert footage, has planned video projects on Eddy Raven, Kieran Kane, Tompall and the Glaser Brothers, Johnny Lee, Hank Williams Jr. and Conway Twitty. The label will also be getting extensive domestic and overseas mileage out of a recent promotional piece co-oped by Elektra, Scotti Brothers and Polydor (which has worldwide rights to Rabbitt) and filmed live in Nashville.

"The reason I've been slow getting into the video field," comments Bowen, "is that there just aren't that many outlets for it. If I do video, where will I see it used, and what are its effects? We are going ahead with video for the European market, and hope that more opportunities will open up for its usage here in this country on tv."

Though labels locally admit they would like to see country music receive the benefit of a programming outlet such as cable's MTV channel, they privately fret about the advantage of providing free clips on acts. Says one label executive, "I think MTV ought to be sharing some of our production costs for video. And I don't think MTV should be making the video producers handle the burden of securing clearance rights. Until these problems are worked out, I don't know whether a country cable channel would help us that much."

Meanwhile, the Nashville Music Assn.'s 50-member film and video committee has compiled an in-depth questionnaire that will be sent to more than 500 staffers involved in the local film and video industry. Explains Curt Hahn, chairman of the committee, "This will give us a complete listing of who is providing a specific service in this field. What we're finding is that there is a film and video business going on in Nashville that's a lot more active than what you'd expect for a community of a half million people."

## ACM Boosting Its Membership

NASHVILLE—The Academy Of Country Music (ACM) has kicked off a membership drive in an effort to increase the number of members in its professional category.

The professional category is composed of the voting members who elect the winners of the ACM's annual "Hat" awards, which are presented during a network television special in April.

The first 10 current members who enroll 25 new professional members will receive two complimentary tickets to the 1982 ACM awards presentation. The membership drive concludes April 1.



IMPROMPTU "ELVIRA"—The Oak Ridge Boys launch into an a cappella rendition of their recent hit, "Elvira," after receiving the AMOA's award for No. 1 record of the year in jukebox play nationally. The presentation came at an AMOA banquet in Chicago which drew 1,000 guests.

## Journalist Group Elects Officers

NASHVILLE—The National Entertainment Journalists Assn. (NEJA), an organization of professional entertainment journalists, recently elected officers for 1982.

President is John Lomax, with Elaine Nash serving as vice president. Sarah Sherrill is recording secretary and Sharon Allen is corresponding secretary. Heading up public relations is Jeff Walker, while

Michelle Broussard is in charge of membership. Tom Wilkinson is parliamentarian.

Stacy Barris is newsletter editor, with Bill Littleton heading up the awards ceremonies. In charge of Fan Fair are Bonnie Bucy and Papa Ru. Treasurer is Bob Oermann. Serving as social chairman is Debbie Blake, with Ellen Brooks handling historical duties.

## Chart Fax

By ROBYN WELLS

George Jones leaps from the fifth spot to No. 1 this week with "Still Doin' Time." Jones is the second Epic artist recently to jump several notches into the top spot. Two weeks ago, Merle Haggard went from fourth to first position in one fell swoop with "My Favorite Memory."

"Still Doin' Time" is Jones' eighth topper as a solo artist. Previous tunes to grace the country summit include "White Lightning" (1959); "Tender Years" (1961); "She Thinks I Still Care" (1962); "Walk Through This World With Me" (1967); "The Grand Tour" (1974); "The Door" (1975); and "He Stopped Loving Her Today" (1980).

Jones has also scored three chart-toppers with Tammy Wynette—"We're Gonna Hold On" (1973); "Golden Ring" (1976); and "Near You" (1977).

And Jones also ranks as the only artist to rack up No. 1 tunes in four different decades since the inception of Billboard's country singles chart in May, 1948.

A number of artists have scored country toppers in three different decades. Leading the pack is Eddy Arnold, who held the top spot for 28 weeks during the first year of existence for the country chart (originally called the "Best Selling Folk Records").

Songs that reached the country apex for Arnold during the '40s included "Anytime," "Bouquet Of Roses," "Texarkana Baby," "Just A Little Lovin'," "A Heart Full Of Love," "Don't Rob Another Man's Castle" and "I'm Throwing Rice At The Girl I Love." Arnold continued his string of toppers during the '50s and '60s.

Artists that have attained the premier country position during the '50s, '60s and '70s include Johnny Cash, Sonny James, Jerry Lee Lewis, Marty Robbins, Hank Snow and Faron Young. And artists that have racked up country chart-toppers during the '60s, '70s and '80s include Merle Haggard, Charley Pride and Conway Twitty.

And how about the King? Well, Elvis Presley scored No. 1 country tunes during the '50s, '70s and '80s. But his best country showing in the '60s was "Are You Lonesome Tonight," which peaked at 22 in 1961. Presley did hit the top of the pop chart several times during the decade, though, with "Are You Lonesome Tonight" (1960); "It's Now Or Never" (1960); "Stuck On

You" (1960); "Surrender" (1961); "Good Luck Charm" (1962); and "Suspicious Minds" (1969).

A number of the artists listed above are represented on this week's chart. Twitty is at superstar 11 with "Red Neckin' Love Makin' Night;" Robbins is at starred 48 with "Tear-drops In My Heart;" and Arnold bows at starred 76 with "All I'm Missing Is You." Haggard, Pride and Presley have all hit the top this year. And Cash and Lewis already have top 10 hits under their belts for the '80s. Talk about sustaining chart success and audience appeal!

Third Time's The Charm: "The Sweetest Thing," now at superstar 12, becomes Juice Newton's highest country showing ever. The two previous singles culled from the album "Juice"—"Angel Of The Morning" and "Queen Of Hearts"—peaked at 22 and 14, respectively. Both were top five pop hits.

Rainbow Stew: Kin Vassy bows this week at starred 68 with "When You Were Blue And I Was Green." The song was penned by Earl Thomas Conley. Conley's own single—"Tell Me Why"—moves to superstar 15 this week, while his debut RCA album, "Fire And Smoke," bows at starred 51.

Slightly more than 20% of this week's singles: were at least partially penned by the artist. Among these multi-talented folks are Larry Gatlin, David Bellamy, Earl Thomas Conley, Don Reid (of the Statler Brothers), Mac Davis, Eddy Raven, Merle Haggard, Ronnie McDowell, Kieran Kane, Eddie Rabbitt, Bobby Goldsboro, Waylon Jennings, Hank Williams Jr., Willie Nelson, Tom Carlile, Rodney Crowell, Diane Pfeifer, Lacy J. Dalton, Bob Corbin, David Heavener and Joe Waters.

Ironically, two of this week's new entries are well-known songwriters who did NOT write the tunes they charted with. Bowing at starred 83 is Sonny Throckmorton with his MCA debut, "A Girl Like You." And Paul Williams climbs aboard at 94 with "Making Believe."

Tennessee Express enters at starred 80 with "Little Things." Penned and originally recorded by the aforementioned Bobby Goldsboro, the song went to 13 on the pop chart in 1965.

Encore: For the second week in a row, Willie Nelson holds the top album spot with his (Continued on page 40)

## Mickey Gilley Forms New Label

NASHVILLE—Mickey Gilley and manager Sherwood Cryer have launched a new record label. Appropriately called Gilley's Records, the label is an outgrowth of Astro Records, which was formed in the early '70s.

The first album on the Gilley label—"Floyd Tillman & Friends"—

has just been released. A double album by Mack Wiseman and Chubby Wise, recorded live at Gilley's night club, is also slated for release on the label. Upcoming product for Astro includes albums by Steve Michaels, lead vocalist for Gilley's house band, and Joe Cruz, a local Pasadena artist.

UPHILL STRUGGLE PAYS OFF

## Burrito Bros. Hit Their Country Stride

NASHVILLE—Barely a year ago, Burrito Brothers John Beland and Gib Gilbeau were touring the country in a dilapidated old church bus, opening shows for Emmylou Harris and trying to stave off what looked like the imminent demise of the legendary band.

Today, 12 months and three chart records later, Beland and Gilbeau have managed to revitalize the Burrito Brothers, navigate the crossover waters from hybrid country-rock to country, and in the process, create one of country music's more intriguing success stories.

Both Beland and Gilbeau had worked together in bands behind artists such as Linda Ronstadt and Arlo Guthrie, and often did studio sessions as part of back-up bands. But it wasn't until they met again in 1979 at a Christmas party hosted by their publisher, Bo Goldsen, in Los Angeles that they decided to put their own group together. At the time, the Burrito Brothers bordered on the brink of being defunct, with only Gilbeau, bassist Skip Battin and steel guitarist Sneaky Pete Kleinow remaining as members.

At the party, Beland and Gilbeau decided to put the Burrito Brothers back on its feet as a legitimate country group. "This time, we wanted to do things right and stop fooling around with different directions," says Beland. "We'd both played country music for years and loved it, although individually we were playing behind acts like Kim Carnes and Arlo. Now we decided to make a commitment to country for ourselves, and stick with it. We figured if the other Burrito members didn't like it, we would go off as a duet on our own."

Beland and Gilbeau spent months writing material for their first album, and with producer Michael Lloyd, recorded the Burrito Brothers' debut LP on Epic/Curb, "Hearts On The Line." In November 1980, the label released the band's first country single, a Beland/Gilbeau original called "She's A Friend Of A Friend." Although the record peaked at 67 on the country charts, it was memorable because it was the first single in the 12-year history of the Burrito Brothers ever to make a trade chart.

With "Hearts On The Line" and a tour with Emmylou Harris underway, but no monetary resources to draw upon, the band found itself doing one-nighters around the country in a barely renovated



BURRITO BROTHERS—Gib Gilbeau, left, and John Beland, right, finish up a number during a CBS showcase in Nashville.

church bus. And initially, they also encountered resistance from country programmers who were somewhat suspicious of the Burritos' country leanings.

"They'd be very friendly when we arrived at their radio stations," Beland grins. "but they'd immediately ask us if we had any more country records coming out, and whether we were planning to stay in country music for a while. Some of them remembered us as 'the Flying Burrito Brothers' and weren't sure if we were serious about this new direction."

Adds Gilbeau, "It wasn't easy breaking through the stigma that went along with the band's previous rock'n'roll image. We'd show up for gigs and find ourselves being advertised as 'the bad boys of country-rock,' or see former members like Chris Hillman listed up on the marquee."

However, the Burritos persisted, and after signing with Nashville-based booking agency Shorty Lavender Talent, began to find themselves on the road with acts like Alabama, Hank Williams Jr., Eddie Rabbitt and George Jones. The two follow-up singles to "She's A Friend Of A Friend"—"Does She Wish She Was Single Again" and "She Belongs To Everyone But Me"—both cracked the top 20 of the country charts. And the group started appearing on a number of Nashville-produced country tv shows, where its melodic harmonies and dynamic musicianship (led by Gilbeau's fiddling and Beland on guitar) proved the band no newcomer to country performing.

Beland and Gilbeau gradually

shifted the focus of the revamped Burrito Brothers toward their original concept for the band: what Beland refers to as a "country version of Steely Dan." The group is now structured as a duet situation with backup, along the lines of the Bellamy Brothers. Explains Beland: "We're the ones who refused to give up on the band, who decided to take the group completely into country. We're doing the writing, the singing and the fronting onstage, and making the business decisions. When Skip and Sneaky Pete left, it seemed easier to take charge on our own."

The Burrito Brothers stay on the road constantly these days, although Beland and Gilbeau managed to find time to write seven original new songs for their upcoming January LP, "Sunset, Sundown" (on which they also handle 90% of the arranging). The group's current single, "If Something Should Come Between Us (Let It Be Love)," is from this new album. In February, the Burritos will be guests on the HBO Hank Williams Jr. cable tv special taping in San Carlos, Calif. And—putting memories of last year's beat-up old church bus well behind them—the Burritos have just bought a 32-ft. RV for their touring.

So what's ahead for a group that has, in the space of only 12 months, overcome its share of obstacles and established a substantial country base? "Well," says Beland, "what we'd really like to do is win a CMA award. And if this year ahead is anything like the past year, we just may do it." **KIP KIRBY**

## Nashville Scene

By KIP KIRBY

It's not very often that Nashville gets the chance to host a movie premiere. Last year, it was Loretta Lynn's award-winning "Coal Miner's Daughter" which enjoyed a world premiere here, while shortly before Christmas, Dolly Parton and 20th Century-Fox brought in a special, invitation-only preview showing of "9 To 5" (which later became one of the year's top-grossing moneymakers at the box office).

This year's event was the world premiere of Peter Bogdanovich's newest film, "They All Laughed," starring John Ritter, Ben Gazzara and Audrey Hepburn, among others. The industry premiere was a benefit for the Country Music Foundation and on hand for the night were Ritter (a local hometown export to Hollywood), director Bogdanovich and two of the film's female cast members.

Why Nashville? Well, because there's country music in the film—and because Bogdanovich has apparently decided he wants to enter the record business. Undeterred by the sizeable losses being sustained by several major record companies, Bogdanovich says he plans to release a soundtrack LP from the movie on his own Moon Records logo.

And for those who can't wait for him to work out distribution on the soundtrack, there'll be a single coming out by Colleen Camp, who plays a New York country music singer in the movie. Originally, said Bogdanovich at a press conference held right after the show, Colleen's character was supposed to have been a jazz singer... but one day he heard a demo of her singing a country song and immediately decided to change the role to fit.

**Switching Around The TV Dial:** two comments about two Nashville oriented programs brings us to the following observations. The first is that the quality of the Barbara Mandrell Show keeps looking better with each passing week. Recently, Scene tuned in to see Barbara, Louise and Irene hoofing around the stage like born Arthur Murray pros in a complicated dance routine requiring no small amount of expertise. All three of the Mandrells looked confident, dashing and graceful, and carried the number off like long-time pros. Later in the same show, Louise sang a beautifully shaded version of Jimmy Webb's "Didn't We" that was a highlight. The writing of this particular program (no doubt with some help from Barbara herself) is consistently better than the usual network fare; and it's interesting to watch the Mandrell sisters growing into the demands exerted on them by the rigors of a weekly variety series.

Comment number two is that "Nashville Palace" has not been renewed at this time for the NBC programming schedule. Although naturally no one's commenting officially, we can't help but assume the reason for "Palace's" demise stems from poor ratings. And frankly, do we really need another "Hee Haw" style show in prime time? Hasn't Nashville—and its music—come a lot farther along in sophistication and intelligence than "Nashville Palace's" cornpone humor might suggest?

There is certainly a place for country music shows on tv, but it's to be fervently hoped that scriptwriters and directors will stop playing Nashville for belly laughs, and start realizing that entertainers like Barbara Mandrell, Crystal Gayle, Larry Gatlin and so forth are the real story going on here today. There is little that resembles the hay-bale humor in performers of this caliber—or in many of the other names now sailing up the country charts. Down home humor has its place, but not when it's represented as the essence of country music in the 1980s.

Here's a New Year's Eve combo for anyone heading down in the direction of Billy Bob's Texas that evening: a double bill featuring Razy Bailey and Chuck Berry. Razy will do his set first, ending with his rock medley of old hits. Then Berry will come onstage and the two will perform some numbers together, before segueing into Berry's own set.

Heavy-duty lineup featured recently on one of the live satellite transmissions of "Nashville Alive" (aired via Ted Turner's Atlanta superstation) found Mel McDaniel, Lynn Anderson, the Burrito Brothers, Lee Greenwood and Don King all guesting on the same 60-minute program. The previous week, Diane Pfeifer showcased on the cable production, singing her latest release, "Play Something We Could Love To."

**Look Out:** We have it on good sources that Gary Stewart and Dean Dillon have been co-

writing in Florida lately and may cut a duet for RCA.

Nashville has professional ice hockey this season, and with live sports events comes the national anthem. Steve Wariner handles the "Star-Spangled Banner" this week at a game between Nashville and Dallas. At one of the breaks, Wariner and Sylvia will compete in a celebrity hockey puck "shootout" to see who scores the most goals.

Monument Records' duo Charlie McCoy and Laney Smallwood make a rare tv appearance on the national anthem "Nashville Alive" this Saturday as they sing their version of Billy Joel's "Until The Night."

Big Al Downing called in from the road to tell Scene he's been touring almost non-stop in the past few months. Big Al is the featured voice on a new series of 1982 Chevrolet commercials, too, along with doing a bit of warbling for Budweiser nationally. Among his recent road co-headliners have been George Jones and Louise Mandrell.

A new artist, Carla Riggs Hall, writes in to mention some of her promotional activities to support her recording on American Sound Records. Carla performed on a Fort Knox, Ky. country music show and appeared at an Atlanta talent pageant prior to visiting various local country radio stations.

Here's a novel gift suggestion for that hard-to-please character on your Christmas list: a fully amplified guitar that's also a solid-state AM radio. (What—no FM?!) Anyway, it's called "The Picker," and it can be ordered for \$20 from Pickers, P.O. Box 121137, Nashville, Tenn. 37212. And the best thing about this gift is the fact that if you give it to someone who's terrifically untalented, well, he can simply turn on the radio and fake all the chords!

In fact, maybe someone ought to consider giving one of these things to Jim Ed Brown, who broke his arm not long ago during a practice fall in karate class. Jim Ed will continue to make his tour appearances with a removable cast... but if he had "the Picker," he could even play guitar—and never use his fingers.

Condolence and heartfelt sympathies are extended to the family of Clara Butcher Webb, mother of singers Loretta Lynn, Crystal Gayle and Peggy Sue, who passed away recently in Nashville. Loretta cancelled the remainder of her Las Vegas appearance to rush back to Nashville when it became obvious her mother would not pull through, and the entire family was with Clara Webb when she died. Memorial donations may be sent to the Clara Butcher Memorial Fund in care of the American Cancer Society, 777 Third Avenue, New York City 10017.

## Country Music Calendar Out

NASHVILLE—The 1982 edition of the annual Country Music History Calendar, published by the Music Foundation, is now available.

The calendar contains 24 pages, with 12 pages of rare historical photos. It includes birth/death dates for many performers and relevant information about the country music industry. This year's edition features pictures of Loretta Lynn, Brenda Lee, Jim Reeves and Conway Twitty, among others.

Calendars may be obtained for \$2.25, plus 75 cents postage and handling, direct from the Country Music Foundation Press, 4 Music Square East, Nashville, Tenn. 37203.

## Ex-Halsey Exec Opens Own Outfit

PASADENA, Tex.—Bob Taylor, former vice president of the Jim Halsey agency, has opened a booking and management company here.

Performers Taylor is currently booking dates for are Ronnie Reno, Hank Cochran and Jody Payne. According to Taylor, there are plans being made to set up an office in Los Angeles next year to handle movies and television business.

## Chart Fax

• Continued from page 39

"Greatest Hits" double-LP package. "Greatest Hits" and "Best Of" albums are understandably hot items and some have enjoyed impressive runs at the top of the chart. So, for list-lovers, Chart Fax has compiled a list of No. 1 "Greatest Hits" country albums, complete with artist, title of album, label, year it first hit the top and number of weeks it ultimately racked up at No. 1: Waylon Jennings, "Greatest Hits," RCA, 1979, 16 weeks. Charley Pride, "Best Of Charley Pride, Vol. 2," RCA, 1972, 16 weeks. Johnny Cash, "Ring Of Fire—The Best Of Johnny Cash," Columbia, 1964, 14 weeks. Charley Pride, "The Best Of Charley Pride," RCA, 1969, 13 weeks. Kenny Rogers, "Greatest Hits," Liberty, 1980, 10 weeks.

Jim Reeves, "The Best Of Jim Reeves," RCA, 1964, eight weeks. Eddy Arnold, "The Best Of Eddy Arnold," RCA, 1967, seven weeks. Merle Haggard, "The Best Of The Best Of Merle Haggard," Capitol, 1972, seven weeks. Sonny James, "The Best Of Sonny James," Capitol, 1966, five weeks. Johnny Cash, "Johnny Cash's Greatest Hits, Vol. 1," Columbia, 1967, three weeks. Ronnie Milsap, "Greatest Hits," RCA, 1980, two weeks. Willie Nelson, "Greatest Hits (And Some That Will Be)," Columbia, 1981, two weeks. Kenny Rogers, "Ten Years Of Gold," United Artists, 1978, two weeks. Conway Twitty, "Greatest Hits, Vol. III," MCA, 1977, one week.

**Some Days Are Diamonds, Some Days Are Stone:** Chart Fax follower Richard Richman of Staten Island, a self-proclaimed Billboard chart fanatic since 1970, very politely took us to task for an item that appeared Nov. 14 concerning John Denver's current single, "The Cowboy And The Lady."

Richman writes that Bobby Goldsboro's original version of the song was not the same tune Tommy Cash recorded, as previously reported. Cash's tune was penned by Peggy Russell and went to 90 in 1976 for Patsy Sledg. Richman continues that Goldsboro's version was also an album cut for Johnny Duncan. And he points out that "The Cowgirl And The Dandy" was an album cut for Dolly Parton and Susie Allanson, as well as being a top 10 hit for Brenda Lee in 1980.

Thanks for the tip, Rich!

# Hot Country LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★	1	12	<b>GREATEST HITS</b> Willie Nelson, Columbia KC2 37542	40	37	12	<b>HABITS OLD &amp; NEW</b> ● Hank Williams Jr., Elektra/Curb 6E 278
	2	39	<b>FEELS SO RIGHT</b> ▲ Alabama, RCA AHL1 3930	41	28	12	<b>FAMILY TRADITION</b> Hank Williams Jr., Elektra/Curb 6E 194
	3	27	<b>FANCY FREE</b> ▲ The Oak Ridge Boys, MCA 5209	42	40	109	<b>WHISKEY BENT AND HELL BOUND</b> Hank Williams Jr., Elektra/Curb 6E 237
	4	14	<b>THERE'S NO GETTING OVER ME</b> Ronnie Milsap, RCA AHL1 4060	43	42	7	<b>ONE NIGHT STAND</b> Hank Williams Jr., Elektra/Curb 5E 538
	5	15	<b>THE PRESSURE IS ON</b> Hank Williams Jr., Elektra/Curb 5E 535	44	45	7	<b>FRAGILE, HANDLE WITH CARE</b> Cristy Lane, Liberty LT 51112
	6	16	<b>STEP BY STEP</b> ● Eddie Rabbitt, Elektra 5E 532	45	47	6	<b>WAITIN' FOR THE SUN TO SHINE</b> Ricky Scaggs, Epic FE 37193
	7	12	<b>HOLLYWOOD, TENNESSEE</b> Crystal Gayle, Columbia FC 37438	46	50	7	<b>LOVIN' HER WAS EASIER</b> Tompall and the Glaser Brothers, Elektra 5E 542
	8	14	<b>LIVE</b> Barbara Mandrell, MCA 5243	47	54	7	<b>RODNEY CROWELL</b> Rodney Crowell, Warner Bros. BSK 3587
	9	10	<b>BET YOUR HEART ON ME</b> Johnny Lee, Full Moon/Asylum 5E 541	48	55	29	<b>CARRYIN' ON THE FAMILY NAMES</b> David Frizzell & Shelly West, Warner Bros. BSK 3555
☆	16	5	<b>BIG CITY</b> Merle Haggard, Epic FE 37593	49	51	34	<b>I LOVE EM ALL</b> T.G. Sheppard, Warner/Curb BSK 3528
	12	6	<b>GREATEST HITS</b> Charley Pride, RCA AHL1 4151	50	58	22	<b>URBAN CHIPMUNK</b> ● The Chipmunks, RCA AFL1 4027
	13	9	<b>SHARE YOUR LOVE</b> ▲ Kenny Rogers, Liberty L00 1108	51	NEW ENTRY		<b>FIRE &amp; SMOKE</b> Earl Thomas Conley, RCA AHL1 4135
	14	13	<b>ESPECIALLY FOR YOU</b> Don Williams, MCA 5210	52	36	7	<b>THE NEW SOUTH</b> Hank Williams Jr., Elektra/Curb 5E 539
	15	15	<b>JUICE</b> ● Juice Newton, Capitol ST 12136	53	NEW ENTRY		<b>WHITE CHRISTMAS</b> John Schneider, Scotti Bros. FZ 37617 (CBS)
	16	20	<b>GREATEST HITS</b> ▲ Kenny Rogers, Liberty L00 1072	54	52	137	<b>GREATEST HITS</b> ▲ Waylon Jennings, RCA AAL1 3378
	17	22	<b>I AM WHAT I AM</b> ● George Jones, Epic JE 36586	55	61	11	<b>LETTIN' YOU IN ON A FEELIN'</b> The Kendalls, Mercury SRM 16005
	18	17	<b>TOWN &amp; COUNTRY</b> Ray Price, Dimension DL 5003	56	59	2	<b>MEL &amp; NANCY</b> Mel Tillis & Nancy Sinatra, Elektra 5E 549
	19	14	<b>GOOD TIME LOVIN' MAN</b> Ronnie McDowell, Epic FE 37399	57	63	20	<b>RAINBOW STEW</b> Merle Haggard, MCA 5216
	20	23	<b>MY HOME'S IN ALABAMA</b> ● Alabama, RCA AHL1 3644	58	60	11	<b>HEART TO HEART</b> Reba McEntire, Mercury SRM 16003
	21	18	<b>SEVEN YEAR ACHE</b> Rosanne Cash, Columbia JC 36965	59	46	32	<b>LIVE</b> Hoyt Axton, Jeremiah 5002
	22	19	<b>ROWDY</b> Hank Williams Jr., Elektra/Curb 6E 330	60	67	34	<b>OUT WHERE THE BRIGHT LIGHTS ARE GLOWING</b> Ronnie Milsap, RCA AAL1 3932
	23	21	<b>MR. T</b> Conway Twitty, MCA 5204	61	64	8	<b>OLD LOVES NEVER DIE</b> Gene Watson, MCA 5241
	24	24	<b>WITH LOVE</b> John Conlee, MCA	62	48	3	<b>RODEO ROMEO</b> Moe Bandy, Columbia FC 37568
	25	25	<b>SURROUND ME WITH LOVE</b> Charly McClain, Epic FE 37108	63	49	19	<b>TAKIN IT EASY</b> Lacy J. Dalton, Columbia FC 37327
	26	30	<b>CHRISTMAS</b> Kenny Rogers, Liberty 51115	64	53	4	<b>I JUST CAME HOME TO COUNT THE MEMORIES</b> John Anderson, Warner Bros. BSK 3599
	27	26	<b>GREATEST HITS</b> ● Ronnie Milsap, RCA AAL1 3772	65	56	3	<b>CHRISTMAS WISHES</b> Anne Murray, Capitol SN 16232
	28	27	<b>I'M COUNTRIFIED</b> Mel McDaniel, Capitol ST 12116	66	57	31	<b>WHERE DO YOU GO WHEN YOU DREAM</b> Anne Murray, Capitol 500 12144
	29	31	<b>GREATEST HITS</b> ● The Oak Ridge Boys, MCA 5150	67	62	69	<b>I BELIEVE IN YOU</b> ▲ Don Williams, MCA 5133
	30	29	<b>SOME DAYS ARE DIAMONDS</b> John Denver, RCA AFL1 4055	68	65	4	<b>SONGS FOR THE MAMA THAT TRIED</b> Merle Haggard, MCA 5250
	31	35	<b>DESPERATE DREAMS</b> Eddy Raven, Elektra 5E 545	69	66	63	<b>GREATEST HITS</b> ▲ Anne Murray, Capitol 500 12110
	32	32	<b>YEARS AGO</b> The Statler Brothers, Mercury SRM 16002	70	68	20	<b>ENCORE</b> George Jones, Epic FE 37346
☆	43	2	<b>STILL THE SAME OLE ME</b> George Jones, Epic FE 37106	71	70	188	<b>STARDUST</b> ▲ Willie Nelson, Columbia JC 35305
	34	34	<b>NOW OR NEVER</b> John Schneider, Scotti Bros. FZ 37400 (CBS)	72	71	7	<b>I'M A LADY</b> Terri Gibbs, MCA 5255
	35	41	<b>STRAIT COUNTRY</b> George Strait, MCA 5248	73	72	34	<b>DRIFTER</b> Sylvia, RCA AHL1 3986
	36	36	<b>THE BEST OF EDDIE RABBITT</b> ● Elektra 6E 235	74	74	29	<b>MAKIN' FRIENDS</b> Razzy Bailey, RCA AHL1 4026
	37	39	<b>MIDNIGHT CRAZY</b> Mac Davis, Casablanca NBLP 7257	75	75	9	<b>SLEEPING WITH YOUR MEMORY</b> Janie Fricke, Columbia FC 37535
	38	33	<b>HORIZON</b> ▲ Eddie Rabbitt, Elektra 6E 276				
	39	44	<b>YOU DON'T KNOW ME</b> Mickey Gilley, Epic FE 37416				

★ Stars are awarded to those products showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)



**VOLATILE VALENTINO**—RCA artist Valentino, left, jams with bass player Johnny Shackelford during a recent performance at Gilley's.

## BELLAMYS' YULE TIE

NASHVILLE—The Bellamy Brothers are originating a special holiday promotion to tie in with the duo's Christmas single, "It's So Close To Christmas And I'm So Far From Home." David and Howard Bellamy have offered approximately 200 country radio stations across the U.S. the opportunity to sponsor their own individual contests. The prize for winning listeners is 60 minutes of free long distance telephone time to call a relative or loved one on Christmas Day. The hour's worth of phone time may be divided into any number of calls, and the long distance bill for every winner will be paid by the Bellamy Brothers.

## Country Singles A-Z

All I'm Missing Is You (N. Wilson)..... 76	Just One Time (Jimmie Bowen)..... 71	Some Day My Ship's Comin' In (Joe Waters)..... 79
All My Rowdy Friends (Jimmy Bowen)..... 56	Lady Lay Down (S. Popovich, B. Justis) ... 51	Someone Could Lose A Heart Tonight (D. Malloy)..... 29
A Girl Like You (R. Chancey)..... 83	Let's Get Together And Cry (Ray Baker) ... 67	Some You Win, Some You Lose (S. Singleton)..... 85
All Night Long (Steve Gibson)..... 54	Little Things (N. Wilson)..... 80	Stars On The Water (Rodney Crowell)..... 66
All Roads Lead To You (Tom Collins)..... 3	Lonely Women (T. Migliore)..... 64	Still Doin' Time (Billy Sherrill)..... 1
Bet Your Heart On Me (Jim Ed Norman)..... 7	Lonely Nights (Jim Ed Norman)..... 20	Stuck Right In The Middle Of Your Love (L. Rogers)..... 45
Blaze Of Glory (Lionel B. Richie Jr.)..... 21	Losin' Myself In You (Gene Kennedy)..... 100	Teardrops In My Heart (M. Robbins, E. Fox)..... 48
Catch Me If You Can (Gene Kennedy)..... 58	Lord I Hope This Day Is Good (D. Williams, G. Fundis)..... 26	Tell Me Why (N. Larkin, E.T. Conley)..... 15
Cheat On Him Tonight (D. Heavener, B. Harris)..... 73	Love In The First Degree (Alabama, L. McBride, H. Shedd)..... 2	The Cowboy And The Lady (Larry Butler)..... 50
Cheatin' Is Still On My Mind (Bob Jenkins)..... 93	Love Never Comes Easy (James Stroud) ... 72	The Round Up Saloon (Larry Butler)..... 37
Cherokee Country (Jim Rowland)..... 63	Now That The Feeling's Gone (Jimmy Johnson)..... 78	The Sweetest Thing (Richard Landis)..... 12
Cotton Fields (J. Fogerty)..... 70	Making Believe (C. Underwood)..... 94	The Woman In Me (Allan Reynolds)..... 6
Diamonds In The Stars (Ray Pennington)..... 31	Midnight Rodeo (R. Dean, L. Everette) ... 28	Them Good 'Ole' Boys Are Bad (Tony Scotti, John D'Andrea)..... 41
Do Me With Love (Jim Ed Norman)..... 65	Miss Emily's Picture (Bud Logan)..... 44	Too Many Hearts In The Fire (B. Montgomery)..... 59
Down And Out (Blake Melvis)..... 57	Mountain Dew (not listed)..... 60	Watchin' Girls Go By (Buddy Killen)..... 25
Dropping Out Of Sight (Rodney Crowell) ... 36	My Baby Thinks He's A Train (R. Crowell) 92	Who Do You Know In California (Jimmy Bowen)..... 18
Everybody Makes Mistakes (B. Sherrill) ... 55	My Favorite Memory (L. Talley, M. Haggard)..... 53	What Are We Doin' Lonesome (The Galatin Bros.)..... 5
Everyone Gets Crazy Now And Then (Buddy Killen)..... 98	Oklahoma Crude (Tommy West)..... 61	When You Walk In The Room (Ray Ruff)..... 89
Family Man (Buddy Killen)..... 35	One Night Fever (Jimmy Bowen)..... 88	When You Were Blue (Larry Rogers)..... 68
Fancy Free (Ron Chancey)..... 97	Only One You (Buddy Killen)..... 33	Where There's Smoke There's Fire (Tom Collins)..... 62
Fire In The Night (J. Darrell, B. Cannon) ... 84	Only When I Laugh (Ron Chancey)..... 32	Why Am I Doing Without (D. Wells, W. Kemp)..... 99
Fourteen Karat Mind (Russ Reeder, G. Watson)..... 4	Only You And You Alone (Jerry Kennedy) ... 43	Wish You Were Here (Tom Collins)..... 77
Have You Ever Been Lonely (Owen Bradley)..... 23	Patches (Rick Hall)..... 91	Years Ago (Jerry Kennedy)..... 16
Headed For A Heartache (M. Morgan, P. Worley)..... 13	Play Something We Could Love To (Larry Butler)..... 47	You May See Me Walking (Ricky Scaggs) ... 9
Hearts (Our Heart) (Michael Lloyd)..... 69	Preachin' Up A Storm (Larry Rogers)..... 30	Your Daddy Don't Live In Heaven (John English)..... 96
Heartaches Of A Fool (Willie Nelson)..... 42	Red Neckin' Love Makin' Night (C. Twitty, R. Chancey)..... 11	You're My Bestest Friend (Rick Hall)..... 19
Heart On The Mend (Tom Collins)..... 86	Rodeo Romeo (Ray Baker)..... 14	You're My Favorite Star (Michael Lloyd) ... 8
Husbands And Wives (S. Garrett, S. Dorff)..... 17	Share Your Love With Me (Lionel B. Richie Jr.)..... 95	You're The Best Break (Tommy West)..... 40
I Can't Say Goodbye To You (Mark Sherrill)..... 46	She's Got A Drinking Problem (Eddie Kilroy)..... 39	
I Don't Want To Want You (K. Lavoie)..... 74	Shine (Chips Moman)..... 34	
I Just Came Home To Count The Memories (F. Jones)..... 38	Slip Away (J. Deaton, N. Larkin, J. Prater)..... 81	
I Wouldn't Have Missed It (R. Milsap, T. Collins)..... 10		
If I Needed You (B. Ahern, G. Fundis, D. Williams)..... 49		
If You're Waiting On Me (J. Gillespie)..... 82		
I'm Gonna Take My Angel Out Tonight (T. West)..... 52		
It Turns Me Inside Out (Jerry Crutchfield)..... 24		
It's All I Can Do (Jim Ed Norman)..... 87		
It's High Time (B. Maher, R. Goodrum).... 22		
It's Not The Same Old You (B. Sherrill).... 75		
It's Who You Love (Jimmie Bowen)..... 27		
Jacamo (Stan Silver)..... 90		

## 'Nashville Road' Earns Yule Tree

NASHVILLE—Rex Allen Jr., a co-host of "Nashville On The Road," made a personal appearance at the dedication of a 40-ft. Christmas spruce tree given to Nashville by citizens of New Brunswick, Canada. The tree arrived following a recent seven-show taping by the cast of "Nashville On The Road" in New Brunswick. The spruce, decorated by the Nashville metro government, will stand through the holidays to honor the contributions of "Nashville On The Road" to country music.

## Don Williams Hits In S. Africa

NASHVILLE—Boosted by Gallo Records' marketing campaign, "The Very Best Of Don Williams" is the first country album ever to have sold more than 100,000 units in South Africa.

The campaign kicked off in June 1981 and reached its 100,000 sales mark in September, three months ahead of label projections. The campaign included television advertising, radio time buys, in-store merchandising and a "Don Williams Sound-A-Like" contest, held in conjunction with the O.K., South Africa's largest record retail chain. The winner of the competition received a trip to Nashville.

## Clower Taping For Special Olympics

NASHVILLE—To support the Special Olympics programs throughout Tennessee and Mississippi, Jerry Clower is taping television promotional spots to air in both states. He is also taping spots for an NBC-tv movie about Special Olympics that airs Jan. 4 and stars Beau Bridges, Susan St. James and Loretta Swit.

## Christmas Eve Concert Free

NASHVILLE—Nashville's "First Annual Christmas Eve Festival Of Carols," a free concert, will be held Dec. 24 at the Tennessee Performing Arts Center, beginning at 7:30.

Produced by Ronn Huff, the festival will feature performances by Gary McSpadden, Amy Grant, Brown Bannister, Chip Arnold, Charlie McCoy, and Ken and Lois Holland's Handbell Ringers. Huff will conduct a 70-piece orchestra that will accompany the performers.

## First Priority Confab To Meet In Nashville

By ROBYN WELLS

NASHVILLE—Priority Records, the new gospel wing of CBS, is holding its first sales conference since the label's formation in August.

Held Monday through Friday (7-11) at the Maxwell House Hotel in Nashville, the meeting is focusing on marketing plans for first quarter product releases and special promotions involving previously released CBS Records gospel product.

The meetings will also include a multi-media presentation with video footage and a slide show of various Priority acts. Ben Moore and Carman will perform.

New product scheduled for release during the first quarter includes Ben Moore's "Purified," (January); Carman's "Carman," (February); and James Vincent's "Waiting For The Rain," (March). A major market tour of large venues in support of Carman's albums is in the works.

Set to kick off in the middle of the first quarter is a "country-gospel" promotion centering around previous CBS gospel product. The promotion includes repackaged albums by the Statler Brothers and a "Country Gospel Classics" LP by various artists. Two Johnny Cash albums and an Oak Ridge Boys LP will be reissued.

Recently signed to Priority are Johnny Rivers, Bob Bennett, Deniece Williams and Philip Bailey, a member of Earth, Wind and Fire. Although Williams and Bailey have inked solo contracts, their first release for the label will be a duet album.

Key executives convening for the meeting are Buddy Huey, vice president and general manager; Jay Griffin, director of marketing; Judy Wallace, manager, administration and planning; Debba Shanklin, manager, radio promotion; Dennis Worley, manager, music

publishing; Allen Brown, manager, publicity; Steve Bock, director, national sales; and Bert Balsz, director, telephone sales. Field representatives in attendance and their respective sales territories include Jim Howland, Northwest; Rusty Matz, Southwest; Len Marinello, West; Tommy Daniel, Southeast; and Bob Gurich, Northeast.

## FAME Adds 7 More Acts

TULSA — First Artists Management Enterprises — FAME — has signed Light Records' Sweet Comfort Band and six other contemporary Christian music acts, according to Carl Lund, the firm's president.

Other recent signings include Carman and James Felix, Priority Records; Gary Dunham, Newpax; Steve Camp, Myrrh; the comedy team of John and VickiJo Witty, Word; and Harry Browning and Laury Boone, Lamb & Lion.

The company also represents Stephanie Boosahda, Newpax; the Cruse Family, Impact; and Joe English, Refuge.

Lund says that his agency has added the services of Steve Gilton, former road manager for Truth and concert agent and promoter for Southwest Baptist University.

In addition to booking and management services for his artists, Lund reports he plans to develop television markets and exposure for Christian artists. "We are in the planning stages of a tv special that will feature a combination of contemporary Christian and pop music," he says. "We are also working to place our artists on prime time tv and talk shows as guests—as well as packaging national tours with secular artists."

## Gospel Week '82 Firmed

NASHVILLE—Gospel Music Week will be held at Opryland next year Feb. 28-March 3. Crowning the educational/artistic affair will be the 13th annual Dove awards presentation and banquet to honor the top talents in gospel music.

According to the Gospel Music Assn., the four-day event will feature 10 general interest seminars on such topics as publishing, management and booking, record labels, record production, radio and tele-

vision programming and retailing. There will also be a choral music workshop.

ASCAP, BMI and SESAC will each sponsor a luncheon for participants, and there will be gospel music concerts held each evening after the educational sessions have concluded.

Registration information is available from the Gospel Music Assn., P.O. Box 23201, Nashville, Tenn. 37202.



ENGLISH ACCENT—Triangle artist Tina English, second from left, performs a number from her debut album, "Free In Your Love," on the Bobby Jones Show. Joining English are Jones and the New Life Singers.

### LIKE MIDLINES BETTER

## Dealers Begin To Take Dim View Of High-Price Classical Releases

• Continued from page 1

vision exposure and the "graying of America" demographic shift. The survey shows classical music firmly rooted in leading national chains, and an upbeat classical business pattern at stores devoting effort to this product area.

At major national chains, large \$5.98 and \$6.98 classical product inventories are being emphasized today. RCA, CBS, Angel and PolyGram all have expanded offerings in this "midprice" area.

"Generally, classical sales are up," relates John Kuhnle, classical buyer for the giant Record Bar chain. "We're getting good response with budget product, especially budget cassettes—it's the success story of the year in classics for us."

Digital recording has swept front-line releases to lofty price plateaus but the move has begun to meet resistance, leading to more cautious consumer spending.

"If I were a consumer I'd be waiting for reviews before making a move," notes Kuhnle. "I think the serious audiophiles are willing to pay the price, but I don't see a classical market drawing new customers in with the price so high."

Kuhnle feels major labels may have trouble with audiophile pricing while small specialty labels can cater to this clientele.

"A lot of customers are not biting as big as the major labels would like," he explains.

Frank Fischer, president of the Pittsburgh-based National Record Mart chain, believes a classical "resurgence" is underway and has launched a running joint promotion with public radio's WQED-FM in Pittsburgh.

National's emphasis falls on mid-price goods, and Fischer is insistent about the draw-backs of audiophile pricing.

"We feel the price of classical records has gone out of reach of the average buyer," the retailer opined. "We're being very selective with the high price records."

Fischer expressed annoyance at \$12.98 pricing of the new Pittsburgh Symphony Tchaikovsky recording, taking the digital album out of reach of interested area customers. "At that price the consumer still thinks it's high," Fischer says.

"I just think they're hurting the classical record business. There are better alternatives than buying the expensive classics."

Fischer has 32 stores inside WQED's range tied in to a monthly newsletter promotion. The mailing contains station program information and Mart's classical record club advertising.

Fischer endorsed smaller audiophile labels that have pioneered the field, but was harsh criticism for some of the product flooding the market.

"Some of the sound perpetrated is a come on," the retailer insists. "The consumer is being taken advantage of, he's not getting that good of a sound."

One of the heaviest promoters of audiophile disks is Chicago's Laury's Discount Records, a four-store full inventory chain. Here, interest in high priced goods is steady, reports manager Art Shulman.

"We're having more problems with price resistance to regular goods than to digitals," Shulman ex-

plains. "I wondered if the audiophile market was saturated. But we recently had a store-wide sale and people just gobbled them up."

Shulman ranks Telarc and Mobile Fidelity atop the audiophile division. Response to the PolyGram \$12.98 digitals is excellent, he adds. "People don't mind spending the dollars when they get real value. They feel the audiophile product from the better labels is a real value."

Mid-price classics are only coolly received at Laury's, but recent PolyGram cut-out offerings are "flying out the door," reports Shulman.

"Classical budget and midprice lines is one of life's greatest mysteries to me," Shulman notes. "I personally feel we should be moving far greater quantities."

Shulman tallies 30 to 35% of total chain business in classics, a figure he says is growing.

Dennis Bade, manager of the Tower Records classical annex in Hollywood, Calif., finds all price segments performing well with upswing in business from first-time classical shoppers also a trend.

"We've been very successful in general with things across the board," explains Bade. "We've seen very little real resistance to increased price. Business is remarkably good for us."

Bade's store is perhaps the top L.A.-area classical outlet. According to the dealer new customers are arriving daily. Bade attributes the influx to motion picture classical scoring and the new "Hooked On Classics" RCA disco treatment album.

"It's been surprising to me," explains Bade. "Every day I see new people coming in for the first time."

According to Leon Dana, classical specialist for Washington, D.C.'s Serenade Records, deep discounting of PolyGram's digital titles is being used to counter price resistance.

The \$12.98 list albums are selling at \$9.69.

"If they insist to come with new records at \$12.98 it will be a problem," Dana maintains. "It's a mistake—it will affect sales."

"We are heavily in the import business," notes Dana. "We import ourselves the complete EMI catalog from England."

Dana says EMI is not charging extra for digital, contrary to Angel's decision in the U.S. This presents the unusual problem of offering imports below the price of the domestic release, he explains.

Top quality audiophile series are still in demand, adds the buyer. Dana says one strong performer is RCA's 0.5 half-speed mastered series.

Tom Marriner, classical manager at Cincinnati's Record Theatre, also views \$12.98 PolyGram pricing as a move to be closely watched. One answer may be digital pricing for symphonic music but not chamber music and solo albums, he thinks.

"It does concern me a little bit," explains Marriner. "I really don't see the advantage of digital for chamber music or solo piano. Although for my own listening pleasure I enjoy chamber music in digital."

Marriner believes the excitement created by digital has strengthened the classical business in spite of price hikes.

"So far the net result of digital is

positive. The audiophile is still very strong."

He added that the store's classical department was very active following Thanksgiving.

At J&R Music World in Manhattan, customers don't seem to mind higher prices—so long as the higher quality is delivered.

J&R's classical outlet manager Howard Weiner believes PBS telecasts of opera and symphony have been a major force in spreading enthusiasm for classics. One indication is that more pop-oriented stores are carrying classics, he notes.

Though Weiner admires certain audiophile label productions he is skeptical about digital audio. "I'm not a digital fan myself. I find some of the warmth is missing," Weiner says.

However, Weiner calls digital a "shot in the arm," noting that customers are being pulled into classical departments for the first time.

Weiner believes price resistance is not a factor at his financial district location.

Ben Belarista, Barnes and Noble record department manager in New York, finds high-end merchandise outperforming the rest at his 128 5th Ave. location.

"Audiophiles and imports are very big down here," explains Belarista. "Over here they want quality."

Boxed sets and Christmas albums are emphasized during the holiday season. Belarista says budget and midprice stock is trimmed.

Atlanta's Turtles Records has three outlets featuring ample classical selection. Classical buyer Nancy Turner sides with those who feel high price emphasis is squeezing buyers out of the market.

"The same number of dollars is coming in but less records are going out because of the increases," Taylor explains.

"People are more careful about what they buy. They will wait until the reviews come out or until they hear it on the radio before they buy. They're more selective, more careful. They're shopping like they do at the grocery."

Jim Rose, manager of Chicago's Rose Records, sees shoppers holding back due to price hikes. Rose reports a drop-off from audiophile label sales peaks in 1979 and 1980.

Rose believes big-name artists on PolyGram digitals have cut into audiophile label volume. At the same time, he suspects average customers will no longer shop \$12.98 PolyGram digitals.

"Classical has lost some customers in the top end," Rose maintains. "However, we may be gaining them in the budget to mid-line end. I'm sure they're buying something because the classical business is constant."

The giant Camelot Records chain also has put down roots in the classical field. Purchasing chief Lew Garrett said mid-lines such as Great Performances, Vox, Gold Seal and PolyGram lines together with monthly mailings are the backbone of the chain's program.

"Slowly but surely we're increasing business," Garrett says. "Our business with classical vendors has gone up."

Garrett said audiophile customers have become more discriminating. One reason is the glut of product.

# Publishing

## Musical Properties Formed By Townhouse

NEW YORK—A number of writer/artist signings, the formation of a BMI affiliate and the establishment of a Los Angeles office are some of the immediate plans of Musical Properties Inc., a new publishing firm formed here by Michael Gusick, chairman of the board of Accord/Townhouse Records, and Barry Bergman, most recently a vice president at United Artists Music.

Bergman says he's currently negotiating with several writer/artists, a central approach for the operation. Already in-house is the Markley Band, a Philadelphia-based jazz fusion group that will get vocal assistance from Meredith Manna.

While the act is among the new artist holdings of Accord/Townhouse, generally specializing in mid-line and regularly priced reissues, Musical Properties will seek other label signings for its roster.

Bergman, who played a role while at E.B. Marks Music in that company's acquisition of such hit groups as Meat Loaf and AC/DC, promises heavy promotion/pr support for acts it brings to various labels. "We'll work closely with labels in tour support, time buys and the hiring of independent promotion people," says Bergman, who adds that Accord/Townhouse's in-house promotion/pr staffers will also be called upon to help out on putting over recording projects.

The company's new BMI affiliate is Publishing Corp. of America and, like Musical Properties, is located here with Accord/Townhouse at 141 E. 63rd St. Bergman is also scouting for an executive to run the proposed Los Angeles office.

## Christmas A Jolly Time For St. Nicholas Music

By IRV LICHTMAN

NEW YORK—One of the surest signs in the trade that the holiday season looms is the latest word from St. Nicholas Music.

Writer Johnny Marks' firm that started life in 1949 with his "Rudolph The Red-Nosed Reindeer" gets new exposure via fresh



Billboard photo by Chuck Putin

**BOOK PARTY**—Among the attendees at the Delilah Books party for the "Mike McCartney Family Album," held at Horn Of Plenty restaurant in New York, are, from left, May Pang, from UA Music, Cynthia Lennon, Mike McCartney and Sid Bernstein.

## Beatle Catalog Hopefuls Hit 'All Or Nothing' Snag

By PETER JONES

LONDON—Northern Songs, the publishing company which handles the Beatles' copyrights of John Lennon and Paul McCartney, is not for sale as a separate entity, but only as part of the package embracing the entire ATV Music publishing empire (Billboard, Nov. 28).

That's the surprise twist in the dramatic takeover bid in which McCartney himself, Lennon's widow, Yoko Ono, CBS Songs, EMI, Warner Communications, Paramount Pictures and the Entertainment Co. have been, or still are, involved.

McCartney was said to have put in a bid for Northern of around \$50 million. The company had been bought by Lord Lew Grade's organization from Dick James in 1969 for around \$20 million.

Then it was hinted that the entire ATV music set-up might fetch around 70 million. But it seemed unlikely that McCartney, despite interests in publishing acquisitions which have included E.H. Morris and the Frank Loesser outfit Frank Music, would be interested in an overall purchase.

Now comes positive assertions by Lord Grade that it is all or nothing. He says in London: "I didn't meet McCartney himself in New York, but the fact is that I don't want to sell Northern Songs by itself. I want to sell the whole publishing company if I sell anything at all."

In London, Peter Phillips, managing director of ATV Music, says he doesn't want to make any comment at all on the rumors and counter-rumors.

However, on top of this takeover action comes a revival of a legal action which links McCartney and Ono, allegedly suing Lord Grade for breach of trust. McCartney is cited as saying that contrary to reports, there's "no battle with Yoko Ono over proposed selling of Northern Songs. But we are united in suing ATV for breach of trust."

According to Grade's Associated Communications Corp., this refers back to a "long running case brought by Lennon and McCartney but which has remained dormant for some years."

Lord Grade himself is quoted here as saying that this matter relates to royalties, over which he believes firm settlement has been made, and not over ownership of the copyrights of the Beatle songs.

Linda McCartney had said: "The fact is that Paul and Yoko want to keep the songs in the family. And it is just madness that Paul does not own any of the songs he wrote with John."

So the lawsuit could relate directly to the failure of either McCartney or Ono to buy just Northern Songs.

What is clear is that McCartney, probably more than Ono, bitterly regrets the original sale of Northern to ATV. And it is clear that Lord Grade is anxious to raise a very large amount of money in the near future.

Alongside the ATV Music speculation, there is the fact that the Classic Cinema chain here, with 62 theaters involved, is up for sale and Lord Grade has two firm bidders for this wing of the ACC conglomerate.



**DINNER IN LONDON**—George Martin, right, is welcomed to the ASCAP awards dinner in London by, from left, ASCAP board member Sal Chiantia, ASCAP managing director Gloria Messinger, and the organization's president Hal David. The affair honored writer and publisher members of the Performing Rights Society (PRS) whose songs were among ASCAP's most performed songs in 1980.

## ASCAP Holds London Gala To Boost Visibility In U.K.

LONDON—As part of "a major thrust to become more visible in the U.K.," the American Society of Composers, Authors and Publishers (ASCAP) staged its first awards dinner in London, Nov. 19, at the Carlton Tower Hotel.

Hal David, ASCAP president, and Gloria Messinger, managing director, handed over scrolls to honor members of the U.K.'s Performing Right Society, licensed by ASCAP in the U.S., whose works were among the most performed in the States in 1980.

Only PRS members are mentioned in the list of winners of ASCAP awards, which were as follows:

"Arrow," written by Paul McCartney (publisher, MPL Communications); "Cars," Gary Numan (Beggars Banquet); "Coming Up," Paul McCartney (MPL); "Don't Cry

For Me Argentina," Tim Rice, Andrew Lloyd Webber (Evita Music);

"Don't Go Breaking My Heart," Elton John (Big Pig); "Emotional Rescue," Mick Jagger, Keith Richards (EMI Music); "Fool On The Hill," Lennon, McCartney (Northern Songs); "Give Me The Night," Rod Temperton (Rondor); "It's Like We Never Said Goodbye," Roger Greenaway (Cookaway);

"Last Farewell," Ronald A. Webster, Roger Whittaker (Tembo); "Little Jeannie," Elton John, Gary Osborne (Big Pig); "Love Is Blue," Bryan A. Blackburn; "Miss You," Mick Jagger, Keith Richards (EMI Music); "Misunderstanding," Phillip David Collins, (Hit And Run); "My Love," Paul and Linda McCartney (MPL); "My Prayer," Jimmy Kennedy, (Peter Maurice Music);

"Off The Wall," Rod Temperton (Rondor); "Pop Muzik," Robin Edmund Scott (Pop Muzik); "Rock With You," Rod Temperton (Rondor); "Stomp," Rod Temperton; "Train In Vain," Michael Geoffrey Jones, John Mellor (Ninaden); "Try A Little Tenderness," Jimmy Campbell, Reginald Connelly (Campbell, Connelly); "With A Little Luck," Paul McCartney; "Without You," (Apple Music).

## Reader's Digest Color-Coded Folio Reissued

NEW YORK—Reader's Digest is into the second printing on its new "The Reader's Digest Merry Christmas Songbook," which is being sold through music stores by Big 3 Music and through book stores by Random House.

A novel feature of the folio is that in instances where there are multiple verses, a color tint is used on alternate lines to keep the eye on the proper verse.

Although Bill Simon, senior music editor at Reader's Digest, won't divulge the total print run so far, he notes that "another book was taken off the press" to accommodate what he terms a run that's 10 times the normal quantities for songbooks.

The direct mail price is \$17.95 plus postage, while the store price is \$19.95.

## Intersong Gets BBQ's Rights

NEW YORK—Intersong Music (ASCAP) has obtained publishing rights to music created by the hit r&b/dance music group, Brooklyn, Bronx & Queens Band, through an agreement with their producer Jacques Fred Petrus' Little Macho Music.



**ATLANTA SHOWCASE**—Capitol's Diane Pfeifer, center, warms up prior to a recent Atlanta Songwriters Assn. showcase co-sponsored by ASCAP at the Cannery in Nashville. Shown from left assisting on harmony previews are John Sturdivant, ASCAP; Atlanta songwriter Susan Marie Thomas; emcee Bill Huey; Pfeifer; and ASCAP's Rusty Jones and Bob Doyle.

# Disco Business

FORMAT AIMED AT DANCE CLUBS

## Warner Bros. Offering Promo Videotapes On Rental Basis

• Continued from page 9

their group is getting, in terms of tracking this information, the Club is really together."

The tapes, available in ¼ inch, VHS and Beta formats, can be run as a complete program. However, a four to five second space between segments allows clubs with sophisticated video equipment to back cue and integrate the tape into the club's format with greater selectivity.

Rental costs are \$60 per tape for a period of eight months, after which the package is returned to the label.

"At \$60, no one's making a profit," says Cohen. "It's costing us \$75 to \$100 to do each reel. That fee goes toward blank tape stock, duplicating costs, and a percentage of the cost to put together a master reel.

"We do the actual compilation of the tape through an outside video lab which costs us between \$1,500 and \$2,000. Of course, we hope to attract more subscribers, so the unit cost will drop. Otherwise, we're still in the hole."

Besides its 35 subscribers, the Video Club has solicitation agreements signed by approximately 100 clubs which wish to receive information on future packages. Subscribers are under no obligation to order tapes, but "everyone who took the first tape wanted the second one."

With the third compilation due this month or early January, the Video Club has found itself in a bi-monthly release pattern, and the average tape length of 30 minutes appears to be sticking. The emphasis is on keeping it current," says Cohen. "We want a good, tight half-hour, without any filler. We know we can't sit around until we have an hour's

worth. We'd like to go monthly, but you've got to have enough good material to work with."

Cohen also points out that the Video Club compilation attempts to service most formats, but without diluting the appeal to a dance-oriented club.

"With straight rock and roll and new wave music you're pretty safe, but you may run into problems if a group is considered too pop or two black. A segment by Prince will get over on a rock tape in Boston. An artist like George Benson is crossing the line too much into MOR and jazz. While the Doobie Brothers are a popular act, they may be a turn off in a rock club, unless the visuals are outstanding and the tune is good."

Requested for the second compilation by some clubs was the Buggles's song "Video Killed The Radio Star," for obvious reasons. Also featured were Kid Creole, English Beat, Devo, Prince, and others.

Programming for the tapes is not exclusive. Many of the promotional cuts can be viewed on cable access channels and the Warner Music Channel. The Video Club is a wing of the video department, which is headed by Jo Bergman, who commissions the actual tapings.

Other companies are "waiting to see how we do," says Cohen.

Columbia Records is considering a similar plan, according to Jack Rovner, product marketing coordinator for the label. "We're in the process of deciding how we'll go about this," says Rovner, and should know within three to four weeks." Other labels have directed tapes to video pools such as Rockamerica (Billboard, Music Monitor, Nov. 7).

for programmed distribution to clubs.

Will video take a strong foothold in clubs?

Cohen believes it's a matter of technology. "It's a self-perpetuating process, the more the technology comes down in price, the more we'll see video catch on. With developments like the Kloss 10-foot video screen going for \$3,700, that allows clubs to get into video for under \$10,000. It brings video into the club owner's range."



**KISS AWARDS**—A jubilant Eddie Rivers of the International Disco Record Center (IDRC), at right in picture, raises his special award for his efforts in producing and directing a series of summer "cleanup" concerts on New York City streets. Presenter Doug Hall, Billboard Magazine, applauds River's efforts, while Jeff Troy, third from right, and Chuck Leonard of radio station KISS FM, cosponsors of the event, also display their awards. The show was held at New York's Bond's International Casino.

## SUCCESS STORY

### Detroit Club Offers Variety Of Top Acts

By CONSTANCE CRUMP

DETROIT—Dance clubs open and close monthly in the Motor City. In Ann Arbor, just west of Detroit, Second Chance is celebrating its seventh year providing rock'n'roll acts of national stature to customers drawn largely from University of Michigan students.

The variety and fame of the acts who have played Second Chance in the last seven years causes promotion director Stephen Pysz to face-

tiously claim the title of world's greatest rock'n'roll club.

Bob Seger, Blackfoot, James Brown, Jerry Lee Lewis, George Thorogood, Squeeze and the Ramones have made appearances at the bar. Touring acts often stop in to socialize even if their scheduled appearance is at another venue. Frank Zappa and Bob Dylan have both made Second Chance a hangout when visiting Ann Arbor.

Seven years is a blink in the history of some businesses, but in the club trade, such longevity is something of a rarity. John Carver, owner of Second Chance, says the club's success is "due to giving customers value and a good time. Artists like us too, I think because the audience is so close to the stage. Performing here is like being in the middle of a snake pit. The energy exchange between artist and audience is fantastic." Robert Fripp, the Go Go's, Cheap Trick, Chuck Berry, English Beat and Gang of Four apparently agree.

"We try to schedule a good mix of Top 40 and oldies bands, with concerts on our off nights," Carver says. "We use several different promoters, depending on the type of act, and even book some acts direct, like George Thorogood. As with some other artists, we have an on-going relationship with George."

The club has 10,000 square feet in a four tier floor plan with two regular bars and a service bar. The at-

(Continued on page 47)

pongi area, include Nepenta, Samba Club, Giza and Lexington Queen. Nepenta is the disco where Tanimoto started the system three and a half years ago of a flat \$14 charge, which is paid at the entrance, and which covers all you can drink (whisky, beer and soft drinks) and all you can eat (buffet style). Because customers flocked to Nepenta, other discos had to follow suit and as a result, most of the discos in Tokyo now follow this flat \$14 charge system.

Lexington Queen is now the most popular place for visiting entertainers. Recent singers and groups seen dancing at the Lexington Queen included Liza Minnelli, Sheena Easton, Bobby Vinton, members of the American Dance Machine, Michael Schenker, Stray Cats and Revolver.

Bill Hersey, who handles publicity for the Daisho chain, is responsible for bringing visiting entertainers to Daisho discos, particularly the Lexington Queen.

The Daisho chain has not opened any new discos since the Samba Club Regency opened in the Century Hyatt Hotel in the Shinjuku area of Tokyo in September 1980. However, Tanimoto says that three new clubs are scheduled to be opened next year.

Two will be in Tokyo's Roppongi area. The other one will be in a hotel being constructed by Japan Air Lines in Osaka City. It will be the first disco in a hotel in Osaka and will be opened in September 1982.

Tanimoto says this plush disco will have a jazz corner, a singles bar and a disco corner and will aim at the older crowd.

The Daisho chain continues to buy its records directly from the U.S. and Britain, and Tanimoto says that this year more of the records came from Britain rather than the U.S.

Tanimoto is confident that discos will continue to be popular because of the social conditions in Japan where small houses do not permit people to hold parties at home.

"Discos have become social gathering places, not only for the young people, but also for older people," Tanimoto points out. "Discos are places where people can go and make friends for a reasonable charge."

But he believes that eventually competition will result in only big chains surviving after four-five years.

Probably the biggest chain is the Nishin Bussan, which has over 22 clubs and discos and which has Reiko Ikeguchi, Tanimoto's older sister, as the president. This chain includes Tsubaki House and Club Bee.

The Last 20 Cents chain includes about 10 discos, including The Last 20 Cents, Cosmopolitan and El Condor.

### Police Suspect Arson In German Club Blaze

MUNICH—One of Germany's largest discotheques, the Mad Club near Nuremberg, has been badly damaged by fire and local police suspect arson.

There were no injuries as the club was closed at the time of the blaze. But several of the club's pay-out coin machines were robbed and total damage was assessed at well over \$500,000.

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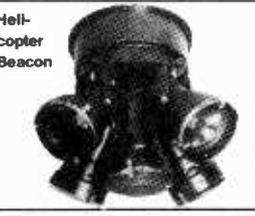
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# Disco Mix

**By BARRY LEDERER**

NEW YORK—The Phil Perry and Kevin Sanlin Capitol LP offers the deejay a fine variety of r&b and ballad music. "Wait Till The Next Time," and "We're The Winners" (The LP title) are quality selections that warrant 12-inch release. "Shake Down" and "Show Stopper" are up beat funk tunes with spirited vocalizing by this duo. "Special to Me," "Just Like Magic," and "Love

is Like a Statue" are warm and tender ballads that should see radio play. Perry and Sanlin play piano and guitar, and have co-penned several of the cuts. The polished production by Richard Evans should insure these newcomers a place on the deejays' turntables.

★ ★ ★  
The Nick Straker Band which found success with "A Little Bit of Jazz" has strayed from its

r&b format with the release of its Prelude album. Some of the material on the album is in a somewhat new wave/rock style that would be acceptable in both rock and disco clubs. "Dummy Dancing" makes effective use of electronic and computer sounds in an upbeat danceable vein. "NSB Radio" has overtones of the Savannah Band sound with female vocals adding a sweetness to the cut. "Airwaves" is a

funky sax driven instrumental that is more geared to late night dancing.

★ ★ ★  
Billy Idol's Chrysalis LP, "Don't Stop" contains the hit "Mony Mony" plus three other selections of merit that will receive extensive club play. "Dancing With Myself" at 4:50 is an enticing rock and roll number from start to finish. "Baby Talk" is an upbeat and somewhat fast-paced rocker with swirling rhythm arrangements that should be a treat on the dance floor. "The Untouchables" is in a midtempo mood and laced with raw-edged tracks. Produced by Keith Forsey, the album offers Idols' fans a fun-filled treat.

★ ★ ★  
Wave Records release of Bonnie Forman's "All Night" gives the deejay two different versions from which to choose. The shorter rendition (3:33) was mixed by Bobby "D.J." Guttdaro and starts with the artist's sultry and breathy vocals. The longer 5:47 version should prove the favorite. It was mixed by Denny O'Connor and Mark Berry. An instrumental lead in to this side has a perky and rhythmic introduction with spicy arrangements dominated by percussion and guitar instrumentation. A pounding drum break adds a final momentum. Produced by E. O'Laughlin and K. Laguna, Forman's first release should garner immediate attention from deejays.

★ ★ ★  
Ednah Holt's 12-inch 33 1/2 r.p.m. from West End Records is titled "Serious, Sirius Space Party" and offers the deejay a party and club version from which to choose. The latter, mixed by New York deejay Larry Levan has more punch and pizzazz, and might prove to be the favorite. Levan has also applied his talents of making records funky and sleazy for late night audiences, to West End's "No Frills" by Taana Gardner which he has remixed for the label. Both of these 12-inch disks were produced, written and arranged by Kenton Nix.

★ ★ ★  
Herb Alpert's 33 1/2 r.p.m. from A&M is taken from the artist's "Magic Man" LP. "Manhattan melody" at 5:25 is in a lighter and peppery jazz-oriented style with a latin edge pervading the music. Piano and keyboard instrumentation complement Alpert's saucy trumpet playing. Produced by the artist and Michael Stokes, the album is a fresh and crisp sound.

★ ★ ★  
Tom Tom Club's "Genius of Love" has been given a funk/rap treatment by Dr. Jekyll and Mr. Hyde. This 12-inch appropriately titled "Genius Rap" is available on Profile Records. The reggae flavor from "The Genius of Love" arrangements, helps create a snappy and enticing rap disk. The flipside offers an instrumental version.

## Billboard® Survey For Week Ending 12/12/81 Disco Top 80™

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
☆	1	11	CONTROVERSY/LET'S WORK—Prince—Warner Bros. (LP) BSK 3601	41	29	9	96 TEARS—Thelma Houston—RCA (LP) AFL 13842
☆	2	10	CAN YOU MOVE—Modern Romance—Atlantic (12 inch) DMD 4819	☆	56	17	COOL/GET IT UP—The Time—Warner Bros. (LP) BSK 3589
★	3	8	LET'S GROVE—Earth, Wind & Fire—Columbia (LP) TC 37548	43	22	12	MAGIC NUMBER—Herbie Hancock—Columbia (LP) BL 37387
☆	4	14	GENIUS OF LOVE/WORDY RAPPINHOOD—Tom Tom Club—Sire/Warner Bros. (LP/12-inch) SFK 3628/DSRF 49817	44	44	4	TARGET FOR LIFE—Our Daughters Wedding—EMI (Mini LP) MLP 19000
☆	5	8	YOU CAN/FIRE IN MY HEART—Madleen Kane—Chalet (LP) CH0702	45	47	9	JERKIN' BACK'N' FORTH/THROUGH BEING COOL/GOING UNDER—Devo—Warner Bros. (LP) BSK 3595
★	7	6	ROCK YOUR WORLD—Weeks & Co.—Chaz Ro/Brasilia Dist. (12 inch) CHDS 2519	★	52	3	TOO THROUGH—Bad Girls—BC (12 inch) BC 4011
☆	11	5	LOVE FEVER—Gayle Adams—Prelude (12 inch) PRLD 618	★	53	4	B.Y.O.B. (Bring Your Own Body)—Take Five—Destiny (LP) DLA 10002
★	9	8	R.R. EXPRESS—Rose Royce—Whitfield (LP) WHK 3620	☆	61	2	CAN'T HOLD BACK/BABY NOT TONIGHT—Kano—Mirage/Atlantic (LP) WTG 19327
9	6	12	WALKING INTO SUNSHINE—Central Line—Mercury (12-inch) MDS-4013	☆	62	2	SIXTY-NINE—Brooklyn Express—One Way Records (12 inch) OW003A
10	10	9	HAPPY DAYS/TEE'S HAPPY—North End featuring Michelle Wallace—Emergency (12-inch) ENDS 6520	50	50	4	CAN'T HELP MYSELF—Icehouse—Chrysalis (LP) CHR 1350
11	8	12	MONY MONY—Billy Idol—Chrysalis (EP) CEP 4000	51	51	4	CHIHUAHUA—Bow Wow Wow—RCA (LP) AFL1-4157
12	12	11	TAKE MY LOVE—Melba Moore—EMI (LP) ST 17060	52	46	14	START ME UP—Rolling Stones—Rolling Stones/Atlantic (LP) COC 16052
★	18	16	TAINTED LOVE/WHERE DID OUR LOVE GO—Soft Cell—Sire/Warner Bros. (12-inch) DERE 49856	53	40	17	YOU'RE THE ONE/DISCO KICKS—Boystown Gang—Moby Dick Records (12 inch) BTG 242
14	14	16	MENERGY/I WANNA TAKE YOU HOME—Patrick Cowley—Fusion (12 inch) FPSF 003	54	38	11	SNAP SHOT/PARTY LIGHTS—Slave—Atlantic (LP) SD 5227
15	13	16	DO YOU LOVE ME—Patti Austin—Qwest/Warner Bros. (LP) QWS 3591	55	55	9	STREET MUSIC—Bang Gang—Sugarscoop (12-inch) SS-419A
16	16	7	NOBODY ELSE—Karen Silver—RFC/Quality (12-inch) QRFC 004	56	57	3	BETTER TOGETHER/SECRET FRIEND/MUSIC MAN (The D.J. Song)—Rufus with Chaka Khan—MCA (LP) MCA 5270
☆	28	5	CALL ME/LET'S CELEBRATE—Skee—Salsoul (12 inch) SG 365	57	60	3	NO FRILLS—Taana Gardner—Westend (12 inch) WES 22137
★	23	8	INSIDE YOU—Isley Brothers—T-Neck (LP) FZ 37533	★	63	7	JUST CAN'T GET ENOUGH—Depeche Mode—Sire/Warner Bros. (LP) SRK 3642
19	20	9	PLAY TO WIN/PENTHOUSE & PAVEMENT—Heaven 17—Virgin (LP) Import	59	59	3	P.S.—Dolly Dots—Atlantic (12 inch) DM4822
☆	39	3	I CAN'T GO FOR THAT (No Can Do)—Daryl Hall & John Oates—RCA (LP) AFL1-4028	★	60	2	KILIMANJARO—Letta Mbulu—MFS (12 inch) MJS-101-A
21	21	7	TAKE MY HEART/GET DOWN ON IT—Kool and the Gang—De-Lite/Polygram (LP) DSR 8502	★	61	2	HOLD ME DOWN/DESIGNER MUSIC—Lipps' Inc.—Casablanca (LP) NBLP 7262
22	24	9	TELECOMMUNICATIONS—Flock of Seagulls—Jive/CBS (12-inch) Import	62	48	12	HEART HEART—Geraldine Hunt—Prism (12-inch) PDS 412
23	26	13	OUT OF MY HANDS (Love's Taken Over)—Omni—Fountain Records (12-inch) FRD 81-1	★	63	NEW ENTRY	GIGOLO—Mary Wells—Epic (LP) ARE 37540
24	25	12	POYSON/FUNKY SENSATION—Gwen McRay—Atlantic (LP) SD 19308	64	64	7	DO ME—Mona Rae—RFC/Quality (12-inch) QRFC 003
★	30	5	DO IT AGAIN—Paulette Reaves—Dash/TK (12 inch) DD 6001	65	32	13	HUPENI MUZIKI WANGU!—K.I.D.—Sam (12-inch) S-12340
★	31	11	EVERYBODY NEEDS SOMEBODY SOMETIMES—Ann-Margret—First American (12 inch) FA 1207	66	66	4	THIS MUST BE HEAVEN—Jerry Carr—Cherie/Atlantic (12-inch) DM4821
☆	37	4	COME LET ME LOVE YOU—Jeanette "Lady" Day—Prelude (12-inch) PRLD 619	★	67	NEW ENTRY	GARDEN OF LOVE—Yvonne Gage—RFC/Atlantic (12 inch) DMD 284
28	17	11	HOMOSAPIENS—Pete Shelley—Genetic (12-inch) Import	68	68	2	AIE A MWANA—Banana Rama—Demon Records (12 inch) Import
29	19	14	LET'S START II DANCE AGAIN—Bohannon Featuring Dr. Perri Johnson—Phase II (12-inch) 4W902449	★	69	NEW ENTRY	KICKIN' BACK—LTD—A&M (LP) SP 4881
30	34	7	TONIGHT YOU AND ME—Phyllis Hyman—Arista (LP) AL 9544	★	70	NEW ENTRY	JAPANESE BOY—Aneka—Handshake (12 inch) 4W902623
☆	41	3	ARE YOU LOVIN' SOMEBODY/YOU REALLY GOT A HOLD ON ME—Debra DeJean—Handshake (12 inch) 4W9-02541	71	49	4	THE SPIRITS IN IT—Patti La Belle—Philadelphia International (LP) EL 37380
32	58	2	SURE SHOT—Tracy Weber—RFC/Quality (12 inch) QRFC 005	72	45	15	NEVER TOO MUCH—Luther Vandross—Epic (LP) FE3745
33	27	20	DON'T STOP THE TRAIN—Phylis Nelson—Tropique (12 inch) TD104	73	69	27	NUMBERS/COMPUTER WORLD/COMPUTER LOVE—Kraftwerk—Warner (LP) HS 3549
★	42	3	MIRROR MIRROR/WORK THAT BODY—Diana Ross—RCA (LP) AFL1-4153	74	72	16	LOVE HAS COME AROUND—Donald Byrd & 125th Street, N.Y.C.—Elektra (LP) 5E531
35	15	8	GIVE IT TO ME—Conquest—Prelude (12-inch) PRLD615	75	71	9	STEP BY STEP—Peter Griffin—EMI (12-inch) Import
36	36	6	SPASTICUS (AUTISTICUS)—TRUST IS A MUST—Ian Dury—Polydor (LP) PD 16337	76	75	12	I HEARD IT THROUGH THE GRAPEVINE/SO RUFF SO TUFF—Roger—Warner Bros. (LP) BSK 3594
37	35	7	I WILL FIGHT—Gladys Knight—Columbia (LP) FC 37086	77	70	12	THIS KIND OF LOVIN'—The Whispers—Solar/RCA (LP/12-inch) PXL-3976/YD 12299
38	33	21	OUR LIPS ARE SEALED—GoGo's—I.R.S. (LP) SP 70021	78	74	10	HOLD ON I'M COMIN'—Aretha Franklin—Arista (LP) AL9552
☆	54	3	PHYSICAL—Olivia Newton-John—MCA (LP) MCA 5229	79	80	4	YOUNG TURKS—Rod Stewart—Warner Bros. (LP) BSK 3602
40	43	4	DON'T YOU WANT ME/OPEN YOUR HEART—Human League—Virgin (LP) Import	80	73	6	SUNNY DAYS/PAPA'S GOTTA BRAND NEW PIGBAG—Pigbag—Stiff (12 inch) TEES 1205

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## Club Offers Top Acts

• Continued from page 46

tached 2,500-square foot restaurant, The Conservatory, offers lunch and dinner and serves as an overflow on evenings when the club's grasp exceeds its reach. The legal capacity is 649 persons.

The layout has proved to be an advantage for all-age shows, which are fast becoming a fixture in Michigan, where drinking-age changes have wreaked havoc with bar business. At Second Chance, all ages are admitted to the special shows, but only those with a hand stamp are permitted to buy drinks or ascend beyond the ground level.

Variety extends to club usage as well as entertainment. Private parties, especially for visiting show business notables, receptions during the 1980 Republican National Convention (held in Detroit), and fund raisers for local projects like refurbishing a Twenties' movie palace across the street from the club help keep the place humming.

"We're open 363 nights a year," Carver says. "We're closed only on Christmas and Christmas Eve. We also closed the night John Lennon was shot."

"A lot of our success has to do with being in Ann Arbor," Garver claims. "Because of the variety of acts we offer, our clientele is constantly turning over. Also, downtown Detroit isn't such a hot place to go. People from the suburbs feel safer here. Another advantage is the dance floor right in front of the stage, where the audience can dance even to national acts."

The club installed an in-house video system two years ago, after

having rented a big screen for several years.

Pysz is researching video applications and satellite hookups for the club. "We don't want to over-emphasize video, though," Carver says, "because it's our excellent live music atmosphere that captures the audience. On the other hand, it's good to make video tapes here because of the close relationship between the performer and the audience."

CIA, a local video company, tapes many live concerts at the club. So far, Second Chance hasn't joined any video pools, but shows promotional clips and performances taped at the club between sets.

Carver feels the lighting equipment at Second Chance is the best in Michigan, possibly the Midwest. "Quantitatively, there may be places with more lights, but for flexibility, we're the best," he says.

The club uses leased sound equipment for concert dates. They feel it gives them state-of-the-art capability not obtainable with an in-house system.

"People appreciate what we do for them here," Carver feels. "Stars don't get hassled; they can be discreet and have a good time. Ann Arbor audiences don't get overexcited. They respect privacy enough not to bug performers."

A recent week at Second Chance saw performances by 999, an Elvis clone band, George Thorogood and the Destroyers, and the Stray Cats. In between, Atco Records showcased a local group.

"We've got punk to rock to the Fifties," Pysz says. "We're aspiring to be the greatest rock'n'roll club in the world."

### HOT & NEW

12"—Gary Glitter, Jean Shy, Nona Hendrix (both), Human League (new), Terry Clayton, Vicky D., Aura, Aneka, Mary Wells, Tomorrow's Edition, Maria Verano, G.O. ("Shake"), Nick Straker (new), Front Line Orchestra, Homage (mix), Che-Cha (mix), Hot Cuisine, Blue Feather, Ian Dury, Peter Shelley (new), Patti Austin (new), Kano, Modern Romance, Marzio, Jane Harris, Tracy Weber, Night Force, Diane Wright, Ultimate War Lords, Prince, Brooklyn Express, Letta Mbulu, Marc Harris, Ai A Carle, Peter Griffin (new), Amanda Lear ("Follow Me"), Heaven 17, Evelyn Smith, Central Line, Nancy Nova (The Force), Patti Austin, Patrick Hernandez; Tom Tom Club.

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## General News

## ON &amp; OFF BROADWAY

## 'The First': Ambitious, Uneven

By RADCLIFFE JOE

NEW YORK — When history documents the contribution of blacks to the changing social order in America in this century, high on the list will be Jack Roosevelt Robinson, the first black to be drafted to play baseball in the major league.

Robinson was a courageous and remarkably talented man, and ideally suited for the immensely challenging task of integrating what was, until 1947, a sport which, at the national level, was reserved exclusively for white players.

Television writer, reporter and drama critic, Joel Siegel has taken the facts of this historical milestone and shaped it into a new Broadway musical called "The First," now at the Martin Beck Theatre.

Siegel is an able craftsman and an articulate historian, and under his penmanship "The First" emerges as an accurate, carefully developed documentary written with understanding and compassion.

However, the show has a major

flaw that could well prove fatal. It lies in the decision to present it as a musical. Although musicals detailing dramatic and highly controversial subjects have successfully made it to Broadway in the past, (The most recent of these was "Evita," a multiple Tony-award winning show) the idea, in the case of "The First," just does not work.

Bob Rush's music, a score with the consistency of poorly mixed pabulum, and just about as exciting, refuses to mesh with Siegel's book which, incidentally, was co-authored with Martin Charnin, who also wrote the lyrics.

Here then is the core of the problem. The absence of fluidity in the blending of book and score, has resulted in a disturbingly disconnected production that distracted from what should otherwise have been a riveting show.

Had Charnin and Brush created electrifying lyrics and music (Charnin incidentally, was the lyricist on the hugely successful "Annie," still running on Broadway after four years.) the show would probably not have lurched and stumbled as badly as it does.

At best, however, the compositions are only passingly pleasing, with "There Are Days And There Are Days," a torch number, and "The Opera Ain't Over," an uptempo, humorously handled tune, among the more memorable.

"The First" is also hampered by what is, ironically, its strongest point . . . its very literal approach to storytelling. In trying to keep so close within the framework of the

original story, significant production difficulties have arisen, not least among them are the efforts to recreate actual baseball sequences on stage.

Choreographer Alan Johnson, an Emmy-award winner who has worked extensively with Mel Brooks, grapples masterfully with the problem, but only half succeeds. He has also choreographed one rousing dance number to accompany the tune, "You Do Do Do It Good."

"The First" marks the debut of Neil Bogart, Boardwalk Entertainment Co., president, in the Broadway musical theatre. Bogart who co-produces the show with veterans Zev Bufman and Michael Harvey, has expertise in the music industry which has been utilized in aiding the success of such artists as Donna Summer and the theatrical rock group, Kiss. His original company, Casablanca Records & Filmworks, released the original cast album of "They're Playing Our Song," and also produced such movies as the Oscar-winning "Midnight Express," "The Deep," and "Thank God It's Friday."

"The First" features such personable and promising Broadway newcomers as David Alan Grier as Jackie Robinson, and Lonette McKee, as his loving and supportive wife, Rachael.

David Huddelston as Branch Rickey, the courageous owner of the Brooklyn Dodgers who drafted Robinson, has a commanding stage presence, and brings tremendous credibility to his role. His is the standout performance of the show.

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## 'Merrily We Roll Along'—No Show, But Cast LP Set

NEW YORK—Although "Merrily We Roll Along," the new Stephen Sondheim musical survived for a mere 16 performances on Broadway, (It closed Nov. 28). RCA Records is committed to releasing the original cast album.

Tom Shepard, vice president, RCA Red Seal, recorded the album Sunday, (29), at the label's New York Studio A, for release in January, when the label also plans to market the cast album of "Marry Me A Little," a recent off-Broadway production containing lesser-known music by Sondheim.

RCA is apparently taking the view that the demand for the "Merrily" score, created by a talent considered to be the premiere American show music writer, could be more successful than the show itself.

Standout numbers include "It's A Hit," "Rich & Happy," "Old Friends," "Not A Day Goes By," and "Good Thing Going," "Not A

Day Goes By," and "Good Thing Going," have already been recorded by Carly Simon and Frank Sinatra respectively.

RCA was also the releasing label for Sondheim's last two Broadway shows, "Sweeney Todd," and "Pacific Overtures," and has released the British cast version of "A Little Night Music," and "Side By Side By Sondheim." Sondheim's "Gypsy" with a score by Jule Styne, was also released in its British cast version by RCA.

Although Sondheim's efforts in "Merrily We Roll Along," does not soar to the award-winning heights achieved with such past Broadway musical successes as "Sweeney Todd," "Follies," "Company," and "A Little Night Music," there is enough pleasing music in the score which, along with the boosts received by the Simon and Sinatra recordings, should help sales of the original cast album.

RADCLIFFE JOE

## The Time Leaves Controversy

• Continued from page 44

structures flexible. We didn't want to make the record sound uniform, so we weren't afraid to drop a turnaround where it felt right."

Perhaps the cruelest burden Day has been forced to bear involves the identity of the album's co-producer, Jamie Starr. There had been considerable speculation that Starr was, in fact, Prince. But Day states unequivocally that the story is untrue.

"Starr is an engineer from L.A. What else can I say? The issue was pressed to the point where Prince

was credited on the charts one week as our producer, which upset me for a little while, although I don't want to say I lost any sleep over it.

"We're patient, and the excitement people are showing at our shows is something we're all very proud of. When you've got a record and a name to back up, it's a challenge, and you look for new ways to better yourself as an entertainer. I've done things in my life—assembly line work, construction cleanup, retail sales—that make performing easy. There are some pressures, but they're easy to take."

## Tokyo Rally Vs. Rentals Draws 1,300

TOKYO—A rally calling for legislative measures to ban record rental shops at Tokyo's Hibiya Public Park was held Nov. 19 under the sponsorship of the National Federation of Record Shops. It was attended by about 1,300 record shop owners from throughout the nation as well as songwriters and singers.

Minoru Sasaki, president of the federation, pointing out that the number of rental shops will have increased to 900 by the end of 1981, warned that the rental shops will undermine the very foundations of the music industry if the current situation is left unchecked.

Hokkaido record shops reported that their record sales had decreased by 35% from the year before and that more than a dozen stores have already gone bankrupt or turned to other businesses.

Dick Mine, a veteran singer and president of the Japan Singers Assn, went so far as to say in his speech that "arbitrary reproduction of music records is tantamount to theft."

Other singers charged that their royalties will decrease because of the rental shops.

The rally unanimously adopted a resolution calling for revision of the Copyright Law so that record rental shops can be banned.

After the rally, about 1,000 marched from the park to the Diet building to present their demand to the Diet members.

The rally and demonstration march were reported in the evening news on television on all six stations in Tokyo.



**MINI-POPS LAUNCH**—Martin Wyatt, U.K. producer who has worked with Mick Fleetwood and Kate Robbins, is letting loose a gang of talented kids, aged six to eleven, in the studios to record pop hits of the past few years. But as well as singing the songs, the young choristers also dress up as the artists they copy. They're seen here in their Madness guise. Included in their repertoire: Abba, Buggles, Shakin' Stevens and Sheena Easton. On the way is an album on RCA, "Mini Pops," plus a single, linking "Video Killed The Radio Star" with "Stupid Cupid."

## Hungary Publisher Pushes 'Country & Eastern' Style

By PAUL GYONGY

BUDAPEST—Hungarian state music publisher Editio Musica, whose copyrights include all those formerly the property of private publishers, is mounting a major push to further acceptance of the country's pop music in international markets.

The pop music promotion depart-

ment set up some years ago has this year focused its efforts on the so-called "country & eastern" style, best-known exponents of which are the members of the group Bojtorjan, who have performed at a number of international festivals.

In Frankfurt, for instance, they appeared successfully on the same festival bill as Johnny Cash, Carl Perkins, Tammy Wynette, Jerry Lee Lewis and other country stars. They represented Hungary with equal success at the Bulgarian Golden Orpheus Festival, and in October won one of the Grand Prix in the New-woollah Country Festival held in Independence, Kansas.

Recently, several international pop stars have recorded Hungarian material on their albums, including Acker Bilk, Manhattan Transfer, Sylvie Vartan, the Ventures, Leo Sayer and others.

At MIDEM '82, international promotion manager Gabor Knisch will present the Hungarian rock musical "Starmakers," by Matyas Varkonyi and Tibor Miklos, and hopes to interest a number of countries for production.

Meanwhile in the classical field, Editio Musica has already achieved international exposure for its copyrights, particularly with chamber music written for brass ensembles.

## French Companies Focus On Live LPs

By MICHAEL WAY

Singer-actor Yves Montand spearheaded a particularly active campaign in this area for Phonogram, with the live double-album of his still running show at Olympia Music Hall reaching the gold status of 100,000 unit sales in the first week of release. The show, what's more, is a sell-out through to its mid-December close.

From the same artist stable, Barbara, one of France's most popular woman singers, making an on-stage comeback at the Hippodrome de Pantin just outside Paris after a long absence from stage and studio, is

trremist members of the Socialist Party.

So it's argued he could change direction once more and it's also claimed that the Constitutional Council is "a tangled skein of legal jargon" which could be challenged.

If the ruling, to be passed for full approval in the spring, goes through, then France will continue to have less airtime available than almost any other country in western Europe.

## Mitterrand Knocks Tax

PARIS—Andre Essel, boss of discount retail chain FNAC, has made public a letter in which French president Francois Mitterrand describes the 33 1/3% tax on disk sales as scandalous and discriminatory, in that it limits access to culture, denying it to the poor and unemployed.

The text was revealed when Essel said at a parliamentary discussion of the finance bill that FNAC would again be paying a part of the tax itself on behalf of customers, just as it did during the presidential election.

Essel was protesting that despite the views of the president himself nothing in the finance bill calls for a reduction, and he has called for an amendment reducing the tax to 17.6%.

## \$200,000 French Promo Targets 70 U.S. Stations

• Continued from page 10

by French record companies, aided by SNEPA.

The first album has one side devoted to all-time great French song hits, including "Autumn Leaves" by Yves Montand; "What Now My Love," by Gilbert Beaud, and "La Vie En Rose," by Edith Piaf. All are sung by French and are packaged alongside titles by Charles Aznavour, Charles Trenet and others.

New French artists and songs are featured on side two, the acts including Francis Cabrel and Jean-Patrick Capdevielle (CBS), Janic Prevost (Barclay), Julien Clerc (Pathe-EMI), Veronique Sanson (WEA) and Renaud (Polydor).

It's likely that the scheme will be continued beyond the first year if promised extra funds are forthcoming from the foreign trade and culture ministries.

A special industry panel selected titles for the albums and Bonhoure hopes "artistic balance" will be

achieved among all French record companies submitting songs for particular overseas promotions.

French-speaking Canada is an important target area and Bonhoure insists demand for French music there far outweighs product actually released by record companies.

Among other projects are Inter-sone participating in music festivals in Canada and South Korea and, it's hoped, at the Olympic games in Los Angeles, 1984.

Meanwhile, discussions here are planned with the French government export guarantee agency ECOFACE to arrange contribution rates more suited to small commercial units like record companies. This would be very important to leading French independents like Vogue and Disc 'AZ, whereas the multinationals are covered by affiliates in other countries. ECOFACE, notably, reimburses companies hit by unpaid export-order bills.

## Czechs Stick To Proven Artists For Doubled Sales

PRAGUE—Recorded music sales in Czechoslovakia have more than doubled over the last 10 years. Figures for the local market show a steady expansion, coupled with astonishing fidelity on the part of the Czech public to long-established names, giving them career longevity that would be the envy of any Western artist.

Statistics here are calculated by song rather than by pieces, so a single represents two units, and an album between 10 and 12. Cassettes are ignored since tape sales up until two years ago were negligible. The following comparison gives an idea of the overall growth: in 1971 the 10 top male vocalists sold a total of 7,918,081 units; in 1981 they sold 14,466,369. The 10 top female artists sold 2,488,929 units in 1971, and 7,454,512 units this year.

The evident supremacy of male performers in record sales is largely

due to the enormous popularity of Karel Gott, who has sold 44,674,337 units in the last decade. His nearest rival was an instrumentalist, reed-player Felix Slovacek, who amassed over 9.5 million units in the same period. Waldemar Matuska, for some time Gott's only serious vocal rival, follows with 7.9 million units.

But his popularity is now on the wane, and he will soon be surpassed by Vaclav Neckar (7.8 million). Jiri Korn, in fifth position, has a total of 6.9 million units.

Remarkably, every one of these artists has been among the top 10 best-selling acts for more than 10 years, and the same holds true among female performers.

Hana Zagorova is the most popular, with 9 million units sold; Helena Vondrackova is second with 6.9 million, and Marie Rottrova takes third place with 3.45 million.

The statistics take no account of overseas sales. If included, Karel Gott's large sales in Germany would simply accentuate his lead, but Vaclav Neckar and Helena Vondrackova, who have also done well in German-speaking territories, would improve their positions.

Nor are sales of foreign artists in the Czech market included, as most have only released one album here. The sole exceptions are the Beatles, with three albums, and Bob Dylan and the Bee Gees, with two each. Though their records may sell in large numbers, the cumulative results do not compare with those for local acts, most of whom put out an album a year, plus a quantity of singles.

LUBOMIR DORUZKA

## Group Seeking New Artists

PARIS—A new artist promotion association has been formed here in an attempt to put the continuing search for new French talent on a more organized footing.

Francois Padovani, who is financing the venture, believes there is an abundance of undiscovered talent in the country, and has won record company cooperation in the publication of Format 33, a magazine that will carry information on new acts. Already, 2,000 copies of the first issue have been distributed.

## 'Fat' Years Said Over In Yugoslav Market

By MITJA VOLCIC

BELGRADE—The Yugoslavian record industry could well be approaching a crisis, and even if disaster is avoided there's little doubt that the "fat" years of constant growth are over.

Many reasons for the slump are being offered up by anxious executives, but at the heart of the problem is the fact that the market is now over-supplied with both records and prerecorded cassettes in an economic setting where purchasing power has declined by 10% over the past year.

Though records remain a comparatively cheap form of entertainment, a new album still costs the equivalent of four litres of top-grade gasoline and disk buyers are choosing very carefully these days.

In December, 1980, retail prices of records and cassettes here rose by some 25%. But retailers are reporting

no increase in monetary turnover this year. And further problems are anticipated when retail prices go up again, maybe 25%-30% this time.

Hit less hard, in sales terms, is the recorded product brought in, or manufactured here, on license.

Once a release quota is sold out, record companies here hold off on any subsequent batch because they have insufficient funds for foreign use to pay royalties or mechanical rights. To reorder a sell-out release would mean cutting back on the number of titles put out over the year.

Says Dubravko Majnaric, head of the music and repertoire division of Jugoton, Yugoslavia's biggest record company: "The fat years are truly over. This year we expect to meet our budget plans, but in 1982 we don't expect any production or sales growth."



**SECRET COMBINATION**—Randy Crawford receives a gold disk for her Warner Bros. album "Secret Combination" from WEA U.K. managing director Charles Levison. Crawford had also just completed a series of concerts at the Theatre Royal Drury Lane, one of which was taped for a one-hour BBC television special.

## Chevy Seeks Record Firms For DISCOM

By HENRY KAHN

PARIS—Bernard Chevy, commissaire general of MIDEM, is working on plans to bring back record company representation to DISCOM, the disco equipment trades fair which he has run annually here since 1975.

The fourth in the series is set for October next year. As planning for that event gets under way, Chevy ponders the success statistics of the just-finished 1981 exhibition.

A total of 13,612 people attended from 43 countries. It was a completely international show, featuring just about every kind of equipment for discos, theatres, music halls and cabaret halls, most of which rely heavily on recording artists for success.

Chevy originally dubbed the event SISCUM, and the emphasis

was on cinema equipment. But the movie business in France visibly wilted, many of the halls becoming discotheques and so he changed the range of his exhibition, along with the name.

Early on, the record companies did take part, but later pulled out. Chevy accepts the political reasoning behind the withdrawal. Record companies, he says, had their own disco representation and their own channels of distribution.

Attendance at DISCOM could prove embarrassing, with disk jockeys perhaps looking for "favors" if they agreed to give disco time to specific companies, and promoters dropping hints of help to come given the odd "golden" handshake.

Chevy admits it did create an unpleasant atmosphere, adding he

"understands the attitude of the record companies. But at the same time there's obviously a place for them, since this is a salon of light and sound, and where there's sound there is music.

"So, over the coming year, I shall find a way of assuring record companies that DISCOM does actually meet their requirements."

DISCOM has increased its attendance by 70% over the last two years and there's strong evidence that hard business is developed there. "On that basis, I'm convinced we can get the record companies interested again."

At the 1981 DISCOM, among the 13 exhibiting countries, the U.K. topped the list with 24 companies and plans even bigger representation in 1982.

## PRS Chief Urges Unity In Copyright Law

• Continued from page 3

harmony in the copyright laws of the Community, Freegard cited the case of the works of the German composer Richard Strauss.

"On Jan. 1, in the year 2,000," he said, "the music of 'Der Rosenkavalier' and the tone poem 'Till Eulenspiegel' will cease to be protected under copyright in the United Kingdom and in most other members states of the Community. However, in the Federal Republic of Germany, these works will continue to be protected for a further 20 years.

"On the other hand, at midnight on the last day of 1984 the 'Enigma Variations,' 'The Dream Of Gerontius' and other published works of the English composer Edward Elgar will fall into public domain throughout the entire Community and will not enjoy the additional 20-year term provided for by the German law.

"Had Elgar, or his publishers, had the foresight to arrange for his works to be first published in Germany his heirs from 1984 onward would have profited accordingly."

Freegard argued that much more important than the loss suffered by the heirs of deceased composers when their works fell into public domain was the loss to the whole of society. He pointed out that of the 60,000 new works registered each year with the Performing Right

Society in the United Kingdom, only a tiny proportion could ever hope to enjoy success even throughout the lifetime of their composers, let alone for 50 or 60 years after their death.

"It is only through the income generated by this tiny proportion of musical works—which constitute part of the essential material of our European cultural heritage—that publishers can afford to invest speculatively in promoting the works of new, unknown composers, among them the Strausses and Elgars of the future."

As a further example of the discrepancies existing among the member countries of the EEC in the way in which copyright works were protected, Freegard instanced the fact that whereas the mechanical royalty paid to composers and lyricists in continental Western Europe is 8% of the selling price of a record, in the U.K. the rate was different and in Ireland different again.

"Here in Brussels, for example," Freegard said, "may be found side by side, two long-playing albums or cassettes of the same or similar popular music, performed by the same artists and possibly even produced by the same record company. Both were manufactured in the Community, let us say one in the Netherlands and the other in the Republic of Ireland. On the one, the royalty is

8%, on the other it is 5% of the selling price."

Freegard explained that the difference occurred because throughout most of Western Europe, with the exception of the U.K. and Ireland, the royalty paid on records and cassettes is the subject of free negotiation between the authors' societies and the record industry. "Only in the U.K. and Ireland is the rate fixed by law," he said.

Freegard said it was urgent not only in the interests of the creators but also of the public that a start be made on harmonization "And this harmonization should be towards the highest common factor and not the lowest common denominator," he said.

Answering criticisms that monolithic national societies like the PRS tended to be monopolistic and to discriminate against nationals of other countries, Freegard maintained that there were adequate safeguards to prevent the abuse of the societies' authority and that their activities could be freely monitored.

He said there was no discrimination because the underlying principle of the societies' reciprocal relations, both within and outside the Community, is that they afford the same protection to the foreign authors who are members of their sister societies as to their own members.

"Moreover," Freegard said,

## Police In Singapore Seize 500,000 Tapes

By MICHAEL CHIANG

SINGAPORE—The Singapore police, aided by recording industry representatives, seized about 500,000 prerecorded cassettes from a factory in the Kallang area on Nov. 26. Estimated worth of the tapes is

put at approximately \$750,000.

Officials of the Singapore Phonogram & Videogram Assn. (SPA) and the International Federation of Producers of Phonograms & Videograms (IFPI) were present during the raid. The associations had secured the services of a private agency which gathered information on the targeted factory's operations over a period of two months. A search warrant was then secured.

Among the items seized during the raid were some 1,000 master tapes of English, Malay, Chinese, Indian and Indonesian songs. They are now being examined by authorities to determine if they have been copied illegally.

Police also found \$100,000 worth of professional recording equipment in a studio next to the location where the tapes were found. Included in the haul were two master recording units and 14 slaves. In addition, more than 40 cassette decks were found, although not all were seized by the police.

There were 25 workers in the factory when the police entered. The cartons of cassette tapes seized were taken to the Singapore criminal investigation department's commercial crimes division.

In a similar raid last June in the Balestier Road area, police seized cassette tapes worth about \$250,000.

## See Salsa Successful In Britain

• Continued from page 44

bility of records just about clinches it.

But already there is action. The HMV chain has replenished its stocks of imports from New York, retailing at around \$18. The same titles are also available, cheaper, in North London in the Tiuna mail order and retail store of Nestor Figueras. He claims to be London's first Latin specialist.

Figueras imports from Paris, from Sonodisc, which has an exclusive license deal with Fania for Europe, except the U.K. which still remains outside the deal.

In fact, the last attempt at distribution of the music in the U.K. was in 1976 when Island licensed from Fania a pair of salsa samplers, now deleted, after achieving fair success at the Lyceum Hall with the Fania All-Stars Live. But follow-up support and publicity dribbled away and so the "fad" faded.

Longest-established salsa group in the U.K. is Cayenne, its guitarist-arranger Robert Greenfield having been musically weaned on Edmundo Ros. This band merges jazz and jazz-funk with basic salsa and its album of hybrid songs and instrumentals "Roberto Who?" (Groove) has made the funk chart here.

There are other Latin elements to be taken into consideration. Evenings of Carmen Miranda movies are popular in London. There are clubs where dance partners in elegant zoot suits and frock-and-gloves dance to jazz and sambas as "Special Latin Music Nights."

And there are plenty of mushrooming salsaphile bands around, including Blue Rondo a la Turk, Havana, Let's Go and Animal Magnet all involved in what is now confidently seen as a growth industry.

# West Germany

## CX System Off To Slow Start

### After Media Splash, Product Lack Stalls Acceptance

• Continued from page 4

Niggebrugge, technical director of the CRI manufacturing center at Haarlem, Holland, explains that while 20 dB is expected to be the world standard, some engineers prefer 15 dB for some material.

He says all consumer decoders will be 20 dB, and the extra expansion will not affect the sound noticeably.

The initial shipment of CX decoders, made by CM, are now available for \$180 from Audio International in Frankfurt. Telefunken has signed a license deal to manufacture CX decoders and CX-integrated turntables. The firm has delivered 100 decoders on special order to CBS Frankfurt. But Telefunken product management chief Rolf Schiering is waiting to see more software before starting CX hardware mass marketing.

CX software is in short supply in Europe. CBS initially issued four en-

coded pop albums with U.S. artists last fall. The first major CX release, Julio Iglesias's new German-language album, followed in November.

A small CBS-distributed Dutch label has one CX-encoded disk and Ariola just came out with Chris Hinke's "Barocco Con Fuoco." In addition to Ariola/Sonopress, Teldec has licensed CX. While confirming that testing is in progress, Guenther Braeunlich, Teldec press chief, can't say when the company will release its first CX disks.

Telefunken/Teldec has a special interest in cooperating with CBS. The group hopes to win the U.S. giant for its MD digital disk and DMM disk mastering systems. CBS says it's interested in both, but has made no commitment.

WEA is also testing a CX decoder/encoder unit in London. Last September, the board of WEA's main European manufacturing

plant, Record Service, in Alsdorf, near Cologne, agreed to make CX available to its serviced European artists upon request. Friedrich-Carl Coch, Alsdorf chief, says no recommendation for or against CX has yet been made, pending completion of the London tests.

Karl Arbenz, CBS Germany deputy managing director who, with CRI's Pat Hurley in Paris, is coordinating the European CX campaign, acknowledges that much more software, with major artists, must be released on CX if the system is to become established. Most of the pending new CX releases announced by CBS in New York should also be available in Europe around Christmas.

But Arbenz now is aiming for the major Duesseldorf high fidelity exhibition next August as the start of CX mass consumer marketing in Europe. By then, he expects to have a wide variety of both hardware and software available through the continent.

## Teldec Revives Rap Sessions

HAMBURG—Teldec here has revived its 25-year-old tradition of management brainstorming sessions known as the Teldec Creative Club, designed as a framework for the exchange of new ideas and concepts among company staff, retailers, wholesalers and others.

Teldec sales chief Karlheinz Steike spoke at the most recent meeting of the problems of rising costs and declining sales, high interest rates and accelerating bankruptcies, a leisure market in which records and tapes have become items of barter and exchange.

"Nowadays, releases that are easily used for bartering do not generate sufficient revenue even when they coincide with some sort of trend," he said, "because trends alone do not constitute an opportunity for profit. And releases lacking a strongly specific market appeal are reflected in reduced sales levels."

"The logical move for the trade is to offset the consumer drift into other leisure areas by again offering a full range of product. Consumers expect variety. Lack of choice produces disappointment, or paralyzes the will to buy."

Steike stressed the need to provide good quality product tailored closely to market needs, and for cautious, target-oriented release policies.

West German sales figures for the first half of this year bear out the urgency of the problems: singles 11% down, pop albums 10% down, classical albums 14% down, classical cassettes 10% down on last year; only pop tapes showing growth with a 3% rise in sales.

WOLFGANG SPAHR

## TV Station Prosecuting

FRANKFURT—West German television station ZDF is prosecuting a number of individuals and companies over illegal recording of its broadcasts.

The station says the video boom has brought a sharp increase in the numbers of people recording tv broadcasts and then offering the copies for sale or rent.

# Canada



REMOTE—Rick Moranis, left, and Dave Thomas, known as Bob & Dave McKenzie from SCTV, appear on a float outside Zounds record store in Scarborough.

## Fans Flock For Album By Satirical McKenzie Bros.

By DAVID FARRELL

TORONTO—The release of an album by Canada's Second City co-stars, Bob and Doug McKenzie, has spurred one of the biggest sales surges at retail witnessed all year. The record company which signed them is now predicting a quarter million unit sales by Christmas, and if they can get full production, the bet seems virtually a certainty.

Titled "The Great White North" LP, released on Rush's Anthem label, initial pressings of 50,000 copies vanished within a 48 hour period. Radio station showdowns in Kingston, Hamilton and Toronto, Ont. had the fictional brothers winning hands down against AC/DC's latest LP, and several instores with the McKenzie Brothers literally created hysteria not witnessed since the heydays of the Beatles.

For instance, a Saturday morning parade from a Zounds record store in the east-end of the city to the downtown core of Toronto drew an estimated 3,000 people, forcing the police to shut down an expressway leading into the city. The instores themselves, one at Zounds, the other at A&A, created mass line-ups outside the store doors, as well as packing the aisles inside. The downtown autograph session created brisk business on the LP, apparently clearing out the entire stock of 450 copies on hand.

Ironically, while the record company realized in advance that they had a winner, Anthem's Tom Berry openly admits that the anticipated orders were far below what actual demand would be.

## Tax Law Changes Threaten Drain Of Talent To U.S.

• Continued from page 6

wack, Bruce Cockburn and Red Rider.

Additionally, Leonard Rambeau and Bev Lightfoot, managers respectively of Anne Murray and Gordon Lightfoot, were contacted and informed of the meeting, although both were unable to attend due to prior commitments.

Donald Tarlton of Donald K. Donald Productions, a Montreal concert promoter with a majority interest in April Wine, has already assailed the budget's proposal publicly, stating that what "one arm of the Canadian government has spent the last 10 to 15 years helping to build a thriving Canadian entertainment industry has been destroyed in 15 minutes and one budget."

The consensus of those surveyed is that the budget move would completely stifle the incentive of artists

So, at a time when companies are being conservative on initial runs, Anthem is now caught in the weeks before Christmas trying to force through an additional 200,000 copies of the LP, plus matching jackets in order to meet demand. "It's a case now of orders coming in faster than the computer can handle them," he waxes.

Just about every major rack and retailer surveyed across the country during first week of release made a point of noting the demand for the LP. A major Western Canada singles rack, D.J.'s West, opined that it was unfair that the airplay single, "Take Off," wasn't being released, although the buyer noted that she understood that the record company was in business to sell the album.

Anthem is also raking in money with merchandising, doing an exclusive for record stores with the 150-plus strong Sam the Record Man chain for beer bottle openers. Berry at Anthem also says a book is in the works.

In the U.S., Mercury Records has the LP and has bumped up its initial run of 50,000 to 75,000 copies. The radio only single in the U.S. is the McKenzie Brothers spoof on the "Twelve Days Of Christmas."

Capitol-EMI of Canada Ltd., which manufacturers and markets the Anthem logo in Canada, openly admits that they have not witnessed a surge on one record like this all year. One company official even going so far as to say that it reminded him of the hysteria when the Beatles hit.

to succeed. An act with a major international hit record could be taxed as a millionaire in one year and be virtually on the bread line in the next.

The deletion of the averaging clause from the Income Tax Act will also have serious repercussions on senior executives who receive bonus money when companies exceed sales quotas. Here, many industry executives argue, the incentive to generate top end sales is damaged.

The managers meeting at Cassells, Brock led to an agreement to draft a position paper, to be submitted to tax officials in Ottawa by CRIA president Brian Robertson. In effect, the managers are urging the government to re-think its decision and maintain the present statute which allows high income earners to average monies earned in a peak period over a 15-year span.

## Pop Talent Fest Offers Diverse Acts A Showcase

MUNICH—Now in its fourth year, the German Phono Academy's pop talent festival has established itself as a showcase for promising new folk, jazz and rock musicians. More than 3,000 artists applied for this year's event, which wound up Nov. 30 in the Bavarian city of Wuerzburg.

The festival was launched in 1978 as a popular music alternative to the numerous classical contests in West Germany. Sponsorship was assumed by the Phono Academy, underwritten largely by the record industry and music publishers, plus the ARD state-chartered broadcast stations, especially Bavarian Radio.

The first festival final, held in Munich, was marked by ineffective organization and a provocative confrontation between the music industry establishment and several musicians who protested the lack of interest shown in new talent by many record companies. A subsequent reorganization and switch of the finals to Wuerzburg greatly improved the event for both participants and organizers.

Open to both untrained and stu-

dent musicians, the festival attracted nearly twice as many applications this year as in 1978. Juries of experts from radio, television, the press and established musicians chose the 10 best groups and nine outstanding soloists for the current final concerts. The shows are being carried by most of the nation's ARD radio stations.

Although the first batch of festival winners were labelled "highly uncommercial" by several record executives numerous finalists have landed recording contracts. Twenty of the 80 groups and soloists who have reached the finals have already appeared on record.

Several, including Aera (Inter-cord), Tri Atma (RCA) and Toerner Stier Crew (WEA), have had several releases, although none can yet claim to have achieved national fame.

A further aim of the festival is to promote the dialog between developing musicians and the music industry through workshops, and to provide financial support for especially promising artists. More than \$20,000 in prize money is being awarded this year.

## FOCUS ON TOP PRODUCT

### EMI Push On Classical

COLOGNE—A more bullish approach to classical marketing for the '80s. That is EMI Electrola's response to the demands of this increasingly competitive product sector, with a reorganized classical division and a release strategy that treats new titles with the aggression normally reserved for pop product.

Like the pop divisions, the classical department now has its own a&r and marketing functions. The number of releases has been curtailed, allowing greater concentration on top product, while maintaining the balance with newer, less-established artists and works. Examples are the world-premiere recordings of Kienzl's "Der Evangelimann" and Lehar's "Friederike" that appear alongside Tchaikovsky's "Pathetique" with Ricardo Muti, or Itzhak Perlman's account of the Beethoven Violin Concerto.

No longer are new releases simply added quietly to the catalog list with a note to dealers. A new EMI magazine called "Divertimento" carries full information on each, and a clear marketing plan is prepared for each individual title.

A number of factors have contributed to this change of approach. In an increasingly saturated market, famous names no longer guarantee profits or even best-seller volume. A coordinated record company effort is necessary to haul releases out of the mass of what is available.

Rising production costs, fueled by the introduction of digital technology, demands concentrated and careful marketing if the sizeable investments involved are to be recouped, executives insist. Digital itself, of course, has provoked major programs of deletion and new recording.

# Billboard Hits Of The World

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## BRITAIN

(Courtesy of Music Week)  
As of 12/5/81  
SINGLES

This Week	Last Week	Artist
1	2	BEGIN THE BEGUINE, Julio Iglesias, CBS
2	1	UNDER PRESSURE, Queen/David Bowie, EMI
3	3	LET'S GROOVE, Earth, Wind & Fire
4	5	BED SITTING, Soft Cell, Some Bizarre
5	7	WHY DO FOOLS FALL IN LOVE, Diana Ross, Capitol
6	15	DADDY'S HOME, Cliff Richard, EMI
7	10	I GO TO SLEEP, Pretenders, Real
8	4	FAVOURITE SHIRTS, Haircut One Hundred, Arista
9	NEW	DON'T YOU WANT ME?, Human League, Virgin
10	12	AY AY AY MOOSEY, Modern Romance, WEA
11	8	PHYSICAL, Olivia Newton-John, EMI
12	14	STEPPIN' OUT, Kool & Gang, De-Lite
13	6	JOAN OF ARC, Orchestral Manouevers In The Dark, Dindisc
14	23	FOUR MORE FROM TOYAH, Toyah, Safari
15	11	TONIGHT I'M YOUNG, Rod Stewart, Riva
16	18	VOICE, Ultravox, Chrysalis
17	9	EVERY LITTLE THING SHE DOES IS MAGIC, Police, A&M
18	24	CAMBODIA, Kim Wilde, Rak
19	19	TEARS ARE NOT ENOUGH, ABC, Neutron
20	21	THE LUNATICS HAVE TAKEN OVER THE ASYLUM, Funboy Three, Chrysalis
21	26	WEDDING BELLS, Godley & Creme, Polydor
22	13	WHEN SHE WAS MY GIRL, Four Tops, Casablanca
23	28	FLASHBACK, Imagination, R&B
24	NEW	IT MUST BE LOVE, Madness, Stiff
25	25	YES TONIGHT JOSEPHINE, Jets, EMI
26	37	MY OWN WAY, Duran Duran, EMI
27	NEW	ROCK N' ROLL, Status Quo, Vertigo
28	NEW	WILD AS THE WIND, David Bowie, RCA
29	31	TURN YOUR LOVE AROUND, George Benson, Warner Bros.
30	27	LOVE ME TONIGHT, Trevor Walters, Magnet
31	22	BIRDIE SONG, Tweets, PRT
32	20	WHEN YOU WERE SWEET SIXTEEN, Fureys, Ritz
33	NEW	LOVE NEEDS NO DISGUISE, Gary Numan & Dramatics, Beggars Banquet
34	36	BUONA SERA, Bad Manners, Magnet
35	NEW	THE LAND OF MAKE BELIEVE, Bucks Fizz, RCA
36	NEW	DEAD RINGER, Meat Loaf, Epic
37	NEW	MIRROR MIRROR, Dollar, WEA
38	NEW	FOOTSTEPS, Showaddywaddy, Bell
39	39	WE KILL THE WORLD, Boney M, Atlantic
40	16	HAPPY BIRTHDAY, Altered Images, Epic

### ALBUMS

This Week	Last Week	Artist
1	1	GREATEST HITS, Queen, EMI
2	3	CHART HITS '81, Various, K-tel
3	NEW	FOR THOSE ABOUT TO ROCK, AC/DC, Atlantic
4	2	PRINCE CHARMING, Adam & Ants, CBS
5	7	PEARLS, Elkie Brooks, A&M
6	13	SIMON & GARFUNKEL, CBS
7	5	BEST OF BLONDIE, Blondie, Chrysalis
8	6	DARE, Human League, Virgin
9	10	BEGIN THE BEGUINE, Julio Iglesias, CBS
10	4	ARCHITECTURE & MORALITY, Orchestral Manouevers In The Dark, Din Disc
11	8	SHAKY, Shakin' Stevens, Epic
12	9	GHOST IN THE MACHINE, Police, A&M
13	12	TIN DRUM, Japan, Virgin
14	11	TONIGHT I'M YOURS, Rod Stewart, Riva
15	NEW	NON-STOP EROTIC CABARET, Soft Cell, Some Bizarre
16	16	HOOKED ON CLASSICS, Louis Clark/Royal Philharmonic Orchestra, K-tel
17	18	WHY DO FOOLS FALL IN LOVE, Diana Ross, Capitol
18	15	ALMOST BLUE, Elvis Costello, F-Beat
19	14	BEST OF RAINBOW, Rainbow, Polydor
20	19	RAVE, Earth, Wind & Fire, CBS
21	23	HEDGEHOG SANDWICH, Not The Nine O'Clock News, BBC
22	29	HANSIMANIA, James Last, Polydor
23	NEW	COUNTRY GIRL, Billie Jo Spears, Warwick
24	26	ALL THE GREATEST HITS, Diana Ross, Motown
25	21	IF I SHOULD LOVE AGAIN, Barry Manilow, Arista
26	25	20 FAMILY FAVOURITES, Vera Lynn, EMI
27	27	GEORGE BENSON COLLECTION, Warner Bros.
28	17	SPEAK AND SPELL, Depeche Mode, Mute

This Week	Last Week	Artist
29	NEW	WILDER, Teardrop, Explodes, Mercury
30	36	WIRED FOR SOUND, Cliff Richard, EMI
31	NEW	COUNTRY SUNRISE/COUNTRY SUNSET, Various, Ronco
32	32	MADNESS 7, Madness, Stiff
33	NEW	CHANGESTWOBOWIE, David Bowie, RCA
34	20	EXIT STAGE LEFT, Rush, Mercury
35	40	DISCO EROTIC, Various, Warwick
36	24	LOVE IS . . . , Various, K-tel
37	NEW	A COLLECTION OF GREAT DANCE SONGS, Pink Floyd, Harvest
38	30	MOVEMENT, New Order, Factory
39	NEW	JAZZ SINGER, Neil Diamond, Capitol
40	NEW	PRETENDERS, II, Pretenders, Real

## CANADA

(Courtesy Canadian Broadcasting Corp.)  
As of 12/5/81  
SINGLES

This Week	Last Week	Artist
1	1	MY GIRL (GONE, GONE, GONE), Chilliwack, Solid Gold
2	3	WAITING FOR A GIRL LIKE YOU, Foreigner, Atlantic
3	2	EVERY LITTLE THING SHE DOES IS MAGIC, Police, A&M
4	9	YOUNG TURKS, Rod Stewart, Warner Bros.
5	4	NO REPLY AT ALL, Genesis, Atlantic
6	6	FRIENDS OF MR. CAIRO, Jon & Vangelis, Polydor
7	5	PRIVATE EYES, Hall & Oates, RCA
8	10	PHYSICAL, Olivia Newton-John, MCA
9	7	HERE I AM, Air Supply, Big Time
10	16	DON'T STOP BELIEVIN', Journey, CBS
11	8	TRYIN' TO LIVE MY LIFE WITHOUT YOU, Bob Seger, Capitol
12	13	OH NO, Commodores, Motown
13	11	ARTHUR'S THEME, Christopher Cross, Warner Bros.
14	12	MAGIC POWERS, Triumph, CBS
15	NEW	TROUBLE, Lindsey Buckingham, Elektra
16	17	ALL TOUCH, Rough Trade, CBS
17	19	LEATHER AND LACE, Stevie Nicks, Modern
18	NEW	UNDER PRESSURE, Queen/David Bowie, Elektra
19	20	WORKING FOR THE WEEKEND, Loverboy, CBS
20	NEW	HARDEN MY HEART, Quarterflash, Geffen

## WEST GERMANY

(Courtesy Der Musikmarkt)  
As of 12/7/81  
SINGLES

This Week	Last Week	Artist
1	2	POLONAEAE BLANKENAESE, Gottlieb Wendehals, Teldec
2	1	TAINTED LOVE, Soft Cell, Vertigo
3	3	JA WENN WIR ALLE ENGLEIN WAEREN, Fred Sonnenschein & Freunde, Hansa
4	4	JAPANESE BOY, Aneka, Hansa Int'l
5	5	DANCE LITTLE BIRD, Electronics, Philips
6	6	ROCK'N'ROLL GYPSY, Helen Schneider, WEA
7	7	PHYSICAL, Olivia Newton-John, EMI
8	8	DICH ZU LIEBEN, Roland Kaiser, Hansa
9	11	JAPANESE BOY, Andrea Juergens, Ariola
10	10	PRINCE CHARMING, Adam & Ants, CBS
11	23	DU ENTSCHULDIGENI KENN DI, Peter Cornelius, Phonogram
12	9	HOLD ON TIGHT, Electric Light Orchestra, Jet
13	16	SHARAZAN, Al Bano & Romina Power, EMI
14	NEW	CAMBODIA, Kim Wilde, Rak
15	13	NO ME HABLES, Juan Pardo, Polydor
16	24	EISBERG, Grauzone, EMI
17	19	WE KILL THE WORLD (DON'T KILL THE WORLD), Boney M, Hansa Int'l
18	17	TWILIGHT, Electric Light Orchestra, Jet
19	18	URGENT, Foreigner, Atlantic
20	NEW	SKANDAL IM SPERRBEZIRK, Spider Murphy Gang, EMI
21	12	RAIN IN MAY, Max Werner, CNR
22	21	DREIKLANGDIMENSIONEN, Rheingold, Welt Rekord

This Week	Last Week	Artist
23	15	DER BLAUE PLANET, Karat, Pool
24	14	FOR YOUR EYES ONLY, Sheena Easton, EMI
25	NEW	WHY DO FOOLS FALL IN LOVE, Diana Ross, Capitol
26	20	IT'S RAINING, Shakin' Stevens, Epic
27	22	WOZU SIND DIE KRIEGE DA, Udo Lindenberg & Pascal, Teldec
28	NEW	NIGHT AFTER NIGHT, Bernie Paul, Ariola
29	NEW	DER PAPA WIRD SCHON RICHTEN, Peter Alexander, Ariola
30	27	MAMA LORRAINE, Andrea Juergens, Ariola

### ALBUMS

This Week	Last Week	Artist
1	1	GREATEST HITS, Queen, EMI
2	5	HITPARADE DER SCHLUEMPFE, Die Schluempfe, K-tel
3	2	QUIETSCHDELIO, Electronics, Philips
4	3	DICH ZU LIEBEN, Roland Kaiser, Hansa
5	4	IHRE SCHOENSTEN LIEDER, Joan Baez, Metronome
6	9	DER ERNST DES LENENS, Ideal, WEA
7	6	MUSIC WONDERLAND, Mike Oldfield, Virgin
8	14	IDEAL, Ideal, IC
9	12	SUCH MICH IN MEINEN LIEDERN, Howard Carpendale, EMI
10	15	TAEUMEREIEN 3, Richard Clayderman, Teldec
11	13	SCHNEIDER WITH A KICK, Helen Schneider, WEA
12	7	TIME, Electric Light Orchestra, Jet
13	8	SCHLIESS DIE AUGEN, LASS DICH VERWOHNEN, James Last, PolyGram
14	16	OTTO VERSAUT HAMBURG, Otto, Russl
15	10	GHOST IN THE MACHINE, Police, A&M
16	20	4, Foreigner, Atlantic
17	19	MAINZEL-MAENNCHEN'S HITPARADE, Die Mainzelmännchen, Arcade
18	NEW	THE SIMON & GARFUNKEL COLLECTION, CBS
19	11	SHAKY, Shakin' Stevens, Epic
20	17	DOLCE VITA, Spider Murphy Gang, Electro

## JAPAN

(Courtesy Music Labo)  
As of 12/7/81  
SINGLES

This Week	Last Week	Artist
1	1	AKUJO, Miyuki Nakajima, Canyon (Yamaha)
2	2	GINGIRAGIN NI SARIGENAKU, Masahiko Kondo, RVC (Janny's)
3	8	JAMES DEAN NO YOUNI, Johnny. King (Nichion/Crazy Rider)
4	NEW	SAILOR FUKU TO KIKAN JU, Hiroko Yakushimaru, Polydor (Kitty/Variety)
5	4	SAYONARA MOYOU, Toshihiro Ito, Nippon Phonogram (Yamaha)
6	6	MICHINOKU HITORI TABI, Jouji Yamamoto, Canyon (Nichion/Kitajima)
7	11	SENTIMENTAL JOURNEY, Iyo Matsumoto, Victor (Nichion)
8	5	STRIPPER, Kenji Sawada, Polydor (Watanabe)
9	7	GOOD LUCK LOVE, Toshihiko Tahara, Canyon (Janny's)
10	10	HELLOGOODBYE, Yoshie Kashiwabara, Nippon Phonogram (Watanabe)
11	3	KAZE TACHINU, Seiko Matsuda, CBS/Sony (Sun/JCM)
12	NEW	NAMENAYO, Matakichi V Namennayo, Nippon Phonogram (Shinn)
13	9	KISS WA ME NI SHITE, Venus, Tokuma (Geiei)
14	13	A MEN DE KOI WO SHITE, Niagara Triangle, CBS/Sony (Watanabe)
15	16	ANATA HITOSUJI, Miyuki Kawanaka, Teichiku (Geion/OBCM)
16	NEW	DESIRE, Monta & Brothers, Nippon Phonogram (PMP)
17	14	TSUPPARI HIGH SCHOOL ROCK'N'ROLL SHIKENJEN, Yokohama Ginbae, King
18	12	HIGH SCHOOL LULLABY, Imokin Trio, Four Life (Fuji)
19	NEW	ARTHUR'S THEME, Christopher Cross, Warner-Pioneer
20	20	MISTY TWILIGHT, Miki Asakura, King (PMP/Burning)

### ALBUMS

This Week	Last Week	Artist
1	5	KISHOUTENKETSU II, Chiharu Matsuyama, Shins
2	1	SAKUBAN OAI SHIMASHOU, Yumi Matsutoya, Toshiba-EMI
3	4	YESTERDAYS, Masashi Sada, Free Flight
4	17	TECHODELIC, Yellow Magic Orchestra, Alfa
5	2	KAZE TACHINU, Seiko Matsuda, CBS/Sony
6	3	THE BEST, Seiko Matsui
7	9	GREATEST HITS, Queen, Warner-Pioneer
8	NEW	BLUE, RC Succession, Polydor
9	NEW	AYASHII YORU WO MATTE, Yousui Inoue, Four Life

This Week	Last Week	Artist
10	12	SONGS IN THE ATTIC, Billy Joel, CBS/Sony
11	11	PHYSICAL, Olivia Newton-John, Toshiba-EMI
12	NEW	ANGEL, Naoko Kawai, Nippon Columbia
13	15	RAISE, Earth, Wind & Fire, CBS/Sony
14	6	BEST, Chanele, Epic/Sony
15	10	BUCCHIGIRI, Yokohama Ginbae, King
16	8	LOVE POTION NO 1, Venus, Tokuma
17	NEW	GOOD LUCK LOVE, Soundtrack, Canyon
18	16	YOU COULD HAVE BEEN WITH ME, Sheena Easton, Toshiba-EMI
19	18	SELECTION 1978-1981, Off Course, Toshiba-EMI
20	13	RISING SUN, Eikichi Yazawa, Warner-Pioneer

## AUSTRALIA

(Courtesy Kent Music Report)  
As of 11/30/81  
SINGLES

This Week	Last Week	Artist
1	1	PHYSICAL, Olivia Newton-John, Interfusion
2	2	START ME UP, Rolling Stones, Rolling Stones
3	4	EVERY LITTLE THING SHE DOES IS MAGIC, Police, A&M
4	6	WIRED FOR SOUND, Cliff Richard, EMI
5	5	THE STROKE, Billy Squier, Capitol
6	8	(SI SI) JE SUIS UN ROCK STAR, Bill Wyman, A&M
7	3	ENDLESS LOVE, Diana Ross & Lionel Richie, Motown
8	9	BOYS IN TOWN, Divinyls, WEA
9	18	UNDER PRESSURE, Queen & David Bowie, Elektra
10	13	LOVE IN MOTION, Icehouse, Regular
11	7	YOU WEREN'T IN LOVE WITH ME, Billy Field, WEA
12	NEW	DOWN UNDER, Men At Work, CBS
13	NEW	GREEN DOOR, Shakin' Stevens, Epic
14	10	PRINCE CHARMING, Adam & Ants, CBS
15	11	QUEEN OF HEARTS, Juice Newton, Capitol
16	14	BEAUTIFUL WORLD, Devo, Warner Bros.
17	20	NEVER SO LIVE (EP), Angels, Epic
18	12	PRECIOUS TO ME, Phil Seymour, Epic
19	16	BEACH BOY MEDLEY, Beach Boys, Capitol
20	NEW	ARTHUR'S THEME, Christopher Cross, Warner Bros.

### ALBUMS

This Week	Last Week	Artist
1	1	TATTOO YOU, Rolling Stones, Rolling Stones
2	2	GHOST IN THE MACHINE, Police, A&M
3	3	PHYSICAL, Olivia Newton-John, Interfusion
4	4	GREATEST HITS, Queen, Elektra
5	6	GREATEST HITS, Beach Boys, Capitol
6	5	SIROCCO, Australian Crawl, EMI
7	15	PRINCE CHARMING, Adam & Ants, CBS
8	7	NEW TRADITIONALISTS, Devo, Warner Bros.
9	9	BAD HABITS, Billy Field, WEA
10	8	CATS AND DOGS, Mental As Anything, Regular
11	10	HOOKED ON CLASSICS, Royal Philharmonic Orchestra, K-tel
12	11	TIME, Electric Light Orchestra, Jet
13	13	CHARIOTS OF FIRE, Vangelis, Polydor
14	NEW	1981 OVER THE TOP, Various, Festival
15	14	SONGS IN THE ATTIC, Billy Joel, CBS
16	NEW	TONIGHT I'M YOURS, Rod Stewart, Warner Bros.
17	17	UNDERNEATH THE COLOURS, Inxs, Deluxe
18	NEW	PLACE WITHOUT A POSTCARD, Midnight Oil, CBS/Sprint
19	16	SUNNYBOYS, Sunnyboys, Mushroom
20	12	BELLA DONNA, Stevie Nicks, Modern/WEA

## ITALY

(Courtesy Germano Ruscitto)  
As of 12/1/81  
SINGLES

This Week	Last Week	Artist
1	1	BUONA FORTUNA, Pooh, CGD-MM
2	2	ABACAB, Genesis, Charisma/PolyGram
3	4	GHOST IN THE MACHINE, Police, A&M/CBS
4	3	FABRIZIO DE ANDRE', Fabrizio De Andre', Ricordi
5	5	Q. DISC, Lucio Dalla, RCA
6	6	STRADA FACANDO, Claudio Baglioni, CBS
7	9	DEUS, Adriano Celentano, Clan, DGG
8	8	TATTOO YOU, Rolling Stones, Rolling Stones
9	10	LA GRANDE GROTTA, Alberto Fortis, Philips/PolyGram

This Week	Last Week	Artist
10	7	VAI MO', Pino Daniels, EMI
11	11	LA SERENISSIMA, Rondo Veneziano, Baby/CGD-MM
12	13	MISTAKEN IDENTITY, Kim Carnes, EMI
13	NEW	LIVING EYES, Bee Gees, RSO/PolyGram
14	12	RUDY E RITA, Alberto Camerini, CBS
15	17	LO DEVO SOLO A TE, Pupo, Baby/CGD-MM
16	14	ANGELO BRANDUARDI, Angelo Branduardi, PolyGram
17	15	ALBUM, Pierangelo Bertoli, CGD-MM
18	16	CHRISTOPHER CROSS, Christopher Cross, Warner Bros./WEA
19	NEW	DUEMILATRECENTO UNO PAROLE, Omella Vanoni, CGD-MM
20	19	COME TI VA IN RIVA ALLA CITTA', P.F.M., Numero Uno/RCA

## NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)  
As of 12/5/81  
SINGLES

This Week	Last Week	Artist
1	1	PRETEND, Alvin Stardust, Stiff
2	6	UNDER PRESSURE, Queen & David Bowie, EMI
3	3	R.R. EXPRESS, Rose Royce, Whitfield
4	2	EVERY LITTLE THING SHE DOES IS MAGIC, Police, A&M
5	4	PHYSICAL, Olivia Newton-John, EMI
6	5	LET'S GROOVE, Earth, Wind & Fire, CBS
7	NEW	WHY DO FOOLS FALL IN LOVE, Diana Ross, Capitol
8	8	YOUR LOVE STILL BRINGS ME TO MY KNEES, Marcia Hines, Friends
9	7	LOVE GAMES, Level 42, Polydor
10	NEW	LET'S START THE DANCE AGAIN, Bohannon, Friends

### ALBUMS

This Week	Last Week	Artist
1	1	GHOST IN THE MACHINE, Police, A&M
2	3	RAISE, Earth, Wind & Fire, CBS
3	9	WHY DO FOOLS FALL IN LOVE, Diana Ross, Capitol
4	2	ALL ALONE AM I, Timi Yuro, Dureco
5	5	LEVEL 42, Level 42, Polydor
6	7	GREATEST HITS, Queen, EMI
7	4	GEWOON ANDRE, Andre Hazes, EMI
8	6	PHYSICAL, Olivia Newton-John
9	NEW	PRINCE CHARMING, Adam & Ants, CBS
10	NEW	TONIGHT I'M YOURS, Rod Stewart, Warner Bros.

## BELGIUM

(Courtesy Humo Magazine)  
As of 11/26/81  
SINGLES

This Week	Last Week	Artist
1	2	TAINTED LOVE, Soft Cell, Vertigo
2	7	PRETEND, Alvin Stardust, Inelco
3	6	PHYSICAL, Olivia Newton-John, EMI



**ABBA—The Visitors, Atlantic SD19332. Produced by Benny Andersson, Bjorn Ulvaeus.** Abba follows its top 20 LP "Super Trouper" with another set of impeccably-recorded mass-appeal pop. Abba's lilting melodolines, pretty harmonies and universal lyrics have made it one of the few acts able to transcend all language and cultural barriers. The lead vocal chores are split amongst the four members, with each bringing a distinctive edge to the material.

**Best cuts:** "The Visitors," "Head Over Heels," "Soldiers," "I Let The Music Speak," "Slipping Through My Fingers."



**CON FUNK SHUN—7, Mercury SRM-1-4030. Produced by Con Funk Shun.** Con Funk Shun check in on the dance floor with another set of swirling soul serenades. The "7" theme celebrates the seven-man band's tight musical teamwork, as well as the magical number's powers of hope and love that infuse this effort with uplifting powers of its own. Vocals, instrumentals and production are woven together with precision of confidence gained by chart consistency and this band's ability to conquer funk and surround it with ol' sweet soul.

**Best cuts:** "Bad Lady," "I'll Get You Back," "Body Lovers."



**SHOX LUMANIA—Live At The Peppermint Lounge, Reach Out International A105. A Lumanian Industrial Production.** The closest New York has to a viable, new romantic synthesized dance band is Shox Lumania. And this band also has its own private schtick. According to Lenny Kaye's liner notes, their impulse comes from the Lumanians, "a technically advanced people living underground in a region centered around what is now Spain, roughly co-existing with the Neanderthal and Cro-Magnum strains." Be that as it may, the music is strictly 1982 techno-pop. Available in cassette only.

**Best cuts:** "Russia," "I Have No Shoes," "Lumania."

## Billboard's Recommended LPs

### pop

**LAMONT CRANSTON BAND—Shakedown, Waterhouse 15. Produced by Lamont Cranston Band, Steve Wiese, Jack Daly.** The Lamont Cranston Band delivers its strongest LP filled with intense rock energy and the playing to back it up. The album maintains a raw edge which gives it the flavor of a live album and the kind of environment which best showcases the group's blistering brand of mainstream rock'n'roll. **Best cuts:** "Two Train's Runnin'," "Moonlight On The Broken Glass," "I'm So Shy."

**BEST OF THE BEAU BRUMMELS, Rhino RNLP101. Produced by Sylvester Stewart, Lenny Waronker.** The Beau Brummels enjoyed their biggest success in the mid-'60s with "Laugh, Laugh" and "Just A Little." Those are included here along with 12 other regional hits and rediscovered singles. This is a concise package documenting the Beau Brummels story. **Best cuts:** Those mentioned.

**NEW YORK DOLLS—Lipstick Killers, Reach Out International A104. Produced by Marty Thau.** Recorded live in a studio in 1972, before the Dolls were signed to Mercury, this cassette-only release shows the band at its best and worst. The best, because by mixing down the band in favor of David Johansen's vocals, the LP shows what great pop songwriters the Dolls were. But the mix strips the band of its power and posture, which was what made the Dolls so much fun. The LP is still a must for all those who remember the Dolls fondly. **Best cuts:** "Personality Crisis," "Looking For A Kiss," "Human Being," "Frankenstein."

**JON HASSELL—Dream Theory In Malasia; Fourth World, Vol. Two, Editions E.G. Records EGM114 (JEM). Produced by John Hassell.** This is the second volume of last year's critical acclaimed "Fourth World" recording where Hassell began his experiments in combining non-Western musical forms with state of the art recording techniques. This LP is inspired by the Senoi tribe in Malasia, whose study and use of dreams theory is part of their everyday lives. The music here is suitably dreamy, as well. **Best cuts:** Pick your choice.

**ORIGINAL SOUNDTRACK—Private Lessons, MCA MCA5275. An R. Ben Efrim Production.** This LP contains "Hot Legs"

and "Tonight's The Night" by Rod Stewart, as well as songs by Earl Klugh, Air Supply, Randy Van Warmer, John Cougar, Crazy Horse, Willy Nile, and Earth, Wind & Fire. The fact that Stewart and EW&F both have hot current albums should help sales here. As for the film, it has already closed in New York. **Best cuts:** Those mentioned.

### soul

**JOHNNY BRISTOL—Free To Be Me, Handshake FW 37666. Produced by Johnny Bristol, Gus Dudgeon.** Pop-soul crooner Bristol enhances his own production by cutting sides with Gus Dudgeon in London, and it's the interplay of styles that lifts this strong effort to the heights of dance-floor sophistication, where voice, lyric, emotion, beat blend into a sinuous, sensuous, musical encounter. Bristol's smooth, deceptively powerful approach to disco is honest, refreshing, listenable. Bristol's deep bag runs from pop to soul to MOR, and he's clearly in control from pole to pole. **Best cuts:** "Take Me Down," "Love No Longer Has A Hold On Me," "Hold Onto Love."

**THE MAIN INGREDIENT FEATURING CUBA GOODING—I Only Have Eyes For You, RCA AFL1-3963. Produced by Patrick Adams.** The Main Ingredient returns with recipe intact—top song selection, Latin-tinged progressive soul excursions and a twist of instrumental musicality that's spirited and explosive. This group takes pleasure in taking good songs and turning them into launching pads for a brand of incendiary soul that thrives on drive and drama. Their version of "I Only Have Eyes For You" could return them to chart prominence. **Best cuts:** "Only Have Eyes For You," "Evening Of Love," "Party People."

**EDWIN HAWKINS—Imagine Heaven, Lection LN-1-501 (PolyGram). Produced by Edwin Hawkins.** Gospel crossover pioneer Hawkins aims for the mainstream with this soul/funk-spiced approach to gospel. There's no mistaking the call to the dance floor, but there's also no denying Hawkins' call to the faithful. No traditional residuals here, as Hawkins, on piano, is joined by Daniel Hawkins on synthesizer and a core of jazz-skilled musicians to deliver a pinch of gospel in a pound of soul—with a ton of fresh crossover appeal. **Best cuts:** "Take Me I'm Yours," "You Gave Your All," "Imagine Heaven."

### country

**TOM CARLILE—The Tom Carlile Feel, Door Knob DKLPS811006. Produced by Gene Kennedy.** Carlile debuts as a perceptive writer and a supremely versatile stylist on this entirely self-penned collection. While his vocal range is reminiscent of Larry Gatlin, his use of it is less intense and pyrotechnical. There's a lot of promise packed into this album. **Best cuts:** "Lover (Right Where You Want Me)," "Feel," "You Sure Know How To Use The Things You Use."

### jazz

**WOODY HERMAN AND FRIENDS—Concord Jazz CJ170. Produced by Woody Herman and Hermie Dressel.** Taped two years ago at the Monterey Jazz Festival, Herman's ever-exciting Herd welcomes Stan Getz, Dizzy Gillespie, Slide Hampton and Woody Shaw as guest soloists on seven strong tracks. Herman has never led a mediocre band. This is an outstanding aggregation that ranks second to no other in the world. Woody, moreover, still impresses with his alto, soprano and tenor saxophone solos. **Best cuts:** "Caravan," "I Got It Bad," "What Are You Doing The Rest Of Your Life?"

**EMILY REMLER—Firefly, Concord Jazz CJ162. Produced by Carl E. Jefferson.** Only 24, Remler scores big with her first solo album. She's a gifted guitarist out of the Berklee College of Music. Backing her pluckings are Hank Jones, Jake Hanna and Bob Maize. Three of the eight cuts are Remler compositions. A strong debut. **Best cuts:** "In A Sentimental Mood," "The Firefly."

**PHIL WOODS—Rights Of Swing, Jazz Man JAZ5001. Produced by Nat Hentoff.** Alto saxist Woods cut this ambitious, five-movement suite almost 11 years ago in New York with an eight-man combo spotting Tommy Flanagan at the piano. The suite requires repeated hearing to appreciate, but Woods' proficiency shines. French horn by Julius Watkins is an added attraction. **Best cuts:** "Part 2 Ballad."

**HELEN HUMES—Tain't Nobody's Business, Contemporary S7571. Producer unlisted.** Twelve sterling tracks from 1959 show the late ex-Count Basie singer at her artistic peak, and she's backed by Benny Cater (playing trumpet only), Frank Rosolino, Andre Previn, Leroy Vinnegar, Teddy Edwards and Shelly Manne/Mel Lewis, a felicitous group. Humes was one of the best, and this, too, must stand as one of the exemplary jazz vocal LPs of the year. Excellent annotation is by Nat Hentoff. **Best cuts:** "Among My Souvenirs," "Tain't Nobody's Business," "I Got It Bad."

**BARBARA CARROLL—At The Piano, Discovery DS847. Produced by Barbara Carroll.** For her 15th LP, Carroll offers two originals and six proven standards, playing without backup. She spends more than eight minutes improvising on Keith Jarrett's "My Song" and she reveals a remarkable talent, one which musicians have admired in the New York area for many years. A lovely "easy listening" experience. **Best cuts:** "A Little Warm," "Dream Dancing," "My Song."

**SCOTT HAMILTON—Apples And Oranges, Concord Jazz CJ165. Produced by Carl E. Jefferson.** Dave McKenna, Jimmy Rowles, Bob Maize, George Mraz, Jake Hanna and Joe La Barbera provide accompaniment for Hamilton's highly artistic tenor sax stylings. Two of the eight tracks are Hamilton's orig-

inals; the others are well chosen evergreens. Hamilton is about as good as they come on his instrument. This LP shows him off elegantly. **Best cuts:** "With Every Breath I Take," "My Silent Love."

**HOWARD RUMSEY'S LIGHTHOUSE ALL-STARS—Music For Light Housekeeping, Contemporary S7528. Produced by Lester Koenig.** First rate musicianship is evident on all eight titles, cut back in 1956 in Los Angeles. Rumsey's bass is flanked by Bob Cooper, Frank Rosolino, Conte Condoli, Sonny Clark and Stan Levey; the music was regarded as daring when taped. Rumsey's annotation is commendable, as is the music. **Best cuts:** "Taxi War Dance," "Topsy," "Jubilation."

**JIM BEATTY'S JAZZ BAND—Live At Harvey's, Vector VR005. Produced by David Tower.** The market for dixieland jazz is small but constant. Beatty's combo, spotting vocals by Diamond Lil, rips off eight tracks, taped live at an Oregon nightclub: It's a spirited outfit with competent soloists, the leader's clarinet featured. All but one title is a standard. It's a well-played romp but strictly for traditional music buyers. **Best cuts:** "Petite Fleur," "Margie."

### EPs

**THE JAM—Polydor PX1503. Produced by Peter Wilson and the Jam.** The Jam, who are huge in Britain, have never been

able to crack the U.S. market, so Polydor is releasing here a five-track EP containing five of the band's British hits. And listening to it, one wonders why the trio's complex and melodic post-Who rock has fallen on deaf ears across the Atlantic. Maybe such an accessible EP is what is needed. **Best cuts:** "Absolute Beginners," "Funeral Pyre."

**BUSH TETRAS—Rituals, Stiff TEES1207. Produced by Topper Headon.** The Bush Tetras, for a couple of years now considered one of the best unsigned bands in New York, have finally found a home with Stiff, and this four-song, 12-inch 45 r.p.m. EP gives a good idea of what this band is about. The sound is spare and driving, the vocals are half spoken, and the guitars sound mean. Not a fun band, by any means, but very compelling. **Best cut:** "Cowboys In Africa," "Can't Be Funky," "Rituals."

**Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; Reviewers: Dave Dexter Jr., Laura Foti, Paul Grein, Douglas E. Hall, Kip Kirby, Pat Nelson, Roman Kozak, Irv Lichtman, Ed Morris, Ed Ochs, Alan Penchansky, Sam Sutherland, Robyn Wells, Adam White, Jean Williams.**

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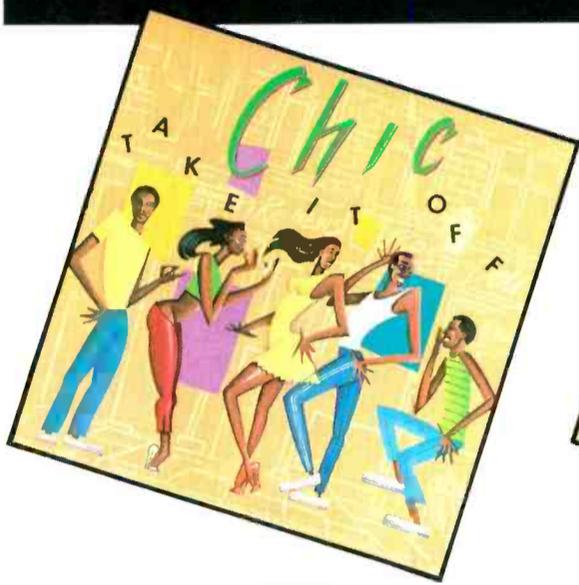


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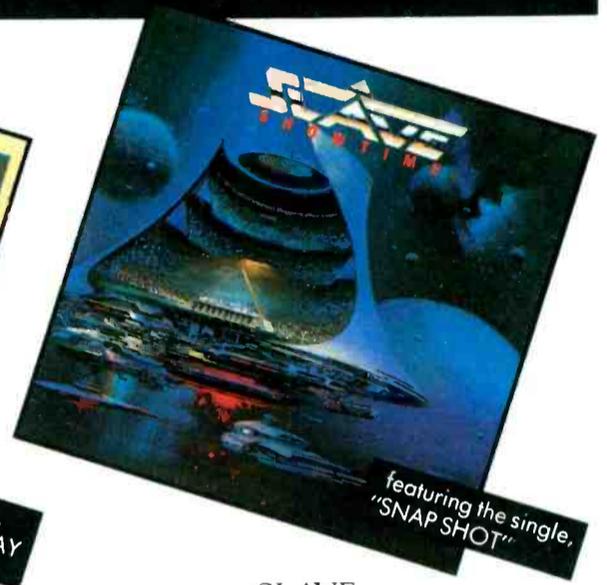
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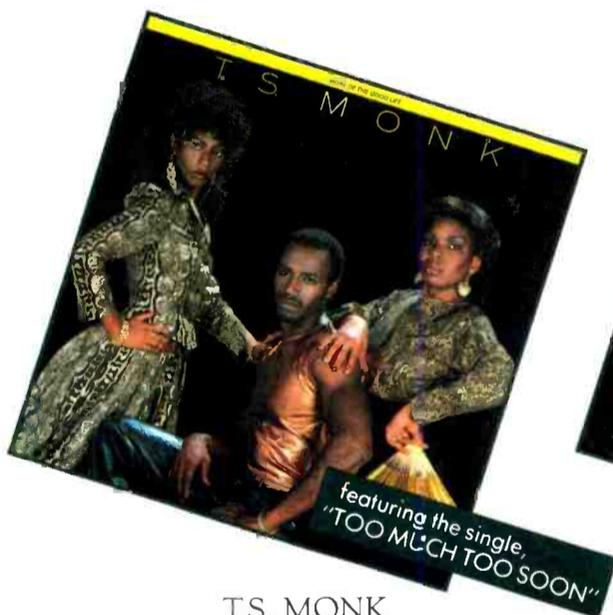
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"SHOW TIME"  
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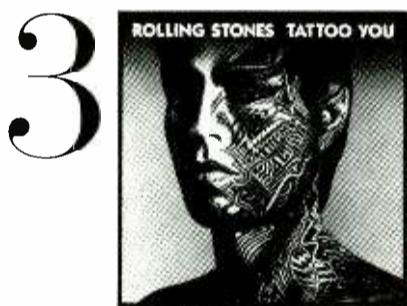
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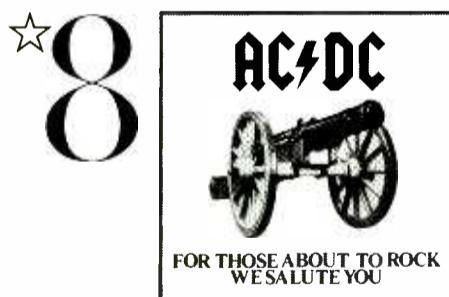
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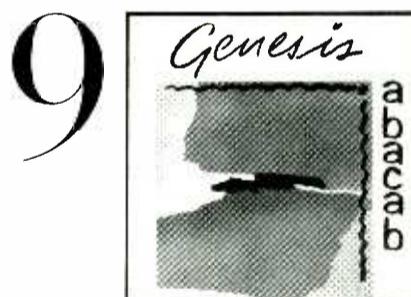
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# FIVE ON THE TOP TEN BILLBOARD ALBUM CHART!

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# Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart
☆	1	21	<b>FOREIGNER</b> 4 Atlantic SD 16999	▲	8.98		☆	46	4	<b>GEORGE BENSON</b> The George Benson Collection Warner Bros. 2HW 3577		16.98	SLP 11	71	45	7	<b>KING CRIMSON</b> Discipline Warner Bros. BSK 3629		8.98	
☆	2	8	<b>POLICE</b> Ghost In The Machine A&M SP-3730		8.98		☆	37	34	<b>TRIUMPH</b> Allied Forces RCA AFL1 3902		8.98		☆	NEW ENTRY		<b>GROVER WASHINGTON JR.</b> Come Morning Elektra 5E 562		8.98	SLP 40
☆	3	14	<b>THE ROLLING STONES</b> Tattoo You Rolling Stones Records GOC 16052 (Atlantic)	▲	8.98		☆	38	27	<b>AL JARREAU</b> Breakin' Away Warner Bros. BSK 3576	●	8.98	SLP 17	73	62	11	<b>TEDDY PENDERGRASS</b> It's Time For Love P.I.R. TZ 37491 (Epic)			SLP 6
☆	4	19	<b>JOURNEY</b> Escape Columbia TC 37408	▲			☆	44	3	<b>THE JACKSONS</b> The Jacksons Live Epic KE2-37545			SLP 16	74	67	19	<b>RICKIE LEE JONES</b> Pirates Warner Bros. BSK 3432	●	8.98	
☆	5	5	<b>EARTH, WIND &amp; FIRE</b> Raise ARC/Columbia TC 37548			SLP 1	☆	40	40	<b>THE DOOBIE BROTHERS</b> Best Of The Doobies, Vol. II Warner Bros. BSK 3612		8.98		75	70	14	<b>THE TIME</b> The Time Warner Bros. BSK 3598		8.98	SLP 13
☆	8	7	<b>OLIVIA NEWTON-JOHN</b> Physical MCA MCA-5229		8.98		☆	41	25	<b>BILLY JOEL</b> Songs In The Attic Columbia TC 37461				76	71	96	<b>CHRISTOPHER CROSS</b> Christopher Cross Warner Bros. BSK 3383	▲	8.98	
☆	7	18	<b>STEVIE NICKS</b> Bella Donna Modern Records MR 38139 (Atlantic)	▲	8.98		☆	42	38	<b>THE KINKS</b> Give The People What They Want Arista AL 9567		8.98		77	78	27	<b>OAK RIDGE BOYS</b> Fancy Free MCA MCA-5209	▲	8.98	CLP 3
☆	NEW ENTRY		<b>AC/DC</b> For Those About To Rock Atlantic SD 11111		8.98		☆	43	43	<b>BEE GEES</b> Living Eyes RSO RX-1-3098 (Polygram)		8.98		78	63	19	<b>SOUNDTRACK</b> Heavy Metal Full Moon/Asylum DP-90004 (Elektra)	●	15.98	
☆	9	9	<b>GENESIS</b> Abacab Atlantic SD 19313		8.98		☆	44	30	<b>RICK SPRINGFIELD</b> Working Class Dog RCA AFL1-3697	●	7.98		79	69	17	<b>EDDIE RABBITT</b> Step By Step Elektra 5E-532	●	8.98	CLP 6
☆	10	5	<b>RUSH</b> Exit Stage Left Mercury SRM-2-7001 (Polygram)		12.98		☆	45	37	<b>DIANA ROSS</b> All The Greatest Hits Motown M 13-960C2		13.98	SLP 22	80	80	11	<b>CHILLIWACK</b> Wanna Be A Star Millennium BXL1-7759 (RCA)		8.98	
☆	17	3	<b>THE CARS</b> Shake It Up Elektra 5E-567		8.98		☆	46	29	<b>ALABAMA</b> Feels So Right RCA AHL1-3930	▲	7.98	CLP 2	81	79	10	<b>SLAVE</b> Show Time Cotillion SD 5227 (Atlantic)		8.98	SLP 7
☆	12	12	<b>DARYL HALL AND JOHN OATES</b> Private Eyes RCA AFL1-4028	●	8.98		☆	47	47	<b>MOODY BLUES</b> Long Distance Voyager Threshold TRL-1-2901 (Polygram)	▲	8.98		82	82	69	<b>PAT BENATAR</b> Crimes Of Passion Chrysalis CHE 1275	▲	8.98	
☆	16	4	<b>ROD STEWART</b> Tonight I'm Yours Warner Bros. BSK-3602		8.98		☆	48	49	<b>THE COMMODORES</b> In The Pocket Motown M8-955M1	●	8.98	SLP 12	83	84	70	<b>DARYL HALL &amp; JOHN OATES</b> Voices RCA AQL1-3646	●	8.98	
☆	14	5	<b>QUEEN</b> Greatest Hits Elektra 5E-564		8.98		☆	61	2	<b>MOLLY HATCHET</b> Take No Prisoners Epic FE 37480				84	88	8	<b>SURVIVOR</b> Premonition Scotti Bros. ARZ 37549 (Epic)			
☆	15	6	<b>DIANA ROSS</b> Why Do Fools Fall In Love RCA AFL1-4153		8.98	SLP 8	☆	58	6	<b>PLACIDO DOMINGO</b> Perhaps Love Columbia FM 37243				☆	NEW ENTRY		<b>EMMYLOU HARRIS</b> Cimarron Warner Bros. BSK 3603		8.98	
☆	16	12	<b>BOB SEGER AND THE SILVER BULLET BAND</b> Nine Tonight Capitol STEK-12182	▲	12.98		☆	51	51	<b>LUTHER VANDROSS</b> Never Too Much Epic FE 37451			SLP 4	86	73	10	<b>RONNIE LAWS</b> Solid Ground Liberty LO-51087		8.98	SLP 28
☆	19	4	<b>OZZY OSBOURNE</b> Diary Of A Madman Jet FZ 37492 (Epic)		8.98		☆	72	4	<b>KENNY ROGERS</b> Christmas Liberty L00-51115		8.98	CLP 26	87	87	9	<b>CARLY SIMON</b> Torch Warner Bros. BSK 3592		8.98	
☆	28	5	<b>THE J. GEILS BAND</b> Freeze-Frame EMI-America S00-17062		8.98		☆	53	53	<b>EARL KLUGH</b> Crazy For You Liberty LT-51113		8.98	SLP 14	☆	98	3	<b>ANNE MURRAY</b> Christmas Wishes Capitol SN 16232		5.98	CLP 65
☆	19	14	<b>DAN FOGELBERG</b> The Innocent Age Full Moon/Epic KE2 37393	▲			☆	54	52	<b>RICK JAMES</b> Street Songs Gordy G8-1002M1 (Motown)	▲	8.98	SLP 26	89	86	15	<b>RONNIE MILSAP</b> There's No Getting Over Me RCA AHL1 4060		7.98	CLP 4
☆	20	20	<b>THE GO GO'S</b> Beauty And The Beat I.R.S. SP-70021 (A&M)		8.98		☆	55	55	<b>KENNY ROGERS</b> Greatest Hits Liberty L00-1072	▲	8.98	CLP 16	90	50	5	<b>ELVIS COSTELLO &amp; THE ATTRACTIONS</b> Almost Blue Columbia FC 37562			
☆	23	3	<b>NEIL DIAMOND</b> On The Way To The Sky Columbia TC 37628				☆	66	41	<b>JUICE NEWTON</b> Juice Capitol ST-12136	●	8.98	CLP 15	91	93	59	<b>THE DOORS</b> Greatest Hits Elektra 5E-515	▲	8.98	
☆	NEW ENTRY		<b>BARBRA STREISAND</b> Memories Columbia TC 37678				☆	57	39	<b>REO SPEEDWAGON</b> Hi Infidelity Epic FE 36844	▲			92	95	35	<b>AC/DC</b> Dirty Deeds Done Dirt Cheap Atlantic SD 16033	▲	8.98	
☆	23	9	<b>KOOL &amp; THE GANG</b> Something Special De-Lite DSR 8502 (Polygram)		8.98	SLP 2	☆	58	41	<b>AIR SUPPLY</b> The One That You Love Arista AL 9551	▲	8.98		☆	103	69	<b>AC/DC</b> Back In Black Atlantic SD 16018	▲	8.98	
☆	24	21	<b>PAT BENATAR</b> Precious Time Chrysalis CHR 1346	▲	8.98		☆	59	59	<b>KENNY ROGERS</b> Share Your Love Liberty L00-1108	▲	8.98	CLP 13	☆	114	3	<b>L.T.D.</b> Love Magic A&M SP-4881		8.98	SLP 31
☆	25	9	<b>BARRY MANILOW</b> If I Should Love Again Arista AL-9573	●	8.98		☆	60	57	<b>LITTLE RIVER BAND</b> Time Exposure Capitol ST 12163	●	8.98		95	85	9	<b>THE WHO</b> Holligans MCA MCA 2-12001		13.98	
☆	26	5	<b>THE STEVE MILLER BAND</b> Circle Of Love Capitol ST-12121		8.98		☆	61	56	<b>ROGER</b> The Many Facets Of Roger Warner Bros. BSK 3594	●	8.98	SLP 5	☆	106	9	<b>VANGELIS</b> Chariots Of Fire Polydor PD-1-6335 (Polygram)		8.98	
☆	27	33	<b>BILLY SQUIER</b> Don't Say No Capitol ST-12146	▲	8.98		☆	62	54	<b>QUINCY JONES</b> The Dude A&M SP-3721	●	8.98	SLP 32	☆	108	4	<b>THE CHIPMUNKS</b> A Chipmunk Christmas RCA AQL1-4041		8.98	
☆	48	5	<b>HOOKED ON CLASSICS</b> The Royal Philharmonic Orchestra Conducted by Louis Clark RCA AFL1 4194		8.98		☆	NEW ENTRY		<b>PINK FLOYD</b> A Collection Of Great Dance Songs Columbia TC 37680				98	100	5	<b>RINGO STARR</b> Stop And Smell The Roses Boardwalk NBI-33246		8.98	
☆	31	4	<b>NEIL YOUNG &amp; CRAZY HORSE</b> Re-Ac-Tor Reprise HS 2304 (Warner Bros.)		8.98		☆	64	68	<b>WILLIE NELSON</b> Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542	●		CLP 1	99	99	28	<b>THE CHIPMUNKS</b> Urban Chipmunk RCA AFL1-4027	●	8.98	CLP 50
☆	30	7	<b>BLONDIE</b> The Best Of Blondie Chrysalis CHR 1337		8.98		☆	65	65	<b>RED RIDER</b> As Far As Siam Capitol ST-12145		8.98		100	102	7	<b>RUFUS WITH CHAKA KHAN</b> Camouflage MCA MCA-5270		8.98	SLP 15
☆	36	3	<b>BLACK SABBATH</b> Mob Rules Warner Bros. BSK 3605		8.98		☆	97	2	<b>FRANK SINATRA</b> She Shot Me Down Reprise FS 2305 (Warner Bros.)		8.98		101	101	11	<b>THE ROLLING STONES</b> Hot Rocks, 1964-71 London ZPS-60617		10.98	
☆	32	6	<b>LINDSEY BUCKINGHAM</b> Law And Order Asylum 5E-561 (Elektra)		8.98		☆	74	4	<b>ANGELA BOFILL</b> Something About You Arista AL 9576		8.98	SLP 18	☆	112	393	<b>PINK FLOYD</b> Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	▲	8.98	
☆	35	5	<b>LOVERBOY</b> Get Lucky Columbia FC 37638				☆	75	7	<b>GREG LAKE</b> Greg Lake Chrysalis CHR 1351		8.98		☆	113	3	<b>CAROL HENSEL</b> Carol Hensel's Exercise And Dance Program Vintage VNI 7713 (Mirus)		8.98	
☆	42	7	<b>QUARTERFLASH</b> Quarterflash Geffen GHS 2003 (Warner Bros.)		8.98		☆	76	5	<b>BAR-KAYS</b> Night Cruisin' Mercury SRM-1-4028 (Polygram)		8.98	SLP 10	104	77	7	<b>THE ISLEY BROTHERS</b> Inside You T-Neck FZ-37533 (Epic)			SLP 9
☆	35	21	<b>PRINCE</b> Controversy Warner Bros. BSK 3601		8.98	SLP 3	☆	70	60	<b>DEVO</b> New Traditionalists Warner Bros. BSK 3595		8.98								

★ Stars are awarded to those product showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

DECEMBER 12, 1981, BILLBOARD

# U.S. Issue Of AC/DC Film Sparks Litigation

• Continued from page 3

given global sync and performance rights when the Paris producers dealt orally with the group and its manager, Peter Mensch, in 1979.

Domestic distributor Beverly Sebastian in an affidavit contends that she has already staged showings in Seattle, Reno and Sacramento earlier this year, in which the film grossed \$16,000 in a week in Reno; \$33,500 for 16 performances in Sacramento and \$62,000 in a week in Seattle. Based on these grosses, she argues the film could possibly gross more than \$70 million nationally in a year of first-runs, with the distributor earning 70% as profits.

Her affidavit states that AC/DC manager, David Krebs, contacted Beau Phillips of KISW-FM Seattle, last September 1981 asking that station to stop all spots on the film's showing. Sebastian used only radio spots on one station in each city to promote the film. Krebs threatened her, she claims, stating he would injure her reputation in the distribution field if she continued to book the film.

Co-principal of High Speed Productions Eric Dionysius in another affidavit states he was read a letter by Mrs. Heymann, secretary to Jean Davoust of Warner Bros. Music France Oct. 31, 1981, confirming the global rights clearance for his firm. When he twice attempted to personally get a copy of the purported letter, Davoust says he was told the office copier was broken. Davoust, he claims, later said Albert told him not to release the letter to HSP.

HSP's Jean-Nicholas D'Ancezune in his affidavit states that the three songwriters plus group members Cliff Williams and Phil Rudd and Mensch, whom they acknowledged as their manager, orally agreed to a binder, wherein the Paris producers would underwrite the cost of the film, \$150,000 in return for which the group would perform and provide the publishing rights gratis.

According to D'Ancezune's affidavit, AC/DC finished the picture before summer 1980, but asked that no pact be signed until June 25, 1980, because the act was establishing a Netherland Antilles corporation, Leidesplein B.V., with whom a written contract was negotiated. The contract was predated Jan. 1, 1980, at the group's request.

According to D'Ancezune, HSP pacted Fire Films, a Dutch film, for \$100,000 to distribute the movie in the U.S. Aug. 5, 1981. Mensch termed the deal a good one, adding that rock films never did well at the box office. At the group's request, the producers changed the interviewer's voice at a cost of 22,000 francs, the affidavit states. Mensch, it's claimed, was told of the Aug. 12 showing in Reno and said it was fine.

According to D'Ancezune, the French government informed HSP it would require written confirmation that it had been given sync and performance rights before it could play that country. Mensch referred him to Albert, who referred him to WB Music France. Davoust at first said he wanted \$250,000 for the rights. D'Ancezune claims Davoust cleared with Albert that he had the French rights for free. He got a letter Nov. 26, 1980 from Davoust stating that in France and countries where SACEM rights apply, HSP had full rights.

In late February, 1981, the affidavit contends that Crispin Dye, a rep of Albert, saw the film in France and approved it, asking that Albert be noted in the film credits. Soon after, Albert sent the credits which were deemed too lengthy by HSP, so a shorter revised credits was sent and added to the movie, except for the French version which was already completed.

D'Ancezune said he met Sept. 14, 1981, with Krebs who said Mensch was his employe and that Krebs now was assuming AC/DC's management.



TOUR REHEARSAL—Elektra/Asylum artist Lenny White, right, confers with Twennynine's vocalist Carla Vaughn while rehearsing for their upcoming tour. White is the group's drummer and producer.

## Chartbeat

• Continued from page 6

10. "Strawberry Fields Forever," 1967, #8.

Lennon also shared lead vocal chores with Paul McCartney on four of the Beatles' 33 top 10 hits, according to Joel Whitburn's highly recommended "Top Pop Artists & Singles," available through Record Research Inc., Menomonee Falls, Wis.

These are "I Want To Hold Your Hand" (1964, #1), "She Loves You" (1964, #1), "Eight Days A Week" (1965, #1) and "Day Tripper" (1966, #5).

The music lives on.

Singles Breakout: With "Harden My Heart" (Geffen) sprinting into the top 10 this week, Quarterflash becomes only the fourth brand new act so far this year to score a top 10 single, following Sheena Easton, Stars On 45 and Franke & the Knockouts.

Five other acts who notched their first top 10 hits this year had reached the top 10 previously through group affiliations: Barry Gibb, Steve Winwood, Marty Balin, Lionel Richie and Stevie Nicks.

## Rock'n'Rolling

• Continued from page 10

would go crazy trying to follow everybody else. One guy is telling you that r&b is going to be big, so you have to do an r&b album. But by the time that album is out, the trend is over. So instead of being at the beginning, you are at the end. It's dangerous listening to everyone around you. We started out listening to ourselves. And what we realize more and more is that when we follow our instincts, we get the best results. Nobody knows better what Kiss is than Kiss."

For "The Elder" LP, they say they worked out the concept first then wrote the songs to fit the story.

"We sat around for six to eight hours a day, and we would talk and take notes before we even thought about picking up an instrument," recalls Stanley. "Once we had the story written we mapped out the parts, and each person took a part. It was a whole different way of working. We were also looser as to who played what instruments. When bands start out, everybody is not certain of his strengths and position on the band. So, if there is a solo, the lead guitarist must play it, otherwise his position is in jeopardy. But what happened in this LP, whoever fit the

feel better, or whoever seemed more sympathetic to what the song was about, was the person who played it."

Moreover, adds Stanley, the band tried "to avoid formulas," even its own. "Very often after we had the basic track and the vocals, we could listen to it, and say, 'let's cut out the guitar passage for eight bars, or 12 bars, or whatever. Let's make it a song, and the song will sink or swim by itself.' To try to sound like an older album means you become a parody of yourself."

With the change in the music has also come a loosening of the image. Simmons says that now the band is able to get away from some of the self imposed restrictions that it had from the very beginning.

"You have to understand that we have always been very image conscious," he points out. "We believed we could make it work by being consistent album after album. The self-imposed restrictions had to do with the fact that I never spoke on stage. No hellos, no how are yous. That was the way I was on stage. Paul was friendlier. That also went to the tunes."

"Gene would not sing a song in a soft voice," continues Stanley. "Nei-

ther would I. 'Hard Luck Woman,' which I wrote, I would not sing. I was the screaming dervish on stage, and I thought the song would be bad for the image that I created. So Peter (Criss) sang the song.

"At this point we have thrown all that to the wind. 'World Without Heros,' (the U.S. single) is not the kind of song you would expect Gene Simmons to sing. But why put restrictions on ourselves? That can only hurt us."

Sitting with Stanley and Simmons, one is immediately impressed that even after all their years on the road, this is not a group of blown-away rock'n'rollers. There is a fierce intelligence here. And an appreciation of what they accomplished.

"In a lot of ways we have been able to beat the bad side of rock'n' roll," says Stanley. "You can kill yourself trying to live up to a legend. But we have always been comfortable about who we were on and off the stage. We are still alive. Rock'n' roll doesn't have to be synonymous with us ...

"... self destruction," Simmons continues the thought. "We have been lucky to be able to do this. I don't think we have taken it for granted at all."

Delbert McClinton and the Oak Ridge Boys also shared their first top 10 pop hits in 1981, but both had been longstanding music veterans (although they had never hit the Hot 100).

All of the other acts to break through to their first top 10 singles so far this year had enjoyed prior Hot 100 success: Bruce Springsteen, the Police, REO Speedwagon, Grover Washington Jr., Juice Newton, Rick Springfield, Joey Scarbury, Manhattan Transfer, Ronnie Milsap and Journey.

Which only serves to make the breakouts achieved by Geffen, EMI-America, Radio and Millennium all the more noteworthy.

## Bubbling Under The HOT 100

- 101—SANDY BEACHES, Delbert McClinton, Capitol 5069
- 102—KICKIN' BACK, L.T.D., A&M 2382
- 103—HIT AND RUN, Bar-Kays, Mercury 76123 (Polygram)
- 104—NUMBERS, Kraftwerk, Warner Bros. 49795
- 105—BE MINE, Grover Washington Jr., Elektra 47246
- 106—OH WHAT A NIGHT, The Temptations, Gordy 7213 (Polygram)
- 107—CAN'T HOLD BACK, Kano, Mirage 3878 (Atlantic)
- 108—STUCK IN THE MIDDLE, Grand Funk Railroad, Full Moon 49866 (Warner Bros.)
- 109—THE LOOKER, Sue Saad, Warner Bros. 49851
- 110—BEAUTIFUL WORLD, Devo, Warner Bros. 49834

## Bubbling Under The Top LPs

- 201—MELBA MOORE, What A Woman Needs, EMI-America ST-17060
- 202—DR. HOOK, Dr. Hook Live, Capitol ST 12114
- 203—DORIAN DAMMER, Aerobic Dancing, Parade 100 (Peter Pan)
- 204—FIREFALL, The Best Of Firefall, Atlantic SD 19316
- 205—JOHN KLEMMER, Solo Saxophone II-Life, Elektra 5E-566
- 206—SPINNERS, Can't Shake This Feeling, Atlantic SD 19318
- 207—PAUL DAVIS, Cool Night, Arista AL 9578
- 208—ROBERTA FLACK, The Best Of Roberta Flack, Atlantic SD 19317
- 209—ELVIS PRESLEY, Greatest Hits Volume One, RCA AHL1-2347
- 210—VARIOUS ARTISTS, Christmas Country, Elektra 5E-554

## Lifelines Births

Girl, Heidi Rachel Mason, Nov. 25, in New York. Grandfather is Al Gurewitz, vice president, promotion at Epic, Portrait & Associated Labels.

★ ★ ★

Girl, Mary Ellen, to Mary and Lee Trimble, Nov. 24, in Nashville. Father is owner of Music City Marketing Co.

★ ★ ★

Boy, Justin Scott, to Robert and Debbie Williams, Dec. 12, in New York. Father is president of Spotlight Enterprises Ltd., agents for Beatlemania and Richie Havens. Mother is currently recording her first album.

★ ★ ★

Boy, Cory Albert, to Marypat and Ed Traversari, Nov. 21, in Pittsburgh. Father is production manager and media buyer for Di Cesare Engler Productions, a Pittsburgh promoter.

★ ★ ★

Girl, Lisa Ann, to Bill and Peggy Wink, Nov. 7, in Ft. Pierce, Fla. Father is the owner of The Tape Deck Stores of Florida.

★ ★ ★

Boy, Jason Michael, to Gary and Joanne Turnier, Nov. 19, in New York. Father is producer of acts on Sam Records and the RFC and Vanguard labels.

★ ★ ★

Boy, Andrew Hays, to Tom and Anne Simon, Nov. 28, in Stanford, Conn. Grandfather is George Simon, chronicler of the swing era and executive at NARAS. It's the couple's first child, making Simon a grandfather for the first time.

★ ★ ★

Girl, Caitlin Ann, to Ann and Shaun Cassidy, Nov. 25. Mother is a model; father is the singer-actor.

★ ★ ★

Girl, Shelley Mei-Ling Sue, to Sally Lum, Nov. 25, in Los Angeles. Mother is with World of Records in L.A.

## Marriages

Flora Corrad to Joe Fontana, Nov. 29, in New York. Bride is director of public relations for Regine's U.S. operations. Groom is a record industry executive.

★ ★ ★

Jimmy Levine, senior vice president of Out of Key Productions and president of Round Top Music, to Cheri Rose Reed, Nov. 22, in Los Angeles. Bridegroom is also a member of the Spunk group on Gold Coast Records.

## Deaths

Joe Lucas, 58, president of Fischer & Lucas Records, Nov. 28, in Nashville. Lucas worked for Mercury Records prior to joining Acuff-Rose Publications, Inc. in 1952, where he later served as national promotion manager. In 1979, he formed Fischer & Lucas Records which handles promotion for Jeanne Pruett, Sammi Smith, Dottie, and Johnny Carver.

★ ★ ★

Vivian Keith, 70, for more than 20 years secretary to producer Shelby Singleton, Nov. 19, in Franklin, Tenn. She was a BMI songwriter and co-writer of "Before The Next Tear-drop Falls."

★ ★ ★

Arthur "Sonny" Miller, 49, a well-known bluegrass musician and fiddler, Nov. 24, in a car accident.

# TOP LPs & TAPE

POSITION  
105-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart
105	90	46	STYX Paradise Theatre A&M SP 3719	▲	8.98	
106	92	13	SHOOTING STAR Hang On For Your Life Virgin/Epic NFR 37407			
107	127	3	SHEENA EASTON You Could Have Been With Me EMI-America SW-17061		8.98	
108	175	2	KISS Music From The Elder Casablanca NBLP 7261 (Polygram)		8.98	
109	111	60	THE POLICE Zenyatta Mondatta A&M SP 3720	▲	8.98	
110	110	5	AL STEWART Live/Indian Summer Arista AL 8607		13.98	
111	123	3	PEABO BRYSON I Am Love Capitol ST-12179		8.98	SLP 20
112	122	35	OZZY OSBOURNE Blizzard Of Ozz Jet JZ 36812 (Epic)	●	8.98	
113	81	14	THE FOUR TOPS Tonight Casablanca NBLP 7258 (Polygram)		8.98	SLP 30
114	83	10	ROSSINGTON COLLINS BAND This Is The Way MCA MCA-5207		8.98	
115	125	4	SKYY Skyline Salsoul SA-8548 (RCA)		8.98	SLP 19
116	NEW ENTRY		DAVID BOWIE Changes Two Bowie RCA AFL-1-4202		8.98	
117	96	12	DIESSEL Watts In A Tank Regency RY 19315 (Atlantic)		8.98	
118	104	6	U2 October Island ILPS 9680 (Warner Bros.)		8.98	
119	89	7	IRON MAIDEN Maiden Japan Capitol MLP-15000		5.98	
120	64	15	SOUNDTRACK Arthur The Album Warner Bros. BSK 3582		8.98	
121	105	24	JOHN DENVER Some Days Are Diamonds RCA AFL-1-4055		8.98	CLP 30
122	NEW ENTRY		ADAM AND THE ANTS Prince Charming Epic ARE 37615			
123	109	10	CRUSADERS Standing Tall MCA MCA-5245		8.98	SLP 45
124	124	2	VARIOUS ARTISTS Exposed II CBS X2 37601			
125	126	41	RUSH Moving Pictures Mercury SRM 1-4013 (Polygram)	▲	8.98	
126	117	19	Z Z TOP El Loco Warner Bros. BSK 3593	●	8.98	
127	137	24	AIR SUPPLY Lost In Love Arista AL 9530	▲	8.98	
128	118	11	PATTI AUSTIN Every Home Should Have One Q West Records QWS 3591 (Warner Bros.)		8.98	SLP 39
129	107	17	E.L.O. Time Jet FZ 37371 (Epic)	●		
130	130	43	JOURNEY Captured Columbia KC-2-37016	●		
131	131	28	KRAFTWERK Computer World Warner Bros. HS 3549		8.98	SLP 34
132	91	23	BLUE OYSTER CULT Fire Of Unknown Origin Columbia FC 37389			
133	133	19	JON AND VANGELIS The Friends Of Mr. Cairo Polydor PD-1-6326 (Polygram)		8.98	
134	134	92	BOB SEGER & THE SILVER BULLET BAND Against The Wind Capitol S00-12041	▲	8.98	
135	135	15	BARBARA MANDRELL Live MCA MCA 5243		8.98	CLP 8

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart
136	128	16	SPYRO GYRA Freetime MCA MCA-5238		8.98	SLP 68
137	138	19	DEF LEPPARD High N' Dry Mercury SRM-1-4021 (Polygram)		8.98	
138	148	2	JUDI SHEPPARD MISSETT Jazzercise MCA MCA-5272		8.98	
139	139	18	PAT BENATAR In The Heat Of The Night Chrysalis CHR 1236		8.98	
140	140	5	G.O. Face To Face Arista AL 9547		8.98	SLP 25
141	141	3	TED NUGENT Greatest Gonzos Epic FE 37667			
142	142	8	SHALAMAR Go For It Solar BXL-1-3948 (RCA)		8.98	SLP 29
143	94	12	ONE WAY Fancy Dancer MCA MCA-5247		8.98	SLP 27
144	NEW ENTRY		TOM BROWNE Yours Truly Arista/GRP GRP-5507		8.98	
145	155	2	BARBARA ANN AUER Aerobic Dancing Gateway Records GSLP 7610		8.98	
146	156	7	BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SKBB 11523		10.98	
147	143	33	KIM CARNES Mistaken Identity EMI-America SO 17052	▲	8.98	
148	145	9	JOAN ARMATRADING Walk Under Ladders A&M SP-4876		8.98	
149	146	57	THE ALAN PARSONS PROJECT The Turn Of A Friendly Card Arista AL 9518	▲	8.98	
150	160	3	GEORGE JONES Still The Same Ole Me Epic FE 37106			CLP 33
151	132	15	HANK WILLIAMS JR. The Pressure Is On Elektra/Curb SE-535		8.98	CLP 5
152	136	6	THE KNACK Round Trip Capitol ST 12168		8.98	
153	153	6	THE BABYS Anthology Chrysalis CHR 1351		8.98	
154	144	16	PRETENDERS Pretenders II Sire SRK 3572 (Warner Bros.)		8.98	
155	NEW ENTRY		MANHATTAN TRANSFER The Best Of Manhattan Transfer Atlantic SD 19319		8.98	
156	150	30	TOM PETTY AND THE HEARTBREAKERS Hard Promises Backstreet BSR 5160 (MCA)	▲	8.98	
157	157	12	GIL SCOTT-HERON Reflections Arista AL 9566		8.98	SLP 46
158	168	4	BOB WEIR Bobby And The Midnites Arista AL 9568		8.98	
159	116	19	CARL CARLTON Carl Carlton 20th Century Fox T 628 (RCA)		8.98	SLP 36
160	NEW ENTRY		LAKESIDE Keep On Moving Straight Ahead Solar BXL-1-3974 (RCA)		8.98	SLP 47
161	151	24	MAZE FEATURING FRANKIE BEVERLY Live In New Orleans Capitol SKBK 12156	●	9.98	SLP 23
162	172	2	LOVERBOY Loverboy Columbia JC 36762			
163	163	3	DON McLEAN Believers Millennium BXL-1-7762 (RCA)		8.98	
164	121	13	ATLANTA RHYTHM SECTION Quinella Columbia FC 37550			
165	119	20	SOUNDTRACK Endless Love Mercury SRM-1-2001 (Polygram)	●	8.98	SLP 69
166	129	4	VARIOUS ARTISTS In Harmony 2 Columbia BFC 37641			
167	164	16	ARETHA FRANKLIN Love All The Hurt Away Arista AL 9552		8.98	SLP 24
168	154	40	PHIL COLLINS Face Value Atlantic SD 16029	●	8.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart
169	161	8	JOHNNY LEE Bet Your Heart On Me Full Moon/Asylum SE-541 (Elektra)		8.98	CLP 9
170	165	9	MARIANNE FAITHFULL Dangerous Acquaintances Island ILPS 9648 (Warner Bros.)		8.98	
171	169	5	JOURNEY Departure Columbia FC 36339			
172	182	2	TWENNYNINE WITH LENNY WHITE Just Like Dreamin' Elektra SE-551		8.98	SLP 57
173	NEW ENTRY		CON FUNK SHUN 7 Mercury SRM-1-4030 (Polygram)		8.98	
174	174	4	SWITCH Switch Cordy G8-1007M1 (Motown)		8.98	SLP 58
175	NEW ENTRY		BILL SUMMERS AND SUMMERS HEAT Jam The Box MCA MCA-5266		8.98	SLP 55
176	186	2	STEVIE WOODS Take Me To Your Heaven Cotillion SD 5229 (Atlantic)		8.98	SLP 59
177	187	2	THE JOHN HALL BAND All Of The Above EMI-America SW-17058		8.98	
178	166	27	MANHATTAN TRANSFER Mecca For Moderns Atlantic SD 16036		8.98	
179	189	2	PLASMATICS Metal Priestess Sihh America WOW 666		7.98	
180	190	2	BARRY MANILOW Greatest Hits Arista A2L-8601		11.98	
181	195	2	JOHN SCHNEIDER White Christmas Scotti Bros. FZ 37617 (Epic)			CLP 53
182	NEW ENTRY		JOHN McLAUGHLIN Belo Horizonte Warner Bros. BSK 3619		8.98	
183	NEW ENTRY		CHOCOLATE MILK Blue Jeans RCA AFL-1-3896		8.98	SLP 35
184	194	2	THE JONES GIRLS Get As Much Love As You Can P.I.R. FZ 37627 (Epic)			SLP 52
185	NEW ENTRY		CHICAGO Greatest Hits Vol. II Columbia FC 37682			
186	176	21	JOURNEY Infinity Columbia JC 34912			
187	185	4	CHARLEY PRIDE Greatest Hits RCA AHL-1-4151		8.98	CLP 12
188	NEW ENTRY		DEL SHANNON Drop Down And Get Me Network SE-568 (Elektra)		8.98	
189	177	6	MERLE HAGGARD Big City Epic FE 37593			CLP 11
190	NEW ENTRY		SNEAKER Sneaker Handshake FW 37631		8.98	
191	193	13	CRYSTAL GAYLE Hollywood, Tennessee Columbia FC 37438			CLP 7
192	192	55	NEIL DIAMOND The Jazz Singer Capitol SWAV 12120	▲	9.98	
193	197	54	JOHN LENNON/YOKO ONO Double Fantasy Geffen GHS 2001 (Warner Bros.)	▲	8.98	
194	184	59	BRUCE SPRINGSTEEN The River Columbia PC 236854	▲		
195	198	2	DELBERT McCLINTON Plain From The Heart Capitol ST-12183		8.98	
196	NEW ENTRY		LEIF GARRETT My Movie Of You Scotti Bros. ARZ 37625 (Epic)			
197	199	2	NORMAN CONNORS Mr. C Arista AL 9575		8.98	SLP 51
198	NEW ENTRY		RENAISSANCE Camera Camera I.R.S. SP 70019 (A&M)		7.98	
199	180	14	BOB JAMES Sign Of The Times Columbia/Tappan Zee FC 37495			
200	120	8	MICHAEL SCHENKER GROUP MSG Chrysalis CHR 1336		8.98	

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

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Adam And The AnTs	122
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Joan Armatrading	148
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## Inside Track



**UPSIDE DOWN**—Joe "King" Carrasco uses his head while visiting the national headquarters of MCA Records. He's supported by label officials and members of his band, the Crowns. Enjoying the madness are, from left, Bonnie Greenberg, attorney for MCA, Denny Rosencrantz, MCA's vice president of a&r, Kris Cummings, Brad Kizer and Dick Ross of the Crowns, MCA president Bob Siner and Joe Nick Patoski, the band's manager.

## PolyGram Plans Phase-Out Of Direct Marketing Unit

NEW YORK—PolyGram Records here will phase out its direct

marketing division as a result of RCA Direct Marketing's takeover of PolyGram's classical International Preview Society.

Both PolyGram and RCA confirmed the transfer, effective April, 1982, last week (Billboard, Nov. 14). The mail-order record club, offering product from Philips, DGG and London, is said to have a membership list of some 100,000 names.

While it's understood that worldwide PolyGram operations is reassessing its direct marketing service and is negotiating for the sale of units in some countries, those that remain would do so on a decentralized basis and report solely to their local label operations.

It's further understood that when PolyGram's direct marketing division ceases to exist with the RCA takeover in April, a continuity series, "The Carnegie Hall Library Of Classical Music," in conjunction with American Express, will be handled through PolyGram Special Projects.

## MCA Lowers Price On 64 Impulse LPs

LOS ANGELES—MCA Records is lowering the list price on 64 Impulse jazz series reissues from \$7.98 to \$5.98. The new price becomes effective the second week of January.

The new price, says Vince Cosgrave, vice president of marketing, will make the extensive and acclaimed catalog more accessible to jazz buyers. MCA will retain the Impulse logo by incorporating it under the new MCA/Impulse banner.

Among the artists which will become available at \$5.98 are John Coltrane, Pharoah Sanders, Ahmad Jamal, Keith Jarrett, McCoy Tyner, Gato Barbieri, Count Basie, Gil Evans, Chico Hamilton and Tom Scott.

## Secular & Spiritual Concerns Meet At Gospel Forum

• Continued from page 3

ment was seconded by gospel records distributor Dave Peters, who reported that he is already handling half a dozen albums tagged at \$8.98.

Some of the labels have introduced a midline series, but Carmichael contended that lowering prices is no guarantee to spur sales: "If it didn't sell at regular price, it won't sell by midlining it."

To broaden their markets, labels are looking to the production of special purpose albums, such as children's and praise albums, and to issuing material for Spanish-speaking buyers. Carmichael announced Andrae Crouch will re-record some of his albums in Spanish. Hearn said his company has put out an album in French which will be initially released in Canada.

Stan Moser, senior vice president of Word, said his company is investing in video and film projects to help attract record buyers.

While Bruno's label dominates the

Catholic market, both Word and Sparrow said they have made some tentative forays into that area. Word, according to Moser, is primarily interested in the Catholic market now for "publishing prospects." Hearn said that Sparrow was "led" into selling to the market when one of its artists, John Michael Talbot, converted to Catholicism. "We think he's bridged both markets," Hearn maintained.

Bruno noted that he has titles that sell 100,000 to 200,000 albums a year by performers few non-Catholics have heard of. Epoch/NALR specializes in liturgical music. "The industry is not cognizant of the Catholic market," said Bruno, "and we're struggling to find out where we fit into the overall gospel music business."

Ray Harris, president of Nashboro Records, noted that the company is seeking ways to go beyond its primarily black audience and that it has entered into an arrangement

Fotomat about to lock up acquisition of Houston-based video distributor, VCA. That distributor reportedly carries between \$1 million and \$1.5 million inventory. Grapevine has Fotomat querying other home video distributors are coming aboard . . . **OLDIES BUT GOODIES:** John (R) Richbourg, whose golden pipes heralded gospel and blues on WLAC-AM, the Nashville 50,000-watter, nighttime for years, is preparing a daily syndicated show to be distributed by Audio Vision, the new Jim Gilmore firm in Music City. . . . And the larynx of Jack Lacey, famed for years via WINS-AM, New York, will be heard again over KIQQ-FM. Onetime Bartel Broadcasting biggie George Wilson, now honcho at KIQQ, heard the recent retiree from WBAL, Baltimore, Lacey was in L.A. and inked him.

The Harry Fox Office says it detects no outright resistance by labels to the payment of the 4-cent mechanical royalty, effective July 1, 1981, in statements coming through. But, it's difficult, says Al Berman, president of the agency, to know if these statements reflect such payments, since it must be determined what product involved would be affected by the increase, that is, goods manufactured and marketed on or after July 1. This task is now being scrutinized by the agency in communications with labels.

Expect some delay in NARM's field test of barcoding at the retail level. Roy Imber's Roosevelt Field, L.I., Record World, where the test unit was to be set up, is no longer the focal point. The Record World in Forest Hills, Queens, is the new site, because a new programming firm, nearer that store, has been appointed. "We'll use the test basically for ordering purposes," Imber explains. . . . Gotham's Mudd Club owner Steve Mass theorizes that Ernest Tubb "must have been on his way to Toronto" when the seminal c&w figure played the new wave nitery Friday (4). Mass, a tongue-in-cheek pundit with a creative writing background, billed the Tubb stop as part of the "N.Y. Psychoanalytic Country & Western Convention."

The Crazy Eddie store web in Manhattan hosted 300 residents of Children's Village, a state facility for exceptional children in Dobbs Ferry, N.Y. Friday (4). Coca-Cola and 7-Up donated beverages and NARM came through with 100 albums, while the store chain supplied the remainder. Sugar Hill's Grand Master Flash entertained. . . . Classical marketing exec Mike Kellman isn't having any more Telarc Records, Cleveland, business cards printed. He and frau, Carol, are currently researching European burgs, planning to relocate there in 1982. He hopes to do marketing consulting there.

The WLS AM/FM Thanksgiving weekend talent concerts at the Chicago International Amphitheatre grossed over \$200,000 with advance ducats at \$3.75 (Billboard, Nov. 28). Twenty-four rock bands, mostly on record labels, were slated for the three-concert event by Carl and Larry Rosenbaum of Flipside Productions. It went so well, WLS hopes to do it again in the spring. . . . Leon Russell and his mentor, Bobby Russell, both now quartered in Nashville, predict Russell's Burbank studio, Paradise Recordings, will soon be sold for the real estate. Russell has moved the audio and video recording equipment to his new Tennessee base.

John Kluge, long a great supporter of the industry

and chairman and president of Metromedia Inc., receives the Humanitarian Award from United Cerebral Palsy at a Waldorf Astoria dinner in New York (14). . . . Based on preliminary assessments, it will be an "off-year" for Controlled Sheet Music, servicing 1,500 accounts out of Copiague, L.I. Topper Ron Ravitz cites folio pricing, the economy, poor cash flow among sheet dealers. To stir up matters, there are rumbles of a single sheet price increase to \$2.95, following a controversial hike from \$1.95 to \$2.50 earlier in 1982.

**MORE PEACHES ACTION:** A search of both the clerk's and bankruptcy analyst Dave Hagen's files late last week revealed only two interim agreements. Terry Worrell of Bromo Distributing of Oklahoma City and Nashville in a letter pledged desire for nine stores. He agreed to take remaining inventory still in catalog at the same price he would pay creditor-suppliers and cutouts at 1/2 of the marked retail price, with a written addendum that on other schlock, first 1,500 pieces at \$2 each and remainder at 25 cents each. All leasehold improvements and equipment would be paid for at the price equal to the amount currently carried on the books of the debtor, but in no event, less than \$40,000 per outlet, except for the San Antonio store, which contains no such improvements. Bromo agreed to pay 25% of the agreed purchase price in cash and the remainder in promissory notes over five years, with the notes secured by an interest in assets being purchased. Notes carry 12% interest.

Dave Neste and Vince Mauch who are buying 11 Great Lakes region stores, in their letter stated they would pay \$2.2 million for the stores and inventory as follows: \$50,000 in earnest money by Nov. 1; \$200,000 by Dec. 9; and \$200,000 Jan. 9, 1982, with the remainder to be paid as to "Schedule A," which was not found in any case folder. There was no written matter in the files from United Records & Tape, Hialeah Gardens, Fla., nor from Neil Heiman, who are taking over the remainder of the 31 stores.

Lots of rumors flying last week that Elektra chairman Joe Smith has been offered a spot as commissioner of the National Basketball Assn. Easier to believe are reports that there may be some changes made in promotion at E/A. One scenario has Jerry Sharell, the label's senior vice president of creative services, shifting over to a similar spot in promotion and Burt Stein remaining in his present post as promotion vice president. No word on who—if anyone—would replace Sharell, who, you'll remember, began his career in promotion years ago.

The Moss Music Group, through its MMG label, plans to record one of the five presentations this week of "A Tribute To John Lennon: A Concert In His Memory," staged by the 100-piece Cincinnati Pops Orchestra under Eric Kunzel and featuring Roberta Flack and David Clayton-Thomas (story, page 3). A single or double album is scheduled for release in February.

Following last week's Track report that East Coast retailers are being asked to ship their returns to Indianapolis, and not the Pitman, N.J. plant, CBS called to say that this does not mean it is closing the plant. Rather, the company says, since it has cut down on the number of returns it accepts, it now needs only one facility to process them all. Edited by JOHN SIPPEL



You can argue about who  
the most popular singer is.

There's no argument  
about who's the best.

Al Jarreau.

The man is unquestionably that  
rarest of commodities, an original.  
And more people than ever before  
are finding out about it.

\*Jarreau's latest album is well  
past gold and closing in on the  
platinum mark.

It hit the Number One spot on  
both jazz and R&B charts and  
cracked the pop Top 10.

\*The new single, "Breakin' Away"  
(WB5 49842)  
is doing just that on the charts, like  
the first smash single off the album,  
"We're In This Love Together."

\*Every date on Jarreau's three-month  
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Unarguably, The Best.

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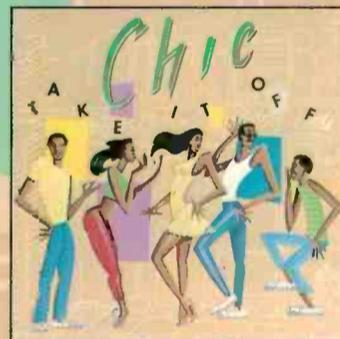
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