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RIAA '81 Awards Down, But Gold LPs Rebound

By PAUL GREIN

LOS ANGELES—The number of albums certified gold is down 6% from this time last year, while gold singles are off a full 23%.

In all, 140 albums were certified gold by the RIAA between Jan. 1 and last Wednesday (9), compared to 149 by the same point in 1980.

But gold LPs may be on the way back up. The number of albums certified on a monthly basis has matched or exceeded last year's totals every month from June on. This year trails 1980 only because of a slow spring: 22 fewer albums were certified gold in March, April and May than in the same three-month period in 1980.

No such resurgence is apparent with gold singles, which are down from 39 by this time last year to 30 this year.

In fact, the situation with singles may be getting worse. Just two singles have been certified gold since the first of October, compared with nine in the same 70-day period in 1980.

Platinum albums are down 18%, from 61 by this point last year to 50 now. The number of LPs certified platinum trailed last year's monthly totals throughout the spring, rebounded in the summer and is

now falling back again. Since Oct. 1, there have been seven platinum LPs, down from 15 in the same period last year.

Platinum singles are down to two from three by this time last year and 12 by this time in 1979. Significantly, all of the two-million-selling singles so far in the '80s were top two r&b hits.

Combining all four certification categories, the Recording Industry Assn. of America has issued 222 awards so far this year, down 12% from 252 awards by this point last year. March lagged 15 certifications behind March, 1980; September was 12 awards ahead of last year.

Here's a month-by-month breakdown, with this year's total of monthly certifications followed by last year's: January (25/20), February (31/41), March (19/34), April (11/17), May (12/23), June (17/15), July (23/23), August (18/12), September (27/15), October (22/23), November (11/20), December to date (6/9).

The association awards gold albums on the basis of the sale of 500,000 units; platinum albums require sales of at least one million units. For singles, one million units qualify for a gold record; two million units earn a platinum award.

Labels To Focus On Tape Cassette Sales Stimulate '82 Marketing Push

By LAURA FOTI

This is the second article of a two-part series on prerecorded cassettes. The first documented improvements in quality that have been made in the past year.

NEW YORK—In the wake of soaring prerecorded cassette sales, labels are planning in-depth marketing strategies for cassettes in 1982.

Steve Traiman, executive director of the RIAA, says prerecorded cassette sales are 25%-30% ahead of last year's 99 million figure, but the increase is not evenly divided between labels. A survey of six labels finds cassette sales are up between eight and 100% over 1980; cassettes now account for as much as 50% of these labels' total volume. All labels surveyed have simultaneous release policies and equivalent pricing for tape and disk.

At least one label executive believes an industry-wide campaign publicizing the high quality of today's product would help cassettes even more. Gordon Bossin, vice president of sales and distribution for Arista, says his company publicizes the quality of its tapes whenever possible and hopes other labels will initiate the same type of campaign.

All cassettes from Arista now carry the line: "New From Arista, Qualitape: Optimum Sound." Otherwise, says Bossin, "There's no specific campaign for cassettes. We have been talking about homing in more on tape in 1982 rather than just marketing it as 'also available'."

Bossin is unsure if the marketing program that is ultimately developed will focus specifically on cassette quality, but believes that the quality aspect will certainly play a part.

Without any publicity and very little promotion, CBS Records' cassettes experienced about a 100% increase this year, according to vice president marketing/branch distribution Tom McGuinness. Cassettes now account for about 26% of CBS's volume, compared to 13% last year. In addition, McGuinness points out that cassettes as a percentage of disk sales are

(Continued on page 11)

Sweden Considers Blank Tape Levy

By LEIF SCHULMAN

STOCKHOLM—By mid-1982, Sweden is expected to become the second European country to impose a levy on blank tape, following the lead set last year by Austria. The government would receive the bulk of the revenues raised, with only about 10% going to copyright owners.

Discussions have been held for some time within the Swedish Cultural Ministry as to the form such a levy would take. A government decision should be reached soon on which proposal will be adopted. The levy would become effective next July 1.

(Continued on page 11)

Fabricator Forecast For '82 Business Is Gloomy

By IRV LICHTMAN

NEW YORK—It's been only slightly better than a flat year in unit sales for most album jacket fabricators, with little hope that early 1982 will show a dramatic rising curve.

Leading fabricators declare their overall dollars are up, but this reflects two price increases in 1981 (equalling two in 1980) and greater attention to obtaining accounts outside of the music industry.

Also, two fabricators which put major effort into establishing their tapeboxes as industry standards admit that current economics have put their designs on hold. They are Shorewood Packaging with its 6x6 box and Album Graphics Inc. with its 9x4 box.

"We were encouraged going into

the fall, hoping we'd only be behind by single digit percentages and that things were beginning to bottom-out," observes Richard Block, mar-

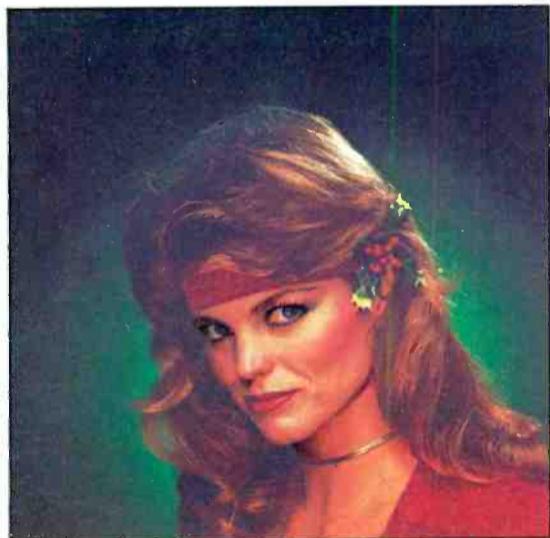
(Continued on page 10)

AFM, Disk Pact Boosts Classics

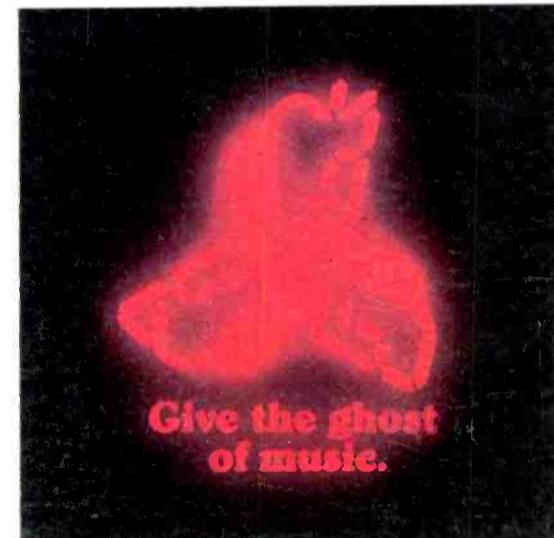
By IS HOROWITZ

NEW YORK—Concessions to stimulate domestic recording of opera and concert music figure prominently in the new agreement between the recording industry and the American Federation of Musicians ratified in a mail ballot tallied last week.

(Continued on page 10)



Party to the sparkling sounds of the Montana Orchestra's new Holiday album, Vince Montana, Jr., of Salsoul Orch. fame, is back again... this time on MJS Records... bringing you an album of all-time Christmas & New Year's favorite melodies with fully orchestrated disco pop sound. MJS 3302, (1-800-327-3559). (Advertisement)



As we enter in the "spirit" of the holiday season, it is apparent that the Police have the perfect holiday gift, their new album, "GHOST IN THE MACHINE." Display it and play it. Give all of us a happy and prosperous New Year. The Police "GHOST IN THE MACHINE," the ghost of Christmas present '81. On A&M Records and Tapes. (Advertisement)

(Advertisement)

SPINNERS

"LOVE CONNECTION (RAISE THE WINDOW DOWN)"³⁸⁸²
THE NEW SINGLE FROM THE SPINNERS

PRODUCED BY JAMES MTUME AND REGGIE LUCAS FOR MTUME/LUCAS PRODUCTIONS

ON ATLANTIC RECORDS AND TAPES



SD 19318

© 1981 Atlantic Recording Corp. A Warner Communications Co.

A vibrant, stylized movie poster for 'Pennies From Heaven'. The central focus is a man in a dark suit and a fedora hat, looking intensely at the viewer. Behind him, a woman with voluminous, curly blonde hair gazes forward. In the foreground, a smaller figure of a man in a tuxedo is captured in a dynamic, dancing pose. The background is a blurred, colorful scene of a nightclub or stage, with bright spotlights and a line of dancers in white outfits. The overall aesthetic is classic Hollywood glamour with a touch of surrealism.

There's a world
where every song
comes true.

And Arthur Parker (alias, Steve Martin),
an unassuming sheet music salesman, and his girlfriend
(Bernadette Peters) have found it.
Pennies From Heaven is the story of their life and the music
that takes them from it.

The two-record sound track from this MGM motion picture
spectacular features the original music from a very original era,
performances by Fred Astaire, The Boswell Sisters, Bing Crosby,
Rudy Vallee and more.

Join Arthur Parker on a little trip to a place
where the music's for real.

"PENNIES FROM HEAVEN"

THE ORIGINAL MOTION PICTURE SOUND TRACK. 2HW 3639



On Warner Bros. Records & Tapes.



General News

New England Storm Stalls Sales

Surprise Blizzard Closes Stores During Peak Period

By LEO SACKS

NEW YORK—Record dealers in New England watched sales plummet last week as the biggest snowstorm in three years covered the region with two feet of snow. The surprise blizzard, driven by winds of 50 miles an hour, forced retailers to close their doors Sunday (6), one of the few Sunday shopping days permitted by Massachusetts law between Thanksgiving and Christmas.

Music Sales, parent company of the 11-store Music World and Music City retail chains, and E-Z One-Stop in North Quincy, Mass., were particularly hard hit, noting sales declines of up to 70%. Advertising director Rich Marcus of Music Sales says the company opened its stores for several hours Sunday, "which we probably would not have done if it were any other time of the year." He adds that sales were off this past week, too, because many of the state's roads were impassable. The firm's one-stop business wasn't really affected, says Marcus, since the great majority of its single-unit accounts were closed Sunday.

The storm, which began Saturday

(5) night, "really took its toll," according to E-Z general manager Aaron Gross. "We usually do a pretty good business on the Monday after the second Sunday in December, but this year was a bust. Sales were off by 70%, and this week its about 20%. We're still waiting for the big push."

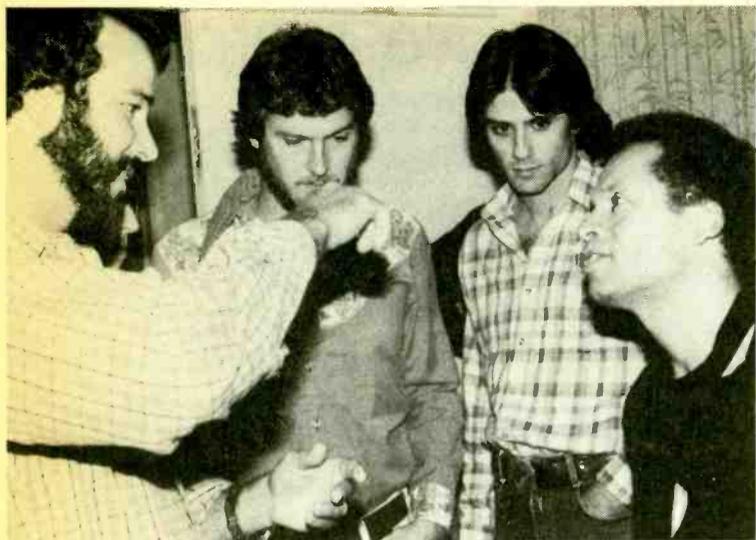
Sunday was "a complete wipeout" for Rhody Record and Tape Service, the Warwick, R.I. rack and one-stop that services the six-store Midland Records and Century Disc web. "We looked for a big week after the

storm," says executive Rubin Zeidman, "but it never materialized. Monday was soft, and Tuesday and Wednesday were mediocre. The best we can hope for is that it doesn't snow until January."

"Zero times any figure gets you zero," complains Bill Gerstein, general manager of Good Vibrations the four-store chain in Canton, Mass. "We were devastated on Sunday. Our Newton store had one sale—someone came in to escape the cold—but our Canton, Walpole and North Dartmouth stores never even had a chance." Gerstein says the closings were "a shame because our Saturday sales were excellent. I think people are shopping a little earlier than they did last year."

Jimmy Lawson, one of the owners of the Popcorn chain, based in Deedham, Mass., disagrees. "Records are one of the last items people buy as gifts because they know there is always plenty of inventory," says Lawson, who closed all six of his stores Sunday. "It was too much of a risk to open. We decided at 9 a.m..

(Continued on page 9)



RETAIL RAPPORT—Epic artist Garland Jeffreys, right, listens as Mike Morgan, one of Record Bar's 15 district supervisors, makes a point. The occasion was a recent quarterly supervisors' meeting at the giant chain's Durham, N.C. headquarters, where Jeffreys surprised attendees with a visit to chat with employees and sign autographs. Looking on are, from left, marketing manager Bill Bryant and supervisor Bruce Fussell.

Video Helps Bolster PX Business 17% From 1980

By JOHN SIPPEL

LOS ANGELES—U.S. Army and Air Force exchanges across the globe were shipped \$68 million in albums and video software in calendar 1981. Shipments to the approximately 400 overseas and 250 domestic post stores were up 17% from 1980's \$58 million total.

Steve Fair, who replaced Wayne Franklin as chief, record distribution activity, at the Forest Park, Ga., facility, explains that the 1981 total includes for the first time approximately \$5.5 million in videocassettes. It was the Army and Air Force's first venture in such software. Fair and Jerry Bolduc, video

buyer who also buys catalog albums, have developed a universe of 90 home video titles, continuously revised, which the military stores can stock.

Fair breaks down the \$68 million in shipments as follows: LPs, \$37 million or 55%; cassettes, \$23 million or 33%; 8-track, \$2 million or 3%; and video, \$5.5 million or 8%.

Service personnel shopping at their PX's pay \$4.25 for \$5.98s; \$6.50 for \$8.98s and \$7.25 for \$9.98 albums. Pete Clendenon buys new releases and best-selling albums for the military exchange distribution system.

S. Calif. Retailers Form Own Video Organization

By JIM McCULLAUGH

LOS ANGELES—Video retailers in the Southern California areas of Orange, San Bernardino, Riverside and San Diego have banded together to form their own association.

Called the Southern California Video Retailers Assn., the group consists of more than 80 dealers.

Among issues being examined by SCVRA are: the Warner, Disney Magnetic Video and MGM/CBS rental programs; more effective ways of selling and renting mer-

chandise: the formation of a legal council to review laws regarding sale and rental, and the elimination of bootlegging and illegal business practices.

Additionally, a supplier committee has been formed to evaluate new products, and notify members of special prices and promotions.

Also formed is a customer relations committee to mediate problems between customers and manufacturers, and eight area coordinators which can disseminate information regarding consumers who pass bad checks, as well as those who don't return tapes or equipment.

Acting as president of the group is John Pough, who operates Video Cassettes Unlimited in Santa Ana. Both the SCVRA membership and board meet once a month. The next board meeting is Tues. (15), while the general meeting is Jan. 5 at Anaheim's Las Lomas restaurant.

Eventually, indicates Pough, the association wants to function as a buying group.

Already SCVRA has had an extensive meeting with Warner Home Video and WEA officials about that company's controversial rental program.

The group, according to Pough, is also against both the Magnetic Video and MGM/CBS rental programs. Pough, speaking for the association, indicates the charge to dealers per cassette is still too high.

SCVRA is also looking to affiliate with similar groups that are springing up around the country.

Deregulation Bill Hits Roadblock

By BILL HOLLAND

WASHINGTON—If it was House Communications Subcommittee chairman Tim Wirth (D-Co) who slowed up the "Broadcast Deregulation Express" in his opening remarks at a hearing Wednesday (9) on several broadcast reform proposals, then certainly it was Rep. John D. Dingell (D-Mi), the powerful chairman of the full House Commerce Committee, who pulled the emergency brake and stopped it in its tracks.

As one observer at the hearing put it, "I wouldn't be looking for markup sessions on these bills for awhile."

Dingell's remarks came at the beginning of a hearing on three broadcast deregulation bills, two of them introduced by the subcommittee's ranking minority member Rep. James Collins (R-Tx) (H.R. 4780 and 4781), and one introduced by subcommittee member Rep. Al Swift (D-Wa) (H.R. 4726).

"I'm afraid my remarks today aren't going to be taken well by my dear friends in the broadcast industry," Dingell began, and then launched into a lengthy and detailed

criticism of the bills, many of whose features also reflect the proposals put forth by the Federal Communications Commission as well as the broadcast organizations.

"The recent proposals to repeal the fairness doctrine and the equal time requirements of the Communications Act—proposals ardently ad-

UNIT OKAYS B'CAST BILL

WASHINGTON—As predicted, the Senate version of the broadcast deregulation bill, S.1629, went to markup Thursday (10) and was passed by the full Commerce Committee by a unanimous vote of 17 to 0.

The legislation, which contains a codification of the recent FCC deregulatory recommendations, also carries provisions stricken from the Budget Reconciliation Bill of last June, and includes several new amendments—changes in language,

(Continued on page 11)

With Added Label Support, Expect 'Gift' Green Light

NEW YORK—With newly acquired endorsements by CBS Records and PolyGram Records of the NARM-proposed "Gift Of Music" institutional campaign, the merchandisers' association is expected to formally declare a green-light this week on the \$2.5 million project.

The additions of CBS and PolyGram bring to four the number of "major" labels that have agreed to help fund the consumer drive, a figure that Joe Cohen, executive vice president of NARM, has previously stated would mean NARM could proceed with the campaign.

The other two companies, RCA and MCA, have yet to join forces with NARM, which is asking for a 1/2-cent contribution on albums shipped, less a returns factor, start-

ing Jan. 1. But indications are that RCA is likely to join in before year's end. Bob Siner, president of MCA, has expressed reservations about his label's commitment, but he's hedged by noting the label might "reconsider its stance" should CBS, RCA and PolyGram come on board (Billboard, Dec. 12).

Along with CBS and PolyGram, other sponsors of the "Gift Of Music" campaign include WEA, Capitol, A&M, Chrysalis, Boardwalk and Alfa.

Of his label's endorsement, Jack Kiernan, senior vice president of marketing at PolyGram, states, "It will work. For openers, we'll get more visibility as an industry and counter some of the downer consumer press the business has been receiving."

vocated by (Commission) chairman Fowler and the FCC—are the latest indication that deregulatory fever has reached epidemic proportions," Dingell stated.

"I note the broadcasting industry eagerly—and predictably—has climbed on this bandwagon," he continued, adding that "their motivation is not difficult to understand, for the net effect of the FCC proposals would be to confer on the industry government licenses for the exclusive and highly profitable use of a scarce and valuable public resource

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'Padlock Law' Could Close N.Y. Discos

By RADCLIFFE JOE

NEW YORK—A proposed "padlock law" now gaining steam in the New York City Council could result in the closure of dozens of city discotheques and nightclubs now operating without a cabaret license.

The bill (No. 1047) was introduced by Councilman-at-Large Henry Stern after it was brought to his attention that top city discotheques and nightclubs like Xenon, Studio 54, Magique, New York, New York, Pippins and Laffs were operating without cabaret license.

The license is issued by the city's Consumer Affairs Dept. only after the establishments have passed inspections by the Buildings, Fire and Health Departments.

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BPI Reports Deliveries Up

LONDON—According to the British Phonographic Industry, record and tape deliveries to the retail trade here in the July-September quarter "confirm indications revealed in the previous three months of a gradual improvement in the level of trade."

Deliveries estimated at approximately \$106.7 million were 11.4% ahead of the same period in 1980, making it the first quarter for more than two years in which industry turnover increased by more than Britain's inflation rate.

In unit terms, compared with the July-September period of 1980, singles were up 0.8%, albums up 4.7%

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CELEBRITY COMMITMENT—Tv talk show host Phil Donahue, right, makes a point with guests Jayne Kennedy, Dean Jones and Jeannie C. Riley as he discusses Christian commitments among celebrities for an upcoming segment of his syndicated program. Kennedy and Jones have appeared in controversial films, while Riley records for MCA/Songbird.

Video Fees Debated At Forum

By EDWARD MORRIS

NASHVILLE—More questions were raised than answered at a NARAS-sponsored forum entitled "Video On The Local Scene," held Tuesday (8) at Bullet Recording Studio.

As summarized by NARAS president Bill Ivey, who introduced the panelists for the session, the real

questions facing the industry today involve marketing of video music product and payment schedules.

Considerable concern was expressed that video made to promote artists and albums finds its way onto cable and pay tv. or into clubs, without proper fees being exacted from the users.

Cedarwood Publishing president Bill Denny cited a filmed documentary on Grand Ole Opry stars that was shot more than 20 years ago in Nashville and is still being used on commercial tv, as well as in other profit-generation areas, with no payment to artists, writers and publishers involved.

Said Bob Thompson, a locally based music attorney, "The industry made a mistake years ago by giving records to radio stations. We shouldn't make the same mistake with video."

Of the marketing prospects for video music, Bullet's Randy Holland predicted, "Cablevision will be as big as network tv in five years." He added that software sales were already encouraging when they are judged not in absolute dollars but in relation to the limited product available.

Curt Hah, president of Film House, advised those involved in producing video/music projects not concentrate on the music as a stage performance format but, rather, to use the music as inspiration for more creative visual products.

Panelists differed on how much money should be spent on a promotional clip for a single song. Said Marc Ball, president of Scene Three Video, "If you've got only \$3,000-\$4,000, forget it." Celebration Productions president Jim Martin, however, took exception to that assessment, following the showing of a clip

(Continued on page 80)

Damages Set In T-Shirt Suit

LOS ANGELES—In what is believed to be the largest award of damages in a tie-in merchandise suit, Chicago Federal District Judge Hubert L. Will ordered defendants held liable for \$825,612 treble damages in a bootleg T-shirt hassle.

Plaintiff Wonderland Concessions Co., a San Francisco firm doing business as Winterland Productions, was in addition awarded its attorney fees of \$77,140. Defendants Arnold and Allan Goldzweig, who had operated Creative Screen Design Ltd., Elk Grove Village, Ill., were ordered to shell out \$825,612 and Arnold Goldzweig was additionally liable for \$62,603.

Winterland, a major maker of licensed T-shirts, instituted suit against the defendants in October, 1980. In a November trial, it was disclosed the defendants sold 103,662 unauthorized T-

shirts featuring rock acts from about July, 1979 to October, 1980. The court was presented with a list of Creative's customers, none of which are in the recording industry.

Judge Hill held the "defendants' conduct was intentional and wilful," and trebled damages. During the trial, it was disclosed that the defendants grossed about \$550,000 from unauthorized T-shirts sales. The award of \$62,603 represented estimated profits of the defendants.

Co-plaintiffs in the suit, who were infringed upon when the defendants illegally manufactured shirts, included: Journey, REO Speedwagon, Bob Seger, Black Sabbath, Blue Oyster Cult, Grateful Dead, Ted Nugent, Sammy Hagar, Aerosmith, Fleetwood Mac, AC/DC, Heart, the Doobie Brothers and Bruce Springsteen.

Spoiler Signal Dispute In Britain

LONDON—There's a major dispute brewing here between record companies, headed by their watchdog organization the British Phonographic Industry, and the British Videogram Assn. over the latter's controversial decision to opt for a spoiler signal rather than a software levy to combat piracy effects (Billboard, Dec. 12).

Basically, the BPI sees the BVA decision as undermining efforts to persuade the government that a levy is the only way to offset losses from illegal recording and manufacturing.

The record companies take the line that spoiler signals have been researched, tested, found wanting and rejected. But the video companies, through Norman Abbott, BVA general manager, insist: "The technical members of our council are certain a satisfactory spoiler device can be found."

And only if a device finally cannot be found will the BVA revert to its "second best option," a levy.

So the BVA is looking for a technical solution to the problems rather than going for any ploy which would

make blank videotapes more expensive.

It seems certain that there will be great record industry pressure on the BVA council to reverse its decision and help the entire audio/video industry present a united front to the government, which anyway insists it is impossible to quantify losses actually incurred by home or illegal taping.

Chris Wright, chairman of BPI, says he'd be "most interested" to hear of any spoiler signal with practical applications. And he adds that the BVA decision does look like a setback for the industry blank tape levy battle.

Meanwhile, Nesuhi Ertegun, president of WEA International and also president of IFPI, has been speech-making in Australia, citing U.K. efforts to achieve a levy on blank tape of all kinds as "a model

(Continued on page 6)

Executive Turntable

Record Companies

At Elektra/Asylum, Jerry Sharell, senior vice president, is appointed director of all label promotional activities, and Burt Stein, vice president of promotion, assumes all album promotion duties. Both are located in Los Angeles. . . . Gila Lewis is upped to creative director of advertising and media for Atlantic Records in New York. She was Atlantic's manager of advertising creative services. . . . Bryan Turner is appointed director of a&r, U.S., for K-tel International. He was assistant to the vice president of a&r for K-tel. Turner will work out of Los Angeles. . . . Tony Wells joins RCA Records in New York as a&r talent manager for black music. He was single copy sales manager for the Westchester Rockland Newspaper Co. . . . Ken Rothdeutsch moves from man-



Sharell



Wells



Lewis



Turner

ager of Capitol Records' Dallas distribution center to manager of the label's new Jacksonville, Ill., distribution center. Billy Abbott will take over Rothdeutsch's post. He was manager of the Niles distribution center. Also, Enrique Rodriguez is named personnel director of Capitol's Los Angeles plant. He was an employment specialist and industrial relations representative for Martin Marietta Aerospace.

Michael Dion is promoted to vice president of international sales for Mobile Fidelity Sound Lab from his former post as director of national sales for the company. He will be headquartered at the corporate offices in Chatsworth, Calif. . . . Curt Hutchinson and Marsha Jane Reagan have joined RFA Records, Albuquerque, as the in-house marketing, promotion, booking and distribution team. Hutchinson formerly owned and operated Redcliff Recording, Vail, Colo.; Reagan was at KVSF-AM, Santa Fe, N.M.

Publishing

Emilio Garcia now heads the new Latin American department for the Harry Fox Agency. Formerly with Chappell Intersong USA, Garcia will be located in New York. . . . Chip Donelson is named corporate consultant in the acquisition of new talent for Famous Music. He will be based in Los Angeles.

Related Fields

Howard Levitt joins Billboard as copy editor, based in New York. He was formerly senior editor with Record World. . . . Francis T. Joyce moves to the post of controller for Hearst/ABC Video Services, New York. He was director of corporate accounting for CBS. . . . David Quinn is the new district sales rep for Sony Video Communications Division, New York. Formerly, Quinn worked as production assistant at AT&T Corporate Television.

At Fuji Photo Film U.S.A. in New York, John Bermingham is named marketing manager for the magnetic tape division and Al Bedross moves to national sales manager for the division. Bermingham was Fuji's national sales manager for consumer products, while Bedross was formerly national sales manager for the company's industrial/broadcast magnetic products group.

Boyd W. Browne is appointed president and chief executive officer of D. Gottlieb & Co., Northlake, Ill. He was president of Management Assoc., Toronto. . . . Jim Edwards rejoins Electro-Voice, Buchanan, Mich., as market development manager for commercial sound products. He returns after a one-year stint as sales manager, central region, for BGW Electronics. . . . Erwin A. Schulte is appointed controller of King Instrument Corp., Westboro, Mass. He was chief executive of the Savings Banks Employees Retirement Assoc., Boston. . . . Ronald R. Dunn Jr. is named production engineer for Scene Three, Nashville. He was with WTVF-TV, Nashville. . . . Robert Vandygriff joins the staff of the Joe Taylor Artist Agency, Nashville, after having worked as a booking agent for J&J productions, Dallas.

Neil Vander Dussen to president and chief executive officer of Sony's newly-created Broadcast Products Co., a division which will handle sales of broadcast equipment. Vander Dussen previously was executive vice president of RCA Corp. before joining Sony. . . . Joseph A. Lagore serves as president/chief executive officer at Sony's Consumer Products division, responsible for consumer audio/video product sales. . . . Koichi Tsunoda named president/chief executive officer for Sony's Communications Products division, handling sales for professional audio and specialty products. . . . Over at Sony Tape Sales Co., Eiji Tanaka to vice president/general manager, overseeing audio and video tape product sales. . . . Clinton Michaelis to presidency of the firm's Magnetic Products, Inc. of America.

At American Talent International Ltd. in New York, Marsha Vlasic named to vice president position. She was a booking agent prior to this appointment.

At Ken Kragen and Co. in Los Angeles, Debra Towsley has been appointed director of advertising and promotion for Ken Kragen Sales, the licensing and merchandising subsidiary for the management firm. She will oversee advertising and creative services for all Kragen licensees, and set up the ad program for Kenny Rogers' line of Western clothing. Prior to joining Kragen and Co., Towsley served in the CMA's special projects division in Nashville.

Joel Kochman named Northeast regional sales manager for Audio Magnetics Corp. in Irvine, Calif. He was Eastern regional sales manager for Sam Goody Inc. . . . Les Rubinowitz upped to general manager for Electronic Video Inc. in Hicksville, N.Y. He was marketing director. . . . Three vice presidents named at A. I. Rosenthal Assn. Inc. in Warminster, Pa.—Hugh Boyle moves from national sales manager to vice president, sales; James Eldridge III upped from operations manager to vice president, operations; and Bernard Williams shifts from controller to vice president, finance. . . . Charley Lake appointed director of artist development for Tentmakers Production and Management Co. in Los Angeles. He was national promotion director for Warner Bros. Records. . . . Mark Wagner and Don Maggi named college concert booking agent and director of special projects, respectively, for Monarch Entertainment Bureau Inc. in West Orange, N.J. Wagner was booker-manager for the Center Stage in Providence, R.I. and Maggi was concert chairman at Seton Hall Univ. . . . Charles Dorris joins Dick Blake International in Nashville as booking agent. He was president of Creative Music Management.

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FOR YOUR CONSIDERATION
24th ANNUAL GRAMMY AWARDS CATEGORIES



RECORD OF THE YEAR

She's A Bad Mama Jama – Carl Carlton
Two Hearts – Stephanie Mills
featuring Teddy Pendergrass
Fool In Love With You – Jim Photoglo
Rainbow '80 – Gene Chandler

ALBUM OF THE YEAR

Stephanie – Stephanie Mills
Carl Carlton – Carl Carlton
Fool In Love With You – Jim Photoglo
Intervals – Ahmad Jamal
The Elephant Man – John Morris
cond. Nat'l Philharmonic Orch.

SONG OF THE YEAR

She's A Bad Mama Jama
Two Hearts
Fool In Love With You

BEST NEW ARTIST

Rhyze

BEST POP MALE VOCAL PERFORMANCE

Fool In Love With You – Jim Photoglo
More to Love – Jim Photoglo
Any Minute Now – Chris Montan

BEST POP INSTRUMENTAL PERFORMANCE

The Elephant Man – John Morris *cond.*
Nat'l Philharmonic Orch.

BEST R&B FEMALE PERFORMANCE

Stephanie – Stephanie Mills
Night Games – Stephanie Mills

BEST R&B MALE VOCAL PERFORMANCE

She's a Bad Mama Jama – Carl Carlton
Carl Carlton – Carl Carlton
Here's To Love – Gene Chandler

BEST R&B PERFORMANCE BY A DUO OR GROUP WITH VOCAL

Two Hearts – Stephanie Mills *featuring*
Teddy Pendergrass
Whatever Turns You On – The Dells
Me & You – The Chi-Lites
Have You Seen Her – The Chi-Lites
featuring Gene Record
Rhyze To The Top – Rhyze

BEST R&B INSTRUMENTAL PERFORMANCE

Intervals – Ahmad Jamal

BEST RHYTHM & BLUES SONG

She's A Bad Mama Jama
Two Hearts
Night Games
I Think It's Gonna Be Alright
Heavenly Body
Have You Seen Her

BEST ALBUM OF ORIGINAL SCORE WRITTEN FOR A MOTION PICTURE OR A TELEVISION SPECIAL

9 To 5 – *Comp. & Songwr:*
Charles Fox/Dolly Parton
The Stuntman – *Comp. & Songwr:*
Dominic Frontiere/Norman Gimbel
The Elephant Man – *Comp:* John Morris



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AC/DC "TNT"	5.95
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Angelwitch "Angelwitch"	5.95
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Beatles "In Italy"	5.95
Beatles "Love Songs" (Jap. Pressing, 2 LP)	11.99
Beatles "Sgt. Pepper" (Jap. Pressing)	8.29
Beatles "White Album" (Mono)	11.99
Black Sabbath "Live At Last"	2.95
Doors "Greatest Hits" (Jap. Pressing)	8.95
Fad Gadget "Incontinent"	5.95
Genesis "Abacab" (Jap. Pressing)	8.29
Jimi Hendrix "Woke Up This Morning & Found Myself Dead"	3.99
Human League "Dare"	4.95
Robert Hunter "Jack O' Roses" (Domestic)	4.49
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Billy Joel & The Hassles "1968 Sessions"	4.99
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Rolling Stones "Sucking In The 70's" (Jap. Pressing)	6.49
Saxon "Denim & Leather"	4.95
Soft Cell "Non Stop Erotic Cabaret"	4.99
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Bruce Springsteen "The Wild, The Innocent..." (Jap. Pressing)	8.29
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Black Sabbath "Mob Rules"	\$ 2.95
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A Flock Of Seagulls "Modern Love Is Automatic"	3.19
John Lennon "Give Peace A Chance"	3.95
John Lennon "Imagine"	3.95
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Pete Shelley "I Don't Know What It Is"	2.95
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General News

MGM/CBS Plans Regular Review Of Rented Titles

NEW YORK — MGM/CBS Home Video has made public further details of its new rental plan (Billboard, Dec. 12).

The program, titled "First Run Home Video Theater," concentrates on movies which have not appeared other than in theatres. One new title is introduced per month and remains in a rental-only mode for at least four months, after which time its rental activity is evaluated and it is either placed on sale or continues as rental product.

A dealer is charged \$60 per four-month period for each rental title, or about \$4 per week.

Each rental cassette from MGM/CBS, beginning with "Tarzan The Ape Man," the program's first title, will include two trailers at the end promoting the company's next releases. "Tarzan" bows Feb. 1; the next titles are "S.O.B.," "Rich And Famous" and "All The Marbles."

An extensive marketing campaign has been planned to support the program, including point-of-rental materials and an "intensive" advertising campaign, according to vice president marketing Herb Mendelsohn. Mailers will also be provided to dealers.

Distributors play a major part in the program. MGM/CBS's 27 distributors will handle most of the de-

tails of the program's functioning and will work on a 15% discount. The normal MGM/CBS discount is 12%; the additional points were made available because of the increased monitoring involved.

For dealers, certain rules have been devised. "For a dealer to participate in the program," says Mendelsohn, "he must sign a contract saying he will rent at least one title per month for 12 months. This is to build continuity—without a whole support program, everything would fall apart."

Dealers also will be obliged to use the in-store materials supplied.

There are no plans yet to bring the plan to other countries. "The international scene is heavily rental," Mendelsohn concedes, "but we need a program indigenous to each area."

Spoiler Signal

• Continued from page 4

for other countries to follow."

He warned industry executives that there would be no survival for either audio or video industries unless royalties are paid on sales of blank cassettes. His recommendation is a royalty of between one-third and one-half of the wholesale price of a videocassette.

Nashville Office For AGAC

NASHVILLE—The American Guild of Authors & Composers will expand into the Nashville area when the organization opens a local office here after the first of the year.

The new branch will be headed by Susan Loudermilk, who will serve as regional director.

This move comes on the heels of AGAC's recent three-day seminar in which it sought to educate the Nashville songwriting community on the guild's activities. AGAC added 26 new members from the local community to its ranks in response to the workshop and expects to be working closely with the Nashville Song-

writers Assn. International.

Lew Bachman, executive director for AGAC in New York, notes that his association has been working closely with NSAI in previous Copyright Tribunal lobbying efforts and expects to continue this relationship with its new base in Nashville.

"The response we received to our recent workshop in Nashville has encouraged us tremendously about coming here," Bachman says. "We feel the professional services we provide for songwriters will be an asset to the creative community, and we look forward to working closely with Nashville writers."



Billboard photo by Ronn Spencer

FRIPP FRIENDS—A smiling Robert Fripp, right, greets well-wishers from Warner Bros. Records following the first of King Crimson's recent series of sold-out shows at Los Angeles' Roxy. Seen, from left, are Bob Regehr, the label's vice president for artist development and publicity, and national AOR promotion coordinator Ken Puvogel.

Chartbeat

Dead Heat In Sex Battle; AC/DC, Hall & Oates Soar

By PAUL GREIN

LOS ANGELES—The great Gender Bender of 1981 has come down to a draw. With one chart to go before the end of the year, there's a tie between male and female acts in terms of weeks at No. 1 on the Hot 100.

Male solo acts or male-led groups have held the top singles spot for a total of 25½ weeks since Jan. 1, as have female soloists or female-led groups. (The fraction is needed because we split the nine weeks for Diana Ross & Lionel Richie Jr.'s "Endless Love" right down the middle.)

Also contributing to the female total are Kim Carnes' "Bette Davis Eyes" (nine weeks), Olivia Newton-John's "Physical" (five weeks), Dolly Parton's "9 To 5," Sheena Easton's "Morning Train" and Blondie's "Rapture" (all two weeks) and Blondie's "The Tide Is High" (one week).

Signings

Sonny James to Dimension Records. First release is "Innocent Eyes." ... Singer/songwriter Keith Stegall moves from Capitol to Liberty for recording. ... Marvin Morrow to CBS Songs in Nashville for publishing. ... Warner Bros. Con Hunley to Mickey Baker for management. ... Glad, five-man group based in Washington, to Greentree Records. ... Candy Hemphill to HeartWarming Records for a solo project. She will continue to perform and record with the gospel group, the Hemphills. ... Atlantic Starr re-signs to Regency Artists. ... Polish rock act Krystof to TRC Corp. with worldwide recording contract.

Adding to the male total are John Lennon's "Starting Over" (four weeks in 1981), Christopher Cross' "Arthur's Theme" and Hall & Oates' "Kiss On My List" (both three weeks), Rick Springfield's "Jessie's Girl," Eddie Rabbitt's "I Love A Rainy Night," Hall & Oates' "Private Eyes" and Kool & the Gang's "Celebration" (all two weeks) and REO Speedwagon's "Keep On Loving You," Stars On 45's "Medley" and Air Supply's "The One That You Love" (all one week).

This is the best yearly showing female acts have made in the modern pop era. The previous best year for female acts was 1977, when female soloists or groups held the top spot a total of 24½ weeks. Female acts logged 23 weeks at No. 1 in 1979; 22 last year and 20 in 1973.

The worst year in recent times for female acts was 1968, when they spent just three weeks at No. 1 (two for the Supremes' "Love Child," one for Jeannie C. Riley's "Harper Valley PTA").

Female acts tallied just seven weeks at No. 1 as recently as 1976 (represented only by Diana Ross, Kiki Dee and the women in Starland Vocal Band). Female singers also spent just seven weeks at No. 1 in 1970 (credit Diana Ross and the Carpenters).

And we'd be remiss if we didn't point out that "Physical" (MCA) this week becomes the longest-sustaining No. 1 single in Olivia Newton-John's 10-year chart career. Her previous best was last year's "Magic," which had four weeks on top.

★ ★ ★

Switch Hitters: AC/DC (Atlantic) this week becomes the first act of the
(Continued on page 80)

Wee Three Debuts 12th Store

PHILADELPHIA — The Wee Three retail chain, now in its 15th year, has opened its 12th store; location is the Capitol City Mall, Harrisburg, Pa. A 13th store is slated to open next March, 1982, in York, Pa.

Independently owned by the Rosen family (Larry, Harold and Evelyn), Wee Three is one of the largest retailers of records and tapes in this area. The company also sells

audio equipment and accessories.

Based in suburban Conshohocken, all its local stores are in suburban areas (King of Prussia Plaza, Plymouth Meeting Mall, McDade Mall, Springfield Mall and Hershman). Other stores making up the dozen include Wee Three shops in nearby Carlisle, Lebanon, Lancaster and Williamsport, and one across the river in Moorestown, N.J.

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J&R MUSIC WORLD

Broadcast Deregulation Bill Encounters Roadblock

• Continued from page 3
(broadcast radio) in perpetuity, without any accountability."

In his remarks, Dingell made it clear that in his view the argument that new communications technologies make available to the public a "diversity of views" and that the fairness doctrine and equal time are no longer necessary is not yet valid because such new technologies are "still but a tantalizing promise to the overwhelming majority of our citizens."

Dingell also pointed to a landmark Supreme Court ruling which stated, "It is the right of the viewers and listeners, not the right of broadcasters, which is paramount..." and reiterated his view that "if we repeal the Fairness Doctrine, the public will be left unprotected from the broadcaster who airs his personal views on controversial issues and refuses any access to groups or individuals who disagree."

Rep. Tim Wirth, subcommittee chairman, was less rough on the broadcasters, stating, as he has done before, that deregulation is more applicable to large market radio than for small market because of the "sufficient number of competing alternatives" available to justify the moves.

There were four witnesses at the hearing, and each of them—representing as they do very different constituencies—came up with four different positions on the three bills before the subcommittee.

Henry Geller, a former FCC general counsel and former head of the National Telecommunications and Information Administration who is now a policy research director here, suggested that while he favors deregulation because regulation "has been a failure for a half-century, and looks to be even a worse failure in the future," suggested giving up the broadcaster-as-public-trustee concept by which the broadcaster is given free use of the spectrum if he "serves the public interest," and replacing it with a concept based on a spectrum fee, "say, 1-2% of gross revenues, fixed for a 25-year term in a contract," with the money going into funds for educational and cultural public broadcasting programs, areas where "commercial radio fails..." Geller said.

Erwin Krasnow, general counsel of the National Assn. of Broadcasters, who termed the FCC's arbitration of programming as something akin to a "vice and morale" squad, testified in favor of the Collins bills, and questioned the cautious viewpoints on competition and scarcity contained in the recent subcommittee staff report. He also opposed the quantification aspect of the "point award" system of the Swift bill, and called once again for a complete repeal of the Fairness Doctrine and equal time provisions.

The Commerce Department's Bernard J. Wunder also didn't like the Swift "points" system. Wunder is assistant secretary for communications and information at Commerce, and runs the National Tele-

communications and Information Administration.

He much preferred the two Collins bills, especially the principal one—H.R. 4781—dealing with ten year radio license terms, the changes

in comparative renewal standards and the tightening up of the petition-to-deny process.

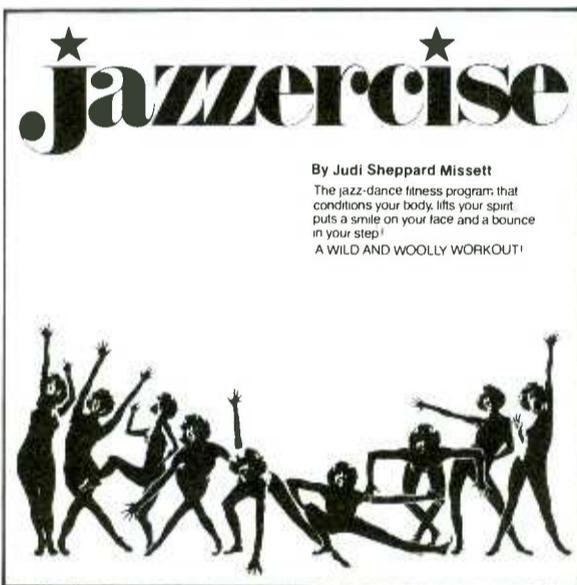
(Wunder, by the way, is a former minority counsel for the subcommittee and worked on Collin's staff,

before accepting the NTIA position.)

Finally, Samuel Simon, executive director of the National Citizens Committee for Broadcasting, a citizens media group chaired by Ralph

Nader, told the subcommittee that NCGB supports the restructuring of the broadcast regulatory framework, but also suggested a spectrum fee to be "imposed upon commercial users."

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Grammy Ballots Due Next Week

NEW YORK—NARAS has urged members who have not mailed their first round ballots, which determine final nominations for Grammy Awards, to do so by Dec. 23. The ballots are to be mailed to Delotte Haskins & Sells, the accounting firm, in Los Angeles.

'Movie Mat' Will Dispense Rental Videocassettes

NEW YORK—Retailers bothered by the paperwork required to maintain a video rental program will be interested to hear about a vending machine from Video Corp. of America (VCA) due in a year or so.

VCA chairman George Gould has invented a credit card-operated videocassette vending machine for use in stores. The patented "Movie Mat" was designed to market titles fresh from theatrical release and can handle previews, rentals, billing, record-keeping and returns, all through a single nationwide computer system.

Because VCA operates the largest videotape duplicating lab in the country, it will also supply many of the cassettes that fill the machine, according to Gould. The Movie Mat holds 200 tapes, 20 each of 10 titles.

The machine would provide continuous previews of the films contained within. By inserting a credit card, a consumer terminates the preview loop and activates a series of instructions.

By answering the questions that appear on the screen, the consumer can see any specific preview, and rent as many cassettes as he or she likes. VCA sets the price at \$5 or \$6 for a three- or four-day period. Cassettes must be returned to the same Movie Mat from which they were rented.

The past two years have been spent "debugging" the system, according to Gould. He now feels that Movie Mat is ready for production and foresees "several hundred" in operation by the end of 1982. Initially, VCA is approaching larger retailers, such as Sears, who have made the move into video, but Gould foresees Movie Mats in supermarkets and other high-traffic areas.

"The principle application is the larger retail store that's not geared to two-way transactions and can't handle the paperwork," says Gould. "This is a clerk-free transaction for an impulse activity."

(Continued on page 82)



NICE HORN, WENDY—Andy Gibb gets a closeup of Wendy's headpiece after he and the Plasmatics taped a "Solid Gold" segment in Los Angeles recently.

'New Music' For Chicago

CHICAGO—Following a shuffle of its summer 1982 music festival plans, the City of Chicago is set to deal out \$100,000 to support a week of avant garde musical activities.

"New Music America '82" will include six concerts, a 70th birthday tribute to composer John Cage and other musical events, July 5-11. New York, Minneapolis and San Francisco have previously hosted the annual festival, a project of the New Music Alliance.

Local fest organizers will be Alene Valkanas, program director of the museum of Contemporary Art and Peter Gena, composer and Northwestern Univ. professor. According to the city, several concert sites, including Navy Pier auditorium, are under consideration.

Sound installations, multi-media events, publications, lectures and workshops also are planned. All new music forms, including electronic, computer, jazz, classical and minimalist will be represented.

The festival is all that remains of what was to have been a month-long schedule of performances here by leading international arts groups. Plans for a Chicago International Arts Festival were scrapped after organizers found that lead time was insufficient to attract top drawing names and support from the private sector failed to materialize.

MORE MUSIC BUYS DIXIE

LOS ANGELES—More Music, the Charlotte-based rack, has acquired the 200 accounts served by Dixie Records & Tapes, another longtime Charlotte rack.

Veteran wholesaling executive Skip Byrd, president of More Music, has acquired Dixie from Mrs. Dewitt Brown and Tim Brasell, operators of Dixie News Co., which continues in magazine, newspaper and book distribution in that area.

In order to serve the expanded account list, Byrd has moved into 15,000 square feet at 1500 Ameron Drive, Charlotte. Moving into the operation is Doug Raines as vice president of sales and marketing for More Music. Raines, who operated Record Hole retail shops in Anderson and Clemson, S.C., has turned those two locations over to his brother, Keith.

More is now serving retail locations in 10 Southeastern states, Byrd says.

John Towles, general manager of Dixie's record/tape rackjobbing wing for many years, will not join the amalgamated operation and his future plans are unknown.

New Companies

Motorsport Productions, formed by producer/engineer Kurt Kinzel. Kinzel has worked with the Allman Brothers Band, the Charlie Daniels Band, the Outlaws, the Marshall Tucker Band, Sea Level, the Rockets, Delbert McClinton and Wet Willie. First act signed is Dreamer, an Atlanta-based rock band. Address: 3251 Channing Court, Marietta, Ga. 30066 (404) 973-8561.

★ ★ ★

Muscle Records, formed by Mike Daniel in Nashville. Daniel was formerly the chief engineer and in-house producer at Fame Studios in Muscle Shoals, Ala. First acts signed are Sid Herring, Charles Sherrell, Philip Paul & Patrol and Betsy Hide. The label is being distributed by Cleveland-based Mirus Music, Inc. Address: 100 Eldorado Court, Hendersonville, Tenn. 37075.

★ ★ ★

Redemption Music was established for the publication of gospel and religious music by Rev. Bruce T. Parks. Address: 46 W. Rockland St.,

Philadelphia, Penn. 19144 (215) 438-3456.

★ ★ ★

The Espy Music Group, formed by Kim Espy, former vice president of Scotti Brothers a&r. The production and publishing company will administer the worldwide activities of Scotti Publishing. The current production roster includes Judd Mayer, Melinda, Craig Mirijanian and Pat Upton. Address: 2114 Pico Blvd., Santa Monica, Calif. 90405 (213) 452-7609 or 760-2299.

★ ★ ★

Top Flight Productions, Inc., formed by Michael Neiman and Jane P. Gordon, to handle promotion, production, artist management, and talent development of groups in the South Florida area. There will also be a small but select booking agency affiliated with the corporation. Address: P.O. Box 1076, Delray Beach, Fla. 33344 (305) 278-5351.

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Billboard
Top Single Picks (8-1-81)

Cracking up listeners everywhere.
Rolling Stone (9-17-81)

Baum, an L.A. comedian who has appeared regularly on the TV show "Make Me Laugh," plays the zany performer to the hilt.

Cashbox
Singles Reviews (8-1-81)

Bruce Baum treated the audience to a clever batch of fun material. His "Marty Feldman Eyes" has been a favorite for a while and his BabyMan character is on its way to having its own persona.

Ruth Robinson, Hollywood Reporter (9-21-81)

Greek Theatre, L.A., with
Christopher Cross

... already a smash on local radio and it appears to be taking off nationally ... "Animal House" style of fraternity humor ... pick of the week on the Bruce Chandler/Tony St. James Show (KIQQ). The song became the most requested record on the station and was quickly picked up by other stations.

Robert Hilburn, L.A. Times (7-25-81)

On the album "BORN TO BE RAISED":

Bruce Baum, a standup comedian, gave the world "Marty Feldman Eyes." This LP contains more of the same hysteria on "Mother Goose on 45," "Ballad of Babyman" and a few straight ahead comedy bits.

Billboard's Recommended LPs (10-24-81)

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D. Cooper
Scene Magazine, Cleveland, Ohio (11-25-81)



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CANDI STATON—COUNT ON ME
THE MEAN MACHINE—DISCO DREAM
AFRIKA BAMBAATAA & THE JAZZY FIVE—JAZZY SENSATION
WEEKS & COMPANY—ROCK YOUR WORLD
NORTHEND—HAPPY DAYS
BAD GIRLS—
SUGAR DADDY—ONE MORE TIME
BROOKLYN EXPRESS—SIXTY-NINE
BITS & PIECES III—LET'S DO IT AGAIN
SPECIAL DISCO MIX—CLASSIC MEDLEY
EDNAH HOLT—SERIOUS SIRIUS SPACE PARTY
TAANA GARDNER—NO FRILLS
SPECIAL DISCO MIX—LOVE IS THE MESSAGE
GERALDINE HUNT—HEART HEART
PURE ENERGY—YOU'VE GOT THE POWER
AM-FM—YOU ARE THE ONE
TRACEY WEBBER—SURE SHOT
KAREN SILVER—NOBODY ELSE
CONQUEST—GIVE IT TO ME (IF YOU DON'T MIND)
GAYLE ADAMS—LOVE FEVER
JEANETTE LADY DAY—COME LET ME LOVE YOU
THE STRIKERS—STRIKE IT UP
D-TRAIN—YOU'RE THE ONE FOR ME
CYMANDE—BRA

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38 1/4	26 1/4	ABC	7	170	35 1/4	35 1/4	35 1/4	— 1/4
45 1/4	28 1/2	American Can	8	203	33 1/2	32 1/2	33 1/2	+ 1/4
5 1/4	2 1/4	Automatic Radio	3	6	4 1/4	4 1/4	4 1/4	— 1/4
61 1/4	40 1/2	CBS	7	518	47 1/4	46 1/4	47 1/4	+ 1/4
46 1/4	31 1/2	Columbia Pictures	10	251	45 1/4	44 1/4	45	Unch.
8 1/4	4 1/2	Craig Corporation	—	103	6 1/4	6 1/4	6 1/4	Unch.
67 1/2	43 1/2	Disney, Walt	13	345	51 1/4	51 1/4	51 1/4	— 1/4
8 1/4	3 1/4	Electrosound Group	9	2	4 1/2	4 1/2	4 1/2	— 1/4
9	3 1/4	Filmways, Inc.	—	245	5 1/4	5 1/4	5 1/4	— 1/4
22 1/4	14 1/4	Gulf + Western	4	403	17 1/4	16 1/4	17	— 1/4
19 1/4	11 1/4	Handleman	8	46	14 1/4	14 1/4	14 1/4	+ 1/4
15 1/4	7	K-Tel	5	2	7 1/4	7 1/4	7 1/4	— 1/4
82 1/2	39	Matsushita Electronics	12	21	54	63	54	+ 1/4
59	38 1/2	MCA	10	358	46 1/4	45 1/4	46 1/4	+ 1/4
65	48	3M	10	425	55	54 1/4	54 1/4	+ 1/4
90 1/2	56 1/4	Motorola	10	14	65	65	65	— 1/4
59 1/4	35 1/4	North American Phillips	6	61	39 1/4	39 1/4	39 1/4	— 1/4
20	6 1/4	Orrox Corporation	—	134	7 1/4	7 1/4	7 1/4	— 1/4
39 1/4	21 1/4	Pioneer Electronics	13	1	21 1/4	21 1/4	21 1/4	+ 1/4
32 1/4	16 1/4	RCA	—	920	18 1/4	18	18	— 1/4
26 1/4	14 1/4	Sony	12	3104	18	17 1/4	17 1/4	— 1/4
43	23 1/4	Storer Broadcasting	18	242	32 1/4	30 1/4	31 1/4	+ 1/4
6 1/4	3 1/4	Superscope	—	5	3 1/4	3 1/4	3 1/4	Unch.
35 1/4	24 1/4	Taft Broadcasting	10	89	34	33 1/4	33 1/4	+ 1/4
58 1/4	33 1/4	Warner Communications	20	3542	58 1/4	57	58 1/4	+ 1/4

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	1/2	1 1/4	Koss Corp.	31	7	7 1/4
Certron Corp.	6	1	1 1/4	Kustom Elec.	17	1 1/4	1 1/4
Data Packaging	10	6 1/4	6 1/4	M. Josephson	5	8 1/4	9
First Artists Productions	23	5 1/4	5 1/4	Recoton	—	3 1/4	3 1/4
Integrity Enter.	447	6 1/4	7	Reeves Comm.	172	32	32 1/2
				Schwartz Brothers	22	2 1/4	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.

Quality Purchases Share Of Montage Operation

LOS ANGELES — Canada's Quality Records, a wholly owned division of Selkirk Communications, has completed a major equity purchase partnering the label in Montage Records, the label headed here

by David Chackler and Marshall Blonstein.

Quality president George Struth, together with Blonstein and Chackler, confirmed the arrangement Monday (7). Principals won't divulge exact terms of their agreement for the Capitol-distributed label, beyond pegging the commitment at "the seven-figure range spanning the next three years."

Struth termed that initial investment as seed money, saying additional costs are as yet undetermined.

Via that pact, Quality will now have licensing rights to all Montage product for the Canadian market, while Montage will have first crack at Quality product for the U.S.

Unaffected by the Quality/Montage arrangement are the Canadian firm's existing U.S. deals, including its joint venture dance music label, RFC/Quality, operated with Ray Caviano, and such U.S. licensing deals as its pact with RFC/Atlantic for Gino Soccio.

Initial releases under terms of the new agreement include product from rock group Conductor, songwriter Bowen Redden, Black Ice, Shotgun, Mel Brent, the Hearn Sisters, Force Five and the Silver Rockets.

Snow Stalls Holiday Sales

Continued from page 3

three hours before we would have normally opened, that it wasn't worth our while."

All but one of the stores in the Strawberries Inc. chain were open for at least three hours on Sunday, but it still amounted to "a considerable loss of business," says Mark Briggs, director of operations for parent company Cambridge One-Stop. "It was a major storm, and I'd like to think it affected everyone equally."

Sales this past week at the chain, which opened its 22nd store on Saturday (12) in Shrewsbury, Mass., were flat, Briggs notes. "People are saving for a spree," he feels. "They seem to be holding out for the last minute."

General News

Cohen Studies Industry Future

Scenario For '85 Projects 'Around' \$5 Billion In Sales

By IRV LICHTMAN

NEW YORK—The year is 1985 and the music industry, competing more intensely than ever for the leisure-time dollar, has undergone dramatic change.

This was the scene set by Joe Cohen, executive director of NARM, at the monthly meeting of the music and performing arts lodge of B'nai B'rith here Monday (7).

Cohen, who noted that his prophecies reflected his own thinking rather than that of NARM, ranged far and wide in looking ahead three years, and prefaced his predictions with some sober comments on the state of today's business, prevailing conditions that Cohen suggested could be alleviated by some future developments.

"For the past three or four months," he said, "comparable retail sales for 1,000 stores in NARM's survey are down, and in units we're down 5-10%. Where it was commonplace for a top-charted, hot-selling record to sell approximately 50 individual units in a given store per week, now it's more common to see that unit number decrease to around 20 units. The jacket fabricators—who usually know first where we stand—are concerned about the shortfall in orders this year versus last. Ask them. I did. It's not encouraging" (see separate story, this issue).

In depth, Cohen's look at 1985 contained the following points:

- "Leisure-time competition probably poses the most severe threat to our industry in 1985."
- Annual sales will "hover around" \$5 billion in 1985, with tape, for the second year in a row, garnering 55% of the business. 8-tracks practically will be dead.
- Digital will "revolutionize the record industry and proceed to put us right back on the track of a significant growth curve."
- Recordings as gifts will account for 40% of the business (the current figure is 21%).
- Midlines, cutouts, budget and economy recordings will comprise 30% of annual volume, up from 17% in 1980. "It will be the midline and superstar artists that will carry the industry in 1985."
- Barcoding will make it possible that every marketing decision will be monitored daily via this source marking.

Ariola Tops In Germany

By WOLFGANG SPAHR

HAMBURG—Ariola Eurodisc is the top singles and album company in Germany this year, with EMI Electrola in second place, according to a year's end statistical survey of the charts published here in the "Musikmarkt" trade magazine.

While no detailed sales statistics are available yet, industry expectations are that the past 12 months will show a revenue upturn over 1980, but a unit sales downturn. Those figures won't be available officially for some weeks.

But it is noted that of 2,227 singles released in Germany in 1981, 348 titles reached the charts, which gives a 15.8% ratio of success, substantially better than 1980 when the figure was 10.8%. More selective and fewer releases are thought the reason for the improvement.

The Musikmarkt analysis system
(Continued on page 73)

• "Loose shrink-wrap, which helped quite nicely in reducing the defective rate, died a sudden death in 1982, because of poor presentation and the effect it had on trying to read barcodes."

• Hometaping will siphon off \$1 billion in industry sales. "It has already proven to have a devastating effect on our industry. We will see a much greater debilitating role."

• In the "graying of America, no industry will be affected more than the prerecorded music industry."

• The consumer will be "much smarter—they are better educated and can see through the hype."

Cohen, speaking of industry management and structure, said the in-

dustry will "take a page from the Japanese 'Z' theory of management," ending the age of "one dimensional top management expertise or specialist" and leading to the "age of the generalists." "No longer will lawyers or accountants or the great promotion men head manufacturing companies. The greatest asset of the future leaders of this industry will be their diverse experience and background in all phases of music... the middle management people in 1985 will be dedicated to a career potential with a specific family-oriented or holistic company, not so much to a particular specialization with any company. Exec-

(Continued on page 48)

Court Of Appeals Affirms In-Store Radio Play Fees

NEW YORK—The U.S. Court of Appeals for the Second Circuit has affirmed a decision by the U.S. District Court here last February that held The Gap clothing chain to be a copyright infringer by its use of a radio-over-speaker system to provide in-store music.

The lower court had decided in favor of seven ASCAP publishers who claimed copyright infringement on the part of two Gap units in New York, noting, in the main, the 420-store chain's size did not qualify it for exemptions under the 1976 Copyright Act, which provides limited exemptions for places that use "a single receiving apparatus of a kind commonly used in private home," but only if the broadcasts are "not further transmitted to the public." The Gap had refused to enter into a license with ASCAP, claiming exemption under the law.

The Gap, with an average 3,500 square feet per store, appealed the lower court decision, along with the National Retail Merchants Assn. Just one week after the case was argued, the Second Circuit, on Nov. 30, affirmed the decision without issuing a formal opinion of its own. The decision was by Judge Lee P. Gagliardi.

Prior to enactment in 1976 of the new copyright law, the Supreme Court in 20th Century Music vs. Aiken exempted, under the 1909 copyright laws, the owner of a fast-food store in Pittsburgh who kept a radio receiver with four speakers in the ceiling turned on throughout the business day.

The size of the restaurant in the Aiken case was 1,055 square feet, with a commercial area open to the public of 620 square feet.

In his decision, Judge Gagliardi stated, "...it is clear that Congress

did not intend to exempt establishments such as The Gap (which are substantially larger than the public area of 620 square feet (in) Aiken. By virtue of the size of the Gap stores, the radio transmissions received on the radio receivers and played via the recessed loudspeakers are 'further transmitted to the public.'" Judge Gagliardi further stated that the "sophistication" of The Gap system was the equivalent of a "commercial sound system."

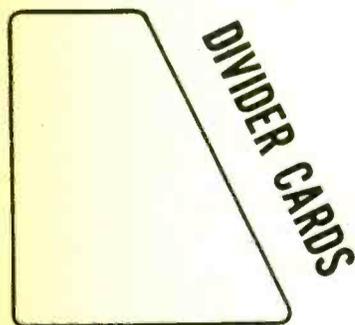
In hailing the appeals court affirmation of the lower court's ruling, Hal David, president of ASCAP, states, "...the courts have laid down a clear-cut interpretation of the law which confirms our members' rights to license these commercial uses of music."

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Rock'n'Rolling

Down On The Farm With The Joker And Company

By ROMAN KOZAK

NEW YORK—When Steve Miller works, he works. And when he doesn't, he goes to his farm in Oregon, watches the scene, and prepares material for his next go-round. These days, he is working again.

He has a new LP, "Circle Of Love," his first in almost four years, with a hot single, "Heart Like A Wheel," and while getting ready for a concert tour, he was in New York recently doing some promotion.

"I spent three years on the road, from 1976 through 1978, started out in small theatres and ended up in football stadiums," he remembers. "That was a lot of work, and I felt trapped by my success. I sold 14 million albums, and was playing before 70,000 people, and I felt I needed a little space. I felt that I ran the natural course once, and I felt that I didn't want to have to turn around and do it again."

Instead, he bought himself an old farm, which he rebuilt, and then, he says, he relaxed, and went boating. But, after a while he started writing again, he built a studio at home, and eventually started recording again.

"My style is different," he says. "I

like to get as many tunes done as possible. Once I get into the studio and start really working, I like to work a lot. Then my studio technique gets better, and my records get better and better. I used to say that by the time I used to finish an album I was just getting good at it. But, then I would have to leave and tour.

"Now I stay in the studio a lot longer, do a lot more work. So rather than making one album, I am working on three. 'Circle Of Love' is the first one, and I am working on two others which are in various stages of dress now, but which will be brought up to finished level in two or three months."

This way, says Miller, he will be able to make changes, or add a topical song, if need be, before the next album has to be released. But basically he will have two future LPs ready, so he can devote time to the road.

This is not the first time that he has worked this way. After his first big commercial hit, "The Joker" in 1973, he says he toured 150 cities, which "burned me up," and it wasn't until 1976 that he came back with "Fly Like An Eagle." At that time, the next album, "Book Of Dreams" was two-thirds done.

"I remember sitting then with my

(Continued on page 48)



General News

Fabricators Forecast Gloomy '82

• Continued from page 1

keting vice president of Album Graphics. But, even after producing jackets for such stellar sellers as the Rolling Stones, Olivia Newton-John, Bob Seger, Police and Genesis, the decline of the company's music-related business has not been arrested, Block says.

But, like others, Block notes AGI has been successful in replacing music dollars by "swapping one industry for another. However, it takes a lot of effort to do so and it's a costly learning process."

AGI is further disenchanted by industry response to its 4x9 tapebox, which, though used spottily by such labels as RCA and Capitol, is, in his view, "not a panacea by any means. The economic scenario is that labels cannot at this point justify spending more money on packaging, nor does the industry have a high level of confidence that management can see an increased market share in doing so."

Shorewood Packaging's Floyd Glinert refers to his company's 6x6 box as being on the "back burner." But, he's not giving up hope. "The results of our marketing tests with Chrysalis, Arista and CBS were inconclusive, since they were conducted in the climate of John Lennon's murder last year. The need to test the box in an objective environment still exists."

But, Glinert adds that racks were not supportive of change, one that required them to install new fixtures. "They weren't willing to take a short-term loss against long-term revenues."

AGI's Block view is that "we spent a lot of money on our box in 1980. We've got the stuff, but it doesn't look like it's going to happen."

Addressing himself to overall business, Glinert claims there was a "modest increase in real units," but he too points to gains in diversification beyond the record industry. "It's been a significant part of our growth," he indicates.

"Jacket units are slightly up," comments Ellis Kern, president of Ivy Hill, "but our 'collateral' business (promotion flyers, displays) is down. The last 10 days have really slowed down and I'm very cautious in terms of raw material inventory."

Kern, while not optimistic about the coming year, still says that the record industry will account for the major portion of the firm's activities in the years ahead—"but we'll have to take it year by year."

A more positive tone for 1981, but less so for early 1982, comes from Leonard Verebay, president of Queens Litho. He claims a solid increase in unit sales because "we picked up a larger portion of the market. Right now, we're into a fare share of charting goods." Verebay shows concern, however, as he views the months ahead. He doesn't see "that much strong product. Last year a lot of good product that didn't make it for release at the end of the year was put off for early 1981."

AFM, Disk Pact Boosts Classics

• Continued from page 1

Ratification of the two-year pact endorsed across-the-board session wage increases of 8% in the first year and an additional 7% in the second, as well as downside adjustments in future industry "contributions" to the Music Performance Trust Funds and the Special Payments Fund, elements of the agreement disclosed earlier (Billboard, Nov. 21).

Reports of the near critical nature of the bargaining over fund formulas were also confirmed in the ratification package.

In a letter to voting members of the AFM, union president Victor Fuentelba said industry negotiators demanded changes that would have cut contributions to the Payments Fund "to a negligible amount" and "completely abolish" the 37-year-old Trust Fund.

Fuentelba said the industry was "obviously prepared to accept a strike... to achieve their demands," and that "it was necessary to agree to certain revisions" to save the funds, which have generated about \$30 million annually in recent years.

The revisions, however, would only affect accounting on recordings produced after Dec. 1, 1981, the effective date of the new pact, and would not impact appreciably on fund income for several years. The union's estimate is that once the major portion of records sold are of post-1981 production, the reduction in revenues would still not exceed 15%.

It is also expected that audits of foreign sales of recordings produced under AFM agreements would work to offset the reductions.

In opera recording, long a token effort in this country because of high costs, the new pact offers a discount of 15% in studio wages if at least

three sessions are guaranteed, with an additional 5% discount for a six-session commitment. It also allows the use of 15 minutes of finished product per session hour, for opera only, as against the 10-minute maximum for symphonic music.

New provisions also alter regulations for symphonic recordings of works calling for fewer than the full complement of an established orchestra. Those ensembles guaranteeing four sessions in a year (or six sessions in two years) above their average in the past three years become eligible for reduced hiring obligations.

There are also inducements for recording contemporary concert works, affecting both live and studio dates.

A more liberal deduction policy is expected to have the greatest effect on future fund contributions by labels.

While the rates of approximately 0.5% of suggested list are retained on product sold, there is now a 25% free goods allowance on all units, rather than the previous 20% ceiling; and packaging allowances of 20% on all records and 30% on tapes, as compared to the earlier 15% and 20%, respectively.

On singles, no contributions will be required until 100,000 units of a title have been sold. There is no such provision currently.

Also, \$8.98 is fixed as the maximum suggested list price for computing contributions. Past contracts have had no such ceiling, and contributions reflected continually rising suggested lists.

More than 6,000 AFM sidemen who earned a minimum of \$1,000 from recording in 1980 were entitled to vote on the pact. Ratification was by a margin of 1.653 to 201, the union disclosed.

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Soap Opera Star Turns Disk Artist

NEW YORK—Tom Nielsen, who plays the Floyd Parker character on the long-running CBS soap opera "The Guiding Light," has turned disk artist with his group, the Parker Brothers.

His label is ABI Records, and plans call for a Jan. 7 release of an album, "Pretty Boy Floyd," and a single, "Wake Up & Wonder" and "Make It Easy On Yourself." ABI is distributed and promoted by RCI Records, based in Elmsford, N.Y.

memo

To: Record Labels
From: Joe Bressi
Re: Trade Ads

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V.P. of Purchasing
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Billboard ads
move records!

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (12/8/81)

Continued from page 18

- ★ **BARBRA STREISAND**—Comin' In And Out Of Your Life 20-15
- **LITTLE RIVER BAND**—Take It Easy On Me
- **SHEENA EASTON**—You Could Have Been With Me
- **RONNIE MILSAP**—I Wouldn't Have Missed It For The World X
- **THE CARS**—Shake It Up X
- **PAUL DAVIS**—Cool Night B
- **EDDIE RABBITT**—Someone Could Lose A Heart Tonight B

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

- ★ **FOREIGNER**—Waiting For A Girl Like You 6-4
- ★ **GEORGE BENSON**—Turn Your Love Around 17-9
- ★ **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) 4-2
- ★ **DIANA ROSS**—Why Do Fools Fall In Love 5-3
- ★ **STEVIE NICKS/DON HENLEY**—Leather And Lace 17-9
- **PAUL DAVIS**—Cool Night
- **RONNIE MILSAP**—I Wouldn't Have Missed It For The World
- **GIDEA PARK**—Seasons Of Gold B
- **KENNY ROGERS**—Through The Years X

WVBF-FM—Boston
(Dave Newfield—MD)

- ★ **DIANA ROSS**—Why Do Fools Fall In Love 9-5
- ★ **NEIL DIAMOND**—Yesterday's Songs 11-7
- ★ **PAUL DAVIS**—Cool Night 22-19
- **SNEAKER**—More Than Just The Two Of Us
- **CARPENTERS**—Those Good Old Dreams
- **CARLY SIMON**—Hurt

WBEN-FM—Buffalo
(Roger Christian—MD)

- ★ **BARBRA STREISAND**—Comin' In And Out Of Your Life 10-6
- ★ **COMMODORES**—Oh No 14-11
- ★ **THE CARS**—Shake It Up 18-12
- ★ **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics 20-13
- ★ **EDDIE SCHWARTZ**—All Our Tomorrows 39-31
- **THE BEACH BOYS**—Come Go With Me
- **DAN FOGELBERG**—Leader Of The Band
- **GREG LAKE**—Let Me Love You Once A
- **AIR SUPPLY**—Sweet Dreams A
- **BOB SEGER/SILVER BULLET BAND**—Feel Like A Number A
- **GENESIS**—Abacab A

WKU-FM—New York City
(Michael Ellis—MD)

- ★ **GEORGE BENSON**—Turn Your Love Around 13-9
- ★ **OLIVIA NEWTON-JOHN**—Physical 17-10
- ★ **DEBRA LAWS**—Very Special 2-1
- ★ **COMMODORES**—Oh No 23-18
- ★ **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways 25-20
- **D-TRAIN**—You're The One For Me
- **DR. JECKYLL/MR. HYDE**—Genius Rap
- **BAR-KAYS**—Hit And Run A
- **VICKIE D.**—This Beat Is Mine A
- **TOM TOM CLUB**—Genius Of Love B
- **NORTH END**—Happy Days B
- **JERRY CARR**—This Must Be Heaven X
- **BROOKLYN EXPRESS**—69 X
- **SKYY**—Call Me X
- **JEANETTE LADY DAY**—Come Let Me Love X
- **KANO**—Can't Hold Back X
- **TRACEY WEBER**—Sure Shot X
- **MIKE AND BRENDA SUTTON**—We'll Make It X
- **DYNASTY**—Love In The Fast Lane X

WFLY-FM—Albany
(Jack Lawrence—MD)

- ★ **OLIVIA NEWTON-JOHN**—Physical 1-1
- ★ **JOURNEY**—Don't Stop Believin' 6-4
- ★ **STEVIE NICKS/DON HENLEY**—Leather And Lace 9-6
- ★ **CHILLWACK**—My Girl 11-7
- ★ **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) 16-11
- **DAN FOGELBERG**—Leader Of The Band A
- **RICK SPRINGFIELD**—Love Is Alright Tonite A
- **SHEILA**—Little Darlin' A
- **RONNIE MILSAP**—I Wouldn't Have Missed It For The World X
- **HENRY PAUL BAND**—Keeping Our Love Alive X
- **THE BEACH BOYS**—Come Go With Me X
- **BILLY JOEL**—She's Got A Way B
- **BALANCE**—Falling In Love B

WTRY-AM—Albany
(Ron Nenni—MD)

- ★ **THE J. GEILS BAND**—Centerfold 13-7
- ★ **EDDIE RABBITT**—Someone Could Lose A Heart Tonight 27-23
- ★ **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do)
- **LITTLE RIVER BAND**—Take It Easy On Me
- **DAN FOGELBERG**—Leader Of The Band
- **AIR SUPPLY**—Sweet Dreams A
- **RICK SPRINGFIELD**—Love Is Alright Tonite A
- **RONNIE MILSAP**—I Wouldn't Have Missed It For The World X

WGUY-AM—Bangor
(Jim Randall—MD)

- ★ **STEVIE NICKS/DON HENLEY**—Leather And Lace 10-1

- ★ **THE J. GEILS BAND**—Centerfold 19-11
- ★ **QUARTERFLASH**—Harden My Heart 22-12
- ★ **BILLY JOEL**—She's Got A Way 24-15
- ★ **THE BEACH BOYS**—Come Go With Me 30-22
- **SOFT CELL**—Tainted Love
- **NEIL YOUNG**—Southern Pacific
- **BOB SEGER/SILVER BULLET BAND**—Feel Like A Number A
- **STEVE CARLISLE**—WKRP In Cincinnati A
- **PAUL DAVIS**—Cool Night
- **EDDIE SCHWARTZ**—All Our Tomorrows X
- **LOVERBOY**—Working For The Weekend X
- **PRINCE**—Controversy X
- **STEVIE WOODS**—Steal The Night X
- **DEL SHANNON**—Sea Of Love X
- **DONNIE IRIS**—Love Is Like A Rock X
- **IRENE CARA**—Anyone Can See X
- **AL JARREAU**—Breakin' Away X
- **GLADYS KNIGHT/PIPS**—I Will Fight X
- **FOREIGNER**—Break It Up L
- **KOOL & THE GANG**—Be My Lady L

WICC-AM—Bridgeport
(Bob Mitchell—MD)

- ★ **STEVIE NICKS/DON HENLEY**—Leather And Lace 10-5
- ★ **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) 19-10
- ★ **GEORGE BENSON**—Turn Your Love Around 22-14
- ★ **BILLY JOEL**—She's Got A Way 25-18
- ★ **THE BEACH BOYS**—Come Go With Me 26-22
- **EDDIE SCHWARTZ**—All Our Tomorrows
- **PLACIDO DOMINGO/JOHN DENVER**—Perhaps Love X

WTIC-FM—Hartford
(Rick Donahue—MD)

- ★ **OLIVIA NEWTON-JOHN**—Physical 1-1
- ★ **FOREIGNER**—Waiting For A Girl Like You 2-2
- ★ **THE J. GEILS BAND**—Centerfold
- ★ **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) 18-15
- ★ **BARBRA STREISAND**—Comin' In And Out Of Your Life 24-18
- **JUICE NEWTON**—The Sweetest Thing
- **SHEENA EASTON**—You Could Have Been With Me

WBLI-FM—Long Island
(Bill Terry—MD)

- ★ **DIANA ROSS**—Why Do Fools Fall In Love 7-3
- ★ **ROD STEWART**—Young Turks 9-6
- ★ **EARTH, WIND & FIRE**—Let's Groove 12-7
- ★ **LINDSEY BUCKINGHAM**—Trouble 11-8
- ★ **STEVIE NICKS/DON HENLEY**—Leather And Lace 13-9
- **GIDEA PARK**—Seasons Of Gold
- **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics B
- **ROLLING STONES**—Waiting On A Friend B
- **BILLY JOEL**—She's Got A Way B

WKCF-FM—New Haven
(Danny Lyons—MD)

- ★ **FOREIGNER**—Waiting For A Girl Like You 1-1
- ★ **LINDSEY BUCKINGHAM**—Trouble 5-3
- ★ **BARBRA STREISAND**—Comin' In And Out Of Your Life 8-6
- ★ **GEORGE BENSON**—Turn Your Love Around 11-9
- ★ **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) 12-10
- **AIR SUPPLY**—Sweet Dreams
- **GREG LAKE**—Let Me Love You Once
- **BALANCE**—Falling In Love A
- **EDDIE SCHWARTZ**—All Our Tomorrows A
- **IRENE CARA**—Anyone Can See A
- **PLACIDO DOMINGO/JOHN DENVER**—Perhaps Love X

WNBC-AM—New York City
(Lyndon Abell—MD)

- ★ **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) 18-14
- ★ **BILLY JOEL**—She's Got A Way 28-23
- ★ **DON McLEAN**—Castles In The Air 21-18
- ★ **KENNY ROGERS**—Through The Years 23-19
- ★ **QUARTERFLASH**—Harden My Heart 30-24
- **RONNIE MILSAP**—I Wouldn't Have Missed It For The World
- **PAUL DAVIS**—Cool Night
- **GIDEA PARK**—Seasons Of Gold

WPJB-FM—Providence
(Mike Waite—MD)

- ★ **THE J. GEILS BAND**—Centerfold 5-1
- ★ **JUICE NEWTON**—The Sweetest Thing 4-2
- ★ **FOREIGNER**—Waiting For A Girl Like You 6-4
- ★ **CHILLWACK**—My Girl 11-6
- ★ **JOURNEY**—Don't Stop Believin' 13-8
- **KISS**—A World Without Heroes A

WPRO-FM—Providence
(Gary Berkowitz—MD)

- ★ **QUARTERFLASH**—Harden My Heart 20-9
- ★ **STEVIE NICKS/DON HENLEY**—Leather And Lace 22-10
- ★ **ROD STEWART**—Young Turks 19-12
- ★ **EARTH, WIND & FIRE**—Let's Groove 21-14
- ★ **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) 10-5
- **IRENE CARA**—Anyone Can See
- **GREG LAKE**—Let Me Love You Once
- **LITTLE RIVER BAND**—Take It Easy On Me X
- **KISS**—A World Without Heroes X

WHFM-FM—Rochester
(Kelly McCann—MD)

- ★ **GEORGE BENSON**—Turn Your Love Around 12-6
- ★ **BARBRA STREISAND**—Comin' In And Out Of Your Life 16-11
- ★ **STEVIE NICKS/DON HENLEY**—Leather And Lace 10-8
- ★ **JUICE NEWTON**—The Sweetest Thing 17-14
- ★ **SHEENA EASTON**—You Could Have Been With Me 27-22
- **GREG LAKE**—Let Me Love You Once
- **AIR SUPPLY**—Sweet Dreams
- **DAN FOGELBERG**—Leader Of The Band
- **IRENE CARA**—Anyone Can See B
- **LITTLE RIVER BAND**—Take It Easy On Me B
- **THE BEACH BOYS**—Come Go With Me B

WFTQ-AM—Worcester
(Gary Nolan—MD)

- **DAN FOGELBERG**—Leader Of The Band
- **JENNIFER WARNES**—Could It Be Love

WACZ-AM—Bangor
(Michael O'Hara—MD)

- ★ **STEVIE NICKS/DON HENLEY**—Leather And Lace 7-4
- ★ **THE J. GEILS BAND**—Centerfold 10-7
- ★ **CHILLWACK**—My Girl 13-9
- ★ **QUARTERFLASH**—Harden My Heart 15-10
- ★ **LINDSEY BUCKINGHAM**—Trouble 16-11
- **SOFT CELL**—Tainted Love
- **BOB SEGER/SILVER BULLET BAND**—Feel Like A Number
- **STEVE CARLISLE**—Theme From WKRP In Cincinnati A
- **AC/DC**—For Those About To Rock B
- **SHEENA EASTON**—You Could Have Been With Me B
- **AIR SUPPLY**—Sweet Dreams B
- **FOREIGNER**—Juke Box Hero L

WIGY-FM—Bath
(Willie Mitchell—MD)

- ★ **JUICE NEWTON**—The Sweetest Thing 10-6
- ★ **THE J. GEILS BAND**—Centerfold 6-3
- ★ **JOURNEY**—Don't Stop Believin' 13-7
- ★ **CHILLWACK**—My Girl 12-8
- ★ **LINDSEY BUCKINGHAM**—Trouble 15-11
- **PAUL DAVIS**—Cool Night
- **AIR SUPPLY**—Sweet Dreams
- **DAN FOGELBERG**—Leader Of The Band A
- **RONNIE MILSAP**—I Wouldn't Have Missed It For The World A
- **LOVERBOY**—Working For The Weekend A
- **FOREIGNER**—Juke Box Hero X
- **BEE GEES**—Living Eyes X
- **STEVE MILLER BAND**—Heart Like A Wheel A
- **THE AFTERNOON DELIGHTS**—Dancing For Pennies

WTSN-AM—Dover
(Jim Sebastian—MD)

- ★ **NEIL DIAMOND**—Yesterday's Songs 15-10
- ★ **THE J. GEILS BAND**—Centerfold 19-14
- **DEL SHANNON**—Sea Of Love
- **THE BEACH BOYS**—Come Go With Me
- **GEORGE BENSON**—Turn Your Love Around B
- **DAN FOGELBERG**—Leader Of The Band B
- **AIR SUPPLY**—Sweet Dreams B
- **DON McLEAN**—Castles In The Air B
- **RICK SPRINGFIELD**—Love Is Alright Tonite B
- **LITTLE RIVER BAND**—Take It Easy On Me B
- **SHEENA EASTON**—You Could Have Been With Me
- **BILLY SQUIER**—My Kinda Lover X
- **GREG LAKE**—Let Me Love You Once X

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

- **DAN FOGELBERG**—Leader Of The Band
- **RICK SPRINGFIELD**—Love Is Alright Tonite
- **DEL SHANNON**—Sea Of Love
- **BOB SEGER/SILVER BULLET BAND**—Feel Like A Number
- **AIR SUPPLY**—Sweet Dreams
- **THE BEACH BOYS**—Come Go With Me X
- **GREG LAKE**—Let Me Love You Once
- **THE J. GEILS BAND**—Centerfold X
- **SNEAKER**—More Than Just The Two Of Us X

WHBE-AM—Portsmouth
(Rick Dean—MD)

- ★ **OLIVIA NEWTON-JOHN**—Physical 1-1
- ★ **FOREIGNER**—Waiting For A Girl Like You 2-2
- ★ **LINDSEY BUCKINGHAM**—Trouble 8-5
- ★ **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) 14-7
- ★ **BARBRA STREISAND**—Comin' In And Out Of Your Life 12-09
- **SHEENA EASTON**—You Could Have Been With Me
- **AIR SUPPLY**—Sweet Dreams
- **ROLLING STONES**—Waiting On A Friend H
- **LITTLE RIVER BAND**—Take It Easy On Me B
- **SNEAKER**—More Than Just The Two Of Us B
- **KOOL & THE GANG**—Take My Heart X
- **VANGELIS**—Tities X

WBBF-AM—Rochester
(Jay Stevens—MD)

- ★ **DIANA ROSS**—Why Do Fools Fall In Love 5-3
- ★ **NEIL DIAMOND**—Yesterday's Songs 8-5
- ★ **QUARTERFLASH**—Harden My Heart 9-7
- ★ **GEORGE BENSON**—Turn Your Love Around 13-8

- ★ **BARBRA STREISAND**—Comin' In And Out Of Your Life 16-13
- **BILLY JOEL**—She's Got A Way
- **EDDIE RABBITT**—Someone Could Lose A Heart Tonight B
- **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) B

WPST-FM—Trenton
(Tom Taylor—MD)

- ★ **THE J. GEILS BAND**—Centerfold 15-10
- ★ **RUSH**—Closer To The Heart 18-14
- ★ **ROLLING STONES**—Waiting On A Friend 20-16
- ★ **THE CARS**—Shake It Up 27-22
- ★ **EDDIE RABBITT**—Someone Could Lose A Heart Tonight 32-24
- **GENESIS**—Abacab
- **AIR SUPPLY**—Sweet Dreams
- **THE BEACH BOYS**—Come Go With Me B
- **BILLY SQUIER**—My Kinda Lover
- **BOB SEGER/SILVER BULLET BAND**—Feel Like A Number B
- **EDDIE SCHWARTZ**—All Our Tomorrows B
- **SUE SAAD**—The Looker B

WRCK-FM—Vtca Rome
(Jim Reitz—MD)

- ★ **OLIVIA NEWTON-JOHN**—Physical 1-1
- ★ **STEVIE NICKS/DON HENLEY**—Leather And Lace 6-5
- ★ **JOURNEY**—Don't Stop Believin' 7-6
- ★ **THE J. GEILS BAND**—Centerfold 11-10
- ★ **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do)
- **LITTLE RIVER BAND**—Take It Easy On Me
- **GENESIS**—Abacab
- **THE BEACH BOYS**—Come Go With Me A
- **KISS**—A World Without Heroes A
- **BILLY SQUIER**—My Kinda Lover X
- **GREG LAKE**—Let Me Love You Once X
- **SHEENA EASTON**—You Could Have Been With Me X
- **HENRY PAUL BAND**—Keeping Our Love Alive X
- **EDDIE SCHWARTZ**—All Our Tomorrows X
- **FOREIGNER**—Juke Box Hero L
- **RICK SPRINGFIELD**—Love Is Alright Tonite B
- **AIR SUPPLY**—Sweet Dreams B

Mid-Atlantic Region

★ **PRIME MOVERS**
STEVIE NICKS WITH DON HENLEY—Leather And Lace (Modern Records)

BARBRA STREISAND—Comin' In And Out Of Your Life (Columbia)

DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) (RCA)

● **TOP ADD ONS**
AIR SUPPLY—Sweet Dreams (Arista)

EDDIE SCHWARTZ—All Our Tomorrows (Atlantic)

RONNIE MILSAP—I Wouldn't Have Missed It For The World (RCA)

● **BREAKOUTS**
BOB SEGER & THE SILVER BULLET BAND—Feel Like A Number (Capitol)

THE JOHN HALL BAND—Crazy (Keep On Falling) (EMI-America)

GENESIS—Abacab (Atlantic)

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

- ★ **BARBRA STREISAND**—Comin' In And Out Of Your Life 6-5
- ★ **STEVIE NICKS/DON HENLEY**—Leather And Lace 13-7
- ★ **THE J. GEILS BAND**—Centerfold 16-10
- ★ **QUARTERFLASH**—Harden My Heart 17-13
- ★ **JUICE NEWTON**—The Sweetest Thing 19-15
- **RONNIE MILSAP**—I Wouldn't Have Missed It For The World
- **GEORGE BENSON**—Turn Your Love Around B
- **EDDIE RABBITT**—Someone Could Lose A Heart Tonight B
- **LITTLE RIVER BAND**—Take It Easy On Me X
- **AIR SUPPLY**—Sweet Dreams X
- **SHEENA EASTON**—You Could Have Been With Me X

WCAO-AM—Baltimore
(Scott Richards—MD)

- ★ **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) 16-8
- ★ **NEIL DIAMOND**—Yesterday's Songs 18-11
- ★ **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics 10-5
- ★ **LINDSEY BUCKINGHAM**—Trouble 11-6
- ★ **BARBRA STREISAND**—Comin' In And Out Of Your Life 14-9
- **AIR SUPPLY**—Sweet Dreams
- **EDDIE SCHWARTZ**—All Our Tomorrows
- **DEL SHANNON**—Sea Of Love A
- **THE J. GEILS BAND**—Centerfold X
- **DAN FOGELBERG**—Leader Of The Band X
- **LITTLE RIVER BAND**—Take It Easy On Me X
- **RICK SPRINGFIELD**—Love Is Alright Tonite X
- **BEE GEES**—Living Eyes X
- **LULU**—If I Were You X
- **BILL CHAMPLIN**—Tonight Tonight A
- **THE GO-GO'S**—Our Lips Are Sealed B

(Continued on page 22)

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If you program for the young adult audience, don't let a good thing slip through your fingers into the lap of your competition. RADIORADIO, the exciting new service from CBS, has created programming that will set apart your station's sound, yet blend perfectly with the tone of your current format. Specifically aimed to satisfy the interests and needs of your young adult audience, this informational and lifestyle programming ensures that your station will make a sound difference in your marketplace.

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qualified professionals. Now you'll be able to keep a young adult audience interested and informed with news that's presented by the best in the business, CBS News.

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IF YOU DON'T PROGRAM RADIORADIO, YOU'LL HAVE TO PROGRAM AGAINST IT.

across the country will have an opportunity to call in and chat with their favorite stars.

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Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (12/8/81)

Continued from page 19

- SNEAKER—More Than Just The Two Of Us B
- SHEENA EASTON—You Could Have Been With Me B
- THE BEACH BOYS—Come Go With Me B

WIFI-FM—Philadelphia (Liz Kiley—MD)

- ★ DARYL HALL/JOHN OATES—Private Eyes 23-17
- ★ GEORGE BENSON—Turn Your Love Around 25-19
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 13-8
- ★ QUARTERFLASH—Harden My Heart 16-12
- ★ KOOL & THE GANG—Take My Heart 17-13
- AIR SUPPLY—Sweet Dreams A
- LOVERBOY—Working For The Weekend A
- DAN FOGELBERG—Leader Of The Band A
- SHEILA—Little Darlin' A
- SHEENA EASTON—You Could Have Been With Me X
- GREG LAKE—Let Me Love You Once X
- THE BEACH BOYS—Come Go With Me X
- BILLY SQUIER—My Kinda Lover X
- LITTLE RIVER BAND—Take It Easy On Me X
- THE CARS—Shake It Up B
- PAUL DAVIS—Cool Night B
- DON McLEAN—Castles In The Air B
- EDDIE RABBITT—Someone Could Lose A Heart Tonight B
- ROLLING STONES—Waiting For A Friend B
- BILLY JOEL—She's Got A Way B

WRQX-FM—Washington, D.C. (Frank Holler—MD)

- AC/DC—For Those About To Rock X
- JOURNEY—Open Arms X
- GENESIS—Abacab X
- ROLLING STONES—Hang Fire X
- STEVE NICKS—Edge Of Seventeen X
- BILLY SQUIER—In The Dark X
- TARNEY AND SPENCER BAND—No Time To Lose X
- SAINT NICK—Jingle Bells X

WAEB-AM—Allentown (Jefferson Ward—MD)

- ★ THE GO-GO'S—Our Lips Are Sealed 18-13
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 23-19
- ★ THE J. GEILS BAND—Centerfold 21-18
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 17-14
- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 28-25
- EDDIE SCHWARTZ—All Our Tomorrows
- AIR SUPPLY—Sweet Dreams
- JENNIFER WARNES—Could It Be Love X
- STEVE MILLER BAND—Heart Like A Wheel X
- RONNIE MILSAP—I Wouldn't Have Missed It For The World X
- GREG LAKE—Let Me Love You Once
- PLACIDO DOMINGO/JOHN DENVER—Perhaps Love
- LITTLE RIVER BAND—Take It Easy On Me X
- SHEENA EASTON—You Could Have Been With Me X

WBSB-FM—Baltimore (Jan Jeffries—MD)

- ★ OLIVIA NEWTON-JOHN—Physical 1-1
- ★ CHILLIWACK—My Girl 4-3
- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 6-4
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 13-6
- ★ LINDSEY BUCKINGHAM—Trouble 11-7
- BOB SEGER/SILVER BULLET BAND—Feel Like A Number
- EDDIE SCHWARTZ—All Our Tomorrows
- GEORGE BENSON—Turn Your Love Around B
- AIR SUPPLY—Sweet Dreams B
- LITTLE RIVER BAND—Take It Easy On Me B
- SHEENA EASTON—You Could Have Been With Me B
- RICK SPRINGFIELD—Love Is Alright Tonite B
- GREG LAKE—Let Me Love You Once L
- SNEAKER—More Than Just The Two Of Us L
- IRENE CARA—Anyone Can See L
- LOVERBOY—Working For The Weekend L
- THE BEACH BOYS—Come Go With Me L
- GENESIS—Abacab L
- DONNIE IRIS—Love Is Like A Rock L
- DEL SHANNON—Sea Of Love L
- PATTI AUSTIN—Every Home Should Have One L

WFBR-AM—Baltimore (Andy Szulinski—MD)

- ★ STEVE NICKS/DON HENLEY—Leather And Lace 8-4
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 11-8
- ★ QUARTERFLASH—Harden My Heart 5-3
- ★ GEORGE BENSON—Turn Your Love Around 14-11
- ★ EARTH, WIND & FIRE—Let's Groove 24-18
- JENNIFER WARNES—Could It Be Love
- SNEAKER—More Than Just The Two Of Us
- THE BEACH BOYS—Come Go With Me A
- BILLY JOEL—She's Got A Way A
- DEL SHANNON—Sea Of Love X

WCKX-FM—Erie (J.J. Sanford—MD)

- ★ ELO—Twilight 12-6
- ★ THE J. GEILS BAND—Centerfold 22-15

- ★ MARTY BALIN—Atlanta Lady 13-9
- ★ AC/DC—Let's Get It Up 30-24
- ★ ROLLING STONES—Waiting On A Friend 32-28

- QUEEN/DAVID BOWIE—Under Pressure
- EARTH, WIND & FIRE—Let's Groove
- DAN FOGELBERG—Leader Of The Band B
- THE WHO—Had Enough B
- EDDIE SCHWARTZ—All Our Tomorrows X
- FOREIGNER—Juke Box Hero X
- PETER CETERA—Living In The Limelight X
- BILLY SQUIER—My Kinda Lover
- BARRY MANILOW—Somewhere Down The Road

WKBO-AM—Harrisburg (Tim Burns—MD)

- BILLY JOEL—She's Got A Way
- PALCIDO DOMINGO/JOHN DENVER—Perhaps Love

WGH-AM—Norfolk (Bob Canada—MD)

- ★ NEIL DIAMOND—Yesterday's Songs 1-1
- ★ BILLY JOEL—She's Got A Way 2-2
- ★ EDDIE RABBITT—Someone Could Lose A Heart Tonight 8-4
- ★ THE BEACH BOYS—Come Go With Me 9-8
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 11-9
- BARRY MANILOW—Somewhere Down The Road
- T.G. SHEPPARD—Only One You
- NEIL YOUNG—Southern Pacific
- MADLEEN KANE—You Can
- JOSE FELICIANO—I Wanna Be Where You Are
- KENNY ROGERS—Blaze Of Glory X
- HENRY PAUL BAND—Keeping Our Love Alive X
- GREG LAKE—Let Me Love You Once X
- DELBERT McCLINTON—Sandy Beaches X
- DEL SHANNON—Sea Of Love X
- THE CARS—Shake It Up X
- VANGELIS—Titles X
- EDDIE SCHWARTZ—All Our Tomorrows X
- AIR SUPPLY—Sweet Dreams B
- JENNIFER WARNES—Could It Be Love B

WRVQ-FM—Richmond (Bill Thomas—MD)

- ★ CHILLIWACK—My Girl 2-1
- ★ THE GO-GO'S—Our Lips Are Sealed 13-8
- ★ QUEEN/DAVID BOWIE—Under Pressure 14-10
- ★ THE KINKS—Destroyer 22-15
- ★ ROLLING STONES—Waiting On A Friend 20-16
- JOHN HALL—Crazy
- RUSH—Closer To The Heart
- EDDIE SCHWARTZ—All Our Tomorrows A
- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) A
- BILLY SQUIER—My Kinda Lover B
- GREG LAKE—Let Me Love You Once B
- PAUL DAVIS—Cool Night B
- DAN FOGELBERG—Leader Of The Band X/L
- TRIUMPH—Magic Power X/L
- HENRY PAUL BAND—Keeping Our Love Alive X/L
- GRAND FUNK RAILROAD—Stuck In The Middle X/L
- JOHN ENTWISTLE—Talk Dirty X/L
- AC/DC—Put The Finger On You L/X
- RUSH—Tom Sawyer Live L/X
- BILL WYMAN—Ju Suis Un Rock Star L/X

WFBG-AM—Altoona (Tony Booth—MD)

- ★ FOREIGNER—Waiting For A Girl Like You 1-1
- ★ STEVE NICKS/DON HENLEY—Leather And Lace 3-2
- ★ JOURNEY—Don't Stop Believin' 5-4
- ★ NEIL DIAMOND—Yesterday's Songs 9-6
- ★ GEORGE BENSON—Turn Your Love Around 20-13
- DONNIE IRIS—Love Is Like A Rock
- GENESIS—Abacab
- BOB SEGER/SILVER BULLET BAND—Feel Like A Number A
- LOVERBOY—Working For The Weekend B
- THE BEACH BOYS—Come Go With Me B
- SHEENA EASTON—You Could Have Been With Me B
- EDDIE SCHWARTZ—All Our Tomorrows X
- BERTIE HIGGINS—Key Largo X
- MAOLEEN KANE—You Can X
- IRENE CARA—Anyone Can See X
- SHEILA—Little Darlin' X
- AL JARREAU—Breakin' Away X
- HENRY PAUL BAND—Keeping Our Love Alive X
- RICK SPRINGFIELD—Love Is Alright Tonite X
- BILLY SQUIER—My Kinda Lover X
- JUICE NEWTON—The Sweetest Thing X
- RONNIE MILSAP—I Wouldn't Have Missed It For The World X
- BILL CHAMPLAIN—Tonight Tonight A

WYRE-AM—Annapolis (Chuck Bradley—MD)

- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do)
- ★ PAUL DAVIS—Cool Night 15-09
- ★ BILLY JOEL—She's Got A Way 24-15
- ★ ROLLING STONES—Waiting On A Friend 28-19
- ★ SHEENA EASTON—You Could Have Been With Me 30-22

- AIR SUPPLY—Sweet Dreams
- JENNIFER WARNES—Could It Be Love B
- LITTLE RIVER BAND—Take It Easy On Me B
- CARPENTERS—Those Good Old Dreams B
- THE CARS—Shake It Up X
- ROD STEWART—Young Turks X
- QUEEN/DAVID BOWIE—Under Pressure X
- RICK SPRINGFIELD—Love Is Alright Tonite X
- DAN FOGELBERG—Leader Of The Band X

WQRK-FM—Norfolk (Bruce Garraway—MD)

No List

WQXA-FM—York (Dan Steele—MD)

- ★ ROD STEWART—Young Turks 4-2
- ★ LINDSEY BUCKINGHAM—Trouble 8-4
- ★ NEIL DIAMOND—Yesterday's Song 14-11
- ★ QUEEN/DAVID BOWIE—Under Pressure 16-13
- EARTH, WIND & FIRE—Let's Groove 17-14
- AIR SUPPLY—Sweet Dreams
- BILLY SQUIER—My Kind Of Lover
- EDDIE SCHWARTZ—All Our Tomorrows A
- LOVERBOY—Working For The Weekend X
- DON McLEAN—Castles In The Air X
- KOOL & THE GANG—Take My Heart X
- SHEENA EASTON—You Could Have Been With Me X
- BOB SEGER/SILVER BULLET BAND—Feel Like A Number X
- THE BEACH BOYS—Come Go With Me B
- LITTLE RIVER BAND—Take It Easy On Me B
- RICK SPRINGFIELD—Love Is Alright Tonite B

Southeast Region

★ PRIME MOVERS

- DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) (RCA)
- LINDSEY BUCKINGHAM—Trouble (Elektra)
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics (RCA)

● TOP ADD ONS

- AIR SUPPLY—Sweet Dreams (Arista)
- THE BEACH BOYS—Come Go With Me (Capitol)
- DAN FOGELBERG—Leader Of The Band (Full Moon/Epic)

● BREAKOUTS

- BARRY MANILOW—Somewhere Down The Road (Arista)
- BOB SEGER AND THE SILVER BULLET BAND—Feel Like A Number (Capitol)
- NEIL YOUNG & CRAZY HORSE—Southern Pacific (Reprise)

WZGC-FM—Atlanta (Dale O'Carney—MD)

- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 8-1
- ★ LINDSEY BUCKINGHAM—Trouble 14-10
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 18-11
- ★ DIANA ROSS—Why Do Fools Fall In Love 17-12
- ★ CHILLIWACK—My Girl 22-15
- THE BEACH BOYS—Come Go With Me
- AIR SUPPLY—Sweet Dreams
- EDDIE SCHWARTZ—All Our Tomorrows A
- BARRY MANILOW—Somewhere Down The Road A
- ROLLING STONES—Waiting On A Friend X
- SHEENA EASTON—You Could Have Been With Me X
- LITTLE RIVER BAND—Take It Easy On Me X
- DAN FOGELBERG—Leader Of The Band B

WQXI-FM—Atlanta (Jeff McCartney—MD)

- ★ GEORGE BENSON—Turn Your Love Around 12-7
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 13-9
- ★ BERTIE HIGGINS—Key Largo 17-13
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 20-16
- ★ DAN FOGELBERG—Leader Of The Band 24-20
- ROLLING STONES—Waiting On A Friend B
- LITTLE RIVER BAND—Take It Easy On Me B
- AIR SUPPLY—Sweet Dreams L
- EDDIE SCHWARTZ—All Our Tomorrows L
- DEL SHANNON—Sea Of Love L
- THE BEACH BOYS—Come Go With Me L
- RICK JAMES—Super Freak L
- SNEAKER—More Than Just The Two Of Us XL

WBQQ-FM—Augusta (Bruce Stevens—MD)

- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics
- ★ JUICE NEWTON—The Sweetest Thing 18-12
- ★ THE J. GEILS BAND—Centerfold 23-16
- ★ PAUL DAVIS—Cool Night 22-17
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 25-20
- BARRY MANILOW—Somewhere Down The Road
- NEIL YOUNG/CRAZY HORSE—Southern Pacific
- EDDIE SCHWARTZ—All Our Tomorrows B
- BILLY JOEL—She's Got A Way B
- SHEENA EASTON—You Could Have Been With Me B
- ALABAMA—Love In The First Degree A
- SHEILA—Little Darlin' A
- BALANCE—Falling In Love X
- JENNIFER WARNES—Could It Be Love X
- LULU—If I Were You X

- GREG LAKE—Let Me Love You Once X
- RICK SPRINGFIELD—Love Is Alright Tonite X
- BILLY SQUIER—My Kinda Lover X
- DEL SHANNON—Sea Of Love X
- AIR SUPPLY—Sweet Dreams X
- LITTLE RIVER BAND—Take It Easy On Me X
- THE BEACH BOYS—Come Go With Me X
- DAN FOGELBERG—Leader Of The Band X

WKXX-FM—Birmingham (Chris Trane—MD)

- ★ LOVERBOY—Working For The Weekend 24-17
- ★ GEORGE BENSON—Turn Your Love Around 27-20
- ★ ROLLING STONES—Waiting On A Friend 28-21
- ★ DAN FOGELBERG—Leader Of The Band 29-23
- LITTLE RIVER BAND—Take It Easy On Me
- JUICE NEWTON—The Sweetest Thing
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics
- EDDIE SCHWARTZ—All Our Tomorrows
- SHEENA EASTON—You Could Have Been With Me
- HENRY PAUL BAND—Keeping Our Love Alive
- AIR SUPPLY—Sweet Dreams
- ALABAMA—Love In The First Degree B
- EDDIE RABBITT—Someone Could Lose A Heart Tonight B
- GREG LAKE—Let Me Love You Once B
- BARBRA STREISAND—Comin' In And Out Of Your Life B
- BILLY SQUIER—My Kinda Lover B
- BILLY JOEL—She's Got A Way X
- BALANCE—Falling In Love X
- RICK SPRINGFIELD—Love Is Alright Tonite X
- THE BEACH BOYS—Come Go With Me X
- RUSH—Closer To The Heart X
- BEE GEES—Living Eyes X
- LULU—If I Were You X
- SNEAKER—More Than Just The Two Of Us X

WAYS-AM—Charlotte (Lou Simon—MD)

- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 12-8
- ★ JUICE NEWTON—The Sweetest Thing 14-10
- ★ EDDIE RABBITT—Someone Could Lose A Heart Tonight 15-13
- ★ SHEENA EASTON—You Could Have Been With Me 19-16
- AIR SUPPLY—Sweet Dreams
- LITTLE RIVER BAND—Take It Easy On Me
- STEVE CARLISLE—Theme From WKRP In Cincinnati A
- LITTLE RIVER BAND—Take It Easy On Me B
- AIR SUPPLY—Sweet Dreams B

WBCY-FM—Charlotte (Bob Kaghan—MD)

- ★ THE J. GEILS BAND—Centerfold 5-2
- ★ LINDSEY BUCKINGHAM—Trouble 6-3
- ★ JOURNEY—Open Arms 10-7
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 13-10
- ★ THE CARS—Shake It Up 29-23
- ★ LOVERBOY—Working For The Weekend D
- ★ PAUL DAVIS—Cool Night BN
- ★ LITTLE RIVER BAND—Take It Easy On Me B
- ★ HENRY PAUL BAND—Keeping Our Love Alive LK
- BILLY SQUIER—My Kinda Lover XD
- RICK SPRINGFIELD—Love Is Alright Tonite X
- EDDIE SCHWARTZ—All Our Tomorrows X
- GREG LAKE—Let Me Love You Once X
- BOB SEGER/SILVER BULLET BAND—Feel Like A Number A

WHBQ-AM—Memphis (Charles Duvall—MD)

- ★ ROYAL PHILHARMONIC—Hooked On Classics 6-2
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 11-7
- ★ GEORGE BENSON—Turn Your Love Around 8-6
- ★ PAUL DAVIS—Cool Night 9-8
- ★ NEIL DIAMOND—Yesterday's Songs 12-9
- STEVE NICKS/DON HENLEY—Leather And Lace
- AIR SUPPLY—Sweet Dreams
- PEABO BRYSON—Let The Feeling Flow A
- THE BEACH BOYS—Come Go With Me A
- PLACIDO DOMINGO/JOHN DENVER—Perhaps Love X

WMC-FM—Memphis (Tom Prestigiacomo—MD)

- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 13-6
- ★ ROD STEWART—Young Turks 14-7
- ★ KOOL & THE GANG—Take My Heart 11-9
- ★ OLIVIA NEWTON-JOHN—Physical 7-3
- ★ DIANA ROSS—Why Do Fools Fall In Love 6-2
- RONNIE MILSAP—I Wouldn't Have Missed It For The World
- THE J. GEILS BAND—Centerfold N
- STEVE NICKS/DON HENLEY—Leather And Lace X
- GENESIS—No Reply At All XN
- ROLLING STONES—Start Me UP XN
- PAUL DAVIS—Cool Night B
- JUICE NEWTON—The Sweetest Thing B

WHYI-FM—Miami (Mark Shards—MD)

- ★ EARTH, WIND & FIRE—Let's Groove 1-1

- ★ KRAFTWERK—Numbers 12-6
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 18-14
- ★ DIESEL—Sausalito Summer Night 19-16
- ★ OLIVIA NEWTON-JOHN—Physical 2-2
- PATTI AUSTIN—Every Home Should Have One
- ROLLING STONES—Waiting On A Friend
- THE CARS—Shake It Up X
- RICK SPRINGFIELD—Love Is Alright Tonite X
- BARBRA STREISAND—Prince Of Controversy
- BILL CHAMPLAIN—Tonight, Tonight

WANS-FM—Anderson (Sam Church—MD)

- ★ STEVE NICKS/DON HENLEY—Leather and Lace 13-6
- ★ QUARTERFLASH—Harden My Heart 18-12
- ★ THE J. GEILS BAND—Centerfold 22-15
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 26-20
- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 28-21
- THE BEACH BOYS—Come Go With Me
- BILLY SQUIER—My Kinda Lover
- ALABAMA—Love In The First Degree
- RONNIE MILSAP—I Wouldn't Have Missed It For The World B
- BARBRA STREISAND—Comin' In And Out Of Your Life B
- THE CARS—Shake It Up B
- BERTIE HIGGINS—Key Largo
- HENRY PAUL BAND—Keeping Our Love Alive X
- ROLLING STONES—Waiting On A Friend X
- AIR SUPPLY—Sweet Dreams X
- SHEENA EASTON—You Could Have Been With Me X
- EDDIE SCHWARTZ—All Our Tomorrows X
- STEVE CARLISLE—Theme From WKRP In Cincinnati X
- LOVERBOY—Working For The Weekend X
- BILLY JOEL—She's Got A Way X
- LITTLE RIVER BAND—Take It Easy On Me X
- RICK SPRINGFIELD—Love Is Alright Tonite X
- GREG LAKE—Let Me Love You Once X

WISE-AM—Asheville (John Stevens—MD)

- ★ QUARTERFLASH—Harden My Heart 17-8
- ★ THE GO-GO'S—Our Lips Are Sealed
- ★ THE J. GEILS BAND—Centerfold 1-1
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 9-4
- ★ ROLLING STONES—Waiting On A Friend 24-13
- BOB SEGER/SILVER BULLET BAND—Feel Like A Number
- DAN FOGELBERG—Leader Of The Band
- DEL SHANNON—Sea Of Love A
- SHEENA EASTON—You Could Have Been With Me A
- KOOL & THE GANG—Take My Heart A
- SHEILA—Little Darlin' A
- RICK SPRINGFIELD—Love Is Alright Tonite B
- THE BEACH BOYS—Come Go With Me B
- LOVERBOY—Living For The Weekend B
- DONNIE IRIS—Love Is Like A Rock X
- AL JARREAU—Breakin' Away X
- HENRY PAUL BAND—Keeping Our Love Alive X

WQXI-AM—Atlanta (J.J. Jackson—MD)

- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 10-7
- ★ BERTIE HIGGINS—Key Largo 16-11
- ★ NEIL DIAMOND—Yesterday's Songs 15-13
- ★ PAUL DAVIS—Cool Night 19-16
- GEORGE BENSON—Turn Your Love Around B
- WERC-AM—Birmingham (Al Karrh—MD)
- ★ JUICE NEWTON—The Sweetest Thing 11-8
- ★ PAUL DAVIS—Cool Night 13-9
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 19-12
- ★ STEVE NICKS/DON HENLEY—Leather And Lace 18-13
- ★ GEORGE BENSON—Turn Your Love Around 15-10
- PLACIDO DOMINGO/JOHN DENVER—Perhaps Love
- STEVE CARLISLE—Theme From WKRP In Cincinnati
- BILLY JOEL—She's Got A Way B
- JENNIFER WARNES—Could It Be Love B
- LULU—If I Were You B
- ALABAMA—Love In The First Degree A
- SHEENA EASTON—You Could Have Been With Me A
- AL JARREAU—Breakin' Away A
- VANGELIS—Titles X

WGSN-AM—Birmingham (Sandra Chandler—MD)

- ★ STEVE NICKS/DON HENLEY—Leather And Lace 6-4
- ★ LINDSEY BUCKINGHAM—Trouble 7-6
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 9-8
- ★ NEIL DIAMOND—Yesterday's Songs 15-11
- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 17-14
- BILLY JOEL—She's Got A Way
- DAN FOGELBERG—Leader Of The Band
- LITTLE RIVER BAND—Take It Easy On Me A
- ALABAMA—Love In The First Degree B
- STEVE CARLISLE—Theme From WKRP In Cincinnati B

WCKX-FM—Tampa (Ron Parker—MD)

- ★ EARTH, WIND & FIRE—Let's Groove 2-1
- ★ THE J. GEILS BAND—Centerfold 21-11
- ★ DIANA ROSS—Why Do Fools Fall In Love 27-20
- BERTIE HIGGINS—Key Largo
- RICK SPRINGFIELD—Love Is Alright Tonite
- NEIL DIAMOND—Yesterday's Songs
- BUCKMAN AND GARCIA—Pack Man Fever
- SHEENA EASTON—For Your Eyes Only

WFLB-AM—Fayetteville (Larry Canon—MD)

- ★ JUICE NEWTON—The Sweetest Thing 4-2
- ★ GEORGE BENSON—Turn Your Love Around 13-10
- ★ QUARTERFLASH—Harden My Heart 21-17
- ★ ROLLING STONES—Waiting On A Friend 30-23
- ★ SHEENA EASTON—You Could Have Been With Me 33-26
- KISS—A World Without Heroes A
- CARPENTERS—Those Good Old Dreams A
- PATTI AUSTIN—Every Home Should Have One A
- BOB SEGER/SILVER BULLET BAND—Feel Like A Number A
- BILL CHAMPLAIN—Tonight, Tonight A
- BARRY MANILOW—Somewhere Down The Road A
- SNEAKER—More Than Just The Two Of Us X
- LULU—If I Were You X
- AL JARREAU—Breakin' Away X
- THE BEACH BOYS—Come Go With Me X
- LITTLE RIVER BAND—Take It Easy On Me X
- EDDIE SCHWARTZ—All Our Tomorrows X
- SHEILA—Little Darlin' X
- IRENE CARA—Anyone Can See X
- THE CARS—Shake It Up X
- NIKKI WILLS—Some Guys Have All The Luck X
- RICK SPRINGFIELD—Love Is Alright Tonite X
- MADLEEN KANE—You Can X
- DAN FOGELBERG—Leader Of The Band B
- THE J. GEILS BAND—Centerfold B
- DEL SHANNON—Sea Of Love B
- AIR SUPPLY—Sweet Dreams B
- JENNIFER WARNES—Could It Be Love B

WAXY-FM—Ft. Lauderdale (Rick Shaw—MD)

- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 17-7
- ★ NEIL DIAMOND—Yesterday's Songs 18-8
- ★ LUTHER VANDROSS—Never Too Much 11-6
- ★ LINDSEY BUCKINGHAM—Trouble 12-9
- ★ QUARTERFLASH—Harden My Heart 22-19
- DAN FOGELBERG—Leader Of The Band
- SAINT NICK—Jingle Bells
- BARRY MANILOW—Somewhere Down The Road A
- AIR SUPPLY—Sweet Dreams B
- THE BEACH BOYS—Come Go With Me B
- BERTIE HIGGINS—Key Largo B
- EDDIE RABBITT—Someone Could Lose A Heart Tonight
- LITTLE RIVER BAND—Take It Easy On Me
- LULU—If I Were You

WAAY-AM—Huntsville (Jim Hendricks—MD)

- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 3-1
- ★ EARTH, WIND & FIRE—Let's Groove 20-13
- ★ GEORGE BENSON—Turn Your Love Around 10-09
- ★ NEIL DIAMOND—Yesterday's Songs 14-12
- ★ EDDIE RABBITT—Someone Could Lose A Heart Tonight 22-17
- BOB SEGER/SILVER BULLET BAND—Feel Like A Number
- KOOL & THE GANG—Take My Heart A
- GIDEA PARK—Seasons Of Gold A
- THE BEACH BOYS—Come Go With Me B
- ROLLING STONES—Waiting On A Friend B
- DON McLEAN—Castles In

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (12/8/81)

Continued from page 22

- ★ QUARTERFLASH—Harden My Heart 11-8
- ★ THE J. GEILS BAND—Centerfold 14-9
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics
- THE BEACH BOYS—Come Go With Me
- RONNIE MILSAP—I Wouldn't Have Missed It For The World A
- AIR SUPPLY—Sweet Dreams A

WNOX-AM—Knoxville (Bill Evans—MD)

- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 10-7
- ★ GEORGE BENSON—Turn Your Love Around 12-9
- ★ NEIL DIAMOND—Yesterday's Songs 13-10
- ★ JUICE NEWTON—The Sweetest Thing 15-12
- ★ PAUL DAVIS—Cool Night 16-13
- BEE GEES—Living Eyes
- JENNIFER WARNES—Could It Be Love
- LITTLE RIVER BAND—Take It Easy On Me B
- DAN FOGELBERG—Leader Of The Band B
- THE BEACH BOYS—Come Go With Me B
- BILLY SQUIER—My Kinda Lover B
- STEVE CARLISLE—Theme From WKRP In Cincinnati B

KLRQ-FM (KQ-94)—Little Rock (Bob Lee—MD)

- ★ FOREIGNER—Waiting For A Girl Like You 1-1
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 4-3
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 8-5
- ★ QUARTERFLASH—Harden My Heart 13-7
- EDDIE RABBITT—Someone Could Lose A Heart Tonight
- OLIVIA NEWTON-JOHN—Physical
- BALANCE—Falling In Love
- DONNIE IRIS—Love Is Like A Rock
- THE BEACH BOYS—Come Go With Me B
- DON McLEAN—Castles In The Air B
- BERTIE HIGGINS—Key Largo B
- SURVIVOR—Poor Man's Son X
- EDDIE SCHWARTZ—All Our Tomorrows X
- ALABAMA—Love In The First Degree X
- SHEILA—Little Darlin' X

WINZ-FM—Miami (Johnny Dolan—MD)

- ★ COMMODORES—Oh No 11-9
- ★ THE J. GEILS BAND—Centerfold 18-11
- ★ JOURNEY—Don't Stop Believin' 10-7
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 15-12
- ★ THE KINKS—Destroyer 20-17
- PLACIDO DOMINGO/JOHN DENVER—Perhaps Love D
- ROD STEWART—Young Turks B
- DIANA ROSS—Why Do Fools Fall In Love B
- QUARTERFLASH—Finally A

WHYY-FM—Montgomery (Neil Harrison—MD)

- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 18-14

- ★ THE J. GEILS BAND—Centerfold 29-23
- ★ ROD STEWART—Young Turks 5-3
- ★ LINDSEY BUCKINGHAM—Trouble 8-6
- ★ GEORGE BENSON—Turn Your Love Around 10-7
- AIR SUPPLY—Sweet Dreams
- DON McLEAN—Castles In The Air X
- BERTIE HIGGINS—Key Largo X
- QUEEN/DAVID BOWIE—Under Pressure X
- BUCKMAN AND GARCIA—Pack Man Fever X
- LITTLE RIVER BAND—Take It Easy On Me B
- BILLY JOEL—She's Got A Way B
- THE BEACH BOYS—Come Go With Me B

WMAK-FM—Nashville (Scott Davis—MD)

- ★ GEORGE BENSON—Turn Your Love Around 22-17
- ★ SHEENA EASTON—You Could Have Been With Me 29-24
- AL JARREAU—Breakin' Away
- BARRY MANILOW—Somewhere Down The Road
- DEL SHANNON—Sea Of Love A
- HENRY PAUL BAND—Keeping Our Love Alive A
- SNEAKER—More Than Just The Two Of Us X
- BERTIE HIGGINS—Key Largo X
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics X
- AIR SUPPLY—Sweet Dreams X
- STEVE CARLISLE—WKRP In Cincinnati X
- BOB SEGER/SILVER BULLET BAND—Feel Like A Number X
- THE CARS—Shake It Up X
- GREG LAKE—Let Me Love You Once X
- SUE SAAD—The Looker X
- THE GO-GO'S—Our Lips Are Sealed X
- LITTLE RIVER BAND—Take It Easy On Me B
- LEE GREENWOOD—It Turns Me Inside Out B
- DAN FOGELBERG—Leader Of The Band B

WWKX-FM (KX-104)—Nashville (John Anthony—MD)

- ★ PAUL DAVIS—Cool Night 18-10
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 24-16
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 10-6
- ★ ROLLING STONES—Waiting On A Friend 27-23
- BERTIE HIGGINS—Key Largo 30-24
- DAN FOGELBERG—Leader Of The Band
- BARRY MANILOW—Somewhere Down The Road
- JUICE NEWTON—The Sweetest Thing A
- EDDIE SCHWARTZ—All Our Tomorrows A
- AL JARREAU—Breakin' Away A
- GREG LAKE—Let Me Love You Once X
- THE BEACH BOYS—Come Go With Me X
- BALANCE—Falling In Love X
- BILLY JOEL—She's Got A Way X
- BILLY SQUIER—My Kinda Lover X
- SNEAKER—More Than Just The Two Of Us X
- SHEILA—Little Darlin' X
- RICK SPRINGFIELD—Love Is Alright Tonite B
- LITTLE RIVER BAND—Take It Easy On Me B

- AIR SUPPLY—Sweet Dreams B

WBWJ-FM—Orlando (Terry Long—MD)

- ★ OLIVIA NEWTON-JOHN—Physical 1-1
- ★ LINDSEY BUCKINGHAM—Trouble 11-7
- ★ THE J. GEILS BAND—Centerfold 13-10
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 17-12
- RICK SPRINGFIELD—Love Is Alright Tonite
- BOB SEGER/SILVER BULLET BAND—Feel Like A Number
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics B
- DON McLEAN—Castles In The Air B
- RUSH—Closer To The Heart
- IRENE CARA—Anyone Can See X
- AL JARREAU—Breaking Away X
- BALANCE—Falling In Love
- LULU—If I Were You X
- DAN FOGELBERG—Leader Of The Band B
- GREG LAKE—Let Me Love You Once X
- SHEILA—Little Darling X
- ALABAMA—Love In The First Degree X
- BILLY SQUIER—My Kinda Lover X
- SNEAKER—More Than Just The Two Of Us X
- LOVERBOY—Working For The Weekend X
- AIR SUPPLY—Sweet Dreams X
- QUEEN/DAVID BOWIE—Under Pressure X
- EDDIE SCHWARTZ—All Our Tomorrows X
- SHEENA EASTON—You Could Have Been With Me B
- CARPENTERS—Those Good Old Dreams
- T.G. SHEPPARD—Only One You
- ZZ TOP—Tube Snake Boogie X
- MADLEEN KANE—You Can X
- KISS—A World Without Heroes X
- DEL SHANNON—Sea Of Love

WSGF-FM—Savannah (J.P. Hunter—MD)

- ★ QUARTERFLASH—Harden My Heart 14-10
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 8-5
- ★ STEVE MILLER BAND—Heart Like A Wheel 15-13
- ★ EDDIE RABBITT—Someone Could Lose A Heart Tonight 22-20
- ★ JUICE NEWTON—The Sweetest Thing 23-21
- DON McLEAN—Castles In The Air
- BARRY MANILOW—Somewhere Down The Road
- TEDDY PENDERGRASS—You're My Latest, Greatest Inspiration A
- AL JARREAU—Breakin' Away A
- DAN FOGELBERG—Leader Of The Band B
- ROLLING STONES—Waiting On A Friend B
- GENESIS—Abacab L
- RONNIE MILSAP—I Wouldn't Have Missed It For The World X
- AIR SUPPLY—Sweet Dreams X
- LITTLE RIVER BAND—Take It Easy On Me X
- THE J. GEILS BAND—Centerfold X
- STEVIE WOODS—Steal The Night X
- RUFUS/CHAKA KHAN—Sharing The Love X
- THE BEACH BOYS—Come Go With Me X
- GREG LAKE—Let Me Love You Once X

- BERTIE HIGGINS—Key Largo X
- SHALAMAR—Sweeter As The Day Goes By X
- THE MOODY BLUES—Talking Out Of Turn X
- PRINCE—Controversy X

WRBQ-FM—Tampa (Pat McKay—MD)

- ★ ROD STEWART—Young Turks 11-8
 - ★ THE J. GEILS BAND—Centerfold 21-15
 - ★ JUICE NEWTON—The Sweetest Thing 12-11
 - ★ QUARTERFLASH—Harden My Heart 18-16
 - ★ KOOL & THE GANG—Take My Heart 19-17
 - SHEENA EASTON—You Could Have Been With Me
 - ALABAMA—Love In The First Degree
- WSZ-FM—Winston-Salem (Bob Mahoney—MD)
- ★ DAN FOGELBERG—Leader Of The Band 16-9
 - ★ PAUL DAVIS—Cool Love 17-13
 - ★ QUARTERFLASH—Harden My Heart 11-6
 - ★ KOOL & THE GANG—Take My Heart 9-5
 - ★ GEORGE BENSON—Turn Your Love Around 12-7
 - AIR SUPPLY—Sweet Dreams
 - STEVE CARLISLE—Theme From WKRP In Cincinnati
 - SHEENA EASTON—You Could Have Been With Me A
 - LOVERBOY—Working For The Weekend X
 - LTD—Kickin' Back X

WCSC-AM—Charleston (Chris Bailey—MD)

- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 8-6
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 10-8
- DEL SHANNON—Sea Of Love
- QUINCY JONES—One Hundred Ways
- KISS—A World Without Heroes A
- HENRY PAUL BAND—Keeping Our Love Alive A
- ALABAMA—Love In The First Degree X
- EDDIE SCHWARTZ—All Our Tomorrows X
- JENNIFER WARNES—Could It Be Love X
- STEVE CARLISLE—Theme From WKRP In Cincinnati X
- LULU—If I Were You X
- RICK SPRINGFIELD—Love Is Alright Tonite B
- AIR SUPPLY—Sweet Dreams B
- BERTIE HIGGINS—Key Largo B
- DON McLEAN—Castles In The Air B

WSKZ-AM—Chattanooga (David Carroll—MD)

- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 12-5
- ★ THE CARS—Shake It Up 24-19
- ★ QUARTERFLASH—Harden My Heart 9-6
- ★ THE J. GEILS BAND—Centerfold 10-7
- ★ ROLLING STONES—Waiting On A Friend 22-18
- EARTH, WIND & FIRE—Let's Groove
- DAN FOGELBERG—Leader Of The Band
- EDDIE RABBITT—Someone Could Lose A Heart Tonight A

- ZZ TOP—Tube Snake Boogie A
- LOVERBOY—Working For The Weekend X
- BOB SEGER/SILVER BULLET BAND—Feel Like A Number X
- BILLY SQUIER—My Kind Of Lover X
- RUSH—Closer To The Heart X
- GENESIS—Abacab X
- BERTIE HIGGINS—Key Largo B
- RICK SPRINGFIELD—Love Is Alright Tonite B
- FOREIGNER—Juke Box Hero B

WJDX-AM—Jackson (Lee Adams—MD)

- ★ LINDSEY BUCKINGHAM—Trouble 6-4
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 11-7
- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 17-12
- ★ GEORGE BENSON—Turn Your Love Around 12-9
- ★ JUICE NEWTON—The Sweetest Thing 14-10
- ROCKIE ROBBINS—I Believe In Love
- AIR SUPPLY—Sweet Dreams
- ROLLING STONES—Waiting On A Friend B
- LITTLE RIVER BAND—Take It Easy On Me A
- JOURNEY—Don't Stop Believin' X
- THE CARS—Shake It Up X
- BERTIE HIGGINS—Key Largo X
- KISS—A World Without Heroes X
- DON McLEAN—Castles In The Air X
- BEE GEES—Living Eyes

WOKI-AM—Knoxville (Gary Adkins—MD)

- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 11-6
- ★ THE J. GEILS BAND—Centerfold 19-14
- ★ JUICE NEWTON—The Sweetest Thing 21-17
- ★ ALABAMA—Love In The First Degree 25-21
- ★ BERTIE HIGGINS—Key Largo 33-23
- ★ BILLY JOEL—She's Got A Way
- EDDIE SCHWARTZ—All Our Tomorrows
- SNEAKER—More Than Just The Two Of Us A
- SHEILA—Little Darlin' A
- AIR SUPPLY—Sweet Dreams B
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics B
- DAN FOGELBERG—Leader Of The Band B
- QUEEN/DAVID BOWIE—Under Pressure X
- GREG LAKE—Let Me Love You Once X
- RICK SPRINGFIELD—Love Is Alright Tonite X
- RUSH—Closer To The Heart X
- BOB SEGER/SILVER BULLET BAND—Feel Like A Number X
- DEL SHANNON—Sea Of Love X
- SUE SAAD—Looker B
- NEIL YOUNG—Southern Pacific A

WONN-AM—Lakeland (Alan Rich—MD)

- ★ BILLY JOEL—She's Got A Way 20-15
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 34-25
- ★ DIANA ROSS—Why Do Fools Fall In Love 7-7
- ★ SNEAKER—More Than Just The Two Of Us 10-8

- ★ DELBERT McCLINTON—Sandy Beaches 33-31
- GIDEA PARK—Seasons Of Gold
- BARRY MANILOW—Somewhere Down The Road

KLAZ-FM—Little Rock (Rhonda Kurtis—MD)

- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 3-1
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 2-2
- ★ GEORGE BENSON—Turn Your Love Around 4-3
- ★ NEIL DIAMOND—Yesterday's Songs 7-6
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 11-7
- BERTIE HIGGINS—Key Largo B
- SHEENA EASTON—You Could Have Been With Me B
- JENNIFER WARNES—Could It Be Love B
- AIR SUPPLY—Sweet Dreams X
- CARPENTERS—Those Good Old Dreams X
- GREG LAKE—Let Me Love You Once X
- BALANCE—Falling In Love X
- IRENE CARA—Anyone Can See X
- PEABO BRYSON—Let The Feeling Flow X
- EARTH, WIND & FIRE—Let's Groove D
- KOOL & THE GANG—Take My Heart D

WKKY-AM—Sarasota (Tony Williams—MD)

- ★ THE J. GEILS BAND—Centerfold 10-6
- ★ QUARTERFLASH—Harden My Heart 11-7
- ★ STEVE CARLISLE—Theme From WKRP In Cincinnati 14-11
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 22-13
- ★ EDDIE RABBITT—Someone Could Lose A Heart Tonight 18-14
- THE BEACH BOYS—Come Go With Me X
- BEE GEES—Living Eyes X
- ROSSINGTON COLLINS BAND—Don't Stop Me Now X
- THE CARS—Shake It Up X
- LUTHER VANDROSS—Never Too Much X
- JENNIFER WARNES—Could It Be Love X
- HENRY PAUL BAND—Keeping Our Love Alive X
- FOREIGNER—Juke Box Hero L

WWSA-AM—Savannah (Ron Fredricks—MD)

- BILLY JOEL—She's Got A Way
- ALABAMA—Love In The First Degree
- AL JARREAU—Breakin' Away A
- KENNY ROGERS—Through The Years A

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Vox Jox

NEW YORK—Infinity Broadcasting has made its first changes at WYSP-FM since acquiring the Philadelphia rock station last month. Jeff Pollack, former program director for WMMR-Philadelphia, has been retained as a special consultant, and morning man Michael Picozzi has been named program director, succeeding Dick Hungate. He will continue his 6-10 a.m. shift. Mel Karmazin, Infinity radio division president, says he is interviewing candidates to replace Frank X. Feller, the WYSP general manager who left the station last week.

★ ★ ★

Carol Miller, who has been a DJ on WPLJ-FM New York since 1975, is celebrating 10 years in broadcasting this month. She began her career at WMMR-FM Philadelphia in 1971 while she was an undergraduate studying law at the University of Pennsylvania. Miller was featured in a full-page fashion layout in the November issue of Harpers Bazaar in an illustration of "the success look." Attorney Miller expects to practice entertainment law one of these days.

★ ★ ★

Ralph Guild of McGavren-Guild and Phil Newmark of Hillier Newmark Wechsler, both radio rep firms, have signed a long-term

agreement with Dave Klemm of the newly formed Klemm Media. Klemm, who until recently worked for Blair Radio consulting Blair stations, will now consult Guild's and Newmark's client stations on programming and sales. . . . KYYX-FM Seattle has a new lineup. Crazy Steve Randall has joined the station from KISW-FM Seattle to work from 2 to 8 p.m. Terry McDonald is on from 5 to 10 a.m., Jerry Kaye is on from 10 a.m. to 2 p.m., Stan Lynch is on from 8 p.m. to 2 a.m. and Dale Parsons is on from 2 to 5 a.m.

★ ★ ★

Joseph B. Whalen has been elected chairman of the National Black Network Affiliates Advisory Board. He is vice president and general manager of WAVI-AM/WDAO-FM Dayton. . . . John Moenis is United Broadcasting's new national program director. He was the operations manager for WOOK-FM Washington, D.C. . . . Gary Kines general manager of WQXM-FM Clearwater, Fla., has been named a vice president of Plough Broadcasting in Memphis. . . . Eugene Lothery replaces J. William Grimes as the CBS network representative on the radio board of directors of the National Association of Broadcasters. Lothery is vice president of CBS-owned AM stations.

(Continued on page 25)

National Programming

'Hitparade' Aims For Adult Mart

NEW YORK—Drake-Chenault is introducing a new format called "Hitparade" aimed at 40-plus audiences and seemingly a variation on "The Music Of Your Life," TM-O-R, "Unforgettable" and "Encore."

There are three major music elements to the new format: the non-rock hits of the 1950s, the MOR hits of the 1960s and the pop hits of the 1970s. The format will be marketed primarily to AM stations.

"We believe that 'Hitparade' offers a ray of hope for ailing AM radio," comments Denny Adkins, senior vice president of Drake-Chenault. He says "extensive research shows the need for this unique programming." Special on-air promotions are being developed to further assist stations who sign up for this format.

Ralph Emery has been named host of the Drake-Chenault 52-hour "History Of Country Music." Emery is host of WSM-AM Nashville's morning show, "The Waking Crew," and has hosted the tv show "Nashville Alive" and worked on country programming on Atlanta tv superstation WTBS. He has served for four years on the Country Music

Assn. board and is a former president and current first vice president of the Country Music Foundation.

Drake-Chenault also got some good promotion for its country format during the Dec. 4 showing of the "NBC Magazine" network tv program. A segment of the show depicted the format switch of KTTI-FM Yuma, Ariz., from beautiful music to Drake-Chenault's "Great American Country" format.

★ ★ ★

More than 25 stations are now carrying "Brenda Lee's Country Profile," a new interview program hosted by Lee and distributed by Allendale Productions of Louisville. Each segment is two-and-a-half minutes in length with a week devoted to one artist. There are two commercial avails in each show and each show can be aired up to four times a day. Allendale is now negotiating with a national sponsor and the show will be offered on a barter or straight buy basis.

★ ★ ★

TM special projects general manager Neil Sargent reports the development of TM's "Story Of Country Music" has uncovered some little

known facts and discrepancies about the lives of country music stars. For example, Sargent notes, it's commonly held that Elvis Presley never performed at the Grand Ole Opry, but Brenda Lee, during her interview for the TM 48-hour special recalls that Elvis performed with her in December, 1957 on that show. She says it was also the first time that drums were used on the Opry show.

Lee Bayley, general manager of TM Programming, reports the TM Country format has been installed at KGLC-AM Miami, Okla.; WFRL-AM Freeport, Ill.; and KQSM-FM Chanute, Kan. He also notes that WRCG-AM Columbus, Ga., and WSGW-AM Saginaw, Mich., have signed up for TM-O-R. WBES-FM Charleston, W. Va., has added TM Beautiful Music and WYNZ-AM Portland, Me., is using a contemporary blend designed by TM.

TM Productions has sold WGEC-FM Springfield, Ga., the graphic art work and music for TM Productions' "Sounds Like" campaign. Beautiful music stations WIBQ-FM Utica, N.Y., and WKBN-AM Youngstown, Ohio, are using the coordinated music, graphics and tv of TM's "My Soft Spot" campaign.

Billboard® Rock Albums & Top Tracks™

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Rock Albums

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

Top Tracks

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

Top Adds

1	PETER CETERA —Peter Cetera, Full Moon/Warner Bros.
2	STARFIGHTERS —Starfighters, Arista
3	YES —Classic Yes, Atlantic
4	DAVID BOWIE —Changes 2, RCA
5	STREEK —Streek, Columbia
6	TIM BOGART —Progressions, Accord
7	THE BLUES BROTHERS —Greatest Hits, Atlantic
8	IN HARMONY 2 —Columbia
9	ADAM AND THE ANTS —Prince Charming, Epic
10	LAMONT CRANSTON BAND —Shakedown, Waterhouse

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

Vox Jox

• Continued from page 23

Bruce (B.T.) Turner, KGB-FM San Diego's rock jock, has been certified to practice law in the state of California. The University of San Diego Law School graduate plans to continue his Monday through Friday shift from 6 to 10 p.m. while specializing in entertainment law. ... Triplett Broadcasting's WOSE-FM Clinton, Ohio, has appointed **Rick Lemmo** station manager. He is a former regional sales manager for T.M. Productions in Dallas.

WRIF-FM Detroit sent two listeners to Los Angeles last week. The couple appeared on the Dec. 4 edition of the television program "Fridays." ... Blue Oyster Cult guitarist-singer **Eric Bloom** joins WLIR-FM Garden City, N.Y. air personality **Ben Manilla** each Wednesday from 10 p.m. to midnight.

★ ★ ★

Jim O'Neil, program director for KCBN-AM Reno, Nev., has taken over the music programming chores at the station. ... **Dan Dickgrafe** has taken over as music director and morning drive personality at KWKN-AM Wichita, Kan., coming from KIEE-FM Harrisonville, Mo. ... **Dick Clark** was honored Dec. 3 at the annual meeting of the board of governors of the ABC Television Network's Affiliates Association.

WCLR-FM Skokie, Ill., and Howard Johnson's will host a holiday luncheon on Dec. 19 for youngsters from the South Shore YMCA, the Robert Taylor Homes, and the Parkway Community Center. Santa Claus will be on hand to distribute presents. ... In Seattle, the city's Park Board has approved the construction of a **Jimi Hendrix Memorial Viewpoint** in Woodland Park. Rock station KZOK-FM helped to raise over \$26,000 to build the memorial, which is set for completion in April. **Lyndon Abell** has been promoted from producer of "Imus In The Morning" on WNBC-AM New York to music director, succeeding **Roz Frank**, who has become the station's helicopter reporter. **Phil Tomalin** has given up driving a cab to take Abell's old job. Tomalin is former road manager of Starlight Vocal Band.

★ ★ ★

Frank Osborn is WYNY-FM's new vice president and general manager. He succeeds **Al Law**, who was named vice president of programming for NBC's eight radio outlets last month. Osborn had been vice president of finance and administration for the NBC Radio Group since May 1978.

More than 100 listeners to WTSO-AM Madison will fly to New York this week to see the Wisconsin Badgers tackle the Tennessee Volunteers in the Garden State Bowl at Giants Stadium in the New Jersey Meadowslands on Dec. 13. The station invited listeners to make the trip at their own expense with WTSO's top air personalities. ... **Dave Wolfe** has joined WHOO-AM-FM Orlando as assistant program director. He replaces former WHOO music director, **Lee Brandel**. ... **Vern McKimney** moves into the 6-10 a.m. slot at KRAV-AM Tulsa. ... At WSB-AM Atlanta, **Greg Picciano** is the new music director. He comes from WLW-AM Cincinnati. And **Russ Spooner** joins the station as afternoon drive personality from WKY-AM Oklahoma City.

★ ★ ★

WGAR-AM Cleveland is asking Clevelanders to "Share A Christmas" with needy children by depositing toys at any Cleveland Fire Department station. Collections are also taking place at five local malls. The gifts are distributed to 50 agencies representing needy families in Cleveland.

CBS FM Group

• Continued from page 13

The new general managers are Dave Austin at WEEL-FM Boston, who moved up from public affairs director; Brian Pussilano at WBBM-FM, who came from tv sales; Nancy Widmann at WCBS-FM New York, who moved over from general manager of CBS-FM Spot Sales; Vince Benedict, who in quick succession was general sales manager of WCBS-AM and selling in CBS' new cable division; and Timothy Dorsey at KMOX-FM St. Louis, who moved up from sales manager at that station.

The new program directors are Rick Peters at WEEL-FM, who comes from WWL-FM (Love-94) Miami Beach; Joe McCarthy at WCBS-FM, who moved from programming WNVR-AM Naugatuck, Conn.; Ed Scarborough at KMOX-FM, who was promoted from an on-air spot on the station; and Dave Roberts, who came from KYA-AM San Francisco.

Possibly the most revolutionary change underway is the assignment of new call letters to KCBS-FM (see separate story), which breaks a long-standing CBS policy to maintain the same call letters for AM-FM combinations. Other FMs in the group may change call letters, too, but not those with well established identities such as WCBS-FM and KNX-FM Los Angeles.

Van Derheyden has also thrown out all of the automation systems in the chain, except for KNX, which is thought to be successful to tamper with. KMOX is among the stations to drop automation, and in the process shifted format from mellow to adult contemporary.

Van Derheyden notes "a heavy duty morning man" has been added, too; he's Dave Wingert. The results have been positive. The October Mediatrend shows the station gaining from a 1.4 share to a 4.2.

WEEL's format has also been adjusted. The station continues in the soft rock vein, but "we've eliminated the jazz and we have a more familiar music mix," Van Derheyden explains.

Possibly the most successful result of the changes is the new "Hot Hits" format on WCAU (see separate story).



NUDE RADIO—WMET-FM Chicago news director Mark Scheerer conducts business as usual despite the unusual undress of his guest Marilyn Chambers. Chambers visited the AOR station to promote her new film "Insatiable."

NET NAME UPSETS OGLE

NEW YORK—Ever since CBS Radio christened its new network Radio Radio, informed observers who remember John Ogle's "Radio Radio" show on WPIX-FM New York in 1978-79 have been wondering if CBS has a clear title to the name.

Ogle has taken issue with CBS's use of the name, and as a first step toward legal action, has sent a letter to the company asking it to refrain from using the name.

Ogle, who is doing freelance work for the RKO One network and consults WJLK-AM-FM Asbury Park, N.J., is now working on syndication of a "Radio Radio" show with Cinema Sound, an outgrowth from his WPIX days.

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Billboard®

Survey For Week Ending 12/19/81

TOP 50 Adult Contemporary

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This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
☆	3	7	YESTERDAYS SONGS Neil Diamond, Columbia 18-02604 (Stonebridge, ASCAP)
2	2	9	WHY DO FOOLS FALL IN LOVE Diana Ross, RCA 12349 (Patricia, BMI)
☆	4	6	COMIN' IN AND OUT OF YOUR LIFE Barbra Streisand, Columbia 18-02621 (Songs Of Bandier-Koppelman/Landers-Whiteside/Emanuel, ASCAP)
4	1	11	THE OLD SONGS Barry Manilow, Arista 0633 (WB/Upward Spiral, ASCAP)
5	5	10	WAITING FOR A GIRL LIKE YOU Foreigner, Atlantic 3858 (Somerset/Evensongs, ASCAP)
☆	7	9	THE SWEETEST THING Juice Newton, Capitol 5046 (Sterling/Addison Street, ASCAP)
☆	11	7	I WOULDN'T HAVE MISSED IT FOR THE WORLD Ronnie Milsap, RCA 12342 (Pi-Gem/Chess, BMI/ASCAP)
☆	9	9	CASTLES IN THE AIR Don McLean, Millennium 11819 (RCA) (Mayday/Benny Bird, BMI)
☆	10	8	TURN YOUR LOVE AROUND George Benson, Warner Bros. 49846 (Garden Rake/Rehtakul/JSH, ASCAP)
☆	12	9	HOOKED ON CLASSICS Royal Philharmonic Orchestra, RCA 12304 (Chappell, ASCAP)
☆	13	7	LEATHER AND LACE Stevie Nicks With Don Henley, Modern 7341 (Atlantic) (Welsh Witch, BMI)
☆	14	5	COOL NIGHT Paul Davis, Arista 9645 (Web IV, BMI)
☆	15	4	SOMEONE COULD LOSE A HEART TONIGHT Eddie Rabbitt, Elektra 47239 (Briarpatch/Debdave, BMI)
☆	20	4	COME GO WITH ME The Beach Boys, Caribou 5-02633 (Epic) (Gil/See Bee, BMI)
☆	17	7	TROUBLE Lindsey Buckingham, Asylum 77223 (Elektra) (Now Sounds, BMI)
16	6	12	OH NO Commodores, Motown 1527 (Jobete/Commodores Entertainment, ASCAP)
☆	23	4	SHE'S GOT A WAY Billy Joel, Columbia 18-02628 (April/Impulsive, ASCAP)
18	8	11	I WANT YOU I NEED YOU Chris Christian, Boardwalk 7-11-126 (Marvin Gardens/Home Sweet Home/Bug And Bear, ASCAP/John Charles Crowley, BMI)
19	16	14	HERE I AM Air Supply, Arista 0626 (Al Gallico/Turtle, BMI)
☆	32	2	LEADER OF THE BAND Dan Fogelberg, FullMoon/Epic 14-02647 (Hickory Grove/April, ASCAP)
☆	25	5	MORE THAN JUST THE TWO OF US Sneaker, Handshake 9-02557 (ShellSongs/Sneaker/Home Grown, BMI)
☆	26	4	I CAN'T GO FOR THAT Daryl Hall & John Oates, RCA 12361 (Fust Buzza/Hot-Cha/Six Continents, BMI)
☆	23	14	THE THEME FROM HILL STREET BLUES Mike Post, Elektra 47186 (MGM, ASCAP)
☆	34	2	YOU COULD HAVE BEEN WITH ME Sheena Easton, EMI-America 8101 (ATV, BMI)
☆	25	17	HARD TO SAY Dan Fogelberg, Epic 14-02488 (Hickory Grove/April/Blackwood, ASCAP)
☆	38	2	COULD IT BE LOVE Jennifer Warnes, Arista 0611 (Gee Sharp, BMI)
☆	27	6	IF I WERE YOU Lulu, Alfa 7011 (Blackwood/Fullness, BMI)
☆	31	3	BLAZE OF GLORY Kenny Rogers, Liberty 1441 (House Of Gold, BMI)
☆	29	13	STEAL THE NIGHT Stevie Woods, Cotillion 46018 (Atlantic) (Sunrise, BMI)
☆	30	11	THE WOMAN IN ME Crystal Gayle, Columbia 02523 (OAS, ASCAP)
☆	31	19	WE'RE IN THIS LOVE TOGETHER Al Jarreau, Warner Bros. 49746 (Blackwood/Magic Castle, BMI)
☆	37	2	THOSE GOOD OLD DREAMS Carpenters, A&M 2386 (Almo/Sweet Harmony/Hammer & Nails, ASCAP)
☆	33	14	JUST ONCE Quincy Jones Featuring James Ingram, A&M 2357 (ATV/Mcnn & Weil, BMI)
☆	34	16	SHARE YOUR LOVE WITH ME Kenny Rogers, Liberty 1430 (Duchess, BMI)
☆	36	2	SOMEWHERE DOWN THE ROAD Barry Manilow, Arista 0658 (TV/Mann And Weil/Snow, BMI)
☆	37	2	WKRP IN CINCINNATI Steve Carlisle, MCA 51205 (MTM/Fast Fade, ASCAP)
☆	38	2	SWEET DREAMS Air Supply, Arista 0655 (Careers/Bestall Reynolds, BMI/Riva PRS)
☆	39	4	LOVE IN THE FIRST DEGREE Alabama, RCA 12288 (House Of Gold, BMI)
☆	39	4	LOVED BY THE ONE YOU LOVE Rupert Holmes, Elektra 47225 (WB/The Holmes Line, ASCAP)
☆	40	15	IT'S ALL I CAN DO Anne Murray, Capitol 5023 (Chess, ASCAP)
☆	41	18	ARTHUR'S THEME Christopher Cross, Warner Bros. 49787 (Irving/Woolnough/Unichappell/Begonia, BMI/Hidden Valley, ASCAP)
☆	42	2	KEY LARGO Bertie Higgins, Family 9-02524 (Jen-Lee/Chappell, ASCAP/Lowery, BMI)
☆	43	13	ATLANTA LADY Marty Balin, EMI-America 8093 (Mercury Shoes/Great Pyramid, BMI)
☆	44	14	FANCY FREE Oak Ridge Boys, MCA 51169 (Goldline/Silverline, ASCAP/BMI)
☆	45	8	PHYSICAL Olivia Newton-John, MCA 51182 (Stephen A. Kippner/April/Terry Shaddick, ASCAP/BMI)
☆	46	15	WHEN SHE WAS MY GIRL The Four Tops, Casablanca 2338 (MCA, ASCAP)
☆	47	7	NOBODY KNOWS ME LIKE YOU Benny Hester, Myrrh 228 (Word) (Word, ASCAP)
☆	48	5	WISH YOU WERE HERE Barbara Mandrell, MCA 51171 (Hall-Clement/Welk, BMI)
☆	49	24	ENDLESS LOVE Diana Ross And Lionel Richie, Motown 1510 (PGP/Brockman/Intersong, ASCAP)
☆	50	22	FOR YOUR EYES ONLY Sheena Easton, Liberty 1418 (United Artists, ASCAP)

☆ Superstars are awarded to those products demonstrating the greatest airplay gains this week (Prime Movers). ★ Stars are awarded to other products demonstrating significant gains. ● 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 (seal indicated by triangle).

Billboard[®] Best Selling Classical LPs[™]

Survey For Week Ending 12/19/81
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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	8	106	PACHELBEL: Kanon Paillard Chamber Orchestra, RCA FRL 1-5468
2	3	32	60th ANNIVERSARY GALA Stern, Perlman, Zukerman, New York Philharmonic (Mehta), CBS Masterworks Ihi 36692
3	1	19	LIVE FROM LINCOLN CENTER Sutherland, Horne & Pavarotti, New York City Opera Orchestra (Bonyng), London Digital LDR 72009
4	4	10	THE UNKNOWN KURT WEILL Teresa Stratas, Nonesuch Digital D 79019
5	5	306	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano CBS Masterworks M 33233
6	6	110	O SOLE MIO: Neapolitan Songs Pavarotti, London OS 26560
7	21	5	PLACIDO DOMINGO GALA OPERATIC CONCERT (Guilini), DG 2532009
8	2	19	MAHLER: Symphony No. 2 Solti, London Digital LDR 72006
9	11	23	BEETHOVEN: Complete Symphonies Berlin Philharmonic (Karajan), DG Bargain Box 2740-241
10	7	10	POPS ON BROADWAY Boston Pops (Williams), Philips Digital 6302 124
11	9	5	MENDELSSOHN: SYMPHONIES NOS. 3 & 4 (Marriner), Argo ZRG-926
12	10	84	PAVAROTTI'S GREATEST HITS London, PAV 2003/4
13	13	145	ANNIE'S SONG: Galway National Philharmonic Orchestra (Gerhardt), RCA ARL 1-3061
14	12	19	VIVALDI: Four Seasons Karajan, DG 2530 296
15	NEW ENTRY		PAVAROTTI SINGS EARLY VERDI ARIAS Pavarotti, CBS M37228
16	14	5	BEETHOVEN: VIOLIN CONCERTO IN D (Perlman, Guilini), Angel DS-37471
17	26	5	BOLLING: TOOT SUITE FOR TRUMPET & JAZZ PIANO (Andre, Bolling), CBS SM 36731
18	16	10	BAROQUE AND ON THE STREETS Fred Hand, CBS Masterworks FM 36687
19	NEW ENTRY		HOLST: THE PLANETS (Karajan), DG Digital 2532019
20	15	19	BRAHMS: Symphony No. 4 Vienna Philharmonic (Kleiber) DG 2532-003
21	17	44	A DIFFERENT KIND OF BLUES: Perlman & Previn Angel DS-37780
22	18	19	ORFF: Carmina Burana Atlanta Symphony (Shaw), Telarc 10056
23	33	5	IT'S A BREEZE (Ithzak Perlman & Andre Previn), Angel DS-37799
24	30	93	SONG OF THE SEASHORE: James Galway RCA ARL 1-3534
25	19	14	MOZART: Complete Symphonies Vol. V Academy of Ancient Music (Hogwood), L'Oiseau Lyre D171D4
26	27	58	POPS IN SPACE The Boston Pops (Williams), Philips 9500921
27	32	53	MOZART: Symphonies, Vol. IV Academy Of Ancient Music (Hogwood), L'Oiseau Lyre D170D3
28	NEW ENTRY		WAGNER: MUSIC FROM THE RING OF THE NIBELUNGEN (Tennstedt), Angel DS 37808
29	20	19	PACHELBEL: CANON: Galway RCA AFL 1 4063
30	36	5	HANDEL: WATER MUSIC (Hogwood), L'Oiseau Lyre DSL0-543
31	22	40	PAVAROTTI'S GREATEST HITS, Vol. 2 London PAV 2006
32	37	166	HITS FROM LINCOLN CENTER: Pavarotti London OS 26577
33	38	5	DEL TREDICI: FINAL ALICE (Hendricks, Solti), London Digital LDR-71018
34	24	71	BOLLING: Picnic Suite For Flute, Guitar And Jazz Piano Rampal, Bolling, Lagoya, CBS Masterworks M/MT 35864
35	23	10	HOLST: THE PLANETS The Philharmonia and Ambrosian Singers (Rattle), Angel DS 37817
36	NEW ENTRY		HANDEL: Messiah (Hogwood), L'Oiseau Lyre D 189 D3
37	25	10	PHASES OF THE MOON: Traditional Chinese Music CBS Masterworks M 36705
38	NEW ENTRY		BARTOK: CONCERTO FOR ORCHESTRA (Solti), London Digital LDR 71036
39	28	10	CLASSICS FROM "EXCALIBUR" AND OTHER GREAT FILMS (Boult, Previn, Marriner, Auriacombe, Martinon), Angel S 37841
40	34	14	SAINT-SAENS: "Organ" Symphony Zamkochian, Boston Symphony (Munch), RCA ATL 14039

NOISE REDUCTION

CX-Encoding Set For Label In Nashville

CHICAGO—CBS Records' new disk noise reduction process has picked up support from Nashville's Gasparo Records, a small chamber music specialty label.

According to Gasparo topper Roy Christensen, CX-encoding is planned for all upcoming releases. "I like the dynamic range," Christensen explains. "I listened to several demos CBS had in Nashville. The 80 to 85 dB dynamic range at \$8.98 price is a very good thing."

Adds Christensen, "Without the decoder it's compressed a bit more. With the decoder it's really an incredible sound."

"The only other trade-off is that trail out of echo, when you do not use the decoder, gets a bit heavy."

Schoenberg's Woodwind Quintet and Engelbert Humperdink's String Quartet are forthcoming encoded releases, says Christensen. The performances are by the Oberlin Woodwind Quintet and Philarete String Quartet, respectively.

According to Christensen, decoder manufacturers are anxious to broaden production, but slow software output has held up work. Gasparo is the first label wholly adopting the new process. Christensen adds that CX-encoded disk compatibility can be enhanced as cutting engineers gain familiarity with the process.

"Digital is too expensive," Christensen adds. "I think the high end gets funny. It just doesn't sound right."

Christensen also has separate Telemann and C.P.E. Bach programs set to come in encoded format. Gasparo CX releases already include Philip Evans performing Bartok Piano Music; works of Charles Mills, Turina and Villa Inhos played by members of London's National Philharmonic (a Decca recording), and Alessandro Rolla's Concertino a Tre for Viola, Cello and Bassoon. Christensen, who is a cellist, is featured in the Rolla recording.

Cutdown At Buffalo Orchestra

BUFFALO—The Buffalo Philharmonic has accepted an eight-week work reduction and 17% salary cutback in the face of mounting financial woes and possible extinction.

The 87-member orchestra, affiliated with Local 92 of the American Federation of Musicians (AFL-CIO), agreed to the new 40-week season to counter \$450,000 in debts and \$200,000 in bills.

"We realize the commitment and sacrifice our musicians made," reports Wayne Wisbaum, BPO Society president. "We're working on eventual long range goals to avoid future crises."

According to Wisbaum, the 22-staff management side of the Philharmonic would continue to be monitored closely for efficiency, having eliminated three staff members. The marketing, education and public relations departments have been consolidated while voluntary

Classical

CONCERT REVIEW

Orchestra Debuts Its New Moeller Pipe Organ

CHICAGO—The Chicago Symphony Orchestra showed off its new \$250,000 Moeller pipe organ Dec. 7. The special dedication concert conducted by Leonard Slatkin with Frederick Swann—organist at New York's Riverside Church—was an impressive display of the instrument's exceptional clarity, great tonal beauty and versatility.

Beginning with Baroque literature the program progressed to works for organ and orchestra from the 20th century—showing the instrument's wide range of sonorities. Also featured was soprano Lucia Popp in Handel and Haydn arias with organ accompaniment.

Though conductor and organist at times failed to keep the big instrument and the orchestra perfectly synchronized, it did not detract from the impression of the organ's brilliance. The jeweled-movement Bach Cantata Sinfonias that opened the concert, however, were marred by drifting tempos.

The accompaniment of Popp's Baroque arias showed the instrument's contrapuntal clarity and responsiveness, while the second half Poulenc Concerto for Organ, Strings and Timpani gave Swann a chance

to open up full power—showing the instrument's capacity to handle bigger 19th and 20th century duties.

In the lyrical middle section of Mendelssohn's F Minor Sonata—Swann's solo stanza—the instrument's ravishing flutey tones created a magical effect. Swann threaded this section delicately between the ranks of pipes spaced at opposite ends of the wide Orchestra Hall stage—live stereophony.

Copland's "Organ Symphony," the final number, magnificently blended full orchestra with organ into one perfectly balanced instrument. The infrequently played 1924 piece brims with American vitality and jazz influences, and the CSO's performance was as towering as a skyscraper.

The new instrument, containing more than 4,000 pipes, is designed primarily for use in orchestral concerts as a supporting or solo instrument and is a gift from the family of the late Mrs. Harold C. Smith, a long-time symphony supporter here. The Chicago Symphony has presented organ works with an electronic instrument since Orchestra Hall's original 1904 pipe organ was removed. ALAN PENCHANSKY

Classical Notes

WFMT-FM has lined up the Fine Arts String Quartet, Soviet emigre pianist Dmitry Paperno and the Chicago Brass Quintet for live broadcasts from its new Three Illinois Center studios. The station begins airing live 90-minute performances each Tuesday night, beginning Dec. 15. Continental Bank is sponsor of the new weekly series. . . . Neville Marriner has signed a new three-year contract with the Minnesota Orchestra increasing his commitment to 16 weeks of subscription concerts and one major tour annually. Marriner's been music director since 1979. . . . Conductor Boyd Neel's digital "Baroque Hits" album—his last recording—will be offered at a special \$7.98 list, according to Moss Music Group executive Marvin Saines. Neel died of cancer in Toronto earlier this fall. . . . Placido Domingo's Argentine Tango album is a Deutsche Grammophon release. We erred recently in attributing the album to Philips. . . . The Canadian Brass and the Chicago Symphony Brass have collaborated on a new Baroque album for RCA.

Pianist Lincoln Mayorga and violinist Arnold Steinhardt—first violin with the Guarneri Quartet—have recorded an album for Sheffield Lab Records. It contains four romantic Dvorak pieces and the Strauss Sonata. . . . A new public archive of Arturo Toscanini recordings, photographs, scores, letters and other memorabilia was dedicated in November. The collection is housed at Wave Hill, the mansion in Riverside, Bronx where the maestro lived during the Second World War. All Toscanini commercial recordings are contained in the library and curators hope to acquire transcriptions of Toscanini's 230 NBC Symphony concerts. There is no charge to view the exhibit.

Telarc Records marketing director Michael Kellman is basing his new independent classical and audiophile consulting company in Europe. Kellman, who is relocating with wife Carol, will continue to work for Telarc in an advisory capacity. . . . Britain's Unicorn Records' new managing director is Nigel Brandt, replacing label founder

salary cuts have been received from the BPO's two executive directors.

An untouchable endowment fund of \$1.1 million is hoped to be increased to \$4 million in the future to protect against similar financial traumas.

Twice before the Society proposed cutting costs, once in 1969 in a merger attempt with the smaller Rochester Philharmonic and in 1977, calling for 30 musicians to be cut.

John Goldsmith. Goldsmith will soon announce plans to remain in the industry on an independent basis. . . . CBS is set to wax Yo-Yo Ma's performances of the Bach Cello Suites and Bach Gamba Sonatas. . . . Violinist Sergiu Luca and conductor Leonard Slatkin will collaborate in a Nonesuch recording of the Dvorak Concerto.

Samuel Barber's final work Canzonetta for Oboe and String Orchestra, published by Schirmer, is premiered Dec. 17 by Zubin Mehta and the New York Philharmonic with Harold Gomberg. The work is the second movement of a planned oboe concerto, commissioned by the Philharmonic, and completed by Barber shortly before his death last January. . . . New York's Musica Sacra has recorded its acclaimed Baroque-scale Handel's "Messiah" performance for RCA Records. The digital recording, produced by John Pfeiffer, will doubtless number among several new digital "Messiahs" when it appears in fall of 1982. Richard Westenberg is Musica Sacra's conductor. . . . American composer Robert Ward's new opera concerning the moral dilemma of an atomic scientist will be premiered by the Greater Miami Opera Company, June 4. The work, "Minutes To Midnight," was commissioned as part of the three-week New World Festival conceived and administered by the company's general manager Robert Herman.

Symphony Bows Mystery Oratorio

LONDON—The first performance of what is claimed to be "the first whodunnit mystery oratorio in musical history" has been given by the Birmingham Symphony Orchestra and City of Birmingham Choir.

The piece is titled "The Diamond And The Goose: A Musical Lesson in Logical Deduction," and the composer is John Dankworth, long rated one of Britain's top jazz musicians and writers.

Dankworth was commissioned by the Birmingham Choir executives to write a choral work to celebrate its diamond jubilee. Thinking along the line of diamonds, he worked on a Conan Doyle short story, "The Blue Carbuncle," a tale of a stolen diamond hidden inside a goose.

Benny Green, another U.K. jazz expert, wrote the lyrics, with solo parts included for both Sherlock Holmes and Dr. Watson.

Jazz

RICHIE LOOKS TO THE FUTURE

There's Method Behind Cole's Alto Madness; Copland Coming?

By JACK McDONOUGH

SAN FRANCISCO—By now most jazz fans are familiar with the name of Richie Cole and Alto Madness, but some can hardly be blamed for wondering just who or what Alto Madness is.

It's simple. Alto Madness is anything the outspoken Cole says it is.

When your interests are as catholic as the alto sax stylist's, that can cover a lot of territory: everything from collaborations with Eddie Jefferson or Manhattan Transfer, to envisioned projects with Aaron Copland and Boots Randolph, appearance at countless jazz festivals in Europe and America and first-grade classroom clinics fill his schedule.

"Alto Madness has no rules," explains Cole. "I present a lot of

things. I must have used a thousand musicians under that name in the last 10 years. So I'm the Alto Madness part. I just like to try all different kinds of people, and sometimes it got pretty far out. Now, though, I'm just blowing straight-ahead jazz."

The madness currently involves a between-labels breathing spell, which Richie—who speaks with scorn for former label Muse, from which he has been granted a divorce—says is just fine with him.

Though Cole says "I've got four or five albums in me I could do right now" plus two more already in the can, he says, "I'm in no rush to sign with anyone right now."

Cole says a recent arbitration de-

cision handed down in his behalf in New York "is a major victory for me and for at least five other people who are in the same position I was in."

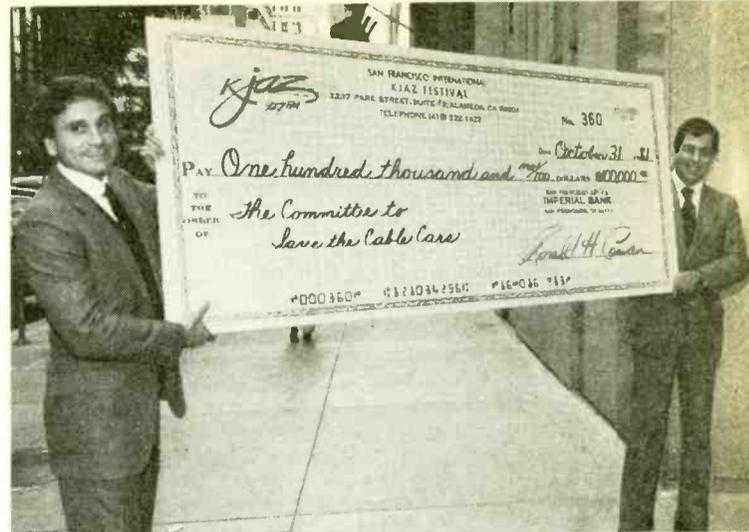
In his stint with Muse the label released six Cole albums. The last two were "Hollywood Madness," (recorded in spring 1979 and released in 1980) with guests Jefferson, Manhattan Transfer and Tom Waits, recorded just two weeks before Jefferson was shot dead outside a Detroit club; and this year's "Side by Side," recorded live in Denver in July 1980 with Phil Woods, who, together with Charlie Parker, is acknowledged by Cole as one of his principal influences.

Muse also has U.S. rights to two albums done in Japan, a big band set titled "Cool 'C'" that just shipped, and the live "Tokyo Madness" done in January.

But perhaps most interesting are the two albums Cole has in the can. "I've got two finished tapes of my own sitting at home. One is called 'Man With The Horn, Trenton Style' and the other is 'Crime and Punishment Volume I.' 'Man With The Horn' was done in San Francisco earlier this year on my own money. 'Crime' was cut in L.A. for Muse, but I did it as a protest LP. The company didn't appreciate the record so they gave it back to me, but in my opinion it's one of my best."

If that album doesn't sound off-beat enough, consider Cole's dreamed-of projects with Copland and Randolph, projects that would fulfill his philosophy that "everybody should be playing with every-

(Continued on page 29)



BAY PAYOFF—The San Francisco International Jazz Festival pays off in a big way for the Committee To Save The Cable Cars, which reaped \$100,000 in proceeds from the month-long array of major jazz performances. That's Michael Day, president and general manager of sponsor station KJAZ-FM, seen at left, sharing the check with Virgil Casselli, president of the Committee to Save The Cable Cars.

Headfirst Label Revising Its Policy As 1982 Looms

LOS ANGELES—New signings adding acoustic styles to its fashion base, an increased emphasis on audiophile mastering techniques and revised packaging and graphics are all facets of Headfirst Records' projected expansion during the coming months.

The MCA-distributed label, headed by veterans Bill Traut and Dave Pell, now expects to step up its LP release schedule to yield an average of three titles each month, compared to two sets monthly through most of its first year in business.

More significant, however, according to Traut, is the recent decision to broaden the label's repertoire beyond the commercial fusion territory mapped out during the past nine months. Although an earlier plan to launch a new acoustic jazz subsidiary to be called Straight-ahead has since been shelved, Traut cites changing promising young musicians committed to purer jazz styles as influencing Headfirst's new roster strategy.

"We're opening up to what you'd have to call more real jazz," says Traut. "It's not fusion, yet I don't want to call it mainstream because that's often interpreted as suggesting acts like Oscar Peterson."

Instead of seasoned acoustic jazz players, the thrust will be in backing more recent arrivals. "These are younger players who aren't playing

conventional electronic fusion," says Traut, who reports the first signings as guitarist Roland Vasquez, violinist Michal Urbaniak, trumpeter Mike Metheny and the group Auracle.

Although Traut notes that Vasquez, Urbaniak and Auracle all have fusion credentials that will be mirrored on upcoming LPs, he asserts a blurring between fusion and pure jazz styles is now underway. Vasquez and Urbaniak both straddle that line, in his estimation.

Headfirst's initial emphasis on digital mastering for analog master tapes is being somewhat reduced, but Traut now claims the majority of Headfirst's future releases will be half-speed mastered at the JVC Cutting Center here, with pressing to be handled at the premium-oriented Record Technology, Inc., in Camarillo, Calif.

Traut frankly traces that costlier approach to other labels, notably ECM and Windham Hill. He credits the latter with instituting heavier gauge, antistatic plastic inner liners that Headfirst is now studying for its own releases, despite a cost of 7 cents each, virtually double the unit cost of thinner polyvinyl inner sleeves.

First '82 release, slated for January, will include the Vasquez, Auracle and Metheny albums.

SAM SUTHERLAND

DECEMBER 19, 1981 BILLBOARD

Survey For Week Ending 12/19/81				Survey For Week Ending 12/19/81			
Billboard® Best Selling Jazz LPs™				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	17	BREAKIN' AWAY ● Al Jarreau, Warner Bros. BSK 3576	26	26	19	FUSE ONE Fuse One, CTI 9003
★	3	7	CRAZY FOR YOU Earl Klugh, Liberty LT 51113	☆	40	2	BELO HORIZONTE John McLaughlin, Warner Bros. BSK 3619
☆	5	4	THE GEROGE BENSON COLLECTION George Benson, Warner Bros. ZHW 3577	28	28	5	SPLASH Freddie Hubbard, Fantasy F-9610
4	4	16	FREE TIME Spyro Gyra, MCA MCA 5238	29	22	36	VOYEUR David Sanborn, Warner Bros. BSK 3546
5	2	11	SOLID GROUND Ronnie Laws, Liberty LO 51087	☆	NEW ENTRY	→	SOLO SAXOPHONE II-LIFE John Klemmer, Elektra 5E-566
6	6	10	STANDING TALL ● Crusaders, MCA MCA-5245	31	29	15	MISTRAL Freddie Hubbard, Liberty LT 1110
☆	25	2	COME MORNING Grover Washington Jr., Elektra 5E-562	32	32	4	WANDERLUST Mike Maneri, Warner Bros. BSK 3586
☆	10	4	SOMETHING ABOUT YOU Angela Bofill, Arista AL 9576	33	36	13	ORANGE EXPRESS Sadao Watanabe, Columbia FC 37433
9	9	32	THE DUDE ● Quincy Jones, A&M SP-3721	34	31	33	RIT Lee Ritenour, Elektra 6E-331
10	7	15	SIGN OF THE TIMES ● Bob James, Columbia FC 37495	35	27	24	APPLE JUICE Tom Scott, Columbia FC 37419
☆	12	5	EVERY HOME SHOULD HAVE ONE Patti Austin, QWest QWS 3591 (Warner Bros.)	36	34	11	THE LEGEND OF THE HOUR McCoy Tyner, Columbia FC 37375
12	13	13	REFLECTIONS Gil Scott-Heron, Arista AL 9566	37	37	9	MORNING SUN Alphonse Mouzon, Pausa 7107
13	8	22	THE MAN WITH THE HORN Miles Davis, Columbia FC 36790	38	33	7	TRAVELIN LIGHT Tim Weisberg, MCA MCA-5245
14	11	8	LOVE BYRD Donald Byrd, Elektra 5E-531	39	38	22	MECCA FOR MODERNS Manhattan Transfer, Atlantic SD 16036
☆	17	6	PIECES OF A DREAM Pieces Of A Dream, Elektra 6E-350	40	30	6	UNTOLD PASSION Neal Schon And Jan Hammer, Columbia FC37600
16	14	11	TENDER TOGETHERNESS Stanley Turrentine, Elektra 5-E535	41	41	15	BLTYHE SPIRIT Arthur Blythe, Columbia FC 37427
☆	20	5	FREE LANCING James Blood Ulmer, ARC/Columbia FC 37493	42	39	20	YELLOW JACKETS Yellow Jackets, Warner Bros. BSK 3573
18	18	9	MONDO MANDO David Grisman, Warner Bros. BSK 3618	43	42	20	THIS TIME Al Jarreau, Warner Bros. BSK 3434
19	19	57	WINELIGHT ▲ Grover Washington Jr., Elektra 6E-305	44	43	18	BLUE TATTOO Passport, Atlantic SD 19304
20	15	9	ANTHOLOGY Grover Washington Jr., Molown M9-961A2	45	→	→	I REMEMBER DJANGO Stephanie Grappelli/Barney Kessel With The New Hot Club Quartet, Jazzman JAZ 5008
21	21	27	AS FALLS WICHITA SO FALLS WICHITA FALLS Pat Metheny & Lyle Mays, ECM 1-1190 (Warner Bros.)	46	45	32	THE CLARKE/DUKE PROJECT Stanley Clarke/George Duke, Epic FE 36918
22	16	8	ENDLESS FLIGHT Rodney Franklin, Columbia FC 37154	47	46	3	PASSAGE William Ackerman, Windlam Hill WHSO-C-1014
23	23	5	A LADY AND HER MUSIC Lena Horne, QWest 2QW 3597 (Warner Bros.)	48	47	29	HUSH John Klemmer, Elektra 5E-527
24	24	11	MAGIC WINDOWS Herbie Hancock, Columbia FC 37387	49	48	19	INVOCATIONS THE MOTH AND THE FLAME Keith Jarrett, ECM-D-1201 (Warner Bros.)
☆	35	2	SHE SHOT ME DOWN Frank Sinatra, Reprise FS 2305 (Warner Bros.)	50	50	30	LIVE Stephanie Grappelli/David Grisman, Warner Bros. BSK 3550

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German Producer Sued By Peterson

LOS ANGELES—Regal Recordings Ltd., Toronto, Canada, is suing MPS Records GmbH, Germany, and Hans Georg Brunner-Schwer in Superior Court here.

The complaint claims the defendants owe the Oscar Peterson production company \$81,940.05 in back royalties due on a series of albums which Peterson produced and performed for them, based upon a December 1967 contract.



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IDEA CONCEIVED IN 1969

Nader Rock'n'Roll Spectacular
Projects 70 U.S. Shows In 1982

By ROMAN KOZAK

NEW YORK—Richard Nader's Rock'n'Roll Spectacular, the longest running concert series in Madison Square Garden, beginning in 1969 as the Rock'n'Roll Revival, is going out on the road again, with Nader expecting to do 70 shows around the country in 1982.

It is the sixth such tour, and it is playing in 10,000-capacity halls and arenas around the country.

"I try to devise the shows for the individual markets," says Nader. "In Philadelphia, at the Spectrum, we had the Dovells and Fabian on the show. Next week in New York we didn't have them. We had Chuck Berry, the Coasters and more New York groups. But the Drifters and the Shirelles, I may use in every market."

On his oldies shows, Nader has about seven acts which he pays a guarantee from \$1,500 to \$20,000 depending on the act's popularity. Chuck Berry, he says, is the biggest draw. Since many of his acts are vocal groups, or acts like Berry, who plays with local pickup bands. Nader says he usually has Bobby Comstock's band backing up all the artists on a show. That, he adds, also makes the shows go faster since there is less time needed for changeovers.

Nader himself is an independent producer, and he puts together his shows with local promoters and venues. In New York he does his shows in conjunction with Madison Square Garden.

Nader says that of the 25 shows he did at Madison Square Garden, 21 were SRO, accounting for \$400,000 worth of tickets sold. In 1979, he says, he stopped doing the shows, because he says, he had already presented every act that he wanted, and audience interest was falling off. But the lure of oldies brought him back this year, first with two smaller doowop shows at the Felt Forum, and then with a show at the Madison Square Garden with Chuck Berry, Lou Christie and Leslie Gore among others.

"I think there will always be a need to look back," says Nader, explaining the appeal of his 1955-65 acts. "Music is the key. Our memories are associated with the music of the time. The music is the experience of the time."

"Music is also cyclical. And there is a certain time when there is no direction in music. For instance, there is no Beatlemania now. And that is a time when standard forms of music

are more popular. Country music, jazz, big bands and vintage rock'n'roll are back. They are not in the mainstream, but they have more of an opportunity to be popular."

However, he notes, artists do not like to be put in an oldies bag.

"Every artist, I don't care how many previous hits he had, wants to believe he is current. All of them would trade all their old hits for a current top 10 hit. That is the nature of this business, which buries and loses in the shuffle people who have had the hits. You can be so easily forgotten. Whatever happened to

Peter Frampton? He was once the biggest in the business."

With his oldies shows, says Nader, he is able to offer a stage and an audience commensurate with the artists' (albeit previous) successes.

"An act like Rick Nelson has had 21 or 23 hits on the charts. But he makes a decision to play a club. And if you look at that club's roster, it has new or upcoming acts. But why does he have to put himself in that kind of basket? He belongs in Madison Square Garden. A club is great for a new act, but not for him," says Nader.



Billboard photo by Chuck Pulin
KARLA'S CONCERT—Epic's Karla DeVito perches atop the keyboards during a recent appearance at the Bottom Line in New York.

Paul Burlison Coming Back With
His Own Brand Of Rockabilly Music

By ROSE CLAYTON

MEMPHIS—It was just about this same time a year ago that guitarist Paul Burlison rented Sam Phillips' studio for a marathon session that produced the authentic-sounding rockabilly album "Johnny Burnette's Rock 'n' Roll Trio and Their Rockin' Friends From Memphis."

Recorded on Burlison's own Rock-A-Billy label, the album was a tribute to Johnny and Dorsey Burnette, who along with Burlison formed the original Rock 'n' Roll Trio. Although the group's career spanned a brief four years (1953-1957), their influence was acknowledged by British bands through the '60s and '70s.

Interest in the trio's material has continued to grow with the resurgence of rockabilly music. Rod Stewart and Juice Newton recently covered "Tear It Up," and Elvis Costello recorded "Honey Hush" on his latest album.

Burlison's tribute album was conceived as a one-shot project. "It was just something I wanted to do for Johnny and Dorsey and Rocky and Billy," says Burlison. "Both Johnny and Dorsey are dead now, and their boys are building careers of their own."

At age 52, Burlison did not expect the tribute album to rejuvenate the musical career he abandoned 24-years ago to form his own construction company. The day the album was recorded was the first time most of the musicians had seen each other in more than 20 years. They thought that session would be their last.

However, the Rock 'n' Roll Trio

re-assembled last month, practiced for a week, and did two shows (Nov. 7 and 8) in Norfolk England. Now they are planning to return in the spring for a month-long tour of Holland, Sweden, Germany, and France that is being booked by Paul Barrett of Rock 'n' Roll Enterprises in Wales.

"They just loved us," Burlison says of the crowd of 4,000 he says attended each show. "I couldn't believe it. They knew every word to every song we sang. Rocky (Burnette) threw his coat in the crowd and they just tore it to shreds."

Rocky (Johnny's son) went along on the gig to sing lead vocals for the Trio as his father had once done. In 1980, Rocky had his own two-million seller "Tired Of Toeing The Line." Although it was a #1 record in 25 different countries and earned him a spot on the last leg of Fleetwood Mac's World Tour, Rocky did not sing his hit on the Trio date. His selections were the Trio's classics, such as "Train Kept A-Rolling."

"It was like playing with a bunch of teenagers again," Rocky, 28, says of his association with the vintage rockabilly act. "We rehearsed six or seven hours a day for a week and they didn't even stop for a break. That's the way I remember it when I was 14, and we would go into the garage to play because we loved it. There is something about that spirit inside."

There are a lot of good rockabilly-influenced bands currently playing, according to Rocky, "but these guys

WITH ORIGINAL BLUESBREAKERS

Mayall To Tour Australia

SYDNEY—John Mayall, "Godfather" of the British blues, has assembled a star-studded reunion of the original Bluesbreakers for an Australian tour starting Jan. 28.

Former Rolling Stones guitarist Mick Taylor, Fleetwood Mac co-founder and bassist John McVie and drummer Collin Allen, who's played with Rod Stewart, Stone The Crows and Focus, have all agreed to play the 16 date tour with their former mentor. Another Bluesbreaker alumnus, Hughie Flint, will interrupt his tenure with the Blues Band to drum on the four English warm-up gigs scheduled prior to the tour down under, where Allen will take over as drummer.

Mick Fleetwood was reportedly approached to fill that slot, but faced scheduling conflicts due to production of the next Fleetwood Mac LP.

Fleetwood manages the platinum quintet.

All but three of the sixteen shows are intimate pub or club dates likely to pose a change of pace for reunion members like McVie, whose recent touring has held mostly to arenas.

The projected set list suggests a giant blues orgy for the participants, reading like a Mayall "best of" album: "Parchman Farm," "Dust My Broom," "Room To Move," "Stormy Monday," "Baby What You Want Me To Do," "So Many Roads" and other blues chestnuts are promised.

John Mayall & The Bluesbreakers, as they will be billed, were nabbed for Australia by International Concert Connection head Peter Noble, who has handled two previous Mayall tours there. 0054

GLENN A. BAKER

10,000-SEATER IN GARY

New Concert Facility
Building In Indiana

CHICAGO—A major new indoor concert facility will be opened next year by Gary, Ind. as part of the city's efforts to rebuild the downtown area.

The new Genesis Center will offer 40,000-square feet of exhibition area and concert seating for 10,000, according to Steven Rosenblatt, executive manager.

Plans for redevelopment of Gary and rebuilding of its image will be keyed to activities at the center. Mayor Richard Hatcher has an-

nounced plans for a gala opening concert featuring leading r&b artists and other performers closely associated with the city.

The facility, now in the final stage of construction, is scheduled to open in February. According to Rosenblatt, there are plans for Stevie Wonder and the Jacksons to help inaugurate the concert site.

The city's attention to lighting and security will be promoted, notes Rosenblatt. "I've had a number of meetings with city police talking about beefed up security for concert events," he says.

"There's been a movement of people out of Gary but the city has improved a lot since the '60s. We're trying to dispel the illusion of what white suburbia thinks of downtown Gary. Lighting and security will dispel these concerns."

Preliminary marketing studies will be done to determine the types of events with the biggest potential draw, notes Rosenblatt. The facility expects to draw regularly from Chicago and parts of Indiana as far away as South Bend, he says.

Though the center's bookings will be heavily oriented toward r&b entertainment, Rosenblatt doesn't want to be typecast.

"I don't want this to get the reputation of being a black concert hall or a gymnasium type thing," he insists. "It's a multi-purpose, multi-functional facility."

Rental rates will be competitive with existing area facilities. "My board has not established our rental rates yet but it is my intent to be competitive or beat the prices of similar facilities in this area," Rosenblatt says.

Knoxville Gets
Opryland Show

NASHVILLE—When the 1982 World's Fair opens this spring in Knoxville, one of its highlights will be a musical stage production produced for the Tennessee pavilion by Opryland U.S.A. The 45 minute musical will showcase a range of styles from Memphis blues to the East Tennessee folk music, and performers for the cast will be chosen during Opryland's winter audition tour now underway in 28 cities across the country.

Torme A Draw

NEW YORK—November is Mel Torme month at Marty's, the local jazz club. Torme has been performing two shows a night in one of the club's intimate rooms, and the performances have been soldout even with a \$20 cover charge and minimums of \$14 and \$9 for the early and late shows, respectively. Torme is backed by a trio worthy of a showcase of its own: pianist Mike Renzi, bassist Jay Leonhart and drummer Donny Osborn.

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Talent In Action

GEORGE BENSON

Bottom Line, New York
Admission: \$12.50

Saving his hits for the end of an incredible 2½-hour set, guitarist Benson staged a solidly swinging jazz session Nov. 30 with the help of some friends: Tom Browne on trumpet, Tom Scott, tenor sax; Earl Klugh on guitar, and Kenny Barton on piano.

An old Charlie Parker bop tune kicked things off to a series of lengthy jams that included Cannonball Adderley and Horace Silver material. Klugh joined at mid-point to add his sizzling solos to the pyrotechniques of Browne and the burning solos of Scott.

Following the Latin "Senior Blues," a Silver composition, Benson and Klugh played a series of dazzling guitar solos. Scott then played a wild solo on the old warhorse, "Cherokee."

Finally, after singing a hip "Moody's Mood For Love," Benson performed lively extended versions of "Breezin'" and "This Masquerade." "On Broadway" was saved for a 30-minute encore jam.

DOUGLAS E. HALL

BRUCE COCKBURN

Bottom Line, New York
Admission: \$7.50

In the past two years singer/songwriter/guitarist Bruce Cockburn has effectively shed the once applicable sobriquet "Canada's best-kept secret." Still, he has been making records for 10 years, honing his rich, majestic song-journals on the human condition and enveloping them in clear and resonant, fingerpicked melodies.

In the past Cockburn has usually performed solo with his acoustic guitar, but he brought along a five-piece band for his Nov. 23 appearance here, and they played a generous 20-song, two-hour set for the sellout crowd.

Many in his audience were unaccustomed and perhaps unprepared for Cockburn's increasing reliance (of late) on electric guitar over acoustic, and his overall emphasis on textured rhythmic instrumentation (evident on his new album "Inner City Front") over the more intimate and intricate fingerstyle melodies. Indeed, the one weak point of the set was Cockburn's extended and seemingly aimless noodlings on electric guitar, which are, one assumes, an update of the delicate, engaging solos that he is so well known for on acoustic guitar.

Richie Cole's 'Mad' Plans

• Continued from page 27

body else" and that would satisfy his own particular brand of fusion.

"I fit into the fusion scheme," says Cole, who has always been intensely devoted to bebop. "My albums have tunes like 'High Fly' and 'New York Afternoon' that could have been done by fusion groups. In some cases my tunes are original music that just happen fit that category."

"But I'm also"—and here Cole coins the word as he goes along—"fusionating other areas. I'm creating my own fusion. I'm working on a concept that will combine American classical music and Alto Madness: 'Concerto for Alto Madness and Orchestra' by Aaron Copland. I haven't met the man and haven't spoken to him yet but somehow I'm going to hook that up. When I go with a new label that's one of the projects I'll have them back. It'll be basically classical music. I'm not going to have Copland writing backgrounds to my songs. But if he wants to put some of the themes of my songs in it that would be good."

Prompting his interest in such a partnership, says Cole, was a 1948 recording of a Copland/Benny Goodman collaboration that his wife Yolanda discovered at a local Tower store.

Another longshot that Richie is convinced he can pull off is a collaboration with Boots Randolph, who, he says, "happens to be a hell of a sax player. That would be fusionating country music and Alto Madness." As with Copland, Cole admits he has not yet approached Randolph about the feasibility of such a union.

Cockburn demonstrated his amalgamation of playing styles through passionate, lovely songs of which the buoyant, pop-reggae "Wondering Where The Lions Are" and "Rumors Of Glory," the bluesy "Mama Just Wants To Barrelhouse All Night Long" and the jazz-inflected "Going Up Against Chaos" were crowd favorites.

Cockburn's choice of accompanying musicians reflected well on him and his music. Jon Goldsmith on keyboards, Hugh Marsh on violin and mandolin and Kathryn Moses on reeds (and background vocals) often hit peaks of uncommonly beautiful triadic synthesis.

THOMAS GABRIEL

PAGE CAVANAUGH

Michael's Pub, New York

The entertaining pianist-singer, appearing in New York for the first time in 18 years, pulled together a bit of a musical autobiography in a 45 minute set Oct. 20 that was supposed to include pianist Dorothy Donegan, who chose not to perform.

Cavanaugh's piano work is widely varied in style, almost distracting at times, but he shows a favoritism for an Art Tatum groove. His vocals are smooth out of early Nat Cole, particularly when he did such Cole oldies as "Put 'em In A Box" and "Route 66." "Put 'em In A Box" came up in a "Romance On The High Seas" medley, from the 1950s film musical which starred Doris Day and included Cavanaugh.

He also dug up such early Page Cavanaugh Trio (he works solo these days) novelties as "The Story Of Goldie Locks And The Three Bears," which was good fun and got Cavanaugh reminiscing about Bobby Troup's work and how several other Troup songs had the same tune as the "Goldie Locks" one.

DOUGLAS E. HALL

MARIA MULDAUR

Jazz Plus Nightclub, Honolulu, Hawaii
Admission: \$7.50 Cover

Maria Muldaur's spirited 75-minute set November 28 at Hawaii's newest jazz nightclub set aside any preconceptions that her Born-Again Christian status would significantly change the country/blues/rock style or the distinct love song selections for which she has always been known.

While she did pepper her well-paced per-

formance with some excellent gospel selections, most of the 15 tunes she sang were either those with which she's been previously associated or newer songs focusing on various shades of the blues.

Maintaining an uptempo feeling and rhythm through most of her songs, she was backed by a fine four-piece band that included Archie Williams on rhythm and lead guitar, Wally Drogos on drums, Rick Shaeffer at keyboards, and David Tomey on bass.

Maria kept between-songs chatter to a minimum, choosing to use her unique vocalizing to express her sentiments. And her voice never sounded better. It had a maturity and expressiveness lacking during the mid-1970's when she rode to the top of the charts with "Midnight At The Oasis," a song she performed seemingly more out of resigned obligation than desire.

Other songs included "Her Mind Is Gone," "She Caught The Katie," "I'm A Woman," "You're So Good," Dolly Parton's "In My Tennessee Mountain Home," "That's The Way Love Is," "Champagne and Wine," and "Lover Man, Where Can You Be."

She was greeted warmly by the packed house of 250 or so fans, and although she didn't do an encore, the audience seemed enthusiastic throughout her performance.

DON WELLER

AC/DC

Madison Square Garden, New York
Tickets: \$12.50, \$10.50

The five-member heavy metal unit put on a hell of a show Monday (2), literally: opening to a packed Garden audience, the quietly tolling bell that signaled their set was soon obliterated by the high energy of "Hell's Bells," while later in the 100-minute show they romped through their hit "Highway To Hell," still one of their stronger compositions.

The 17 selections were all played as straight ahead rock'n'roll, with, surprisingly, only two songs from their new album, "Put The Finger On You" and "For Those About To Rock, We Salute You."

The latter, one of two encore numbers along with the hard-driving "TNT," was punctuated with simulated cannon blasts for an impressive finale.

The basic appeal for the band remains lead guitarist Angus Young, who moved all over the stage in his trademarked red velvet schoolboy suit. Head constantly bobbing, he played flashy, dazzling solos while performing gyrations that ranged from a Chuck Berry skip to writhing on the floor. Other antics included an almost complete strip tease during "Bad Boy Boogie" which detracted from the powerful solo he constructed for this otherwise compelling blues.

"Dirty Deeds Done Cheap," the title track from a recent LP actually cut much earlier in their career, got the biggest reaction from the enthusiastic crowd, which frequently chanted along with the band's songs.

DOUGLAS E. HALL

Talent Talk

Tom Petty dropped by Dooley's nightspot in Tempe, Ariz. Dec. 8 and played an entire set with advertised headliner Del Shannon. Apparently, Dooley's is one of Petty's favorite clubs (he jammed with Muddy Waters there recently) and a few hours before showtime notified all involved that he would be sitting in with Shannon...

Thieves broke into New York's CBGB early Tuesday morning (8), making off with the club's 16-track mixing board, amplifiers, recorder and cassette deck, altogether valued at about \$50,000, the club says. The equipment was not insured, but the club will not close. It will rent what it needs until it can rebuild its system. Until the theft, the sound system at CBGB was considered the best of any club in New York.

A new jazz club to open in Gotham is Lush Life, in the heart of Greenwich Village at Bleeker and Thompson. Acts set to play the venue include Gerry Mulligan, Cecil Taylor, Chico Freedman, Max Roach and Joe Pass.

ROMAN KOZAK

Boxscore

- **ROLLING STONES, GEORGE THOROGOOD & THE DESTROYERS, NEVILLE BROTHERS**—\$1,531,250, 87,500, \$17.50, Pace Concerts/Barry Mendelson Presents/Ruffino-Vaughn Prods., Louisiana Superdome, New Orleans, indoor concert U.S. attendance record, sellout, Dec. 5.
- **JOURNEY, RED RIDER**—\$538,920, 44,910, \$12, John Bauer Concerts, Seattle Coliseum, three sellouts, Dec. 4-6.
- **JOURNEY, LOVERBOY**—\$443,346, 41,710, \$12-\$9.50, Bill Graham Presents, Cow Palace, San Francisco, last night "Save the Cable Cars" benefit, three sellouts, Nov. 30-Dec. 2.
- **BARRY MANILOW**—\$232,602, 16,004, \$15 & \$12.50, Cross Country Concerts, Hartford Civic Center, sellout, Dec. 6.
- **TOM JONES**—\$208,400, 9,000, \$50-\$10, De La Salle High School, Saenger Theatre, New Orleans, three sellouts, Nov. 6-7.
- **FOREIGNER, MICHAEL STANLEY BAND**—\$169,246, 16,841, \$10.25 & \$9.25, Contemporary Prods., Kemper Arena, Kansas City, sellout, Dec. 6.
- **AC/DC, MIDNIGHT FLYER**—\$168,043, 15,190, \$11.50, \$10.50, & \$9.50, Cross Country Concerts, Hartford Civic Center, sellout, Dec. 3.
- **AC/DC, MIDNIGHT FLYER**—\$165,884, 16,199, \$10.50 & \$9.50, Contemporary Prods., the Checkerdome, St. Louis, sellout, Nov. 26.
- **FOREIGNER, MICHAEL STANLEY BAND**—\$165,335, 16,044 (19,715 capacity), \$10.50 & \$9.50, Contemporary Prods., the Checkerdome, St. Louis, Nov. 27.
- **ALABAMA, JANIE FRICKE, MIKE CROSS**—\$156,842, 15,823, \$10 & \$9, Keith Fowler Prods., Greensboro (N.C.) Coliseum, sellout, Nov. 28.
- **GRATEFUL DEAD**—\$754,662, 14,164, \$11.50 & \$10.50, Jam Prods./Monarch Entertainment Bureau, Rosemont Horizon, Chicago, sellout, Dec. 6.
- **AC/DC, MIDNIGHT FLYER**—\$132,145, 13,200, \$10.50 & \$9.50, Don Law Co./Free Fall Prods., Providence (R.I.) Civic Center, sellout, Dec. 4.
- **STEVIE NICKS, JOHN STEWART**—\$129,497, 14,261 (16,000), \$10 & \$9, Feyline Presents, Compton Terrace, Tempe, Ariz., Dec. 5.
- **BLACK SABBATH, ALVIN LEE BAND**—\$127,729, 14,189, \$9.50 & \$8.50, Electric Factory Concerts, the Spectrum, Philadelphia, sellout, Dec. 4.
- **OAK RIDGE BOYS, T.G. SHEPPARD, TERRI GIBBS**—\$123,697, 12,558 (12,600), \$10.65, \$9.65, & \$8.65, Pace Concerts, the Summit, Houston, Dec. 4.
- **FOREIGNER, MICHAEL STANLEY BAND**—\$120,421, 12,003, \$11 & \$10, Contemporary Prods., Omaha Civic Auditorium Arena, sellout, Dec. 1.
- **O'JAYS, AL HUDSON**—\$116,404, 12,000, \$15, \$13, & \$11, Mike Davis, Saenger Theatre, New Orleans, four sellouts, Nov. 20-21.
- **GENESIS**—\$112,680, 10,905 (16,000), \$10.50, \$9.50, & \$8.50, Cross Country Concerts/Harvey & Corky Prods., Hartford Civic Center, Dec. 2.
- **TRIUMPH, RABIT, HARLEQUIN**—\$112,500, 9,000 (10,300), \$12.50, Double A, Northlands Coliseum, Edmonton, Alta., Nov. 28.
- **EARTH, WIND & FIRE**—\$111,830, 10,035, \$11.50 & \$10.50, Cross Country Concerts/Talent Coordinators of Amer., New Haven (Conn.) Coliseum, sellout, Nov. 21.
- **RUSH, RIOT**—\$111,616, 12,562, \$9.50 & \$8.50, Beach Club Concerts, the Coliseum, Charlotte, N.C., sellout, Dec. 4.
- **FOREIGNER, MICHAEL STANLEY BAND**—\$109,986, 11,847 (16,947), \$10, \$9, & \$8, Jam Prods., Univ. of Ill. Assembly Center, Urbana, Dec. 4.
- **OAK RIDGE BOYS, WILLIAMS & REE**—\$105,919, 7,181 (7,280), \$14.75, Marquee Enterprises, Mill Run Theatre, Chicago, four shows, three sellouts, Nov. 28-29.
- **STEVIE NICKS, JOHN STEWART**—\$105,637, 10,193 (14,269), \$10.50 & \$9.50, Bill Graham Presents, Oakland (Calif.) Coliseum, Dec. 3.
- **ALABAMA, JANIE FRICKE, MIKE CROSS**—\$98,648, 10,465, \$10 & \$9, Keith Fowler Prods., Reynolds Coliseum, Raleigh, N.C., sellout, Nov. 29.
- **LOU RAWLS, DENIECE WILLIAMS**—\$97,185, 6,000, \$15, \$12.50, & \$10, Rockland Concerts, Saenger Theatre, New Orleans, two sellouts, Nov. 13-14.
- **OAK RIDGE BOYS, T.G. SHEPPARD**—\$96,054, 8,102 (8,600), \$12 & \$10.50, Premier Concert Attractions, Hirsch Coliseum, Shreveport, La., Dec. 5.
- **PRINCE, THE TIME**—\$95,087, 8,638, \$11.50 & \$10.50, Jam Prods./Talent Coordinators of Amer., Arie Crown Theater, Chicago, two sellouts, Dec. 5.
- **BOB DYLAN**—\$92,803, 6,000, \$50-\$19.50, Barry Mendelson Presents, Saenger Theatre, New Orleans, two sellouts, Nov. 10-11.
- **FRANK ZAPPA**—\$89,804, 12,191, \$11.50 & \$10.50, Jam Prods., Cobo Arena, Detroit, sellout, Nov. 25.
- **TRIUMPH, RABIT, HARLEQUIN**—\$86,250, 7,500, \$11.50, Double A Prods., Calgary (Alta.) Corral, sellout, Nov. 27.
- **FOREIGNER, MICHAEL STANLEY BAND**—\$85,823, 9,034, \$10 & \$9, Amusement Conspiracy, Four Seasons Arena, Cedar Rapids, Iowa, sellout, Dec. 5.
- **FOREIGNER, MICHAEL STANLEY BAND**—\$83,748, 7,976, \$11.50 & \$10.50, Stardate Prods., La Crosse (Wis.) Center, sellout, Dec. 2.
- **RUSH, RIOT**—\$83,742, 9,900, \$8.50, Sound Seventy Prods., Municipal Auditorium, Nashville, Tenn., sellout, Dec. 2.
- **STEVE ALLEN, JAYNE MEADOWS, TERRI GIBBS, DENVER KICKS BAND**—\$82,500, 550, \$150, Michael Anthony Agency/Chris Chaney, Hilton Inn South Ballroom, Denver, "Benefit for Porter Memorial Hospital," sellout, Nov. 21.
- **MOODY BLUES, JIMMY SPEERIS**—\$77,363, 7,587 (9,470), \$10.50 & \$9.50, Concerts West, Centennial Hall, Toledo, Ohio, Nov. 24.
- **STEVIE NICKS, JOHN STEWART**—\$77,021, 6,556 (9,000), \$12, \$11, & \$10, Feyline Presents/JBD Corp./in-house promotion, Colo. Univ. Events Center, Boulder, Dec. 1.
- **RUSH, RIOT**—\$76,826, 8,192 (10,000), \$10.50 & \$9.50, Beach Club Concerts, Greensboro (N.C.) Coliseum, Dec. 6.
- **DEVO**—\$76,424, 7,943 (8,500), \$11 & \$9.50, Bill Graham Presents, San Francisco Civic Auditorium, Dec. 4.
- **OAK RIDGE BOYS**—\$72,204, 7,543 (7,650), \$10 & \$9, in-house (Jamboree USA) promotion, Wheeling (W. Va.) Civic Center, Nov. 27.
- **RUSH, RIOT**—\$70,281, 7,398 (9,000), \$9.50, Ruffino-Vaughn Prods., Birmingham (Ala.) Jefferson Civic Center, Dec. 1.
- **TRIUMPH, SURVIVOR, HARLEQUIN**—\$70,263, 8,148 (9,788), \$8.50 & \$7.50, Pace Concerts/Jam Prods., Reunion Arena, Dallas, Dec. 4.

Copyrighted and compiled by Amusement Business, a Billboard Publications, Inc. publication. Boxscores are compiled every Tuesday. If you wish to file your concert report, please call Patricia Bates in Nashville at 615/748-8120 or Tina Veiders in New York City at 212/764-7314.

The following are among the top concert grosses nationwide reported through the survey week. Included are act(s), gross, attendance, capacity of facility, ticket prices, promoter, facility, city, number of shows, number of sellouts and dates(s).

Santa's Most Wanted List...



**LEON
EVERETTE**

“Midnight Rodeo” PB 12355

BB23* CB32* RW29*

**LOUISE
MANDRELL &
RC BANNON**

**“Where There’s Smoke
There’s Fire”** PB 12359

BB32* CB30* RW34*

EDDY ARNOLD

**“All I’m
Missing Is You”** PB 12364

BB71* CB38 RW71

REAL

AS RATINGS RISE

Countdown Formats Continue To Pull New Affiliates, Listeners

• Continued from page 13

in one show. There's a whole new generation of listeners catching up with country music. Countdowns give them a quick baptism into who the top acts are and what they sound like. It's a reflection of country's growth."

Lyons does add, however, that he doubts "Nashville Record Review" would compete as successfully with other countdowns if it ran three hours in length (as most of the others do). He thinks the program's one-hour, 10-song format, coupled with the celebrity interview conducted each week with the act scoring the No. 1 single, accounts for the rapid build in the show's market syndication.

"American Country Countdown," in its eighth year, is unequivocally credited as the granddaddy of country countdown programs. Produced in Los Angeles and hosted by Bob Kingsley, the show boasts an average of 325 radio station outlets, two staff writers and a full-time researcher, Neil Haislop, who also conducts all the artist interviews that comprise the background for the three-hour weekly program.

Haislop feels the "element of suspense, of not knowing where a listener's favorite acts will land in a particular week," creates an air of anticipation that keynotes countdown's popularity. When the show first went on the air in 1973 with a total of 40 stations, it was pioneering territory that had previously been dominated by pop countdown programs in the 1960s. He is well aware of the competition today.

"So far, the effects from other countdown spinoffs have been minimal on us, and we're happy about that," Haislop says. He concedes that a station backed into a corner financially might consider switching to a barter-basis countdown for economical reasons, but adds that many of "American Country Countdown's" subscribers are stations who have been with the show since its inception, and that it averages more than 300 outlets annually each season.

United Stations' recently launched "Weekly Country Music Countdown" is a three-hour show which spotlights an individual artist or act in addition to playing the top hits and conducting interviews. The show now runs in 150 markets, encompassing nearly all top-100 radio markets in the U.S., according to vice president of programming Ed Salamon.

"Whenever you see growth as rapid as this, it's because there's a genuine demand," says Salamon. "Countdowns go all the way back to the original 'Hit Parade.' In the '50s, almost all radio had countdowns. They went out of vogue for a while, and now it seems they're back again."

Salamon points out that many local radio stations don't have the personnel or research on hand to do their own countdowns, creating a desire for nationally marketed versions.

"The strongest response for syndicated radio product usually comes from local stations who can't afford to produce their own programming," he says firmly.

"Country Report Countdown" is a four-hour weekly countdown that is sold on a cash basis determined by

market size. It currently airs in between 50 and 60 markets. It's co-hosted by Ron Martin and is interspersed with history of country music segments narrated by Hugh Cherry. The show was a spinoff from Weedeck's regular "Country Report": original three-and-a-half minute radio clips featuring trivia, news and interviews with country acts. "Country Report" airs in 200 markets, offered free to sponsoring stations.

"At first, I was frankly opposed to doing a countdown, because 'American Country Countdown' had such a long jump on us," Martin says. "But they are very popular, and since we've been doing ours, we've been pleased with the results. There's a definite demand for countdowns."

Newest to break into the countdown field is RKO, with its "Country Star Countdown" debuting Jan. 9. RKO is staking its claim on a format that will use name artists as hosts for the three-hour show.

"This way, you won't just hear a generic announcer voice, but a different, identifiable star each week," explains Dan Griffin, vice president/director of programming. "I don't think there really can be much variation on the basic chart positions of the records. We feel the 'star factor' is the key."

With the CMA counting a total of more than 2,900 radio stations now airing country music, there is obviously room in the countdown market for competitors.

And television—never a medium prone to missing a sure bet—has also jumped into the countdown sweepstakes lately. "Solid Gold" carries a countdown segment in the program which includes country hits. Dennis Weaver hosts a monthly tv show out of Las Vegas called "Country's Top 20," produced by Bob Banner & Assoc., while "America's Top 10," a Sid Vinnedge production, also features a countdown format.

Even Don Kirshner may be looking at a variation on the countdown format, with his new "Country Jamboree." These are to air as syndicated country specials early next year, and although plans don't call specifically for a countdown insert, it hasn't been ruled out on down the line.

The Jim Halsey Co. has just readied a new syndicated program entitled "#1 Country." While not a countdown in the strictest sense of the term, the show spotlights acts (past and present) who have scored No. 1 country hit records on the charts. It is scheduled to run as a weekly half-hour series in 1982.

But how bright is the forecast for these countdowns? Is there a danger of oversaturation? Of listener burn-out switching from countdown to countdown? Has the premise of the countdown been diluted by sheer numbers?

"I think every station in the country can have a countdown," suggests Martin of Weedeck. "My experience goes all the way back to top 40 countdowns, when we played them every single day. Check the figures on Casey Kasem's 'American Top 40,' and I'll bet you'll find he's the highest rated show in his time slot where he airs."

"The question about oversaturation is right on the mark," ponders Mutual's Flamborg. "Yet

stations seem to continue clamoring for quality countdowns. Even stations who aren't programming full-time country seem to find these countdowns interesting change-ups for their schedule."

Kingsley of "American Country Countdown's" isn't so sure. He worries that the anticipatory flavor of countdowns may indeed be eroded by a profusion of countdowns confusing listeners.

"Countdowns are special things," he says. "With more and more countdowns coming along, the overall effectiveness could be diluted. There will obviously be some casualties along the way, and I only hope the market doesn't get ruined. I hope listeners don't end up saying, 'What does it all mean?'"

Opryland Radio Productions' Lyons expects "a 10% attrition rate" when contracts for "Nashville Record Report" come up for renewal next month. "I think we've just about topped out with countdowns," Lyons says. "The ones that sustain will be the ones who emphasize quality and appeal. I think being based here in Nashville helps us with credibility and gives us better access to many of the artists."

Perhaps it's United Stations' Salamon who sums up most succinctly the bottom line for countdowns: "The other side of saturation is competition. It's the consumer who will decide if and when the market gets saturated."

NEW TO MARKET *Time-Life Records Unveils Country Audiophile Series*

NASHVILLE—Already known for its recorded contributions in the areas of classical, jazz and swing, Time-Life Records now enters the country market with the debut this month of its new audiophile "Country & Western Classics" series.

Each package issued in the long-range continuity series will consist of three volumes per set, accompanied by an illustrated 36-page booklet documenting little-known facts, information and photographs relating to the individual artist or music spotlighted in the particular collection.

The classics series debuts with a triple-record Hank Williams package that includes two previously unreleased songs discovered during compilation by series consultant Charles Wolfe in the PolyGram Records archives. The songs, "My Main Trail Is Yet To Come" and "The Log Train" are the first of numerous unreleased material that Time-Life plans to present during the course of its "Country & Western Classics."

Recording for the entire series is being supervised for Time-Life by Grammy award-winning producer Michael Brooks. Brooks worked with original vault and master tapes: where overdubbing and echoes diluted or obscured the original sound, Time-Life is attempting to issue the recordings as initially performed.

The volumes will be released on a bi-monthly basis, available through Time-Life Records mail order only. Time-Life is preparing a television direct marketing campaign for national promotion to air in the spring. All licensing for the 20-volume project is being handled by Columbia Records special projects division. In cases where original masters have been destroyed, Columbia has re-



FEELS SO PLATINUM—RCA Records president Bob Summer, left, presents Jeff Cook of Alabama with a platinum album for their second LP release, "Feels So Right." Looking on are Alabama drummer Mark Herndon, center, and Dave Wheeler, director of country sales, RCA Nashville. The platinum presentation took place at the Bottom Line in New York, the last stop on Alabama's recent pop venue tour with Earl Thomas Conley.

SETS STAGE FOR SELLOUTS

Alabama Completes Tour

NASHVILLE—Underscoring the effectiveness of pop and country cross-marketing, Alabama has completed a recent month-long promotional tour that resulted in sellout dates in key showcase venues and national auditoriums.

The tour was coordinated by RCA Nashville, with joint involvement by both the label's West Coast and New York pop promotion departments. Its focus was to expose Alabama live to audiences in markets where the group's recent single, "Feels So

Right," had attained top-20 pop and AOR success.

At the Bottom Line in Manhattan, L.A.'s Country Club and the Center Stage in Detroit, pop radio and rock press attended the concert and the label-sponsored press reception following the show. Earl Thomas Conley opened for Alabama in these markets.

Between sets at the Bottom Line, RCA Records' president Robert Summer presented Alabama with platinum album certifications for the band's "Feels So Right" LP.



FAVORITE STARS—Howard and David Bellamy chat backstage on the soundstage of "Solid Gold" with the show's cohost Marlynn McCoo. The duo sang its current single, "You're My Favorite Star."

Nashville Scene

By KIP KIRBY

Some musical happenings around town, as the holiday spirit begins to take over in Nashville. **Jerry Lee Lewis** came to the Grand Ole Opry House for one show and made it somehow seem impossible to believe that only months ago, he was treading the narrow line between life and death. Though he looked pale and gaunt, Lee's energy never flagged, nor did he shy away from performing any of his trademark full-throttle numbers. "Good Golly Miss Molly." ... "Great Balls Of Fire" ... "Whole Lotta Shakin' Going On" ... "What'd I Say" ... "Memphis" ... they were all there in the set, like old friends. And it was nice having an old friend still around to play them the way they ought to be played.



Though there are many good acts already dotting the country horizon, there's always room for one more artist who's really special. One such artist may well be English export **Roger Cook**, who has let his performing take a back seat to his songwriting. (Cook is the author of "I Believe In You," "Years From Now," "Miracles"—all **Don Williams** hits—as well as **Crystal Gayle's** current album cuts, "Tennessee" and "Livin' In These Troubled Times.")

In his brief opening stint at the Opry House with Jerry Lee, Cook performed a beautifully balanced set with the help of Tony Newman on drums, Rachel Peer on bass and Phillip Donnelly on guitar. His deep vocal resonance, intuitive feel for country (especially that special brand that could easily be called "the Don Williams style") and his stage wit make him an ideal candidate for his own recording. Perhaps this will be the year Cook returns to performing more actively—and on record company vinyl!

Sandwiched between opener Roger Cook and headliner Jerry Lee Lewis was **Kippi Brannon**, MCA's 15½-year-old discovery whose resem-

blance to Brooke Shields causes more than a few heads to turn. It took a couple of numbers for Kippi to hit her stride, but she did it with "Slowly," on which she shows her ballad strengths. Another number in her five-song set, "Come On Back To Me," written by Jeff Tweel, made an excellent closing number. Brannon has a maturity and depth onstage that belies her youth. She sounds a bit like a country **Kim Carnes**, or the way Kim Carnes sounded on her first two A&M albums before she joined the ranks of full-fledged rock'n'roll. Kippi is in an interesting career developmental stage right now and will make fascinating watching as she progresses.

Host for the evening's festivities at the Opry House was none other than air-personality-without-a-station **Captain Midnight**, who kept the crowd in stitches with his offbeat humor and comments. Midnight made for a great change of pace from the usual radio deejay concert host, and made the time between set changes go by much swifter than usual.

Another big event held the same evening was the second **Nashville Music Assn. Talent Spotlight**, featuring four local acts: the **Tom Kimmel Band** (of which we have said much in this column previously), the **Nerve**, **CeeVee Dyson** and **Tom Douglas**. The event was staged as a fundraiser for the active NMA, and the Spotlight series is also a way of supporting local music clubs by showcasing local talent.

With several hundred people on hand at the Cannery, and more than \$600 raised, the Spotlight was highly successful. One of the evening's highlights were the "Christmas giveaways"—gifts donated by local merchants and stores. These included a number of complimentary dinners at Nashville restaurants, tickets to a hockey match donated by the local South Stars pro team, a \$25 gift certificate for albums and tapes from Cat's Records, and a coupon for 20 free LPs donated by Central South Music in Nashville. Grand prize of the evening won by a

lucky attendee was a complete Teac V-35 audio cassette deck offered by Audio Systems of Nashville. Additionally, all musicians participating on the Spotlight received a free one-year membership in the NMA.

With many local label executives and staffers involved in donating time and support behind the Nashville Music Assn., the organization has been able to initiate this series of talent showcases to provide exposure for deserving acts. Judging from the strength of the acts presented last week, Nashville is spawning a range of musicians that fall far outside the confines of only country. And it shouldn't be too long before the record companies realize that for signing talent, it may not be necessary to look beyond their own back doors. **Dale Franklin Cornelius**, the NMA's tireless executive director, has done a fine job of making the association highly visible, and deserves commendation for her energetic, non-stop efforts.

Oh, by the way, isn't **Jerry Lee Lewis** headed over to CBS Records, now that he's leaving Elektra? (At least, so said **Kris Kristofferson** during a recent Tom Snyder interview on the "Tomorrow" show.) Watch for some interesting label switches coming up after the first of the year, as acts do their annual version of musical chairs at the Nashville labels.

David Bellamy tells *Scene* that he and his brother Howard have nearly completed construction on their own private recording studio situated on their farm in Florida. It's a full 24-track operation, which means the Bellamys won't be cutting in Los Angeles any longer (they also plan to be producing themselves now). They're calling the studio "The Shack," since it's built in what used to be the Bellamys' old practice shack where they'd go and play guitar after school ... and, incidentally, where David penned "If I Said You Had A Beautiful Body" and "Spiders And Snakes." A little trivia there for faithful "Scene" readers.

Anyone notice comedian **George Carlin's** re-

cent interview in the January issue of *Playboy*? When asked by the interviewer whether he had ever gotten into country music, Carlin replies: "Oh, I loved real country music. Again, not the kind they manufacture in Nashville. I loved bluegrass and the real country people, you know, like **Bill Monroe** and **Hank Williams**." Then, asked to comment on today's contemporary country, Carlin says, "There's still some with that real white man's working class soul in it. I love those strains of stark reality: hopelessness, sorrow, broken love, death. Like authentic r&b, authentic country music speaks for all people, and the similarities and differences between the two forms have always fascinated me."

Barbara Mandrell and clan may have another "miniature star" on the horizon, following the television debut recently of Barbara's daughter **Jamie** on the Mandrell series. Jamie portrayed "Aunt" Irlene as a child during the program's sketch on growing up.

Talk about some warm bodies ... **Alabama** continues to set a blistering pace on its current concert tour, with more than 15,000 showing up to see the CMA award winners in Greensboro, N.C., and more than 10,000 selling out the auditorium in Reynolds, N.C. for an Alabama date there with promoter Keith Fowler.

Labelmate **Leon Everette** is also on the concert trail these days. Following a date in South Carolina with **Jerry Clower**, Everette opened for **Ronnie Milsap** in Chattanooga and served as grand marshal for a local Christmas parade near his own hometown.

Leon Russell, who moved from Los Angeles to Nashville last year, has been scouting for possible recording contract, so we hear. Leon scored high country marks a few years back with his fine "Hank Wilson's Back" album that incorporated top Nashville players and country standards. When he moved here, Leon purchased the lakefront home of Felice and Boudleaux Bryant out in Hendersonville.



KIPPI CROONS—Kippi Brannon sings her recent MCA single, "Slowly," during a show at the Grand Ole Opry House. Headlining the bill was Jerry Lee Lewis.

Memory Records Formed By Mathews

MEMPHIS—Songwriter **C.G. Red Mathews**, who penned such tunes as "White Singing Sands," has formed **Memory Records**. Ron South is the first artist signed to the label. His first release is "You And Christmas This Year." Handling promotion for the firm are Gene Plumstead in Baltimore and Johnny K in Nashville.

DECEMBER 19, 1981, BILLBOARD

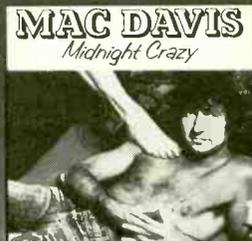
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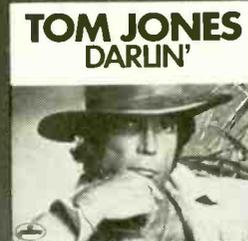
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"LADY LAY DOWN"⁷⁶¹²⁵
TOM JONES
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RECORD WORLD 46■

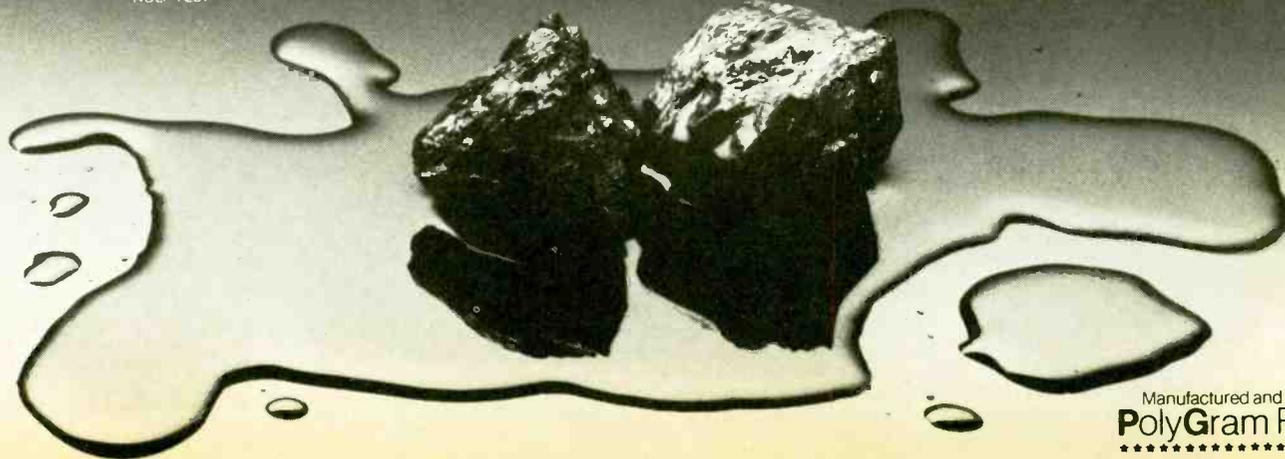


SRM 1 4010

"IF YOU'RE WAITING ON ME (YOU'RE BACKING UP)"⁷⁶¹³¹
THE KENDALLS
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CASHBOX 61●
RECORD WORLD 57■



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SYMPHONIC DANIELS—Charlie Daniels accepts an ovation from the audience after he and his band performed a concert with the Nashville Symphony Orchestra recently. The benefit for the symphony took place at the Grand Ole Opry House.

Fricke Helping Christmas Drive

DALLAS—Janie Fricke is currently working with KRLD-AM, a news format station, in its "Christmas Is For Kids" drive, sponsored for mentally retarded children's homes in Ft. Worth and Denton. Fricke has cut "Christmas Is For

Kids" PSA spots, and is supplying approximately 500 teddy bears to be given to the children of these homes. In addition to this effort, she has given performances at the Scottish Rite Hospital and the Buckner Orphan Home, both located in Dallas.



KRIS KRINGLE—As an early Christmas present, BMI vice president Frances Preston shows singer/songwriter Kris Kristofferson a list of all his award winning songs prior to his re-signing a long-term agreement with the performing rights society.

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Country

Lewis, Lee Do Benefit

MEMPHIS—Country recording artists Jerry Lee Lewis and Dickey Lee will be coming home for rare appearances here when they provide the featured entertainment at the 18th annual George Klein Christmas Charity Show at the Music Hall Dec. 20.

It will be a reunion for Lewis, Lee and Klein, who each began his career recording for Sun Records in the '50s.

Lee appeared on Klein's first benefit show in 1962, the same year that his record "Patches" was a hit. Lee will be performing his latest single, "I Wonder If You Care As Much," from his new Mercury album, "Dickey Lee Again."

The show will be Lewis' first appearance here since recovering from two operations last summer. Lewis says he is happy to assist the charities because it is only with the help of the "good Lord" that he is able to perform today.

Klein, a DJ at WLVS-FM, one of the sponsors of the event, says he will add three other acts on the show, which will benefit the Commercial Appeal's Mile-O-Dimes Christmas Basket Fund and the Memphis Press Scimitar's Goodfellows. The goal is \$115,000 to fill 5,000 Christmas baskets for the needy during the holiday season.

'#1 Country' Set For Syndication By Halsey Co.

LOS ANGELES—A new syndicated tv program entitled "#1 Country," has completed its one-hour pilot. It is produced by the Jim Halsey Co. in association with Giama Production.

The show was shot on location at Knotts Berry Farm with host Ray Stevens and guests Alabama, Waylon Jennings, Ronnie Milsap, Razy Bailey, Sylvia and Tom Bresh.

According to Dick Howard, executive vice president, it will become a 30-minute series in 1982 and present guest artists who have attained No. 1 records. The show will also feature guests who perform in non-musical areas.

Gregory Appears On Music TVers

LOS ANGELES—Handshake artist Terry Gregory has been making a round of tv shows recently. Upcoming appearances include stints on "Live At The Palomino," a new nationally-syndicated show hosted by Jimmie Rodgers; Dick Clark's "The Legend of Country Music"; and "Bobby Vinton's All-Girl Orchestra."

Gregory is now working on her second album for Handshake, scheduled for release in January.

Mariner Label Gets Tom Gribbin Album

NASHVILLE—Tom Gribbin's "Son Of Lightning" album, which is released overseas on the Country Roads label and was reviewed in the November 21 issue of Billboard, is being distributed in the U.S. on the Mariner label. Domestically, Gribbin's LP stocks under the title, "Saltwater Gypsy."

Chart Fax

By ROBYN WELLS

RCA holds the top two spots this week as Steve Wariner leapfrogs over labelmates Alabama to the No. 1 slot. "All Roads Lead To You" is Wariner's first topper. His two previous singles this year—"Your Memory" and "By Now"—peaked at seven and six, respectively.

Wariner is the seventh act this year to score his first No. 1 country tune. Preceding him to the top were Charly McClain, Sylvia, David Frizzell & Shelly West, Rosanne Cash, Earl Thomas Conley and Ronnie McDowell.

Seven acts made their way to the top for the first time in 1980, as well. Leading the pack was Dottie West, who racked up her first No. 1 tune as a solo artist with "A Lesson In Leavin'." West had seen the country heights previously with a couple of duets with Kenny Rogers—"All I Ever Need Is You" (1979) and "Every Time Two Fools Collide" (1978).

Three acts—Debby Boone, Cristy Lane and the duo of Merle Haggard and Clint Eastwood—hit the country summit for their first and only time to date in 1980. Boone struck with "Are You On The Road To Lovin' Me Again." Lane scored with "One Day At A Time" and Haggard/Eastwood hit pay dirt with "Bar Room Buddies." Boone's previous best country outing was "You Light Up My Life," which peaked at four in 1977 despite its 10-week run at the top of the pop chart. Lane's highest showing prior to "One Day At A Time" was the number five position garnered by "I Just Can't Stay Married To You" in early 1979. Haggard, a veteran chart-topper as a solo artist earned his first No. 1 tune in 1966 with "The Fugitive." And "Bar Room Buddies" was Eastwood's first country venture.

Alabama and Johnny Lee both racked up their first and second toppers in 1980. Alabama reached the premier position with "Tennessee River" and "Why Lady Why," while Lee climaxed

with "Lookin' For Love" and "One In A Million." Rounding out the group of first-time chart-toppers in 1980 was Razy Bailey with "Loving Up A Storm."

Meanwhile, Gene Watson cruises to super-starred three with "Fourteen Karat Mind." Watson has yet to reach that elusive top spot, although three of his previous singles—"Should I Come Home (Or Should I Go Crazy)," "Paper Rosie" and "Love In The Afternoon"—ironically stopped in the number three position.

Gary Morris jumps into the top 10 for the first time with "Headed For A Heartache." His previous best showings were "Sweet Red Wine" and "Fire In Your Eyes," both which stopped at 40.

A couple of pop tunes bow this week. Entering at starred 76 is Jack Grayson with "When A Man Loves A Woman." Percy Sledge took this tune to the top of the pop chart in 1966, while Esther Phillips topped out at 73 the same year with "When A Woman Loves A Man." And climbing aboard at 92 with a Billy Joel cut, "Until The Night," are Charlie McCoy and Laney Smallwood.

Several acts make their debut appearances on the chart this week with new label affiliations. Randy Barlow enters at starred 73 with "Love Was Born," the first release for the fledgling Jamex label. And Rich Landers bows at starred 85 with "Lay Back Down And Love Me," the virgin release for the A.M.I. label.

'Tis The Season: The Bellamy Brothers shoot on at starred 77 with the first holiday song of the year—"It's So Close To Christmas." And on the album side, "Christmas Country," the compilation Elektra LP, bows at starred 47. It joins Kenny Rogers' "Christmas," John Schneider's "White Christmas" and Anne Murray's "Christmas Wishes."

New On The Charts



JON AND LYNN

"Let The Good Times Roll"—★

Jon and Lynn Hargis have been performing together since 1973. Born and raised in Cincinnati, they met when Jon was scouting around for a female vocalist for his band. Following their marriage in 1975, Jon and Lynn toured around the U.S. performing in lounges and night clubs.

The duo relocated to Nashville in 1979 and did a series of tv and radio

shows. Independent promotion man Gene Hughes introduced the couple to producer Eddie Kilroy in early 1981. Kilroy cut demos on the duo and helped them secure a recording contract with Soundwaves. "Let The Good Times Roll" is the duo's first release. For more information concerning Jon and Lynn, contact Gene Hughes, 1506 Church St., Nashville, Tenn. 37203. (615) 329-1545.

CMA Offering New Insurance Plan

NASHVILLE—As part of its membership services, the CMA is now offering disability insurance geared to the needs of performers. Underwritten by Lloyds of London,

the insurance plan is available in four different programs. All CMA members are eligible for this policy, and may obtain more information directly from the CMA.

Mayf Nutter To Cohost 'Jamboree'

NASHVILLE—Mayf Nutter will cohost a new two-hour tv special, "Country Jamboree," scheduled to be syndicated by Don Kirshner Pro-

ductions in January. "Country Jamboree" will present top country acts with a rundown of the country top 10 releases.

Billboard®

Survey For Week Ending 12/19/81

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	13	GREATEST HITS Willie Nelson, Columbia KC2 37542	★	51	2	FIRE & SMOKE Earl Thomas Conley, RCA AHL1 4135	
	2	40	FEELS SO RIGHT ▲ Alabama, RCA AHL1 3930		41	42	110	WHISKEY BENT AND HELL BOUND Hank Williams Jr., Elektra/Curb 6E 237
	3	28	FANCY FREE ▲ The Oak Ridge Boys, MCA 5209		42	46	8	LOVIN' HER WAS EASIER Tommy and the Glaser Brothers, Elektra 5E 542
	4	15	THERE'S NO GETTING OVER ME Ronnie Milsap, RCA AHL1 4060		43	44	8	FRAGILE, HANDLE WITH CARE Cristy Lane, Liberty LT 51112
	5	16	THE PRESSURE IS ON Hank Williams Jr., Elektra/Curb 5E 535		44	43	8	ONE NIGHT STAND Hank Williams Jr., Elektra/Curb 5E 538
☆	11	6	BIG CITY Merle Haggard, Epic FE 37593	★	NEW ENTRY			HIGH TIMES Dottie West, Liberty LT 51114
	8	17	STEP BY STEP ● Eddie Rabbitt, Elektra 5E 532	★	40	53	2	WHITE CHRISTMAS John Schneider, Scotti Bros. FZ 37617 (CBS)
	9	15	LIVE Barbara Mandrell, MCA 5243	★	NEW ENTRY			CHRISTMAS COUNTRY Various Artists, Elektra 5E 554
	10	9	BET YOUR HEART ON ME Johnny Lee, Full Moon/Asylum 5F 541		48	52	8	THE NEW SOUTH Hank Williams Jr., Elektra/Curb 5E 539
	11	10	NOT GUILTY Larry Gatlin & the Gatlin Brothers Band, Columbia FC 37464		49	36	110	THE BEST OF EDDIE RABBITT ● Elektra 6E 235
	12	12	GREATEST HITS Charley Pride, RCA AHL1 4151		50	50	23	URBAN CHIPMUNK ● The Chipmunks, RCA AFL1 4027
	13	14	ESPECIALLY FOR YOU Don Williams, MCA 5210		51	45	7	WAITIN' FOR THE SUN TO SHINE Ricky Scaggs, Epic FE 37193
	14	15	JUICE ● Juice Newton, Capitol ST 12136		52	49	35	I LOVE EM ALL T.G. Sheppard, Warner/Curb BSK 3528
	15	13	SHARE YOUR LOVE ▲ Kenny Rogers, Liberty LOO 1108	★	NEW ENTRY			CIMARRON Emmylou Harris, Warner Bros. BSK 3603
☆	26	4	CHRISTMAS Kenny Rogers, Liberty 51115	★	NEW ENTRY			GREATEST HITS ▲ Waylon Jennings, RCA AAL1-3378
	17	16	GREATEST HITS ▲ Kenny Rogers, Liberty LOO 1072		54	54	138	CHRISTMAS WISHES Anne Murray, Capitol SN 16232
	18	11	TOWN & COUNTRY Ray Price, Dimension DL 5003	★	65	4		LIVE Hoyt Axton, Jeremiah 5002
	19	22	ROWDY Hank Williams Jr., Elektra/Curb 6E 330		56	59	33	I JUST CAME HOME TO COUNT THE MEMORIES John Anderson, Warner Bros. BSK 3599
☆	33	3	STILL THE SAME OLE ME George Jones, Epic FE 37106	★	NEW ENTRY			GREATEST HITS Jim Reeves & Patsy Cline, RCA AHL1 4127
	21	20	MY HOME'S IN ALABAMA ● Alabama, RCA AHL1-3644	★	NEW ENTRY			CARRYIN' ON THE FAMILY NAMES David Frizzell & Shelly West, Warner Bros. BSK 3555
	22	24	WITH LOVE John Conlee, MCA		59	48	30	OLD LOVES NEVER DIE Gene Watson, MCA 5241
	23	23	MR. T Conway Twitty, MCA 5204		60	61	9	TAKIN IT EASY Lacy J. Dalton, Columbia FC 37327
	24	21	SEVEN YEAR ACHE Rosanne Cash, Columbia JC 36965		61	63	20	GREATEST HITS ▲ Anne Murray, Capitol SOO 12110
	25	19	GOOD TIME LOVIN' MAN Ronnie McDowell, Epic FE 37399		62	69	64	YOU DON'T KNOW ME Mickey Gilley, Epic FE 37416
	26	28	I'M COUNTRYFIED Mel McDaniel, Capitol ST 12116		63	39	18	HEART TO HEART Reba McEntire, Mercury SRM 16003
	27	31	DESPERATE DREAMS Eddy Raven, Elektra 5E 545		64	58	12	ENCORE George Jones, Epic FE 37346
	28	17	I AM WHAT I AM ● George Jones, Epic JE 36586		65	70	21	RODNEY CROWELL Rodney Crowell, Warner Brothers BSK 3587
	29	27	GREATEST HITS ● Ronnie Milsap, RCA AAL1 3772		66	47	8	SLEEPING WITH YOUR MEMORY Janie Fricke, Columbia FC 37535
☆	37	9	MIDNIGHT CRAZY Mac Davis, Casablanca NBLP 7257		67	75	10	STARDUST ▲ Willie Nelson, Columbia JC 35305
	31	30	SOME DAYS ARE DIAMONDS John Denver, RCA AFL1 4055		68	71	189	MEL & NANCY Mel Tillis & Nancy Sinatra, Elektra 5E 549
	32	29	GREATEST HITS ● The Oak Ridge Boys, MCA 5150		69	56	3	RODEO ROMEO Moe Bandy, Columbia FC 37568
	33	25	SURROUND ME WITH LOVE Charly McClain, Epic FE 37108		70	62	4	I BELIEVE IN YOU ▲ Don Williams, MCA 5133
	34	35	STRAIT COUNTRY George Strait, MCA 5248		71	67	70	I'M A LADY Terri Gibbs, MCA 5255
	35	38	HORIZON ▲ Eddie Rabbitt, Elektra 6E 276		72	72	8	RAINBOW STEW Merle Haggard, MCA 5216
	36	32	YEARS AGO The Statler Brothers, Mercury SRM 16002		73	57	21	OUT WHERE THE BRIGHT LIGHTS ARE GLOWING Ronnie Milsap, RCA AAL1 3932
	37	34	NOW OR NEVER John Schneider, Scotti Bros. FZ 37400 (CBS)		74	60	35	LETTIN' YOU IN ON A FEELIN' The Kendalls, Mercury SRM 16005
	38	40	HABITS OLD & NEW ● Hank Williams Jr., Elektra/Curb 6E 278		75	55	12	
	39	41	FAMILY TRADITION Hank Williams Jr., Elektra/Curb 6E 194					

Superstars are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ★ Stars are awarded to other products demonstrating significant gains. ● 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).

Gospel

RELIES ON MUSIC

WNDA-FM Seeks Broader Base

NASHVILLE—At a time when many gospel music stations rely heavily on “preaching and teaching” programs for income, WNDA-FM, Huntsville, Ala., carries 20 hours of music each 24-hour broadcast day. The remaining time is devoted to ministerial presentations and news.

Still, according to program manager Mike Wilson, WNDA has been able to attract very little national advertising. “It’s very tough to come by,” says Wilson. “It’s hard to convince advertisers that Christian listeners buy cars and drink Coke like everyone else. We rely on local advertising.”

For its basically MOR gospel format, the station maintains a playlist of 60 titles. The list is divided into two segments, Wilson explains. New songs are put into the “blue label” category for “a week to 10 days,” after which they move to a “brown label” designation for “four to six weeks or longer.” Wilson says the play ratio is two brown labels for each blue one—although not done always in that precise order.

At any given time, there are about 20 blues and 40 browns on the list, Wilson adds. In making out the list, Wilson and the station’s three full-time DJs listen to each album and decide which cuts to play and which of these to debut first. “We do not check with the Christian bookstores to play what they’re selling,” Wilson emphasizes, “they check what we’re playing to decide what to sell.”

Each month the station compiles

its top 20 chart by tabulating every listener request and by polling its DJs. Copies of the chart are then sent to advertisers, media representatives and other interested parties on a postcard that carries the slogan: “50,000 watts of gospel/advertising power 24 hours a day.”

Just as many Christian bookstores are fastidious about the images of the artists whose records they stock, WNDA is similarly circumspect about those it will broadcast.

“We have not aired Willie Nelson,” says Wilson, “because we’ve heard no testimony of his being born again. It’s the same with Merle Haggard.” Both Nelson and Haggard have recorded albums of hymns on MCA/Songbird. However, Wilson notes, the standards extend beyond banning secular artists whose gospel songs. He says that after Light Records artist Reba Rambo was divorced and remarried, the station quit playing her records—despite her overall popularity and acceptance in the gospel field.

Wilson says he is satisfied with the support and service he gets from the record labels. Although they do not generally buy time on the station, according to Wilson, the labels do provide co-op money for bookstore ads. They also routinely provide 10 to 12 free copies of new albums anytime the station wants to do a promotion.

In its present format for the past 11 years, WNDA gets its national news through Mutual Broadcasting, while its local news is gathered through phone beats to the area governmental offices.

Wilson says the demographic target is in the 24-44 age bracket with an educational level of high school plus one year. In deference to this market, the station broadcasts the Texaco-sponsored Metropolitan Opera series on Saturday afternoons and “various syndicated classical music shows” on Sunday afternoons.

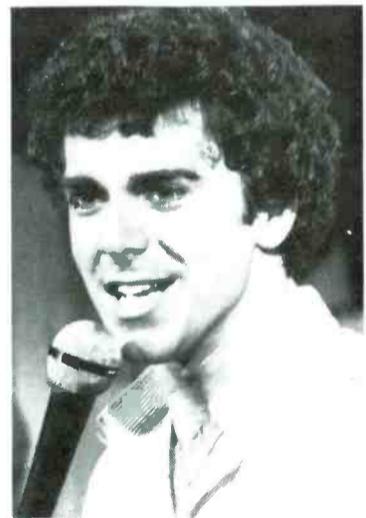
The station is locally owned and not part of a chain, Wilson adds.

EDWARD MORRIS.

Best Selling Inspirational LPs

Survey For Week Ending 12/19/81

This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number	This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number
1	13	5	JONI'S SONG Joni Eareckson, Word WSB 8856	21	16	18	DON'T GIVE IN Leon Patillo, Myrrh MSB 6662 (Word)
2	3	39	PRIORITY The Imperials, Day Spring DST 4017	22	27	52	FAVORITES Eve Tournquist, Word WSD 8845
3	1	14	AMAZING GRACE B.J. Thomas, Myrrh MSB 6675	23	NEW ENTRY		FOREVER Tim Sheppard, Greentree R3572
4	2	14	HEARTS OF FIRE Sweet Comfort Band, Light LS 5794	24	32	89	MUSIC MACHINE Candle, Birdwing BWR 2004
5	5	89	MY FATHER'S EYES Amy Grant, Myrrh MSB 6625	25	26	22	NOBODY KNOWS ME LIKE YOU Benny Hester, Myrrh 6655
6	10	89	BULLFROGS & BUTTERFLIES Candle, Birdwing BWR 2004	26	17	14	SOMETHING NEW UNDER THE SON Larry Norman, Solid Rock SRA 2007
7	12	89	ONE MORE SONG FOR YOU The Imperials, Dayspring DST 4015	27	NEW ENTRY		NEVER SAY DIE Petra, Starsong SSR0032
8	4	22	IN CONCERT Amy Grant, Myrrh MSB 6688	28	29	52	ARE YOU READY? David Meece, Myrrh MSB 6652
9	7	89	HEED THE CALL The Imperials, Dayspring DST 4011	29	33	57	PH'LIP SIDE Phil Keaggy, Sparrow SPR 1036
10	8	65	IN HIS TIME, PRAISE IV Maranatha Singers, Maranatha MM0064 (Word)	30	34	70	NEVER ALONE Amy Grant, Myrrh MSB 6645 (Word)
11	6	18	REJOICE 2nd Chapter of Acts, Sparrow SPR 1050	31	18	89	AMY GRANT Myrrh MSB 6586
12	9	26	IT'S TIME TO PRAISE THE LORD Praise Five, Maranatha MM 0077A	32	NEW ENTRY		SHOT OF LOVE Bob Dylan, Columbia TC 37496
13	11	31	HEY, I'M A BELIEVER Dallas Holm & Praise, Greentree R3441	33	19	89	FORGIVEN Don Francisco, New Pax NP 33042
14	14	26	THE NEW GAITHER VOCAL BAND Day Spring MST 4024	34	37	22	SOLDIERS OF THE LIGHT Andrus/Blackwood & Co., Greentree R3738
15	15	10	JUST PIANO ... PRAISE II Dino, Light LS 5790	35	NEW ENTRY		DON'T GIVE UP Andrae Crouch, Warner Bros. BSK 3513
16	21	22	JUST PIANO ... PRAISE Dino, Light LS 5727	36	38	22	KIDS PRAISE ALBUM Maranatha MM0068
17	24	5	THE KEITH GREEN COLLECTION Keith Green, Sparrow SPR 1055	37	22	10	SWB Scott Wesley Brown, Sparrow SPR 1049
18	20	52	BEST OF B.J. THOMAS B.J. Thomas, Myrrh/Word MSB 6653	38	40	22	HYMNS TRIUMPHANT Birdwing BWR 2023
19	23	5	PRAISE V Maranatha Singers, Maranatha MM 0076 A	39	25	10	BETWEEN THE GLORY AND THE FLAME Randy Stonehill, Myrrh MSB 6679
20	30	5	HOLM, SHEPPARD, JOHNSON Holm, Sheppard, Johnson, Greentree R3583	40	31	10	THE VERY BEST OF THE VERY BEST FOR KIDS Bill Gaither Trio, Word SB 8835



CARMAN CONCERT—Priority artist Carman performs during an in-store concert at Carpenter's Shop in Tempe, Ariz.

Carman Wraps Arizona Promo

NASHVILLE—Priority artist Carman recently did a series of concerts and radio and television interviews in Arizona to familiarize the market with his material prior to his debut album release. “Carman.” in February.

Taped radio interviews, scheduled to run in conjunction with the album release, were done at Phoenix Christian stations KXEG-AM and KMLE-FM. Television programs Carman filmed included a feature segment on “P.M. Magazine” and a show for the Trinity Broadcast cable network. The show aired live in Phoenix and the taped version was broadcast nationally.

Concert performances included several appearances at area churches and an in-store show at Carpenter's Shop, a Christian retail outlet in Tempe.

www.americanradiohistory.com

DECEMBER 19, 1981, BILLBOARD



★ Single This Week

CONTROVERSY/LET'S WORK

PRINCE

Give the gift of music.

Warner Bros. (LP) BSK 3601



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Billboard [®] **DISCO TOP 60** [™]

☆ Superstars are awarded to those products demonstrating the greatest audience response on 15 U.S. regional disco lists. (Prime Movers). ★ Stars are awarded to other products demonstrating significant response.

THIS WEEK	LAST WEEK	TITLE-Artist-Label
☆	1	CONTROVERSY/LET'S WORK —Prince—Warner Bros. (LP) BSK 3601
☆	4	GENIUS OF LOVE/WORDY RAPPINHOOD —Tom Tom Club—Sire/Warner Bros. (LP/12-inch) SFK 3628/DSRF 49817
★	3	LET'S GROOVE —Earth, Wind & Fire—Columbia (LP) TC 37548
☆	5	YOU CAN/FIRE IN MY HEART —Madleen Kane—Chalet (LP) CH0702
5	2	CAN YOU MOVE —Modern Romance—Atlantic (12 inch) DMD 4819
★	6	ROCK YOUR WORLD —Weeks & Co.—Chaz Ro/Brasilia Dist. (12 inch) CHDS 2519
★	7	LOVE FEVER —Gayle Adams—Prelude (12 inch) PRLD 618
8	8	R.R. EXPRESS —Rose Royce—Whitfield (LP) WHK 3620
★	10	HAPPY DAYS/TEES HAPPY —North End featuring Michelle Wallace—Emergency (12-inch) ENDS 6520
☆	17	CALL ME/LET'S CELEBRATE —Skyy—Salsoul

THIS WEEK	LAST WEEK	TITLE-Artist-Label
31	14	MENERGY/I WANNA TAKE YOU HOME —Patrick Cowley—Fusion (12 inch) FPSF 003
32	36	SPASTICUS (AUTISTICUS)/TRUST IS A MUST —Ian Dury—Polydor (LP) PD 16337
33	24	POYSON/FUNKY SENSATION —Gwen McRay—Atlantic (LP) SD 19308
★	48	CAN'T HOLD BACK/BABY NOT TONIGHT —Kano—Mirage/Atlantic (LP) WTG 19327
★	49	SIXTY-NINE —Brooklyn Express—One Way Records (12 inch) OW003A
★	42	COOL/GET IT UP —The Time—Warner Bros. (LP) BSK 3589
★	45	JERKIN' BACK'N' FORTH/THROUGH BEING COOL/GOING UNDER —Devo—Warner Bros. (LP) BSK 3595
38	30	TONIGHT YOU AND ME —Phyllis Hyman—Arista (LP) AL 9544
39	38	OUR LIPS ARE SEALED —GoGo's—I.R.S. (LP) SP 70021
★	46	TOO THROUGH —Bad Girls—BC (12 inch) BC 401J

New LP/Tape Releases

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. The following configuration abbreviations are used: LP—album; 8T—8-track cartridge; CA—cassette. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

POPULAR ARTISTS

- AC/DC**
For Those About To Rock We Salute You
LP Atlantic SD11111\$8.98
8T TP11111\$8.98
CA CS11111\$8.98
- ABBA**
The Visitors
LP Atlantic SD 19332\$8.98
8T TP19332\$8.98
CA CS19332\$8.98
- AFTERNOON DELIGHTS**
General Hospital
LP MCA 5257\$8.98
CA MCA 5257\$8.98
- ALLMAN BROTHERS BAND**
The Best Of The Allman Brothers Band
LP Polydor PD16339\$8.98
- ALLMAN, DUANE**
The Best Of Duane Allman
LP Polydor PD1633\$8.98
- BAR-KAYS**
Nightcruising
LP Mercury SRM14028\$8.98
- BEAU BRUMMELS**
Best Of
LP Rhino RNLP101\$7.98
- BEE GEES**
Living Eyes
LP RSO RX13098\$8.98
- BENSON, GEORGE**
The George Benson Collection
LP Warner Bros. 2HW3577 (2)
- BLACK SABBATH**
Mob Rules
LP Warner Bros. BSK3605\$8.98
- BLUES BROTHERS**
Best Of The Blues Brothers
LP Atlantic SD19331\$8.98
8T TP19331\$8.98
CA CS19331\$8.98
- BOFILL, ANGELA**
Something About You
LP Arista AL9576\$8.98
- BOGERT, TIM**
Progressions
LP Accord ST7004\$8.98
CA 4XT7004\$8.98
- BOWIE, DAVID**
Changes Two Bowie
LP RCA AFL14204\$8.98
- BRANCA, GLENN**
The Ascension
LP 99 9901LP
- BRYSON, PEABO**
I Am Love
LP Capitol ST12179\$8.98
8T 8XT12179\$8.98
CA 4XT12179\$8.98
- CARLILE, TOM**
The Tom Carlie Feel
LP Door Knob DKLP811006
- CARLIN, GEORGE**
A Place For My Stuff
LP Atlantic SD19326\$8.98
8T TP19326\$8.98
CA CS19326\$8.98
- CARS**
Shake It Up
LP Elektra 5E567\$8.98
8T 5T8567\$8.98
CA 5C5567\$8.98
- CHIC**
Take It Off
LP Atlantic SD19323\$8.98
8T TP19323\$8.98
CA CS19323\$8.98
- CHIN, ARNOLD, BAND**
Hometown Heroes
LP Twin Spin LPS457
- CHRISTIAN, MEG**
Turning It Over
LP Olivia LF925
- CLIFF, JIMMY**
Give The People What They Want
LP MCA 5217\$8.98
8T MCAT5217\$8.98
CA MCAC5217\$8.98
- CLINE, PATSY**, see Jim Reeves
- CON FUNK SHUN**
7
LP Mercury SRM14030\$8.98
- CONLEY, EARL THOMAS**
Fire & Smoke
LP RCA AHL14135\$8.98
- CONNORS, NORMAN**
Mr. C
LP Arista AL9575\$8.98
- COOPER, TOM**
Great Songs From Movie Musicals
LP Insight IN218
- CRANSTON, LAMONT, BAND**
Shakedown
LP Waterhouse 15
- CURNUTTE, JIM**
Factorial
LP Neurological SFC5003
- DANIELS, CHARLIE, BAND**
Million Mile Reflections
LP Epic Audiophile HE45751CA\$8.98
HET45751
- DR. HOOK**
Live
LP Capitol ST12114\$8.98
8T 8XT12114\$8.98
CA 4XT12114\$8.98
- DOOBIE BROTHERS**
Best Of The Doobies, Vol. II
LP Warner Bros. BSK3612\$8.98
8T W83612\$8.98
CA W53612\$8.98
- DORSEY, TOMMY**
The Complete Tommy Dorsey, Vol. 7
LP RCA Bluebird AXM25582\$11.98

- DUNLAP, GENE**
Party In Me
LP Capitol ST12190\$8.98
CA 4XT12190\$8.98
- DURY, IAN**
Lord Upminster
LP PolyGram PD16337\$8.98
- EARTH, WIND & FIRE**
I Am
LP Columbia Audiophile HC45730
CA HCT45730
- EASTON, SHEENA**
You Could Have Been With Me
LP EMI America SW17061\$8.98
8T 8XW17061\$8.98
CA 4XW17061\$8.98
- EDMUNDS, DAVE**
The Best Of Dave Edmunds
LP Swan Song SS8510\$8.98
8T TP8510\$8.98
CA CS8510\$8.98
- EVERETTE, LEON**
Hurricane
LP RCA AHL14152\$8.98
- FIVE SPECIAL**
Trak'n
LP Elektra 5E553\$8.98
- FOGERTY, TOM**
Deal It Out
LP Fantasy F9611
- GARFUNKEL, ART**
Scissors Cut
LP Columbia Audiophile IC37658
CA HCT37658
- GEILS, J., BAND**
Froze Frame
LP EMI America SOO17062\$8.98
8T 4XOO17062\$8.98
CA 4XOO17062\$8.98
- GODMOMA**
Godmoma Here
LP Elektra 5E552\$8.98
- GRAY, DOBIE**
Welcome Home
LP Robox RBX8102
- GREEN, AL**
Higher Plane
LP Myrrh MSB6674
- GRIBBIN, TOM**
Son Of Lightning
LP Country Roads 1001
- HARDIN, TIM**
The Tim Hardin Memorial Album
LP Polydor PD26333\$8.98
- HARRIS, EMMYLOU**
Cimmaron
LP Warner Bros. BSK3603\$8.98
- HARRISON, JERRY**
The Red & The Black
LP Sire SRK3631\$8.98
- HASSELL, JON**
Dream Theory In Malaysia; Fourth World, Vol. Two
LP Editions EGM114
- HAWKINS, EDWIN**
Imagine Heaven
LP Lektion LN-501
- HUMANS**
Happy Hour
LP IRS SP10025
- HUNLEY, CON**
Ask Any Woman
LP Warner Bros. BSK3617\$8.98
- ISAACS, GREGORY**
More Gregory
LP Mango MLPS9669
- KISS**
Music From The Elder
LP Polygram NBLP7261
- LAKESIDE**
Keep On Moving Straight Ahead
LP Solar BXL13974
- LEE, BRENDA**
Only When I Laugh
LP MCA 5278\$8.98
8T MCAT5278\$8.98
CA MCAC5278\$8.98
- LIPPS, INC.**
Designer Music
LP Casablanca NBLP7262\$8.98
- MAIN INGREDIENT featuring CUBA GOODING**
I Only Have Eyes For You
LP RCA AFL1-3963\$8.98
- MAINES BROTHERS**
Amarillo Highway
LP Country Roads 1000
- McCLINTON, DELBERT**
Plain From The Heart
LP Capitol ST12188\$8.98
8T 8XT12188\$8.98
CA 4XT12188\$8.98
- McGUFFEY LANE**
Aqua Dream
LP Atco SD38144\$8.98
8T TP38144\$8.98
CA CS38144\$8.98
- MEDIUM MEDIUM**
The Glitterhouse
LP Cherry Red/Cachalot GA127
- MILLER, STEVE, BAND**
Circle Of Love
LP Capitol ST12121\$8.98
8T 8XT12121\$8.98
CA 4XT12121\$8.98
- MISSETT, JUDI SHEPPARD**
Jazzercise
LP MCA 5272\$8.98
CA MCAC5272\$8.98
- MONK, T. S.**
More Of The Good Life
LP Mirage WTG19324\$8.98
8T TP19324\$8.98
CA CS19324\$8.98
- MONTANA**
Change In The Weather
LP Waterhouse 14\$7.98

- MORGAN, DENROY**
I'll Do Anything For You
LP Bectek BKS015
- MOSES, PABLO**
Pave The Way
LP Mango MLPS9633
- NASHVILLE RHYTHM SECTION**
Keep On Dancing (Country Style Swing), Vol. I
LP Koala 15001
- NEW YORK DOLLS**
Lipstick Killers
LP Reach Out Int'l A104
- OHIO PLAYERS**
Ouch!
LP Boardwalk NB133247
- PERRY, PHIL & KEVIN SANLIN**
We're The Winners
LP Capitol ST12180\$8.98
CA 4XT12180\$8.98
- PRESLEY, ELVIS**
Greatest Hits, Vol. One
LP RCA AHL2347\$8.98
- PURE GOLD**
Pure Gold
LP Capitol ST12150\$8.98
CA 4XT12150\$8.98
- RAYBEATS**
Guitar Beat
LP PVC PVC8904\$8.98
- REEVES, JIM, & PATSY CLINE**
Greatest Hits
LP RCA AHL14127\$8.98
- RENAISSANCE**
Camera Camera
LP IRS SP70019
- RHYZE**
Rhyze To The Top
LP 20th Century-Fox T639\$8.98
- RINGS**
Rhythm Method
LP MCA 5264\$8.98
CA MCAC5264\$8.98
- RIPERTON, MINNIE**
The Best Of Minnie Riperton
LP Capitol ST12189\$8.98
8T 8XT12189\$8.98
CA 4XT12189\$8.98
- RUSH**
Exit... Stage Left
LP Mercury SRM27001 (2)
- ST. JAMES, SYLVIA**
Echoes & Images
LP Elektra 5E548\$8.98
- SALES, SOUPY**
Still Soupy After All These Years
LP MCA5274\$8.98
- SANLIN, KEVIN**, see Phil Perry
- SAVOY BROWN**
Greatest Hits—Live In Concert
LP Accord SKBK7003\$8.98
CA 4XKK7003\$8.98
- SHOX LUMANIA**
Live At The Peppermint Lounge
CA Reach Out Int'l A105
- SIMON, PAUL**
Greatest Hits, Etc.
LP Columbia Audiophile HC45032
CA HCT45032
- Still Crazy After All These Years**
LP Columbia Audiophile HC43540
CA HCT43540
- SINATRA, FRANK**
She Shot Me Down
LP Reprise FS2305\$8.98
- SKYY**
Skyy Line
LP Salsoul SA8548
- STARPOINT**
Wanting You
LP Chocolate City CCLP2020\$8.98
- STEWART, ROD**
Tonight I'm Yours
LP Warner Bros. BSK3602\$8.98
8T W83602\$8.98
CA W53602\$8.98
- STREISAND, BARBRA**
The Way We Were
LP Columbia Audiophile HC42801
CA HCT42801
- SUMMERS, BILL, & SUMMERS HEAT**
Jam The Box
LP MCA 5266\$8.98
8T MCAT5266\$8.98
CA MCAC5266\$8.98
- THRILLS**
Front Page News
LP G&P GP1003
- TWENNYNINE WITH LENNY WHITE**
Just Like Dreamin'
LP Elektra 5E551\$8.98
- VALENS, RITCHIE**
Best Of Ritchie Valens
LP Rhino/Del Fi 200
- VARIOUS ARTISTS**
Blitz
LP RCA CPL14196
- VARIOUS ARTISTS**
Chicago Rocks, Vol. II
LP Chicago Tribune/The Loop 1981
- VARIOUS ARTISTS**
The Pursuit Of D.B. Cooper
LP Polydor 16344\$8.98
- VENTURES**
The Ventures Greatest Hits
LP Tindex TDX1001/2
- WASHINGTON, GROVER, JR.**
Come Morning
LP Elektra 5E562\$8.98
- WATSON, JOHNNY "GUITAR" WATSON**
The Very Best Of Johnny "Guitar" Watson
LP MCA 5273\$8.98
CA MCAC5273\$8.98

- WEIR, BOB**
Bobby & The Midnights
LP Arista AL9568\$8.98
- WEST, DOTTIE**
High Times
LP Liberty LT51114\$8.98
8T 8LT51114\$8.98
CA 4LT51114\$8.98
- WEST STREET MOB**
West Street Mob
LP Sugarhill SH263
- WHITE, LENNY**, see Twennynine
- WILLIAMS, LENNY**
Taking Chances
LP MCA 5253\$8.98
8T MCAT5253\$8.98
CA MCAC5253\$8.98
- WILLIAMS, PAUL**
... And Crazy For Loving You
LP Paid 8000
- YAZAWA, EIKICHI**
Yazawa
LP Elektra 5E536\$8.98
- YOUNG, NEIL, & CRAZY HORSE**
Reactor
LP Warner Bros. HS2304\$8.98
- ZOOM**
Saturday, Saturday Night
LP Polydor PD16343\$8.98

JAZZ

- ALEXANDER, MONTY**
Just Friends
LP Pausa 7110\$8.98
- BARNET, CHARLIE**
The Complete Charlie Barnet, Vol. 3
LP RCA Bluebird AXM25581\$11.98
- BEATTY'S, JIM, JAZZ BAND**
Live At Harvey's
LP Vector VR005
- CARROLL, BARBARA**
At The Piano
LP Discovery DS847\$8.98
- CRUSADERS**
Onagku-Kai—Live In Japan
LP Crusaders/MCA Audiophile
CRP16002\$16.98
- DARDANELLE**
The Colors Of My Life
LP Stash ST217\$8.98
- DERISE, JOE**
House Of Flowers
LP Audiophile AP153
- DESMOND, PAUL, QUARTET**
East Of The Sun
LP Discovery DS840\$8.98
- FLORENCE, BOB, BIG BAND**
Westlake
LP Discovery DS832\$8.98
- FORD, RICKY**
Tenor For The Times
LP Muse MR5250\$7.98
- FRANCIS, PANAMA, & THE SAVOY SULTANS**
Grooving
LP Stash ST218\$8.98
- Vol. 2**
LP Classic Jazz CJ150\$7.98
- GISMONTI, EGBERTO, & ACADEMIA DE DANCAS**
Santona
LP ECM ECM21203 (2)\$13.98
- HALL, JIM**
In A Sentimental Mood
LP Pausa 7112\$8.98
- HAMILTON, SCOTT**
Apples & Oranges
LP Concord Jazz CJ165\$8.98
- HERMAN, WOODY**
Woody Herman & Friends
LP Concord Jazz CJ170\$8.98
- HUMES, HELEN**
Tain't Nobody's Business
LP Contemporary S7571\$8.98
- JOHNSON, BUNK, & HIS SUPERIOR JAZZ BAND**
Bunk Johnson & His Superior Jazz Band
LP Good Time Band M12048\$8.98
- KLEMMER, JOHN**
Solo Saxophone II—Life
LP Elektra 5E566\$8.98
- LAWSON, JANET**
Janet Lawson Quintet
LP Inner City IC1116\$7.98
- LEWIS, JOHN**
The John Lewis Album For Nancy Harrow
LP Finesse FW37681
CA FWT37681
- MACOWICZ, ADAM, & GEORGE MARAZ**
Classic Jazz Duets
LP Stash ST216\$8.98
- MANNE, SHELLY, & HIS MEN**
At The Blackhawk, Vol. 3
LP Contemporary S7579\$8.98
- MARAZ, GEORGE**, see Adam Macowicz
- McCONNELL, ROB, & THE BOSS BRASS**
Live In Digital At The Mocambo
LP Dark Orchid 60212018
- McLAUGHLIN, JOHN**
Belo Horizonte
LP Warner Bros. BSK3619\$8.98
- NESTICO, SAMMY**
Dark Orchid
LP Dark Orchid 60104018

- NEWMAN, JOE, QUARTET**
In A Mellow Mood
LP Stash ST219\$8.98
- OSBORNE, MARY**
Now & Then
LP Stash ST215\$8.98
- PETERSON, OSCAR**
Great Connection
LP Pausa 7113\$8.98
- REMLER, EMILY**
Firefly
LP Concord Jazz CJ162\$8.98
- ROWLES, JIMMY**
Music's The Only Thing That's On My Mind
LP Progressive 7009\$8.98
- RUMSEY'S, HOWARD, LIGHTHOUSE ALL-STARS**
Music For Light Housekeeping
LP Contemporary S7528\$8.98
- SAMPLE, JOE**
Carmel
LP Crusaders/MCA Audiophile
CRP16001\$16.98
- SAMPLE, JOE, & DAVID T. WALKER**
Swing Street Cafe
LP Crusaders/MCA Audiophile
CRP16004\$16.98
- SHAW, ARTIE**
Volume VII
LP Bluebird AXM25580\$11.98
- SINGERS UNLIMITED**
Easy To Love
LP Pausa 7109\$8.98
- STITT, SONNY**
Meets Sadik Hakim
LP Progressive 7034\$8.98
- SUBRAMANIAM, DR. L.**
Blossom
LP Crusaders/MCA CRP16003\$16.98
- SURMAN, JOHN**
The Amazing Adventures Of Simon Simon
LP ECM ECM11193\$9.98
- URBANIAK, MICHAL**
Daybreak
LP Pausa 7114\$8.98
- VARIOUS ARTISTS**
Forty Years Of Women In Jazz
LP Stash STB001 (5)\$47.00
- VARIOUS ARTISTS**
Trombone Summit
LP Pausa 7111\$8.98
- VARIOUS ARTISTS**
Xanadu In Africa
LP Xanadu 180\$8.98
- WALKER, DAVID T.**, see Joe Sample
- WOODS, PHIL**
Rights Of Swing
LP Jazz Man JAZ5001

THEATRE/FILMS/TV

- BREAKER MORANT**
Original Soundtrack
LP First American FA7783
- BYRNE, DAVID**
Songs From The Broadway Production Of 'The Catherine Wheel'
LP Sire SRK3645\$8.98
- MARCH OF THE FALSETTOS**
Original Cast
LP DRG SBL12581
- MENUHIN, YEHUDI, STEPHANE GRAPPELLI, NELSON RIDDLE**
Top Hat—Songs Made Famous By Fred Astaire
LP Angel DS37860\$10.98
- PRIVATE LESSONS**
Soundtrack
LP MCA 5275\$8.98
CA MCA 5275\$8.98
- RAGTIME**
Soundtrack
LP Elektra 5E565\$8.98
- RAIDERS OF THE LOST ARK**
The Movie On Record
LP Columbia JS 37696
- REDS**
Soundtrack

CLASSICAL

- BEETHOVEN, LUDWIG VAN**
Emperor Concerto
Weissenberg, Berlin Philh., Karajan
LP Angel Red Line RL32045\$6.49
CA 4RL32045\$6.49
- Symphony No. 5; Overture: King Stephen**
Philharmonia Orch., Klemperer
LP Angel Red Line RL32032\$6.49
CA 4RL32032\$6.49
- Violin Concerto**
Milstein, The Philharmonia Orch., Leinsdorf
LP Angel Red Line RL32030\$6.49
CA 4RL32030\$6.49
- BERLIOZ, HECTOR**
Romeo & Juliet
Chicago Symp. Orch., Giulini
LP Angel Red Line RL32035\$6.49
CA 4RL32035\$6.49
- BRAHMS, JOHANNES**
Piano Concerto No. 2 In B-flat
Richter, Orch. de Paris, Maazel
LP Angel Red Line RL32041\$6.49
CA 4RL32041\$6.49
- Symphony No. 4**
Chicago Symp. Orch., Giulini
LP Angel Red Line RL32036\$6.49
CA 4RL32036\$6.49

- Violin Concerto**
Oistrakh, French Nat'l Radio Orch., Klemperer
LP Angel Red Line RL32031\$6.49
CA 4RL32031\$6.49
- CHOPIN, FREDERIC**
Polonaises (6)
Malcuzyński
LP Angel Red Line RL32029\$6.49
CA 4RL32029\$6.49
- DEBUSSY, CLAUDE**
La Mer; Trois Nocturnes
Philharmonia Orch., Giulini
LP Angel Red Line RL32033\$6.49
CA 4RL32033\$6.49
- GLAZOUNOV, ALEXANDER**
Concerto In A Minor; Dvorak: Concerto In A Minor
Milstein, New Philharmonia Orch., Fruehbeck de Burgos
LP Angel Red Line RL32034\$6.49
CA 4RL32034\$6.49
- GRIEG, EDVARD**
Music From Peer Gynt
Hollweg, Beecham Choral Society, Royal Philh., Beecham
LP Angel Red Line RL32026\$6.49
CA 4RL32026\$6.49
- HOLST, GUSTAV**
The Planets
Orchestre Nat'l de France, Maazel
LP CBS Masterworks Audiophile
IM37249
CA HMT37249
- LISZT, FRANZ**
Piano Concertos Nos. 1 In E-flat & 2 In A
Ohlsson, New Philharmonia Orch., Atzmon
LP Angel Red Line RL32046\$6.49
CA 4RL32046\$6.49
- MAHLER, GUSTAV**
Symphony No. 1
Chicago Symp. Orch., Giulini
LP Angel Red Line RL32037\$6.49
CA 4RL32037\$6.49
- MIMAROGLU, ILHAN**
String Quartet No. 4 ("Like There's Tomorrow")
LP Finnadar SR9033\$8.98
8T TP9033\$8.98
CA CS9033\$8.98
- MOZART, WOLFGANG AMADEUS**
Horn Concertos
Civil, Philharmonia Orch., Klemperer
LP Angel Red Line RL32028\$6.49
CA 4RL32028\$6.49
- MUSSORGSKY, MODEST**
Pictures At An Exhibition
Philharmonia Orch., Karajan
LP Angel Red Line RL32025\$6.49
CA 4RL32025\$6.49
- RIMSKY-KORSAKOV, NIKOLAI**
Scheherazade
Royal Philh. Orch., Beecham
LP Angel Red Line RL32027\$6.49
CA 4RL32027\$6.49
- SCHUBERT, FRANZ**
Symphony No. 8 in B Minor ("Unfinished"); Symphony No. 5 In B-flat Major
Philharmonia Orch., Klemperer
LP Angel Red Line RL32038\$6.49
CA 4RL32038\$6.49
- STRAVINSKY, IGOR**
The Firebird
Orch. de Paris, Ozawa
LP Angel Red Line RL32044\$6.49
CA 4RL32044\$6.49
- The Rite Of Spring; Prokofiev: Classical Symp.**
New Philharmonia Orch., Fruehbeck de Burgos
LP Angel Red Line RL32040\$6.49
CA 4RL32040\$6.49
- TCHAIKOVSKY, PETER ILYITCH**
Overture "1812"
Multi
LP Angel DS37777\$10.98
- Piano Concerto No. 1 In B-flat Minor**
Weissenberg, Orch. de Paris, Karajan
LP Angel Red Line RL32042\$6.49
CA 4RL32042\$6.49
- Suite No. 2 In C Major, Op. 53 "Characteristique"; Suite No. 4, Op. 61 "Mozartiana"**
Philharmonia Orch., Thomas
LP CBS Masterworks Audiophile
IM36702
CA HMT36702
- Symphony No. 2; Romeo & Juliet (Fantasy Overture)**
Philharmonia Orch., Multi
LP Angel Red Line RL32047\$6.49
CA 4RL32047\$6.49
- Symphony No. 3 in D**
Philharmonia Orch., Muti
LP Angel Red Line RL32048\$6.49
CA 4RL32048\$6.49
- WAGNER, RICHARD**
Overtures
Philharmonia Orch., Klemperer
LP Angel Red Line RL32039\$6.49
CA 4RL32039\$6.49
- WOLF-FERRARI, ERMANNNO**
Il Segreto di Susanna ("The Secret of Susanna")
Scotto, Bruson, Philharmonia Orch., Pritchard
LP CBS Masterworks Audiophile
IM36733
CA HMT36733

CHRISTMAS

- DOLCE, JOE**
The Joe Dolce Christmas Album
LP Montage ST72002\$8.98
- ROGERS, KENNY**
Christmas
LP Liberty L005115\$8.98
8T 8L005115\$8.98
CA 4L005115\$8.98

DECEMBER 19, 1981, BILLBOARD



★ Single This Week

ALL ROADS LEAD TO YOU

STEVE WARINER

Give the gift
of music.

RCA 12307

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Billboard®

HOT COUNTRY SINGLES & LPS™

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SINGLES

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	3	13	ALL ROADS LEAD TO YOU—Steve Wariner (K. Fleming, D. W. Morgan), RCA 12307 (Half-Clement, Weik, BMI)
★	2	9	LOVE IN THE FIRST DEGREE—Alabama (J. Hurt, T. Dubois), RCA 12288 (House Of Gold, BMI)
★	4	12	FOURTEEN KARAT MIND—Gene Watson (D. Frazier, L. Lee), MCA 51183 (Acuff-Rose, BMI)
4	5	12	WHAT ARE WE DOIN'—Lonesome (L. Gatlin), Columbia 18-02522 (Larry Gatlin, BMI)
★	6	11	THE WOMAN IN ME—Crystal Gayle (S.M. Thomas), Columbia 18-02523 (O.A.S., ASCAP)
★	10	8	I WOULDN'T HAVE MISSED IT FOR THE WORLD—Ronnie Milsap (K. Fleming, D.W. Morgan, C. Quillen), RCA 12342 (Hall-Clement and Jack & Bill Music Company, Weik, BMI/ASCAP)
7	8	11	YOU'RE MY FAVORITE STAR—Bellamy Brothers (D. Bellamy), Warner/Curb 49815 (Famous, Bellamy Bros., ASCAP)
★	11	8	RED NECKIN' LOVE MAKIN' NIGHT—Conway Twitty (T. Seals, M.D. Barnes), MCA 51199 (Warner-Iameterlane/Face The Music, Blue Lake, BMI)
★	13	10	HEADED FOR A HEARTACHE—Gary Morris (J. Dowell, K. Blazy), Warner Bros. 49829 (New Albany, BMI/Hooper, ASCAP)
★	12	9	THE SWEETEST THING—Juice Newton (O. Young), Capitol 5046 (Sterling-Addison, ASCAP)
★	19	9	YOU'RE MY BESTEST FRIEND—Mac Davis
39	42	6	HEARTACHES OF A FOOL—Willie Nelson (W. Nelson, W. Breeland), Columbia 18-02558 (Tree, Pardner, BMI)
★	46	6	I CAN'T SAY GOODBYE TO YOU—Terry Gregory (B. Hobbs), Handshake 02563 (Al Gallico, BMI)
★	47	4	PLAY SOMETHING WE COULD LOVE TO—Diane Pfeifer (D. Pfeifer), Capitol 5060 (Strawberry Patch, ASCAP)
42	7	12	BET YOUR HEART ON ME—Johnny Lee (J. McBride), Full Moon/Asylum 47215 (April, Widmont, ASCAP)
★	55	3	EVERYBODY MAKES MISTAKES/WILD TURKEY—Lacy J. Dalton (L. Dalton, B. Sherrill, H. Moffatt, P. Sebert), Columbia/Sheriff 18-02657 (Algee, Song Biz, BMI)
★	51	4	LADY LAY DOWN—Tom Jones (R. Van Hoy, D. Cook), Mercury 76125 (Tree, BMI/Cross Keys, ASCAP)
45	48	5	TEARDROPS IN MY HEART—Marty Robbins (V. Horton), Columbia 18-02575 (Tri-Cromwell, ASCAP)
46	32	9	ONLY WHEN I LAUGH—Brenda Lee (R. Malby Jr., D. Shire), MCA 51195 (Golden Touch, Gold Horizon, ASCAP, BMI)
★	52	5	I'M GONNA TAKE MY ANGEL OUT TONIGHT—Ronnie Rogers (R. Rogers), Lifesong 45094 (Sister John, Sugarplum, New Keys, BMI)
48	35	8	FAMILY MAN—The Wright Brothers (A. Rhody), Warner Brothers (Tree, BMI)
★	59	4	TOO MANY HEARTS IN THE FIRE—Bobby Smith (W. Newtron, T. Dubois, J. Hurt), Liberty 1539 (House Of Gold, BMI)

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LPS

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★	1	13	GREATEST HITS Willie Nelson, Columbia KC2 37542
2	2	40	FEELS SO RIGHT ▲ Alabama, RCA AHL1 3930
3	3	28	FANCY FREE ▲ The Oak Ridge Boys, MCA 5209
4	4	15	THERE'S NO GETTING OVER ME Ronnie Milsap, RCA AHL1 4060
5	5	16	THE PRESSURE IS ON Hank Williams Jr., Elektra/Curb 5E 535
6	7	13	HOLLYWOOD, TENNESSEE Crystal Gayle, Columbia FC 37438
★	11	6	BIG CITY Merle Haggard, Epic FE 37593
26	28	46	I'M COUNTRIFIED Mel McDaniel, Capitol ST 12116
27	31	7	DESPERATE DREAMS Eddy Raven, Elektra 5E 545
28	17	64	I AM WHAT I AM ● George Jones, Epic JE 36586
29	27	62	GREATEST HITS ● Ronnie Milsap, RCA AAL1 3772
★	37	9	MIDNIGHT CRAZY Mac Davis, Casablanca NBLP 7257
31	30	23	SOME DAYS ARE DIAMONDS John Denver, RCA AFL1 4055
32	29	59	GREATEST HITS ● The Oak Ridge Boys, MCA 5150
33	25	30	SHIRAZI The Oak Ridge Boys, MCA 5150

Publishing

UA Music National Meet Keyed To Copyright Use

NEW YORK—On the eve of completing its best revenue and earnings year yet, United Artists Music hosts four days of national meetings in Los Angeles this week (15-18) under the theme of "Further Utilization Of The Music Copyright In The '80s."

Assessing a year in which the firm implemented a number of new marketing and organizational strategies, Harold Seider, president, comments, "Now, we feel that we have developed a special working expertise which will enable us to explode our copyrights in virtually every aspect of the fast-changing entertainment and communications fields."

UA Music claims that 1981 saw the strongest flow of marketing materials presented by a music publisher, including a new "professional kit," a packaged collection of special category catalogs, discographies and song samplers covering the UA Music, Unart, Robbins, Feist & Miller catalogs.

A major aspect of the meetings will be devoted to the company's

plans for extending all its priority programs, with executive panels organized to discuss expanding the flow of marketing materials, creating a stronger national and international "song presence" and usage of music within the context of new technologies.

Besides Seider, the meetings will be attended by Jimmy Gilmer, vice president of Nashville operations; Danny Strick, West Coast professional director; May Pang, professional manager, New York; Victor L. Guder, vice president of the professional division/standard catalog; Russ Martens, director of publications and creative activities; Frank F. Banyai, vice president, international; Steven A. Salmonson, vice president of operations; Ed Slattery, special projects consultants; Jay Leipzig, public relations and marketing consultant from The Music Agency Ltd.; Sid Shemel, legal counsel; and Linda Wohl, director of legal and business affairs.

NEW POLICY

Unicorn Asks Option Fee When Songs Are 'On Hold'

By PAUL GREIN

LOS ANGELES—Unicorn Music here is instituting a policy whereby producers and labels must pay an option for putting a hold on one of its songs. The monies would be taken as a non-recoupable advance against mechanical income.

"When a song is put on hold, the publisher takes it off the market," says Unicorn publishing chief Don Sorkin. "What I'm trying to establish is that when you take a song off the market, there should be some compensation."

"A song might be right for two or three artists, but you could lose out on those covers if one producer keeps it on hold too long."

"Every other business is negotiated in this way. In the motion picture business, options are paid for screenplays and treatments; in real estate there are options for parcels and land."

What if other publishers don't go

AGAC Adds 2 Music Courses

NEW YORK—"Beginning Music Theory" is an added course to be offered starting Jan. 19 by the AGAC Foundation.

The course is designed for lyricists and composers who do not play an instrument and would like to learn how to accompany their songs on piano. The eight-week course will focus on scales and triads and will meet each Tuesday at 5:30 p.m. under the direction of Dennis Sawan, a composer/arranger with a degree in composition from the Berklee School of Music.

Also set for January is "The Craft Of Lyric Writing," taught by lyricist Sheila Davis. It's a 10-week course held on Mondays or Tuesdays at 5:30 p.m. and 8 p.m. beginning Jan. 18.

All classes are limited to 12 students, and writers are requested to apply to AGAC Projects director Jonathan Holtzman at (212) 757-8833.

along with this policy? "Screw them," responds Daphna Edwards, president of parent Unicorn Records. "If they can't go along with it, I'll still do it."

Wouldn't that place Unicorn at a competitive disadvantage to other publishers that don't demand options? "It's not competitive on that level," contends Edwards. "It relates to the song."

Adds Sorkin: "If the producer feels it's a hit song and he needs it for his artist, he'd be crazy not to pay an option for it. He'd be cutting off his nose to spite his face."

Sorkin says there is no fee structure; it hinges on demand. "It all depends on the writer, the producer, the song and the publisher," he suggests.

Sorkin also says this option would have an effect on reversion clauses, which provide that songs revert back to the writers after a specified period of time if the publishers fail to secure cover recordings.

"This way a writer could get some money for a song even if it wasn't recorded," Sorkin says. "so there might be some way for the publisher to re-negotiate to hold on to the song a little longer."

The main idea behind the policy, says Sorkin, is to protect music creators. "Almost every publisher has had a major artist put a hold on a song that he wound up not recording. How are they benefiting by that? They're just being hyped."

"This will also bring creative motivation to budding writers," Sorkin says. "It will give them more time to create, since a lot of them are going hand to mouth."

Edwards adds that it will protect producers and record companies as well. "As it stands now, publishers may give them a hold on a song and turn around and give it to a number of others too, to cover themselves. But if labels have to pay an option, they'll be more selective."

Unicorn currently has five writer/artists under contract: Black Flag, the Joe Chemey Band, J.D. Drews, Frankie Bleu and Gary Harrison.



CONGRATULATIONS — Columbia Records senior vice president and general manager Al Teller congratulates Maurice White of Earth, Wind & Fire on the platinum certification of the group's latest LP "Raise." The band was in New York for performances at Nassau Coliseum and Madison Square Garden.

BOOK REVIEWS

New Yearbook, Marley Tome Hit The Mark

"The Rock Yearbook 1982" edited by Al Clark, St. Martin's Press, 255 pages, \$12.95 paperback.

"Bob Marley: Soul Rebel-Natural Mystic" by Adrian Boot and Vivien Goldman, St. Martin's Press, pages unnumbered, \$6.95 paperback.

LOS ANGELES—Hundreds of eye-grabbing photographs, many of them in full color, distinguish this late '81 "Yearbook" entry written and produced in London by a platoon of writers and photogs close to the rock scene.

Its completeness is remarkable. Hundreds of record reviews, many of them downright vicious; best and worst awards; enlightening feature stories on Bruce Springsteen, Pat Benatar, Sheena Easton, Adam & the Ants, Elvis Costello and John Lennon; fashions and fads; reviews of books and movies and a dozen other immensely readable articles are compactly and literately presented.

There are smaller sections, as well, devoted to blues, country, jazz, reggae, soul, disco, rockabilly and electronic music. Add an illustrated diary of major rock events and week-by-week sales charts and the "Rock Yearbook" comes off as a truly valuable volume which should attract thousands of buyers before year's end.

The Marley book is essentially a picture collection. Goldman's text is subordinated to Boot's unusual black and white pictures.

Both spent time with Marley before he died last May. The outspoken Jamaican's gutsy social, political, religious and musical convictions are presented with admirable objectivity. Like him or not, Marley made reggae a force, or at least an influence, on the world's pop music tastes in the face of a near-hopeless upbringing in the dour shantytown, tin-shack ghetto ambience of poverty stricken Jamaica.

Both tomes hit the mark like a Kenny Anderson pass.

DAVE DEXTER JR.

General News

OFF-BROADWAY REVIEW

Rice And Weber Score Again Via 'Dreamcoat'

NEW YORK—"Joseph And The Amazing Technicolor Dreamcoat," by the writing/composing team of Tim Rice and Andrew Lloyd Webber, has been around for more than a decade, but never has it been more excitingly presented than in the updated and expanded version now at the off-Broadway Entermedia Theatre.

Weber and Rice wrote "Joseph" as a theatrical sketch (its original length was a mere 25 minutes) for schools and colleges in 1967, a good three years before the hugely successful collaboration of "Jesus Christ Superstar."

Since then, there have been numerous amateur and professional productions of "Joseph," including stagings at the Brooklyn Academy of Music, and two recordings, one released in England, and the other in the U.S. by MCA Records.

However, after all this effort, the show seems to have finally caught its stride. The current production is chock full of catchy music ranging in formats from rock and pop, through

blues, calypso, reggae, swing and country. The close to 20 songs are performed by a cast of some of the prettiest singing voices assembled for a musical either on or off Broadway in some time. Among the standouts are Laurie Beechman as the narrator, Tom Carter as Pharoah impersonating Elvis Presley, and Bill Hutton as Joseph.

What makes this revival of "Joseph" such an entertaining piece of theatre is the lightness of touch with which it has been treated. It follows the original biblical story only loosely, and what is told has been jazzed up to a high camp style reminiscent of some of the outrageous features that made "Jesus Christ Superstar" such a resounding success.

The story is told almost entirely in song, and under the choreography and direction of Tony Tanner, whose credits include this season's "A Taste Of Honey On Broadway," it zips through its 90 minutes with one intermission. Martin Silvestri

(Continued on page 48)

Survey For Week Ending 12/19/81			
NEW YORK (Pop)		SAN ANTONIO (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	EMMANUEL Intimamente, Arcano 3535	1	LOLA BELTRAN 15 inolvidables exitos, Gas 1020
2	NAPOLEON Celos, Raff 983	2	NAPOLEON Celos, Raff 983
3	VIARIOS ARTISTAS Disco de oro de CBS, 10319	3	VICENTE FERNANDEZ El numero uno, CBS 20555
4	LUPITA D'ALESSIO No, lo puedes negar, Odeon 5284	4	VIVA EL NORTE Volumen II, Profono 1502
5	DANNY RIVERA TH 2163	5	EMMANUEL Intimamente, Arcano 3535
6	FELIPE RODRIGUEZ El ultimatum, Global 914	6	RAMON AYALA Con las puertas en la cara, Freddy 1212
7	JULIO IGLESIAS De nina a mujer, CBS 50317	7	RIGO TOVAR Rigo 81, Profono 3046
8	FELIPE FELIX Caytronics 6010	8	CORNELIO REYNA 15 exitos, TVO 1500
9	CAMILO SESTO Amandote, Pronto 1086	9	LOS SOCIOS DEL RITMO SD 1002
10	LOLA BELTRAN 15 inolvidables exitos, Gas 1020	10	VIVA EL NORTE 15 exitos nortenos, Profono 1501
11	MARI TRINI Ayudala, CBS 80314	11	MANUELA TORRES CBS 20545
12	JUAN GABRIEL 15 sensacionales exitos, Telediscos 1018	12	VIVA LA SALSA 14 exitos originales, Profono 1401
13	JOSE LUIS RODRIGUEZ Mujer, TH 2151	13	AMANDA MIGUEL El sonido Volumen II, Profono 3049
14	VICTOR WAIL Alhambra 172	14	VIARIOS ARTISTAS El disco de oro de CBS, CBS 10319
15	RAPHAEL En carne viva, CBS 80305	15	KARINA Orfeon 16054
16	BASILIO Karen 59	16	LUPITA D'ALESSIO Orfeon 16055
17	AMANDA MIGUEL Profono 3049	17	JOSE LUIS RODRIGUEZ Mujer TH 2151
18	VIARIOS ARTISTAS Super disco 14, Gas 4249	18	VIARIOS ARTISTAS Nortenas de oro, CBS 20558
19	VIARIOS ARTISTAS 14 canonazos bailables, Fuente 201354	19	JUAN GABRIEL Con tu amor, Pronto 1096
20	TONY CROATO Arrimese, Velvet 6009	20	JOE BRAVO Se fue un amor, Freddy 1215
21	SOPHY De mujer a mujer, Velvet 6002	21	LOS BUKIS Profono 3050
22	ORLANDO CONTRERAS Y DANIEL SANTOS Los jefes, TECA 3006	22	LOS TIGRES DEL NORTE Un dia a la vez, Fama 607
23	JOSE JOSE Gracias Pronto 0771	23	LA MAFIA Only in Texas, DINA 1005
24	YURI Profono 3036	24	BURBUJAS Burbujas, Profono 1001
25	DIANGO La radio, Odeon 74112	25	CAMILO SESTO 15 grandes exitos, America 1011

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THIS WEEK		LAST WEEK		WKS ON CHART		Artist-TITLE-Label		Artist-TITLE-Label		WKS ON CHART		LAST WEEK		THIS WEEK		Artist-TITLE-Label								
1	☆	1	☆	22	▲	FOREIGNER	Atlantic SD 16999	▲	8.98	63	2	PINK FLOYD	A Collection Of Great Dance Songs	Columbia TC 37680	71	62	38	QUINCY JONES	The Dude	A&M SP-3721	●	8.98	SLP 32	
2	☆	2	☆	9		POLICE	Ghost In The Machine		8.98	39	4	THE JACKSONS	The Jacksons Live	Epic MEZ-37345	72	70	11	DEVO	New Traditionalists	Warner Bros. BSK 3595		8.98		
3	8	2		2		AC/DC	For Those About To Rock		8.98	38	18	AL JARREAU	Breakin' Away	Warner Bros. BSK 3576	73	71	8	KING CRIMSON	Discipline	Warner Bros. BSK 3629		8.98		
4	★	20	▲	20		JOURNEY	Escape		8.98	39	40	THE DOOBIE BROTHERS	Best Of The Doobies, Vol. II	Warner Bros. BSK 3612	★	88	4	ANNE MURRAY	Christmas Wishes	Capitol SN 16232		8.98		
5	★	6		6		EARTH, WIND & FIRE	Raise		8.98	46	39	ALABAMA	Feels So Right	RCA AHL1-3930	75	76	97	CHRISTOPHER CROSS	Christopher Cross	Warner Bros. BSK 3383	▲	8.98	CLP 55	
6	★	8		8		OLIVIA NEWTON-JOHN	Physical		8.98	41	43	BEE GEES	Living Eyes	RSD RX-1-3098 (Polygram)	76	77	28	OAK RIDGE BOYS	Fancy Free	MCA MCA-5209	▲	8.98	CLP 3	
7	★	19	▲	19		STEVIE NICKS	Bella Donna		8.98	52	5	KENNY ROGERS	Christmas	Liberty LDD-51115	77	79	18	EDDIE RABBITT	Step By Step	Elektra 5E-532	●	8.98	CLP 8	
8	8	3	▲	15		THE ROLLING STONES	Tattoo You		8.98	43	15	THE KINKS	Give The People What They Want	Arista AL 9567	78	80	12	CHILLIWACK	Wanna Be A Star	Millennium BKL1-7759 (RCA)		8.98		
11	☆	4		4		THE CARS	Shake It Up		8.98	44	12	BILLY JOEL	Songs In The Attic	Columbia TC 37461	79	73	12	TEDDY PENDERGRASS	It's Time For Love	P.I.R. TZ 37491 (Epic)		8.98	SLP 6	
10	10	6		6		RUSH	Exit Stage Left		12.98	49	3	MOLLY HATCHET	Take No Prisoners	Epic FE 37480	★	116	2	DAVID BOWIE	Changes Two Bowie	RCA AFL1-4202		8.98		
13	☆	5		5		ROD STEWART	Tonight I'm Yours		8.98	50	7	PLACIDO DOMINGO	Perhaps Love	Columbia FM 37243	81	82	70	PAT BENATAR	Crimes Of Passion	Chrysalis CHE 1275	▲	8.98		
22	☆	2		2		BARBRA STREISAND	Memories		8.98	47	41	RICK SPRINGFIELD	Working Class Dog	RCA AFL1-3697	82	84	9	SURVIVOR	Premeditation	Scotti Bros. ARZ 37549 (Epic)	●	8.98		
13	13	10		10		GENESIS	Abacab		8.98	48	24	THE COMMODORES	In The Pocket	Motown MB-955MF1	83	83	71	DARYL HALL & JOHN OATES	Voices	RCA AQL1-3646		8.98		
14	★	6		6		QUEEN	Greatest Hits		8.98	49	35	PRINCE	Controversy	Warner Bros. BSK 3601	★	94	4	L.T.D.	Love Magic	A&M SP-4881		8.98	SLP 25	
15	★	7		7		DIANA ROSS	Why Do Fools Fall In Love		8.98	50	14	LUTHER VANDROSS	Never 100 Much	Epic FE 37451	85	91	60	THE DOORS	Greatest Hits	Elektra 5E-515	▲	8.98		
17	☆	5		5		OZZY OSBOURNE	Diary Of A Madman		8.98	51	14	TRIUMPH	Allied Forces	RCA AFL1-3902	★	96	10	VANGELIS	Chariots Of Fire	Polydor PD-1-6335 (Polygram)		8.98		
18	☆	6		6		THE J. GEILS BAND	Freeze-Frame		8.98	56	42	JUICE NEWTON	Juice		★									

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HOT 100®

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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	1	12	PHYSICAL —Olivia Newton-John (John Farrar), S. Kipner, T. Shaddick, MCA 51182	34	41	5	COME GO WITH ME —The Beach Boys (Alan Jardine), C.E. Quick, Caribou 5-02633 (Epic)	67	80	2	ALL OUR TOMORROWS —Eddie Schwartz (Eddie Schwartz & Dave Tyson), E. Schwartz & T. Tyson, Atco 7342 (Atlantic)
2	2	11	WAITING FOR A GIRL LIKE YOU —Foreigner (Robert John "Mutt" Lange & Mick Jones), M. Jones, Grammi, Atlantic 3868	35	29	11	THE OLD SONGS —Barry Manilow (Barry Manilow), B. Kaye, D. Pomeranz, Arista 0633	68	61	22	FOR YOUR EYES ONLY —Sheena Easton (C. Neil), B. Conli, M. Leeson, Liberty 1418
3	5	12	LET'S GROOVE —Earth, Wind & Fire (Maurice White), M. White, W. Vaughn, W. Vaughn, ARC/Columbia 18-02536	36	31	19	ARTHUR'S THEME —Christopher Cross (Michael Omartian), P. Allen, B. Bacharach, C. Cross, C. Bayer Sager, Warner Bros. 49787	69	79	3	LITTLE DARLIN' —Sheila (Keith Olsen), H. Knight, A. Blue, Carriere 5-02564 (Epic)
4	4	13	OH NO —Commodores (James Anthony & Carmichael & The Commodores), L.B. Richie Jr., Motown 1527	37	53	4	LEADER OF THE BAND —Dan Fogelberg (Dan Fogelberg & Marty Lewis), D. Fogelberg, Full Moon/Epic 14-02647	70	78	3	COULD IT BE LOVE —Jennifer Warnes (Jim Ed Norman), R. Sharp, Arista 0611
5	6	10	YOUNG TURKS —Rod Stewart (Rod Stewart), Stewart, Appice, Savigar, Hitchings, Warner Bros. 49843	38	40	8	CASTLES IN THE AIR —Don McLean (Larry Butler), D. McLean, Millennium 11819 (RCA)	71	81	2	SEA OF LOVE —Del Shannon (Tom Petty), P. Baptiste & G. Knoury, Network 47951 (Elektra)
6	13	6	I CAN'T GO FOR THAT —Daryl Hall & John Oates (Daryl Hall & John Oates), D. Hall, J. Oates, S. Allen, RCA 12361	39	42	8	MORE THAN JUST THE TWO OF US —Sneaker (Jeff Baxter), M.C. Schneider, M. Crane, Handshake 9-02557	72	64	20	SUPER FREAK —Rick James (Rick James), R. James, A. Miller, Gordy 7205 (Motown)
7	8	10	WHY DO FOOLS FALL IN LOVE —Diana Ross (Diana Ross), F. Lyman, M. Levy, RCA 12349	40	48	4	YOU COULD HAVE BEEN WITH ME —Sheena Easton (Christopher Neil), L. Maatfrit, EMI-America 8101	73	62	24	ENDLESS LOVE —Diana Ross And Lionel Richie (Lionel Richie), L. Richie, Motown 1519
8	9	10	HARDEN MY HEART —Quarterflash (John Boylan), M. Ross, Geffen 49824 (Warner Bros.)	41	49	3	TAKE IT EASY ON ME —Little River Band (George Martin), G. Goble, Capitol 5057	74	82	5	WKRP IN CINCINNATI —Steve Carlisle (I. Buckner & G. Garcia), T. Wells, H. Wilson, MCA/Sweet City 51205
9	10	8	DON'T STOP BELIEVIN' —Journey (Mike Stone & Kevin Elson), S. Perry, N. Schon, J. Cain, Columbia 18-02567	42	34	13	NO REPLY AT ALL —Genesis (Genesis), Banks, Collins, Rutherford, Atlantic 3858	75	65	18	SHE'S A BAD MAMA JAMA —Carl Carlton (L. Hayward), Leon Hayward, 20th Century-Fox 2488 (RCA)
10	11	9	LEATHER AND LACE —Stevie Nicks with Don Henley (Jimmy Iovine), S. Nicks, Modern 7341 (Atlantic)	43	38	7	WRACK MY BRAIN —Ringo Starr (George Harrison), G. Harrison, Boardwalk 7-11-130	76	77	3	SOMEWHERE DOWN THE ROAD —Barry Manilow (Barry Manilow), T. Snow, C. Weil, Arista 0658
11	12	9	TROUBLE —Lindsey Buckingham (Lindsey Buckingham, Richard Dashut), L. Buckingham, Asylum 47723 (Elektra)	44	50	6	WORKING FOR THE WEEKEND —Loverboy (Bruce Fairbairn & Paul Dean), P. Dean, M. Reno, M. Penette, Columbia 18-02589	77	88	2	THE WOMAN IN ME —Crystal Gayle (Allen Reynolds), S.M. Thomas, Columbia 18-02523
12	3	13	EVERY LITTLE THING SHE DOES IS MAGIC —The Police (The Police & Hugh Padgham), Sting, A&M 2371	45	33	10	POOR MAN'S SON —Survivor (Jim Peterik & Frankie Sullivan), J. Peterik, F. Sullivan, Scotti Brothers 5-02560 (Epic)	78	88	2	KEEPING OUR LOVE ALIVE —Henry Paul Band (Kevin Beamish), S. Grisham, H. Paul, J. Peterik, Atlantic 3883
13	7	7	YESTERDAY'S SONGS —Neil Diamond (Neil Diamond), N. Diamond, Columbia 18-02604	46	39	15	TRYIN' TO LIVE MY LIFE WITHOUT YOU —Bob Seger & The Silver Bullet Band (Bob Seger, Punch), E. Williams, Capitol 9686	79	90	2	FEEL LIKE A NUMBER —Bob Seger & The Silver Bullet Band (Bob Seger & Punch), B. Seger, Capitol 5077
14	15	6	COMIN' IN AND OUT OF YOUR LIFE —Barbra Streisand (Andrew Lloyd Webber), R. Parker, B. Whiteside, Columbia 18-02621	47	43	11	NEVER TOO MUCH —Luther Vandross (Luther Vandross), L. Vandross, Epic 14-02409	80	76	9	CLOSER TO THE HEART —Rush (Rush, Terry Brown), Lee, Lifeson, Peart, Talbot, Mercury 76124 (Polygram)
15	16	9	TURN YOUR LOVE AROUND —George Benson (Jay Graydon), J. Graydon, S. Lukather/B. Champlin, Warner Bros. 49846	48	56	6	LOVE IN THE FIRST DEGREE —Alabama (Alabama, Larry McBride, Harold Shedd), J. Hurt, T. Dubois, RCA 12288	81	81	9	CONTRIVERSY —Prince (Prince), Prince, Warner Bros. 49808
16	9	9		49	56	6		82	81	9	THOSE GOOD OLD DREAMS —Carpenters (Richard Carpenter), R. Carpenter, J. Bettis, A&M 2386
				50	56	6		83	81	9	ONE HUNDRED WAYS —

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PIECE I AM—Air Supply (Harry Maslin), M. Sallitt, Arista 0626	TAKE MY HEART—Kool & The Gang (Eumir Deodato), C. Smith, J. Taylor, G. Brown, Kool & The Gang, De-Lite 815 (Polygram)	COOL NIGHT—Paul Davis (Ed Seay & Paul Davis), P. Davis, Arista 9645	OUR LIPS ARE SEALED—The Go-Go's (Richard Gottcher, Rob Freeman), J. Wiedlin, T. Hill, I.R.S. 9901 (A&M)	HOOKEED ON CLASSICS— The Royal Philharmonic Orchestra (Jeff Jarratt & Don Reedman), not listed, RCA 12304	MY GIRL—Chilliwack (Bill Henderson & Brian MacLeod), B. Henderson, B. MacLeod, Millennium 11813 (RCA)	CENTERFOLD—The J. Geils Band (Seth Justman), S. Justman, EMI-America 8102	HEART LIKE A WHEEL—The Steve Miller Band (Steve Miller), S. Miller, Capitol 5068	SOMEONE COULD LOSE A HEART TONIGHT—Eddie Rabbit (David Malloy), E. Rabbit, D. Malloy, E. Stevens, Elektra 47239	STEAL THE NIGHT—Stevie Woods (Jack White), B. Bowersock, T. Veitch, M. Vernon, Cotillion 46016 (Atlantic)	I WOULDN'T HAVE MISSED IT FOR THE WORLD—Ronnie Milsap (Ronnie Milsap, Tom Collins), K. Fleming, D.W. Morgan, C. Quillen, RCA 12342	SHAKE IT UP—The Cars (Roy Thomas Baker), R. Ocasak, Elektra 47250	PRIVATE EYES—Daryl Hall & John Oates (Daryl Hall & John Oates), D. Hall, W. Pash, S. Allen, J. Allen, RCA 12296	WAITING ON A FRIEND—The Rolling Stones (Glimmer Twins), M. Jagger, K. Richards, Rolling Stones Records 21004 (Atlantic)	START ME UP—The Rolling Stones (The Glimmer Twins), M. Jagger, K. Richards, Rolling Stones Records 21003 (Atlantic)	SHE'S GOT A WAY—Billy Joel (Phil Ramone), B. Joel, Columbia 18-02628	UNDER PRESSURE—Queen & David Bowie (Queen & David Bowie), Queen & D. Bowie, Elektra 47235	★	★	★	
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IF I WERE YOU—Lulu (Mark London), J. Fuller, J. Hobbs, Alfa 7011	KEY LARGO—Bertie Higgins (Sonny Limbo & Scott MacLellan), B. Higgins, S. Limbo, Kai Family 9-02524	LET ME LOVE YOU ONCE—Greg Lake (Greg Lake), S. Dorff, M.A. Leiken, Chrysalis 2571	SWEET DREAMS—Air Supply (Harry Maslin), G. Russell, Arista 0655	THE THEME FROM HILL STREET BLUES—Mike Post Featuring Larry Carlton (Mike Post), M. Post, Elektra 47186	LIVING EYES—Bee Gees (The Bee Gees, Karl Richardson, Albhy Galuten), B. Gibb, R. Gibb, M. Gibb, RSO 1067 (Polygram)	JUST ONCE—Quincy Jones Featuring James Ingram (Quincy Jones), B. Mann, C. Weil, A&M 2357	MY KINDA LOVER—Billy Squier (Mack & Billy), B. Squier, Capitol 5037	I'VE DONE EVERYTHING FOR YOU—Rick Springfield (Keith Olsen), S. Hagar, RCA 12166	THE NIGHT OWLS—Little River Band (George Martin), G. Goble, Capitol 5033	WHEN SHE WAS MY GIRL—The Four Tops (David Wolffert), M. Blatte, L. Gottlieb, Casablanca 2338 (Polygram)	SAUSALITO SUMMERNIGHT—Diesel (Prim Koopman), M. Boon, R. Vandernik, Regency 7339 (Atlantic)	WE'RE IN THIS LOVE TOGETHER—Al Jarreau (Jay Graydon), R. Murray, K. Stegall, Warner Bros. 49746	BREAKIN' AWAY—Al Jarreau (Jay Graydon), A. Jarreau, T. Canning, J. Graydon, Warner Bros. 49842	ANYONE CAN SEE—Irene Cara (Ron Dante), I. Cara, B. Roberts, Network 47950 (Elektra)	FALLING IN LOVE—Balance (Balance & Tony Bongiovi), P. Castro, Portrait 24-02608 (Epic)	BLAZE OF GLORY—Kenny Rogers (Lionel B. Richie Jr.), J. Slate, D. Morrison, L. Keith, Liberty 1441	★	★	★	
★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	
84	85	93	86	68	12	88	92	89	69	9	88	92	89	69	9	88	92	89	69	
★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	
RUNAWAY RITA—Lei Garrett (John D'Andrea & Shun Tokura), S. Tokura, J. Harrington, J. Pennig, Scotti Brothers 5-02579 (Epic)	EVERY HOME SHOULD HAVE ONE—Patti Austin (Quincy Jones), D. Bugatti, F. Musker, Qwest 49854 (Warner Bros.)	I WANT YOU, I NEED YOU—Chris Christian (Bob Gaudin), C. Christian, S. Smith, J.C. Crowley, Boardwalk 7-11-126	LOVE IS LIKE A ROCK—Donnie Iris (Mark Avsec), M. Avsec, D. Iris, M. Lee, A. McClain, K. Valentine, MCA 51223	A WORLD WITHOUT HEROES—Kiss (Bob Ezrin), P. Stanley, B. Ezrin, L. Reed, G. Simmons, Casablanca 2343 (Polygram)	TWILIGHT—E.L.O. (Jeff Lynne), J. Lynne, Jet 5-02559 (Epic)	HARD TO SAY—Dan Fogelberg (Dan Fogelberg & M. Lewis), D. Fogelberg, Full Moon/Epic 14-02488	SHARING THE LOVE—Rutius With Chaka Khan (Rutius), K. Murphy, MCA 51203	TITLES—Vangelis (Vangelis), Vangelis, Polydor 2189 (Polygram)	BETTER THINGS—The Kinks (Ray Davies), R. Davies, Arista 0649	STEP BY STEP—Eddie Rabbit (David Malloy), E. Rabbit, E. Stevens, D. Malloy, Elektra 47174	SAY GOODBYE TO HOLLYWOOD—Billy Joel (Phil Ramone), B. Joel, Columbia 18-02518	IT'S MY PARTY—Dave Stewart & Barbara Gaskin (Dave Stewart), Reiner, Gold, Gluck Jr., Platinum 4	I'M JUST TOO SHY—Jermaine Jackson (Jermaine Jackson), J. Jackson, Motown 1525	I HEARD IT THROUGH THE GRAPEVINE—Roger (Roger), N. Whitfield, B. Strong, Warner Bros. 49786	WALKING INTO SUNSHINE—Central Line (Roy Carter), L. Beckles, L. Francis, R. Carter, Mercury 572 (Polygram)	TALKING OUT OF TURN—The Moody Blues (Pip Williams), J. Lodge, Threshold 603 (Polygram)	NEW ENTRY	NEW ENTRY	NEW ENTRY	NEW ENTRY
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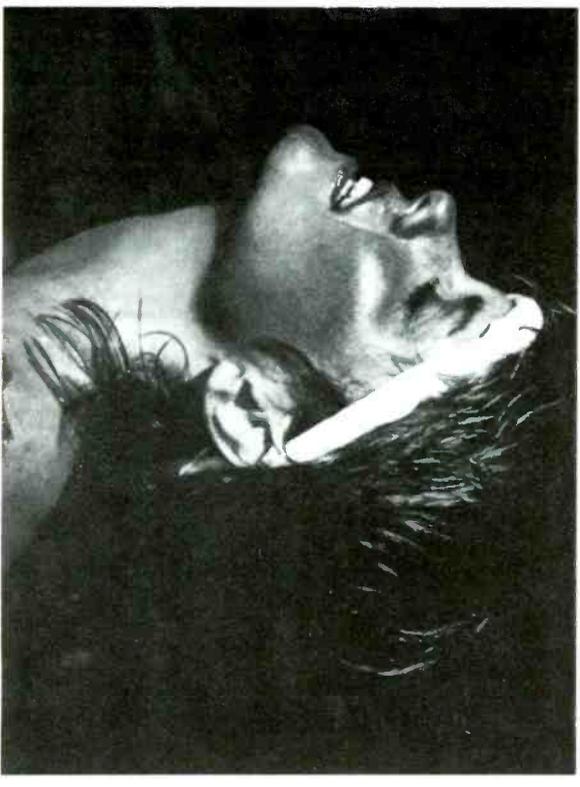
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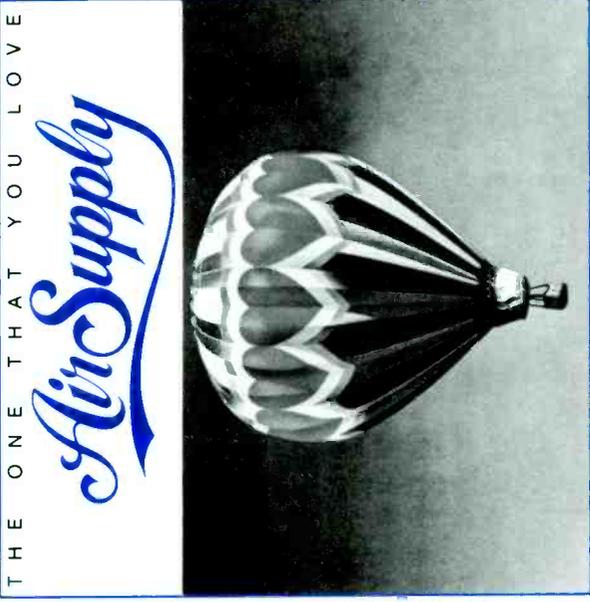
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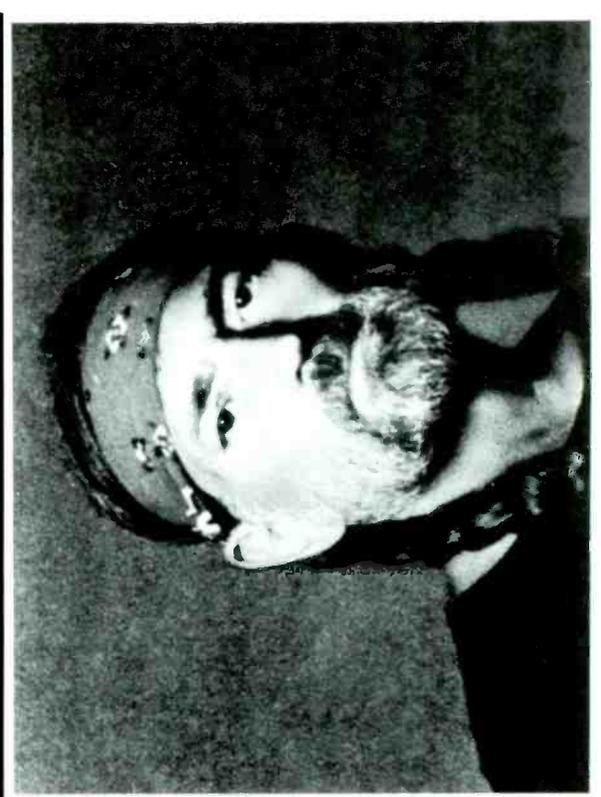
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Chart Position	Weeks on Chart	Artist	Album	Label
15	10	★ TELL ME WHY —Earl Thomas Conley (E. T. Conley, J. B. Acklen), RCA 12344 (Blue Moon, Easy Listening, April, ASCAP)		
16	9	★ YEARS AGO —The Statler Brothers (D. Reid), Mercury 57059 (American Cowboy, BMI)		
18	10	★ WHO DO YOU KNOW IN CALIFORNIA —Eddy Raven (E. Raven), Elektra 47216 (Milena, ASCAP)		
16	17	★ HUSBANDS AND WIVES —David Frizzell & Shelly West (R. Miller), Warner/Viva 49825 (Tree, BMI)		
20	7	★ LONELY NIGHTS —Mickey Gilley (K. Slegall, S. Harris), Epic 14-02578 (Blackwood, BMI)		
21	6	★ BLAZE OF GLORY —Kenny Rogers (J. Slate, D. Morrison, L. Keith), Liberty 1441 (House Of Gold, BMI)		
22	7	★ IT'S HIGH TIME —Dottie West (R. Goodrum, B. Maher), Liberty 1436 (Welbeck, Blue Quill, Random Notes, ASCAP)		
23	7	★ HAVE YOU EVER BEEN LONELY —Jim Reeves and Patsy Cline (P. DeRose, G. Brown), RCA 12346 (Shapiro, Bernstein, ASCAP)		
25	6	★ WATCHIN' GIRLS GO BY —Bonnie McDowell (B. Miller, R. McDowell), Epic 14-02514 (Tree, Strawberry Lane, BMI)		
24	14	★ IT TURNS ME INSIDE OUT —Lee Greenwood (J. Cutcliffe), MCA 51159 (Duchess, Red Angus, BMI)		
26	5	★ LORD I HOPE THIS DAY IS GOOD —Don Williams (D. Haneer), MCA 51207 (Sabal, ASCAP)		
27	7	★ IT'S WHO YOU LOVE —Karan Kane (K. Kane, R. Bourne, C. Black), Elektra 47228 (Cross Keys, Chappell, ASCAP)		
28	6	★ MIDNIGHT RODEO —Leon Everette (D. Olander, R. Ware), RCA 12355 (Denny, ASCAP)		
29	5	★ SOMEONE COULD LOSE A HEART TONIGHT —Eddie Rabbitt (E. Rabbitt, D. Malloy, E. Stevens), Elektra 47239 (Barnpatch, DeLuxe, BMI)		
30	6	★ PREACHING UP A STORM —Mel McDaniel (R. Murrah, S. Anders), Capitol 30559 (Blackwood, Magic Castle, BMI)		
31	6	★ DIAMONDS IN THE STARS —Ray Price (J. Shoner), Dimension 1024 (Almaric, BMI)		
33	5	★ ONLY ONE YOU —T.G. Sheppard (B. Jones, M. Gawn), Warner/Curb 49858 (Cross Keys, ASCAP/Tree, BMI)		
34	5	★ SHINE —Waylon Jennings (W. Jennings), RCA 12387 (Waylon Jennings, BMI)		
40	4	★ YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD —Ed Bruce (W. Holyfield, R. Hatch), MCA 51210 (Bibo, Vogue, Weik, ASCAP, BMI)		
38	5	★ I JUST CAME HOME TO COUNT THE MEMORIES —John Anderson (G. Ray), Warner Bros. 49860 (Contention, SESAC)		
37	6	★ THE ROUND UP SALOON —Bobby Goldsboro (G. Goldsboro), Curb/CBS 02383 (House Of Gold, BMI)		
34	1	★ STILL DOIN' TIME —George Jones (J. Moffat, M.P. Heeney), Epic 14-02526 (Cedarwood, BMI)		
35	7	★ DROPPING OUT OF SIGHT —Bobby Bare (L.T. Hall), Columbia 18-02577 (Unichappell, Morris, BMI)		
36	7	★ SHE'S GOT A DRINKING PROBLEM —Gary Stewart (D. Morrison, T. Dubois, W. Newton), RCA 12343 (House Of Gold, BMI)		
43	5	★ ONLY YOU AND YOU ALONE —Reba McEntire (B. Ram, A. Rand), Mercury 57082 (Tro-Holis, BMI)		
45	4	★ STUCK RIGHT IN THE MIDDLE OF YOUR LOVE —Billy Swan (B. Morrison, J. MacRae), Epic 14-02601 (Southern Nights, ASCAP)		
34	35	★ LIVE —Barbara Mandrell, MCA 5243		
35	38	★ BET YOUR HEART ON ME —Johnny Lee, Full Moon/Asylum 5E 541		
36	32	★ NOT GUILTY —Larry Gatlin & the Gatlin Brothers Band, Columbia FC 37464		
37	34	★ GREATEST HITS —Charley Pride, RCA AHL1 4151		
38	40	★ ESPECIALLY FOR YOU —Don Williams, MCA 5210		
39	41	★ JUICE —Juice Newton, Capitol ST 12136		
41	42	★ SHARE YOUR LOVE —Kenny Rogers, Liberty L00 1108		
42	46	★ CHRISTMAS —Kenny Rogers, Liberty 51115		
43	44	★ GREATEST HITS —Kenny Rogers, Liberty L00 1072		
44	43	★ TOWN & COUNTRY —Ray Price, Dimension DL 5003		
45	44	★ ROWDY —Hank Williams Jr., Elektra/Curb 6E 330		
46	43	★ STILL THE SAME OLE ME —George Jones, Epic FE 37106		
47	44	★ MY HOME'S IN ALABAMA —Alabama, RCA AHL1-3644		
48	44	★ WITH LOVE —John Conlee, MCA		
49	43	★ MR. T —Conway Twitty, MCA 5204		
50	43	★ SEVEN YEAR ACHE —Rosanne Cash, Columbia JC 36965		
51	43	★ GOOD TIME LOVIN' MAN —Ronnie McDowell, Epic FE 37399		
52	43	★ WHISKEY BENT AND HELL BOUND —Hank Williams Jr., Elektra/Curb 6E-237		
53	43	★ LOVIN HER WAS EASIER —Tompall and the Glaser Brothers, Elektra 5E 542		
54	43	★ FRAGILE, HANDLE WITH CARE —Cristy Lane, Liberty LT 51112		
55	43	★ ONE NIGHT STAND —Hank Williams Jr., Elektra/Curb 5E 538		
56	43	★ HIGH TIMES —Dottie West, Liberty LT 51114		
57	43	★ WHITE CHRISTMAS —John Schneider, Scotti Bros. FZ 37617 (CBS)		
58	43	★ CHRISTMAS COUNTRY —Various Artists, Elektra 5E 554		
59	43	★ STRAIT COUNTRY —George Strait, MCA 5248		
60	43	★ HORIZON —Eddie Rabbitt, Elektra 6E-276		
61	43	★ YEARS AGO —The Statler Brothers, Mercury SRM 16002		
62	43	★ NOW OR NEVER —John Schneider, Scotti Bros. FZ 37400 (CBS)		
63	43	★ HABITS OLD & NEW —Hank Williams Jr., Elektra/Curb 6E 278		
64	43	★ FAMILY TRADITION —Hank Williams Jr., Elektra/Curb 6E 194		
65	43	★ FIRE & SMOKE —Earl Thomas Conley, RCA AHL1 4135		
66	43	★ WHISKEY BENT AND HELL BOUND —Hank Williams Jr., Elektra/Curb 6E-237		
67	43	★ LOVIN HER WAS EASIER —Tompall and the Glaser Brothers, Elektra 5E 542		
68	43	★ FRAGILE, HANDLE WITH CARE —Cristy Lane, Liberty LT 51112		
69	43	★ ONE NIGHT STAND —Hank Williams Jr., Elektra/Curb 5E 538		
70	43	★ HIGH TIMES —Dottie West, Liberty LT 51114		
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General News

Cohen Scrutinizes Music Industry's Future

• Continued from page 9

operations, including your favorite record and tape store."

During 1983-84, predicted Cohen, a few major mass merchants will buy direct from manufacturers, thus bypassing the rackjobbers.

"Unfortunately, we will learn a little too late that it was the operational systems and marketing know-how of the first successful mass merchandiser that made this type of supply system work. Some mass merchandisers, having failed on their own, will come back to the rackjobber. Others will not. We will lose them for good. In fact, thousands of accounts in which we expose prerecorded music today will be lost forever. These developments, whereby mass merchandisers directly buy records and tapes from manufacturers will cause unparalleled price competition for the record and tape. Retail stores will do the same thing and play havoc with their profitability."

Cohen said that while major labels in the branch distribution mode will continue to grow at a rather stable rate (resembling their corporate parent's growth), independent labels, such as Arista, Chrysalis and others, will reach volume levels "never dreamed possible. By 1985, at least 15 labels will realize an annual volume of \$50 million plus. I might add, long before 1985, a few of today's major labels with branches will definitely join forces. The economies of scale will demand it long before then."

"Yes, Stan Cornyn, we are approaching the day radio died, at least for the record industry," said Cohen in reference to a Cornyn keynote speech at NARM some years ago.

In bringing home the competitive factors of other entertainment media such as home video, Cohen said "this competition will force our industry to deal with many of the aspects of marketing music that have gone unnoticed or handled with quiet disregard in the past."

And on the race to win the battle of video playback machinery or equipment, Cohen declared that the system that "I think will win, and that needs to be resolved before the industry can, will be a quarter inch system that looks nothing like the archaic models that we see in use today. This system will be very much tied in to a portable camera system and it will be the camera that may stimulate much of the sales in this area."

Cohen also envisioned a successful fight against counterfeiting, as album product, encoded with a label based system much cheaper than the

one that's available now and currently used by WCI. "Retailers will now be able to identify illegitimate product and play a significant role in eliminating this cancer in our business."

But, Cohen warned, the rising cost of concerts and the increased price escalation of prerecorded records and tapes will be "evident when bootlegging once again becomes a prime problem to the recording industry."

Governmentally, Cohen said, the industry will by 1985 have spent millions trying to get an excise tax on blank tape through Congress. "This will not prove worthwhile and we will finally learn that the way to beat the homotaping problem is to compete on a head-to-head marketing basis with the blank tape manufacturing companies. We will improve the quality of our prerecorded cassette tapes. In all important marketing, we will have improved packaging, open tape merchandising."

Perhaps Cohen's most memorable line in making his prognostications was that "a Walkman will become the briefcase of 1985."



LUNCH FOR TRIUMPH—RCA execs welcome members of the group Triumph to New York with a special luncheon on the occasion of their appearance at Passaic's Capitol Theatre. From left, are Joe Mansfield, RCA's division vice president of contemporary music; Gil Moore of Triumph; Pat Kelleher, RCA's manager of artist tours for contemporary music; and Rik Emmett of Triumph.

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Rock'n'Rolling

• Continued from page 10

friend and saying that I wanted to put together a touring group, and that we would be touring for about a year. But we toured three years," he laughs. "And we toured three years because of the growth. We started out in small theatres, and then after that we turned around and did the coliseums, and then again we turned right around and did the football stadiums." That took three years, and we played everywhere around the country three times."

This time, with three albums virtually in the can, Miller is ready to tackle the world.

"I never did a world tour," he says. "I played England in the early '70s, but now I have gold records in Japan, Australia, Canada, Germany and all these places, so this time I literally have to go around the world. Maybe a fifth of my total career will be spent in the next three years doing this."

Miller says he has managed himself "since 1956" though he has had three managers since then. "This last time I have managed myself since 1971. I know when I am supposed to play, and where I am supposed to go. I know how to manage my career," he says. "I know what my record company (Capitol) is supposed to do, and I am fortunate to have been able to build a relationship with the company that when I talk to them I don't really have to

brow-beat them, apply pressure or play politics. To a degree, I have to do that, but it is not a game of 'will they back me anymore.' In the early days of my career, it was really difficult, and that is why I suffered.

"There is a certain balance that has to be maintained," he continues. "You lose some things by managing yourself, but you gain others. If you are capable of managing yourself, you gain control of your career. What would a manager do with me for the last three years, besides pressure me?"

"I am starting my third decade. I have been playing for 25 years. And I think the reason I am still playing, and I am healthy, in good shape, and I have a good record and a good outlook, is because I can turn this thing off any time I want to. I will never play if I don't think I belong on the stage. I go as far as I can go, and then I don't go any farther.

Miller says that Concerts West is putting together his next tour of the U.S., but he is still not sure what sort of venues he wants to play, or when exactly the tour will begin.

"I feel like playing smaller venues," says Miller. "That's what I want to do, as an artist. I believe I can create as much excitement for record sales by coming here and doing real good shows playing a smaller theatre than doing Madison Square Garden. I work best in a 3,000 seat

hall. I sing better, play better, and can reach the people better in a hall that size.

"But, there has not been a date set. I may start in early spring, or I may wait until May. I don't know. But, that's the nature of the business. You know a tour can be put together just like that."

'Dreamcoat' Is
Winning Fare

• Continued from page 39

and Jeremy Stone have lent their talents to the arrangements and orchestrations on Rice's and Webber's breezy music. David Friedman who has been associated with such successes as "Grease," "The Fantasticks," and "God Bless You, Mr. Rosewater," is the musical director.

Zev Bufman, one of the hottest producers on Broadway today, has teamed with Susan Rose, Melvyn Estrin and Sidney Shlenker to produce "Joseph" through an arrangement with the Robert Stigwood Organization.

"Joseph And The Amazing Technicolor Dreamcoat" is, without question, a musical whose time has come, and given the paucity of exciting musical productions on Broadway this season, it is a fair bet that it will soon make its way to the Broadway stage. **RADCLIFFE JOE**

☆	20	I CAN'T GO FOR THAT (No Can Do) —Daryl Hall & John Oates—RCA (LP) AFL1-4028
12	9	WALKING INTO SUNSHINE —Central Line—Mercury (12-inch) MDS-4013
★	13	TAINTED LOVE/WHERE DID OUR LOVE GO —Soft Cell—Sire/Warner Bros. (12-inch) DERE 49856
14	12	TAKE MY LOVE —Melba Moore—EMI (LP) ST 17060
15	16	NOBODY ELSE —Karen Silver—RFC/Quality (12-inch) QRFC 004
16	11	MONEY MONY —Billy Idol—Chrysalis (EP) CEP 4000
☆	27	COME LET ME LOVE YOU —Jeanette "Lady" Day—Prelude (12-inch) PRLD 619
18	18	INSIDE YOU —Isley Brothers—T-Neck (LP) FZ 37533
19	22	TELECOMMUNICATIONS —Flock of Seagulls—Jive/CBS (12-inch) Import
20	21	TAKE MY HEART/GET DOWN ON IT —Kool and the Gang—De-Lite/Polygram (LP) DSR 8502
21	23	OUT OF MY HANDS (Love's Taken Over) —Omni—Fountain Records (12-inch) FRD 81-1
☆	32	SURE SHOT —Tracy Weber—RFC/Quality (12-inch) QRFC 005
23	25	DO IT AGAIN —Paulette Reaves—Dash/TK (12-inch) DD 6001
24	26	EVERYBODY NEEDS SOMEBODY SOMETIMES —Ann-Margret—First American (12-inch) FA 1207
★	31	ARE YOU LOVIN' SOMEBODY/YOU REALLY GOT A HOLD ON ME —Debra DeLeane—Handshake (12-inch) 4W9-02541
★	34	MIRROR MIRROR/WORK THAT BODY —Diana Ross—RCA (LP) AFL1-4153
27	19	PLAY TO WIN/PENTHOUSE & PAVEMENT —Heaven 17—Virgin (LP) Import
28	28	HOMOSAPIENS —Pete Shelley—Genetic (12-inch) Import
☆	39	PHYSICAL —Olivia Newton-John—MCA (LP) MCA 5229
30	15	DO YOU LOVE ME —Patti Austin—Qwest/Warner Bros. (LP) QWS 3591

42	35	(LP) ULA 1UUUZ GIVE IT TO ME —Conquest—Prelude (12-inch) PRLD615
43	37	I WILL FIGHT —Gladys Knight—Columbia (LP) FC 37086
☆	61	HOLD ME DOWN/DESIGNER MUSIC —Lipps' Inc.—Casablanca (LP) NBLP 7262
☆	63	GIGOLO —Mary Wells—Epic (LP) ARE 37540
46	41	96 TEARS —Thelma Houston—RCA (LP) AFL 13842
47	33	DON'T STOP THE TRAIN —Phyllis Nelson—Tropique (12-inch) TD104
48	51	CHIHUAHUA —Bow Wow Wow—RCA (LP) AFL1-4157
★	58	JUST CAN'T GET ENOUGH —Depeche Mode—Sire/Warner Bros. (LP) SRK 3642
50	29	LET'S START II DANCE AGAIN —Bohannon Featuring Dr. Perri Johnson—Phase II (12-inch) 4W902449
☆	70	JAPANESE BOY —Aneka—Handshake (12-inch) 4W902623
★	57	NO FRILLS —Taana Gardner—Westend (12-inch) WES 22137
☆	↑	YOU'RE THE ONE FOR ME —D. Train—Prelude (12-inch) PRLD 621
★	59	P.S. —Dolly Dots—Atlantic (12-inch) DM4822
★	60	KILIMANJARO —Letta Mbulu—MFS (12-inch) MJS-101-A
56	55	STREET MUSIC —Bang Gang—Sugarscoop (12-inch) SS-419A
57	40	DON'T YOU WANT ME/OPEN YOUR HEART —Human League—Virgin (LP) Import
☆	↑	QUICK SLICK/OUT THE BOX/CAN'T SHAKE YOUR LOVE —Syreeta—Tamlia (LP) T8-376MI
☆	↑	GET ON UP/WITH YOUR LOVE/TONIGHT —Suzi Q—RFC/Atlantic (LP) SD 19328
★	69	KICKIN' BACK —LTD—A&M (LP) SP 4881



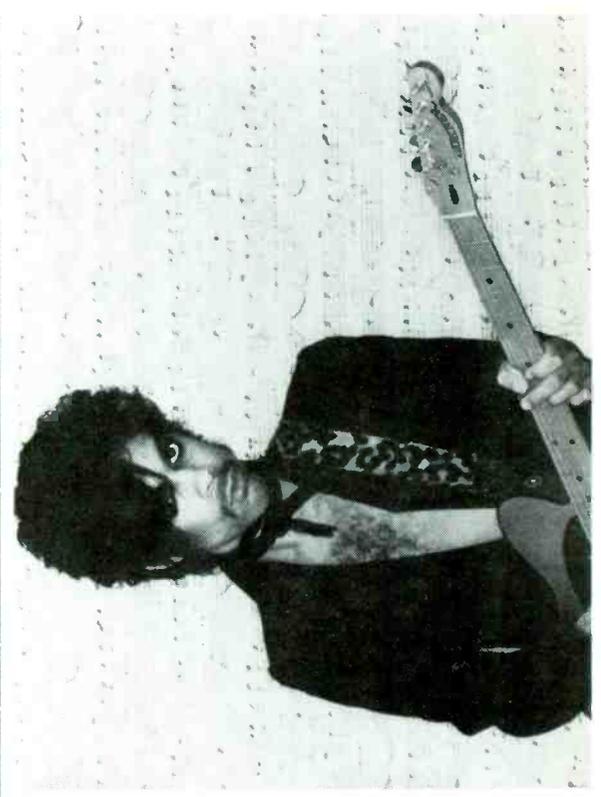
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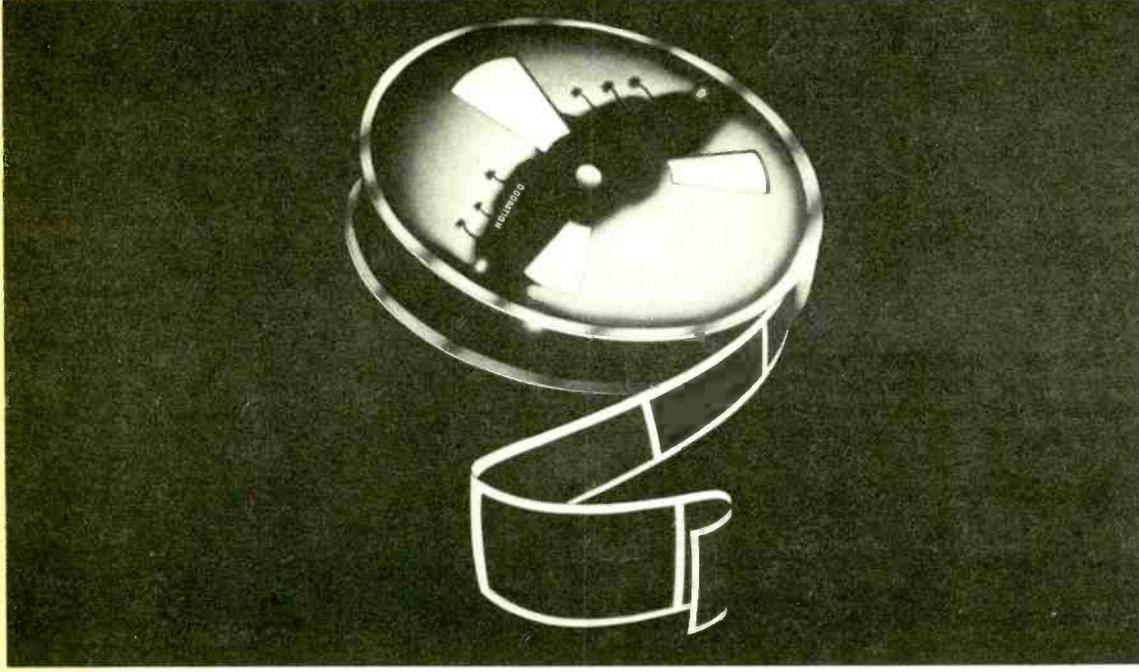
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Billboard®

BILLBOARD'S THIRD INTERNATIONAL VIDEO ENTERTAINMENT/MUSIC CONFERENCE

NOV. 12-15, 1981



Participants Told 'Roll With Punch'

By JOHN SIPPEL

Businesses at all levels must be ready to roll with the punch, participants in the "Challenges In A Changing Marketplace" cautioned.

MCA Distributing's Al Bergamo raved about the audio and video excellence of the recently-completed Olivia Newton-John's first especially-for-video album. The February, 1982, release will stand on its own from both an audio and a video standpoint, Bergamo claimed. It cost \$800,000 to complete, according to Bergamo, who lamented the fact that a constantly vacillating universe of approximately 6,000 video software dealers was confused by a surplus of software.

"Is software a consumer business? We do know it will become a multi-billion industrial business," Bergamo asserted.

Bergamo explained the marketing problem in video today, noting that research showed the U.S. populace owned 60 million phonographs, for which 1,600 albums annually are released. Steve Traiman of RIAA outlined a home video universe of approximately 3.5 million cassette and/or disk playbacks, for which Bergamo quoted his former associate and now Magnetic Video executive Bud O'Shea's "the industry has used up 50 years of movies already."

Video Corporation of America pioneered rental by mail in 1977 through its Vid-America division, the firm's Al Markim noted. "Because \$55 and \$60 was high for old movies," the division did well on rental at \$12 to \$14 but the mail order project died last year due to proliferating local video rentals at far less, Markim explained.

To compensate for the lost rental volume, Markim said VCA is setting up Banner VCA Productions to create more vertical, special interest material starting in 1982, with primarily informational and instructional objectives.

Markim admitted he has changed his negative tone about video music product, which he disclosed at Billboard's Video Music Conference two years ago. The additional monetary impetus provided by the use of such purely musical material through cable tv now makes such programming feasible, Markim feels.

The VCA topper perked ears when he stated that "mom and pop video stores won't support the industry we dream of. Mass merchandisers like J.C. Penney are headed this way." Bergamo previously decried the instability of many past and present video store operations.

Herb Mendelsohn backed Traiman and Bergamo's contention about too many software titles extant, saying the present \$300 million marketplace wasn't adequate and that he felt there was enough for a \$3 billion U.S. mart. "Consumers are the only happy people today. Are we an ancillary box office for movie titles until another more attractive ancillary box office appears?" Mendelsohn asked.

Manufacturers of software must develop their own art forms and stars geared to home video and

(Continued on page 52)

DECEMBER 19, 1981, BILLBOARD



Billboard Video/Sound Business Editor & Conference Chairman/Organizer Jim McCullaugh



Billboard Editor-In-Chief Gerry Wood



Ron Willman, Billboard Director of Video/Sound Business Advertising

Ahead Of Schedule, Yet Problems Are There

By SAM SUTHERLAND

The home video industry's growth is running ahead of schedule, thus auguring a stepped-up demand for new video programming sources including contemporary music. Beyond that basic scenario, however, corporate planners banking their futures on video hardware, software and delivery system opportunities remain divided over the relative prospects within the field, as well as the timetable for different programming sources.

That's the ever-changing "view from the top" as outlined by five top executives featured on the Nov. 13 morning panel launching Bill-

board's Third International Video Entertainment/Music Conference at the Beverly Hilton Hotel. Moderated by publisher Lee Zhito, the huddle underscored the escalating competition between the pay/cable/satellite field and the embryonic video software market, as well as the unresolved question of how the music business will ultimately participate.

Zhito set the session's tone of long-term optimism by citing home video's dramatic overall growth. "This industry has exceeded, even in its toddler stage of development, all projections of where it would be at



Lee Zhito, Billboard publisher, moderator

this stage of development," he asserted.

In today's market, the mushrooming growth for cable and pay systems earmarks that sector as the current growth leader. According to Warner-Amex Satellite Entertainment president Jack Schneider, "Right now, at the end of 1981, cable is already in some 24 million homes, representing 30% of all households."

Schneider projected that field would grow to account for an estimated 42 million homes by mid-decade, approaching half of all U.S. households.

Pay television, he added, now

reaches 12.5 million homes, and will rise to between 27 million and 30 million households by 1985.

"But the size of that market and that kind of number isn't really the exciting part," Schneider explained, noting that many of the existing cable hookups are older 12-channel designs. The future holds even brighter promise in that newer cable systems are rapidly upgrading their capacity, with Schneider citing the advent of 60, 80 and 108-channel cable systems as leading to a far wider cable/pay "window" in terms of programming needs.

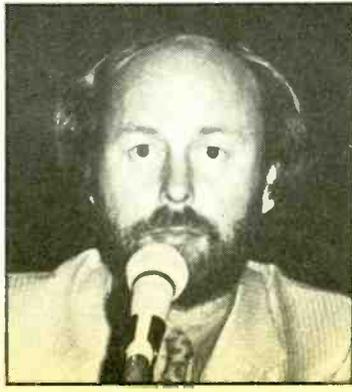
(Continued on page 52)



Jack Schneider, Warner-Amex Satellite Entertainment Co.



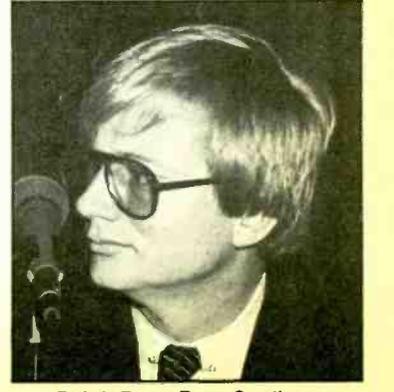
Barry Shereck, Pioneer Artists



Chris Wright, Chrysalis



Jim Fiedler, MCA Videodisc



Ralph Peer, Peer-Southern

Video Music Conference Coverage

6,000 Dealers Confused By Surplus: Bergamo

• Continued from page 51

available only in that sector. Mendelsohn urged. MGM/CBS is firming such an approach through its CBS News and Broadway show and concert series for which it will soon be providing stereo masters, he said.

Disney Home Video has found that some of its titles have proven much better rental than sale product, Ben Tenn of the Burbank-based movie production complex stated. His firm has been reassured of the

potential in home video after being in the ballgame only a year, Tenn said. Music would be a better sale than a rental, he felt.

Mendelsohn flayed the "no tomorrow" attitude of those releasing too much product indiscriminately, calling it a "gold rush mentality." He carried Bergamo's gripe about the financial insecurity of dealers a step further, zeroing in on a national distributor flow chart in which three or four emerging large regional and/or

national distributorships dominate. He predicted that if the trend toward distribution consolidation continues, 80% of the business would end up with four or five companies.

When an audience query questioned whether videocassette manufacturing and marketing costs could be slashed so that list prices would drop surfaced, Markim, whose firm is a kingpin manufacturer, said additional cost economies would be minimal. Tenn asserted videodisk

would be the configuration to bring list down.

At one point, when the panel was bemoaning the dealer attrition, retailer Brad Madrid of Bijou Video, Omaha, in the audience stated his biggest problem was the manufacturer, who requires that he rent and not sell a title. "He wants to be my partner," Madrid explained.

Tenn countered by emphasizing that video software is copyrighted

material, created by the manufacturer and therefore must be marketed differently to protect the originator. Tenn said Disney for the first time in its decades of film making is now selling prints of its copyrighted movies. He pled for patience until the new technology could be better researched for improved marketability. "We are wrestling for a program that is terrific for us all," he added.



Steve Traidman, RIAA, moderator



Herb Mendelsohn, CBS Home Video



Ben Tenn, Walt Disney Home Video



Al Bergamo, MCA Distributing



Al Markim, Video Corp. of America

Ahead Of Schedule, Yet Problems Are Still There

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What that programming will entail remains subject to ongoing revisions, however. The music industry's own early optimism about the field has since been tempered by the realities of home video programming, leading Chrysalis Records joint chairman Chris Wright to portray the video business as more rival than ally.

"In a nutshell, video has to be a competitive force," asserted Wright. "The money isn't around in this economy, and there's more available goods chasing what money there is. People are spending their money buying video equipment for the home, and that has to take away dollars that might've been spent on better audio equipment and records."

Pioneer Artists president Barry Shereck was more optimistic about music's role in video programming, if still unwilling to offer the bullish projections somewhat common just a few years ago. "Video programming will continue to evolve as it has in the past," he said. "Three years ago, it wasn't a video business, it was a porno business. Now it's primarily feature films, but we're seeing music begin to come along."

"Music will be a very large part of this business. I'm not saying it will be the biggest, but it will be very important."

One existing hurdle to that projection, however, is the slow rate of acceptance for preliminary home video usage rights and fee structures within the music publishing field

and, to a lesser extent, recording companies. Warned Ralph Peer II, president of the Peer-Southern Organization, "Publishers must realize that music has to be included as part of video if this industry is to be successful."

To Peer, that means exercising caution in protecting rights, yet being ready to enter the field now via shorter term interim agreements.

Shereck and Peer both suggested music publishers are more open to video rights negotiations.

Technology remains a central factor in these and other video issues, of course. At MCA's videodisc division, president Jim Fiedler has been gearing up for original video program productions that will highlight the optical laser videodisk tech-

nology his company uses. Interactive programs playable only on Laser-Vision optical hardware will use its random access, freeze frame and two-channel audio features to create special instructional and entertainment programs.

Fiedler noted that programs from other media such as feature films and cable would thus become "unique" for the optical disk medium through adaptation to these features.

That scenario drew spirited floor commentary commending the optical route as the eventual winner in the videodisk sweepstakes, since rival capacitance disk systems won't offer the same level of technological sophistication.

Rivals RCA and JVC were not in

attendance, however, and thus could not respond to that projection.

Also igniting a brief dispute was Schneider's pointed plug for Warner Amex's Music Television (MTV) cable music venture, which he noted "stands ready to promote for you" after Fiedler touted an MCA videodisk by Olivia Newton-John as the first musical album to be conceived for both audio and video formats from pre-production on.

MCA is among the holdouts against MTV's request for video music from labels, to be supplied free under Warner Amex's self-described promotional program base.

That tangle in turn raised the question of how music copyright owners would be fairly compensated for programming.

DECEMBER 19, 1981, BILLBOARD

It's Tug And Pull To Acquire Sufficient Film Product

By MILENA BALANDZICH-RIMASSA

Home video, pay television and the other new markets expect to produce films of their own in the "near" future, even introducing their own stars for the new entertainment vehicles. But in the meantime, there's going to be a lot of tug and pull to lure a product to their specific and respective markets, a panel entitled "A Day In The Life Of A Movie: Home Video Meets Its Neighbors," agreed.

Panel moderator Bruce Polichar, vice president, business affairs, Samuel Goldwyn Co., compared a feature film to a ball in a rugby match.

"A motion picture gets thrown amidst a bunch of people who want to run with it and score points. They've got a lot of directions to score from," Polichar said.

He conceded that there is no set pattern a film takes with all the new technologies running around, although the theatrical run is still the first and foremost way to pay back producers.

The previous pattern started off with 16 m.m. and 8 m.m. distribution after the theatrical run, followed by network television and fi-



Bruce Polichar, the Samuel Goldwyn Co., moderator



Gary Dartnall, VHD Programs

nally syndication to the 800 or so independent U.S. stations.

The current free-for-all is among home video, pay television, pay-per-view television, basic television, public broadcasting, the networks and in-flight markets. There is no set pattern as to which of these media gets the film first, or if rights can be sold simultaneously, the panel concluded.

Panelists included Gary Dartnall, president, VHD Programs; David Hilton, director of acquisitions, Warner-Amex Satellite Ent., Co. and Tad Danz, president of Sterling Recreational SRO Theatre Assn. of California.

Danz shouted, "I'm mad as hell..." as a response to the various new media representatives who discussed the various ways to get "more mileage out of a film," and get it rolling on their vehicles while it "is still steaming from its theatrical run."

"The theatres are getting cut short," Danz complained, in arguing for longer theatrical runs and against simultaneous theatrical and pay television resale release.

Pay television will pay a ballpark as much as \$5 million for a "hot pic-



Tad Danz, Sterling Recreational



David Hilton, Warner-Amex

ture," the panel disclosed, comparing an average \$150,000 advance that home video up-fronts for the same picture.

Danz quipped that he "would like to do away with television."

His main gripes were that pay television charges per living room, whereas theatres charge per person—and that if pay-per-view television were to go into effect, now, "half of the theatres in the nation would immediately go under."

Danz insisted on sequential distribution—theatres should be able to keep a picture from six to nine months, he said.

Hilton said that a longer theatrical run helps a film in building identity.

"We have no desire to pull a film out of distribution during its run," said the Warner-Amex executive adding that his company writes in a six month flexibility into most of its contracts.

Dartnall said "there's room for everyone in the business," adding that "there aren't enough features to satisfy the market." He said he's looking for new entertainment and educational programs, and not just feature films.

Video Music Conference Coverage

ADVERTISING, PROMOTION, MERCHANDISING

Retailers Hear Tricks Of Trade In 'Successful Video Retailing'

By LAURA FOTI

Retailers attending the panel entitled "Successful Video Retailing: Advertising, Promotion & Merchandising" learned some tricks of the trade. Subjects covered included how manufacturers can help and how to develop a strong identity in the marketplace.

Visual aids showed sample ads, merchandising aids and store layouts. Attendees also had the chance to ask questions of the panel, which consisted of four video retailers, a distributor, a supplier and an advertising agency representative. Anne Lieberman, West Coast programming executive for 20th Century-Fox/Magnetic Video, served as moderator.

Walt Disney Telecommunications was represented by Ben Tenn, vice president for retail products. Tenn discussed some of Disney's display and promotion materials, designed "to help stores maximize their business."

Herb Fischer, vice president of Major Video Concepts, the panel's distributor, also works closely with his dealers, and has run successful promotions in the California/Nevada/Arizona area. "We pool our resources for a volume-buy, and enlist the support of retailers on a quarterly basis," explained Fischer. The ads developed are generic, naming one or more software suppliers, with tag lines of participating retailers.

Steve Berger, owner and president of Denver's Screening Room store, said distributors have a responsibility to help retailers. "The good ones provide banners and some ad mats. What I'd like to see is multiple copies of things, so we can do things like cut up posters to create a three-dimensional display. It would also be nice to get more advertising material."

Berger also advised retailers to be on the lookout for co-op ad dollars

that might not be immediately apparent. "Often there are co-op situations in the market people aren't aware of," he said. The examples he showed of his own advertising were clever, with such headlines as, "Create Your Own Fall Season" and "Something Old, Something New. A Little Jazz. A Little Blues."

The Denver retailer also suggested running a drawing for a VCR. "Giveaways are always good," he said. "When we opened we ran a month-long drawing that led to increased traffic. It also gave us a chance to get useful information by asking customers, on their registration tickets, for their favorite radio stations, tv shows, the newspapers they read and so on."

But it doesn't take a major event to establish a store's identity in the marketplace. Ayse Kenmore, president of New York's Liberty Music/Video, explained how everything she does in her store relates to its elite image. "You have to give to a tightly targeted market something they can't get anywhere else," she said.

Liberty's customers "always pay list price," because, according to Kenmore, they trust the store. "What we give them is service, and it's the best promotion there is."

Liberty has sold more than a thousand copies of the videotape of the royal wedding, simply because the store has been showing it on a large-screen tv in the window since July. Other promotions mentioned in-

(Continued on page 60)



Anne Lieberman, 20th Century Fox, moderator



Walter Kelleher, American Home Video



Herb Fischer, Major Video Concepts



Steve Berger, the Screening Room



Ben Tenn, Walt Disney Home Video



Larry Foster, Licorice Pizza



Bob Charney, Maher-Elen



Ayse Kenmore, Liberty Music

Label Execs Kick Video Around

Pay For Play? That And Other Questions Are Examined

By CARY DARLING

The "Record Companies: An Expanding Role In Video Entertainment" panel cut a wide and lively swath through many issues concerning the video industry including pay for play from cable operators, the separation of the video music programming from video music promotion for albums and how inflation inhibits programming.

The most explosive topic—black music programming on cable, specifically over Warner-Amex's MTV—was dealt with in a separate article (Billboard, Nov. 28, 1981).

The panelists were Alive Video business affairs director Bob Emmer as moderator, Chrysalis Records' visual programming director Linda Carhart, PolyGram press and artist relations vice president Len Eband, Columbia Records video director Debbie Newman, Videography Stu-

dios president Bob Kiger, A&M creative services vice president Jeff Ayeroff, video and television director for Warner Bros. Jo Bergman and Atlantic Records' creative services national director Paul Cooper.

Advocating the "pay for play" concept was Eband of PolyGram. The company does not provide its programming free to cable operators. "We're not going to just jump into it," voiced Eband. "We're not making advertisements for records. We're making video art. It is also a sort of programming. Cable companies are taking advantage of the record companies' non-alignment on the issue. Are videos selling records or diverting audiences? Are they burning out the artist? What about home taping? Will it eat away at record sales?"

Noting that Eband acknowledged

the success of promotional videos in Europe, A&M's Ayeroff queried, "why is it promotion in Europe and art in America? We're in an embryonic stage. Eventually, maybe 10 years from now, there will be a performance rights society."

Kiger, whose Videography Studios is strictly a videomusic company, chided the other members of the panel for linking videomusic to records. "My company can turn a profit without selling one record," he confidently said at one point. "The record business is technically dead. Audio cassettes have ruined your business. Videomusic business and the record business aren't the same thing. Think of programming, not promotion."

Again it was Ayeroff who replied, "We sell music," he said. "I don't

(Continued on page 57)



Jeff Ayeroff, A&M



Bob Kiger, Videography



Len Eband, Polygram



Nancy Leiviska-Wild, Motown



Bob Emmer, Alive Video, moderator



Jo Bergman, Warner Bros.



Debbie Newman, CBS



Paul Cooper, Atlantic



Linda Carhart, Chrysalis

DECEMBER 19, 1981, BILLBOARD

Video Music Conference Coverage

Act Longevity Comes First, Attorneys Agree

By MILENA BALANDZICH RIMASSA

An artist's career longevity should be considered over the temptation to make a quick profit using the video-music vehicle, a panel discussing "Making Deals: Selling Programs For New Technology" concluded.

Well-negotiated contracts could lead to substantial extra revenue for

rights need to be established and then compensated. This latter remuneration process is time consuming and usually expensive, the panel said.

A shortage of video music product in a hungry market place (two panel members even signed contracts dur-

ing the ongoing discussion)—was attributed to the embryonic state of the art in respect to legal negotiations, artist's still asking fees that a producer cannot or is reluctant to pay due to budget restrictions and finally, the lack of a good set of demographics to aid the marketing of the final product.

He warned that although there's money to be made, an artist's man-

career shouldn't be looking to make six and seven-figure deals, but rather working on giving an additional opportunity for exposure and to prolong the artist's career," said Shapiro.

"the record companies are waking up to this realization and the artist will react to it in time."

"I'm astounded by the results (video music sales) of one of our artists who sold in 90 days what we expected to sell in two years."

Production costs were quoted as

galities have a tendency to get murky as some publishers "would rather make no deal for fear of the shaft."

Most producers don't start off by getting a publisher's clearance before starting a project because they have the option to deal directly with



Bob Emmer
Alive Video

Don Biederman
Mitchell, Silberg & Knupp,
moderator

Arnold Holland
RCA SelectaVision

Barry Menes
Menes & Turtle

Ben Begun
Warner-Amex

Mickey Shapiro
Shapiro & Steinberg

Barry Shereck
Pioneer Artists

an artist and his diskery—if publisher's clearances were easier to obtain—and if attorneys putting together deals for the new technologies "would turn off their meters," the panel agreed.

Joint ventures were also proposed as a means to alleviate the financial burden to a single producer and widen the scope of a video-music program. However, the panel said that record companies are reluctant to look into such possibilities because arrangements are difficult to negotiate.

The bulk of legal confusion in making video-music deals comes from the video side. The film may remain public domain, but song

ager or diskery should put long-term goals foremost. "If it's good for my artist then it's good for me," he concluded.

In discussing producers' fees, the panel suggested that participation be paid "in perpetuity" rather than in a huge advance. This would add an incentive for good product and minimize the immediate cost of the product.

The panel stressed that music on video is a business in and of itself. It is not an arm of cable television, nor of the record companies. Although the relationship is symbiotic, this new technology is an entity unto itself.

The Pioneer Artists executive said

low as \$20,000 for the taping of a concert, although the median range hovers around \$100,000, going as high as \$300,000, depending on the elaborateness of the production and on where it is shot.

An industry high for an in-concert production is the Rolling Stone's concert to be broadcast on ON-TV next month, which will cost in excess of \$600,000, the panel said.

Exhibition rights on music programming usually expire within three to six months and allow for about two to seven runs on a non-exclusive basis, for a fee in the five figure range, the panel disclosed.

Again the panel warned that le-

an artist, a producer or concert hall and leave the dirty work for the end. The panel agreed that "the hardest phone call to make is the one telling an artist that his publisher won't give sync licensing."

Despite legal shortcomings, Shapiro had a word of praise for the execs in non-commercial television, urging that the video-music industry "is vibrant... much akin to the spirit of the record companies in the sixties when there was a lot of cooperation among those in the record industry."

He said the programming execs that turned down a current video-music project he was pushing turned out to be his best resource for the final disposition of the product.

ing the ongoing discussion)—was attributed to the embryonic state of the art in respect to legal negotiations, artist's still asking fees that a producer cannot or is reluctant to pay due to budget restrictions and finally, the lack of a good set of demographics to aid the marketing of the final product.

Panel members included Bob Emmer, Alive Enterprises; Arnold Holland, RCA SelectaVision; Barry Menes, an attorney with Menes & Turtle; Mickey Shapiro, attorney; Barry Shereck, president of Pioneer Artists and was moderated by Don Biederman, an attorney with Mitchell, Silberg and Knupp.

"Those who care about an artist's

Once Promotion Tool, Video Filming Now Consumer Art

By PAUL GREIN

"This is the first time I've really seen a commitment to video as video and not just as a way to sell records," enthused producer Ken Ehrlich, summing up the perspective of the panel, "Video Entertainment: The Dawn Of A New Creative Age."

"Video began as a promotional film art," Ehrlich added, "and has turned into a consumer art."

The attractiveness of that art form to the creative community was pinpointed by directors Russell Mulcahy and John Goodhue.

"There are restrictions in time, budget and latitude of ideas," conceded Mulcahy, "but I would always come back to promotional films because of the creative freedom you have."

Mulcahy, who directed Kim Carnes' "Bette Davis Eyes" and "The Tubes Video," plans to direct a feature film, "Dream Time," next July in Australia.



Chuck Mitchell, RCA SelectaVision

John Goodhue, who worked in commercials for many years before emerging with videos on Bruce Springsteen, Tom Petty, Boz Scaggs and Jackson Browne, enjoys the freedom from what he calls, "film by committee."

"Suddenly I was confronted with something I was totally unfamiliar with in the commercial vernacular—creative freedom. The notion that people would pretty much let you do what you want is an awesome thing when you think about it. Creative freedom doesn't really exist in too many other areas of the visual arts."

"And with the freedom comes an enormous responsibility. The bottom line with a promotional film is

(Continued on page 57)



Russell Mulcahy, MGM



Jerry Kramer, Kramer-Rocklen



Dick Broder, Pacific Arts, moderator



John Goodhue, John Goodhue Productions



Ken Ehrlich, Ken Ehrlich Productions



Bob Welch, RCA artist



Scott Millaney, Millaney-Grant



Toni Basil, artist



Brad Friedman, U.C.L.A., Vid-U Productions

DECEMBER 19, 1981, BILLBOARD

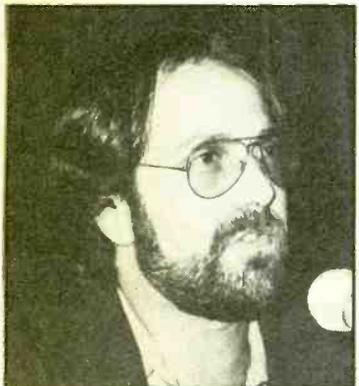
'BATTLEGROUND CONDITIONS' Staged Production Huddle Effective

One of the more dramatic of the conference sessions was the panel entitled "Video Project: A Simulated Production Meeting" whereby panelists acted out a hypothetical video production meeting.

Moderator Robert Lombard, producer, Marx & Lombard Entertain-

Replied Ocean: "The band realizes certain things will be needed to make it successful. We'll have the license to bring up lighting levels and light the audience and dressing rooms."

Injected Braunstein: "The band usually sells out so we should have a



Richard Namm, Professional Video Services



Robert Lombard, Marx & Lombard Entertainment Co., moderator

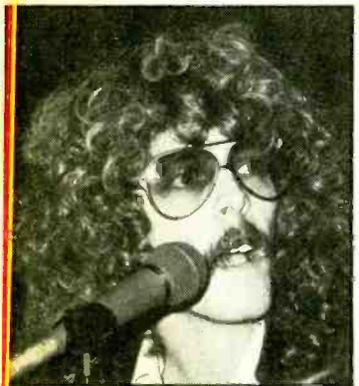
ment Co., acted as manager of the recording group; Richard Namm, president/director Professional Video Services served as producer/director; John Basile, technical supervisor, unit manager played the engineer; Strath Hamilton, technical director Video Pac as the technical director; Richard Ocean, lighting director and Michael Braunstein as the audio mixer.

The circumstances involved in the taping of the video concerned a 15,000-seat venue where the group would play with sale of the video to Warner-Amex' Music Television Channel. A 30-minute syndicated special would also air as well as a possible live satellite broadcast.

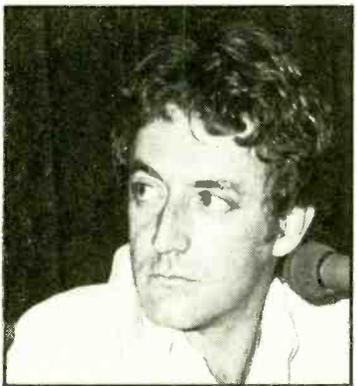
good audience response. There will be no problems with miking. Everything interfaced properly for feed to the satellite."

Hamilton said that to minimize the profile of the cameras and to insure more flexibility, five or six cameras would be used. "In shooting with five cameras you have the master shot," stated Hamilton. He added that the big cameras will be mixed with the smaller ones and the studio cameras will be placed out of the way of the audience to give better pictures.

Basile added that the lights will be on a separate power source with generators brought in.



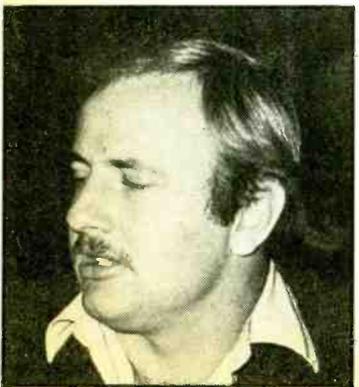
Michael Braunstein



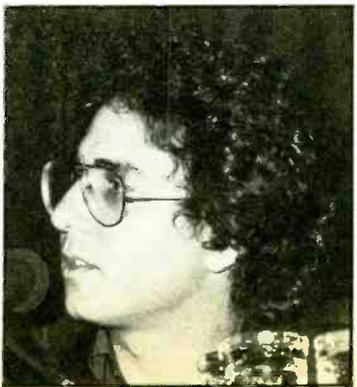
John Basile

Said Namm: "We must shoot under battleground conditions. We can't control the venue. We have to question the technical team as to shooting, any problems, possible disasters, staging and lighting to effectively see how tv picks it up."

Namm estimated the budget for this shoot to be in the neighborhood of \$90,000-\$125,000 based on the size of the crew, trucks, transportation and producer and director fees. He added that it could be considerably more in reality.



Strath Hamilton



Richard Ocean

Producers-Packagers And Cable Execs Strike Sparks

By MILENA BALANDZICH-RIMASSA

"You know it's bad when those people who never were intended to buy aren't buying," said All World Stage president David Jove to a pay television executive's remark that "everything has its place in the market."

Discussion between video music producers and packagers and cable television executives exchanged heated remarks during "Broadcast Entertainment: The New Opportunities" seminar.

Producers accused cable webs of staid formats and tight purse strings for non-mainstream programming and concluded that apart from a few broad-ranging video-music programs, the "new opportunities" are still the "old opportunities" and that cable companies are "still playing it safe."

Warner-Amex Satellite Entertainment Co. vice president programming, Robert Pittman, delivered a Reaganomics response defending the cable webs which he said represent 80% of the cable business as

Tom Lynch, Don Kirschner Entertainment; Bob Levinson, International Home Entertainment; Jim Merrill, Playboy Productions and David Crook, of the Los Angeles Times who served as moderator.

Despite talk of the increasing number of markets open to program

extra services just isn't there," he said.

The smaller networks can't compete with the \$200,000 to \$500,000 that Home Box Office can pay for a copyright on a specific program, or an exclusive for \$500,000—nor can they afford upfront money in the case of videocassette or videodisk sales. So the mainstream programming stays in the hands of those who can afford it.

It was disclosed that the Rolling Stones concert to be aired Dec. 18 on ON-TV could gross \$1 billion if it were billed on a pay-per-view basis. The live broadcast should cost in the \$600,000 range to produce.

Despite the tremendous profit to be made, there is a plethora of talent that goes unbroadcast, or is not produced due to financial restrictions, the panel said.

However, International Home Entertainment executive Levinson said, "If you want to retain creativity, it's not going to be through the network system. They function in



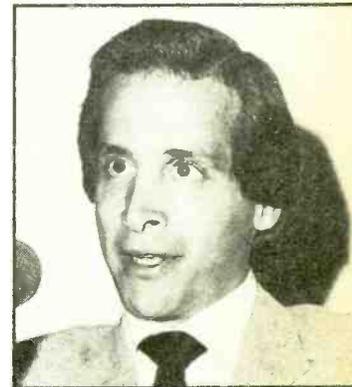
David Crook, L.A. Times, moderator



Robert Pittman, Warner-Amex MTV



Tom Lynch, Don Kirschner Entertainment



Wayne Baruch, Wold Entertainment, Robert Wold

"performing their service to the consumer."

He said that there are two ways to look at a program—as an art form, where the marketing aspect shouldn't be of primary consequence, or as a consumer service, where the numbers in the marketplace justify and demand a broader range of programming.

Pittman insisted that the cable industry evolved along the pretext that the consumer demanded more and wider programming options.

suppliers, executive Baruch shed somewhat of a pessimistic light on the cable boom hoopla, citing a statistic on the average cable viewer which leaves the majority of these American households with a weekly discretionary income of \$1.92 per person.

"Despite prolific cable figures indicating that 70% of cable households have the capacity to view 12 channels, with a greatly increased future capacity for programming—the discretionary income for these

dollars and cents." He added that "no matter how specialized a product may be, the cable industry is wide enough to encompass almost any art form."

The panel also reviewed stumbling blocks, especially in cable broadcasts involving music. Baruch said that a small amount of single event programming was going on "because the deal falls apart in negotiating the music rights. "It's not the film that's hard to negotiate, it's the disposition of the music tapes at



David Jove, All World Stage



Bob Levinson, IHE



Jim Merrill, Playboy Productions

"No one was ever intended to watch the 100 or so channels soon to be available," Pittman said, insisting that the consumer would ultimately narrow down his viewing scope according to personal preference as he became familiar with the television options available.

Other panelists included Wayne Baruch, Wold Entertainment, a Division of Robert Wold Enterprises;

CREDITS
Conference coverage provided by John Sippel, Paul Grein, Cary Darling, Sam Sutherland, Ed Harrison, Laura Foti, Milena Balandzich-Rimassa and Rick Forrest. Section edited by Jim McCullough and Dave Dexter Jr., photos by Rene Cottrell, graphic layouts by Bernie Rollins.

the end," he said.

Merrill said the new Playboy Channel will also have some music programming, but will specialize in a magazine-feature format much akin to material in the Playboy Magazine. (Yes, there is nudity). The Playboy Channel, whose logo is "for the fun of it," is a collaboration among the Rainbow and Escapade Channels.

DECEMBER 19, 1981, BILLBOARD

Video Music Conference Coverage

Video New Wave: Music Greet Image Manipulation

By RICK FORREST

The television screen is an amazingly versatile canvas for translating the dreams of the visual artist into video reality. And as evidenced by the session, "Video New Wave: Graphics, Computers and Interactivity," technology's rapid evolution is enabling that tv canvas to become

more versatile and magical with each passing day.

Moderated by Theo Mayer, president of Metavision, the panel was populated by such video luminaries as David Geshwind of Digital Video Systems, Ron Hays of Ron Hays Music Image, Bruce Green, owner

performances. He also glimpsed into the world of hi-resolution video through a digital scene simulation piece from the International Information Systems company.

Ron Hays, long recognized as a leading visual artist, succinctly analyzed the elements of image

making. "Visual music uses technology, whether it be film or electronic, craft, composition and design," he noted. "The end goal of all this is style. There is a strong relationship between imagery, inspiration and money, because making a video piece is not inexpensive,

released on the Pioneer laserdisc system. Green's production, "The First National Kidisc," was shot entirely in 16mm utilizing mostly single frame time squeezing techniques. No fancy digital effects and expensive electronic wizardry was in-

(Continued on page 60)



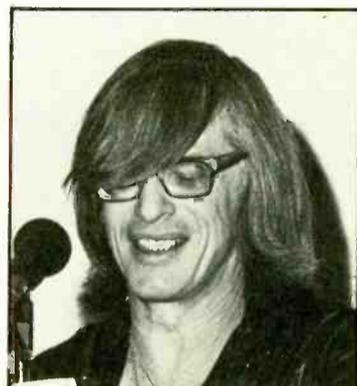
Steve Schwartz, Excalibur Video



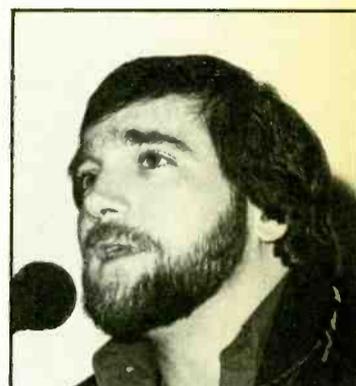
Ron Hays, Ron Hays Music Image



David Geshwind, Digital Video Systems



Colin Cantwell, Marks & Marks



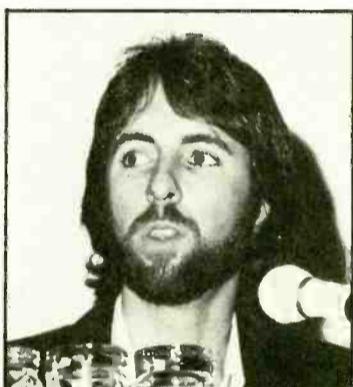
Theo Mayer, Metavision, moderator



Bruce Green, producer, "First National Kid Disc"

of the B. Green Company and director of the first interactive videodisc, Tom Seufert of the Visual Music Alliance, Colin Cantwell of Marks and Marks, Bill Kovacs of Robert Abel Films and Steve Schwartz, Excalibur Video.

Seufert began the session by telling the packed ballroom audience about the Visual Music Alliance, a gathering of visual artists who are attempting to pool together their knowledge and talents in order to expand the horizons of sight and sound on tv. Seufert showed a videotaped collage of individual member projects, spanning computer generated animation, digital effects and analog system colorization of live



Tom Seufert, VMA

though you can help it along if you are clever."

Hays showcased what he claims is the first videodisc done by and independent visual music artist. Entitled "Odyssey," the disk has just been released on the laser system by Pioneer Artists and is comprised of a selection of visual jazz, classical and rock pieces that Hays created over the years. Not content to merely put out the disk and hope the public responds to it, Hays announced plans to do several outdoor concerts to promote the "Odyssey" video.

Green demonstrated the potential of inexpensive video artistry and the future portents of interactivity. Also



Bill Kovacs, Robert Abel Films

DECEMBER 19, 1981, BILLBOARD

SPACE AGE OR ICE AGE?

Recent Technological Advances Spawn Unanticipated Problems

By LAURA FOTI

dreams. The problems in our industry are more related to the fact that the technologies are competitive." Polon specifically mentioned cable tv, the digital audio disk, stereo VCRs and televisions, and the AHD audio disk that can display a still video picture as well as playing digital music.

"The possibilities offered by high-quality video coupled with audio could cause a revolution," said Mel Lambert, editor of Recording Engineer-Producer Magazine. "Presently, though, there's stagnation. Standardization is the hitch, the wrinkle on the horizon. The problems are not insurmountable, but we'd better get working."

Suggests Lambert, "We must get together and end this silliness (lack of standards) because we're withholding from the consumer a marvelous audio revolution."

Roger Pryor, president of Master Digital, believes that integration of various fields is as important as standardization. "In the past," he said, "we haven't needed to know each others' fields. But the home entertainment of the future won't allow segregation. In the home entertainment center of the '80s, we'll be able to utilize such separate components as the stereo VCR, the video-disk, the audio tape recorder or DAD, and a satellite hook-up." Those developing these products and technologies, said Pryor, must work together.

Pryor added, "Video music must be thought of as an original work of art. And to produce a piece that will stand out, the technology must be understood. This new art form will add an impact and will increase profits enough to justify learning about other areas."

The home entertainment revolution has been held up by the very fact that there has been such a proliferation of products and techniques, commented William Gillis, vice president of Mattel IntelliVision. "We've been talking for years about the 'future,' but it's taking longer than anticipated to bring the new developments together," said Gillis. "That's because we're confusing the consumer, who has decided to wait until they're standardized and cheaper."

One area of rapid consumer acceptance, however, has been the video game. Gillis explained, "It holds the consumer's interest. The video game is the first interactive device on the market and it will lead to more. The consumer is being conditioned to interact."

Chris Stone, president of the Record Plant recording studio in



Martin Polon, Video Magazine, U.C.L.A., moderator

Los Angeles, spoke about the prohibitive costs involved in gearing up for digital recording. The Record Plant installed digital equipment from 3M three years ago, at a cost of \$200,000, but has since found that few acts want the added expense of using that equipment.



Bill Von Meister, Digital Music Co.

Recent Technological advances in the audio and video fields also have spawned problems, slowing the acceptance and implementation of the innovations. Without more attention to standardization, piracy and integration of hardware and software suppliers, the new technologies will never come into their own.

Panelists discussing "The Elec-



Chris Stone, Record Plant

tronic Future: Space Age Or Ice Age?" expressed their concern about the problems they face, and commented on possible solutions.

"There is no lack of technology," began moderator Martin Polon, a technical editor and instructor. "We have that beyond our wildest



William Gillis, Matell Intellivision



Mel Lambert, RE/P



Jerry Astor, Akai

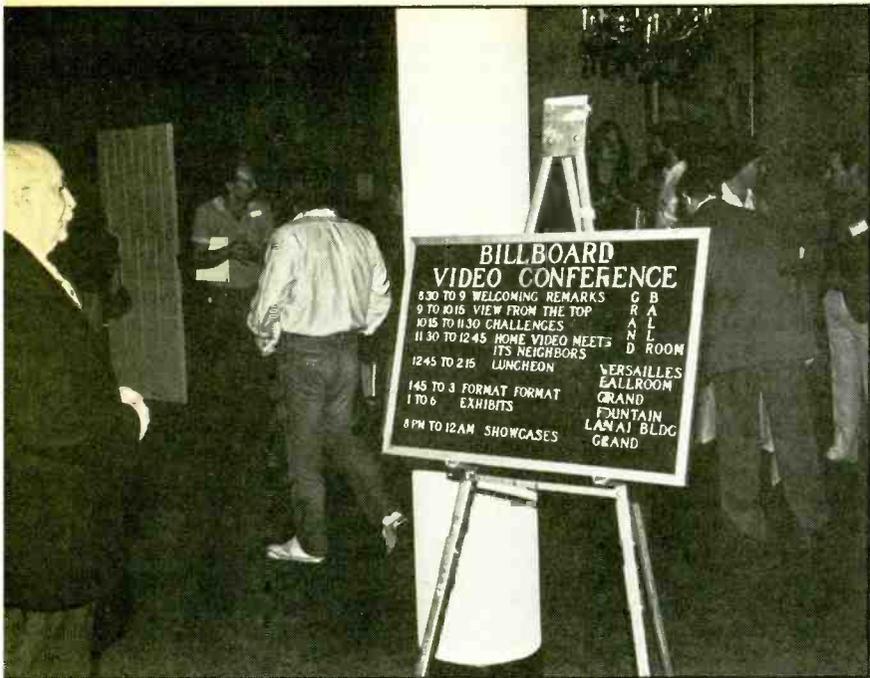


Roger Pryor, Master Digital

"The record companies want us to lower our prices, even though they've been the same for about three years," Stone complained. "Manufacturers, pro users and con-

(Continued on page 60)

Video Music Conference Coverage



Conference attendee eyeballs the day's activities.



Mick Jagger of the Rolling Stones on one of four monitors supplementing the large screen during the nightly video showcases.

Robin Montgomery, Columbia Home Video, asks a question during the retail session.

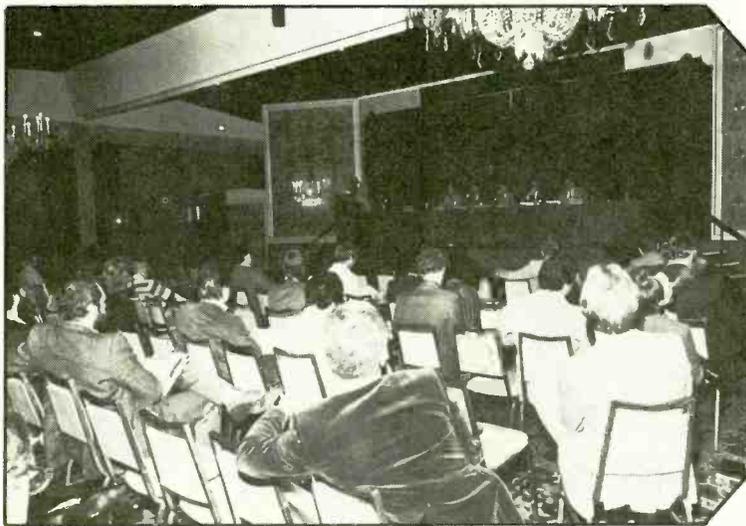


Ramon L. Ponce demonstrates equipment at the Schulman Video & Video Network exhibit.

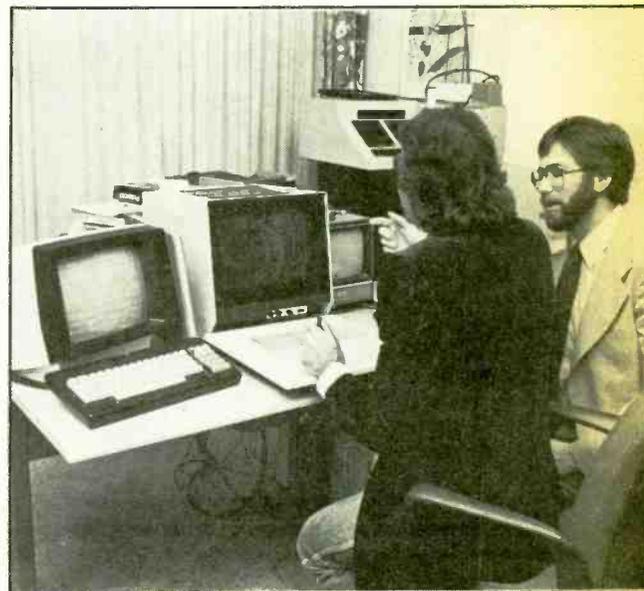
Danny Sofer, left, explains video music wizardry to Peter Blackberg at the Via Video exhibit.



A packed house in the Beverly Hilton grand ballroom listens to panelists.



The opening keynote session draws a crowd.



Once Promotion Tool, Video Film Now Consumer Art

• Continued from page 54

that it's a selling tool. It must first display the artist effectively and then entertain—in that order. It's very much like a commercial in that sense."

Ehrlich, the creator of PBS' "Soundstage" series, believes that video will impact on programming in a significant way.

"Commercial tv has to have something happening every 30 seconds so you won't turn the channel to find out where John Ritter is this week. But when the audience becomes conditioned to a more leisurely way of looking at what's coming into their homes, that will change the way we work too.

"Now we're too often concerned with filling those spaces instead of letting some things just happen."

The panel was moderated by Dick Broder, who has run the tv department at Pacific Arts Video Records the past two years. "Programming now is following technology," Broder explained, "but the technology in time will create a new slew of artists."

The artist's point of view on the panel was represented by Bob Welch, whose recent show at the Roxy in L.A. was filmed for release in a cooperative venture between RCA Records, RCA SelectaVision and Warner-Amex's MTV music channel.

"I was originally supposed to go out as the opening act for ELO," Welch noted, "but (my lawyer) Mickey Shapiro suggested that for the same amount of money we could do a hell of a show for video.

"MTV and SelectaVision are paying the lion's share of the wad," Welch said, "because this isn't just a promotional film to sell the RCA record. It's structured similar to a record deal: There's no advance, so I'm not making any money at the outset."

Chuck Mitchell, director of special programs for RCA SelectaVision Videodiscs, contends that the Welch show, which featured a host of special guests including members of Fleetwood Mac and Dave Mason, is the way to go in terms of music videos.

"The short-term economic realities of long-form music video dictate that these projects must be heavily oriented toward concert-style performance," he said. "But the future of concert video is likely to rest on the creation of 'event concerts,' so the purchaser feels he's adding to his library a performance that's unlikely to occur again.

"Otherwise there simply isn't that much inherent visual interest in a straight concert."

Mitchell added that RCA is looking to take a more aggressive music video stance. "Our commitment to music will increase sharply next year as we introduce our stereo player in the spring of '82," he said.

"We'll continue licensing and acquiring material, but we're moving into a new role as developers and packagers of original video music.

"Our intent is to develop SelectaVision into a full-line catalog," he said, "encompassing pop, rock, black music, MOR, country, jazz, classical and opera."

Jerry Kramer, principal of Kramer/Rocklen Studios, said he doesn't think live concerts are in competition with video. "It's completely different," he says. "I don't think it will affect the live concert business at all."

Brad Friedman, president of Vid-U Productions, represented a group of student filmmakers from UCLA.

"We have largely produced in an economic vacuum," he charged. "The art form cannot develop without the direct support of record companies and producers. Record companies need to sign video recording acts and not just sound musicians. If this is done, video music can be the

catharsis the depressed record economy so desperately needs."

The issue of compensation to creative figures in video was raised by Scott Millaney of London-based Millaney Grant Productions.

Millaney, whose company directed Olivia Newton-John's "Physical" video LP, argued for a creative royalty to the director. "There should be a standard charge for the use of promotional clips on cable tv," he said.

"It's important that the money start coming back to the people who invest in and create this product. Otherwise, these guys will move on to other fields."

Rebutted Kramer: "I don't think

most of us are in this for the money. We could all be making more money doing commercials or other kinds of programming. As much as we say we want more money, we still stay here."

Toni Basil, veteran choreographer dubbed the "reigning queen of rock'n'roll dance" by moderator Broder, reported that she's been asked to choreograph and direct two video pieces for the Talking Heads.

She also lent a fitting conclusion to the panel's wide-ranging discussion: "This is a medium that's going to stop being promotional and start being an art form in its own right. And it will be even better when they stop giving these videos away and start selling them."

Label Execs Kick Video Around Pay For Play? That And Other Questions Are Examined

• Continued from page 53

care what form it takes. I'm in the music business, not the record business."

Everyone agreed there has been an increase in demand for videos. "Record companies have tightened their belts considerably but every artist wants a video," notes Columbia Records' Debbie Newman, "We have to choose who to do a video on. It is either in their contract or the artist is on a second or third release and is developing. With a new artist, we listen to the music and evaluate his potential."

"A year ago, no cable company wanted to know about music," noted

Chrysalis' Linda Carhart. "Now, they're knocking down our doors."

"Before, I couldn't get some operators interested in two of our biggest acts, the Stones and AC/DC. Now those same companies are coming back and wanting them," said Atlantic's Cooper.

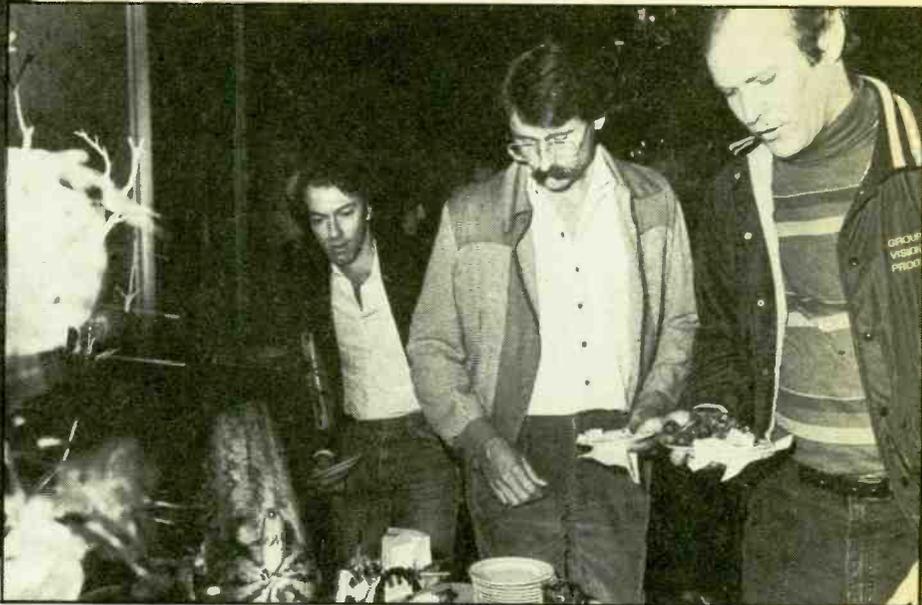
Continued Carhart: "We're negotiating into contracts the videodisk and videocassette rights. It's getting more difficult but we are trying to get those rights. We started as a promo clip business and now it's developing rapidly and the cable industry has opened a lot for us."

Also discussed was the relationship between major record com-

panies and their cable divisions. "We make our prints available to them and we make our artists available to them," noted Jo Bergman concerning Warner Home Video and MTV. "It will be a beneficial situation. Some projects we create and others are created by the artists themselves."

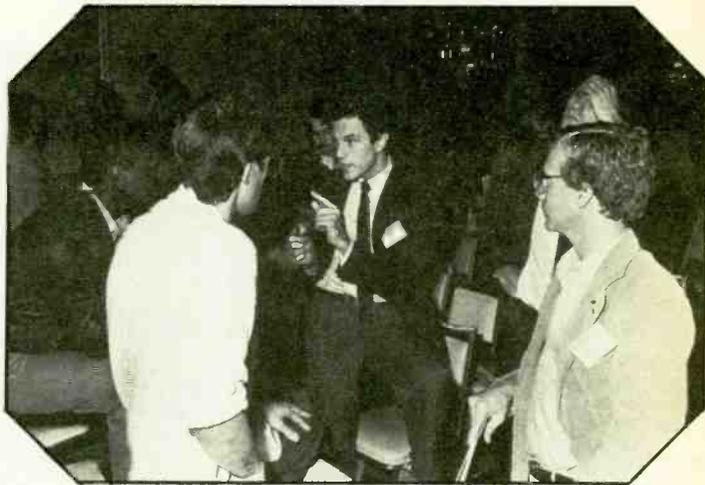
"The CBS Cable is completely separate from the record division," added Newman. "There is no working relationship between us and the cable division is 'cultural.' At a senior management level, there may be some dialog between the two. The video division falls under CBS Records."

Billboard publisher Lee Zhitto, left, chats video with RIAA chief Stan Gortikov.



Conference attendees head for the buffet at farewell reception.

Veteran industry publicist Mory Wax, left signals an associate during the opening cocktail party, while Steve Traiman, RIAA executive director, chats with Sandy Wax.



John Sykes, middle, promotion director for Warner-Amex MTV, makes a point after the record label session.



Leslie Rabb, left, and Margie Schaffner, both with John Goodhue Productions, chat with John Fraker, second from left, and Aleks Rosenberg, Fraker-Rosenberg Productions, at opening cocktail party.

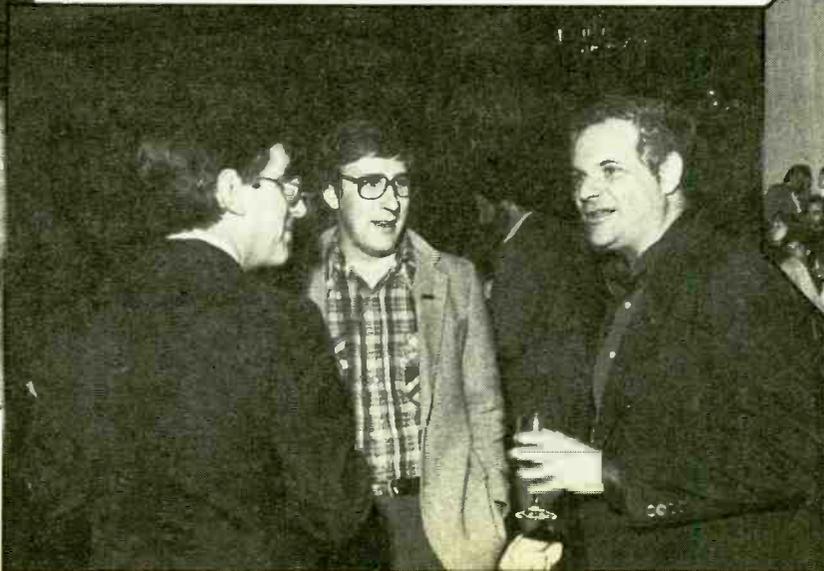
Susar Stein and Ben Hill, both with Atlantic Records, chat with Paul Cooper, right, also with the label.



Attendees Ira Koslow, left, Joseph Shields and Relko Posher at the opening cocktail reception.



Laura Foti, Billboard Video/Sound Business associate editor, left, talks with Roger Pryor, middle, Master Digital, and Billboard's Ron Willman.

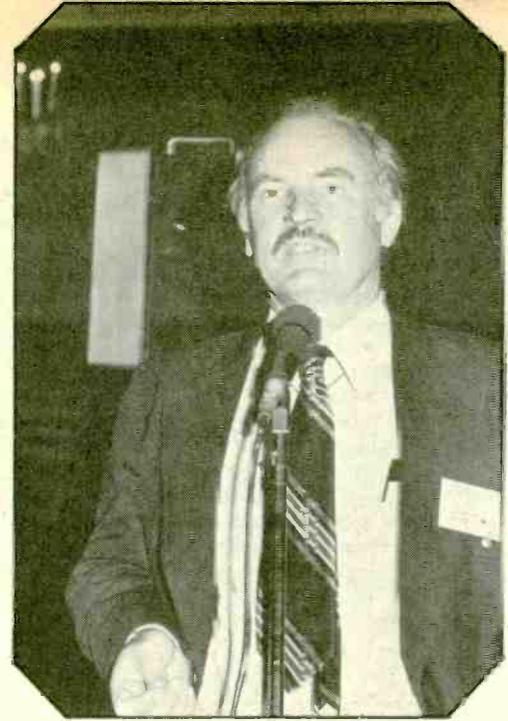


Bill Moran, right, chairman/organizer of Billboard's Gospel Music Conference, talks with Steve Traiman, left, RIAA executive director, and Paul Grein, Billboard reporter/writer, during the opening cocktail reception.



General Electric large screen projector kept the large screen and monitors filled with video music during the evening video showcases.

Michael Bard, left, and Peter Inebnit, both with Metavision, explain the various video formats available today to the consumer.



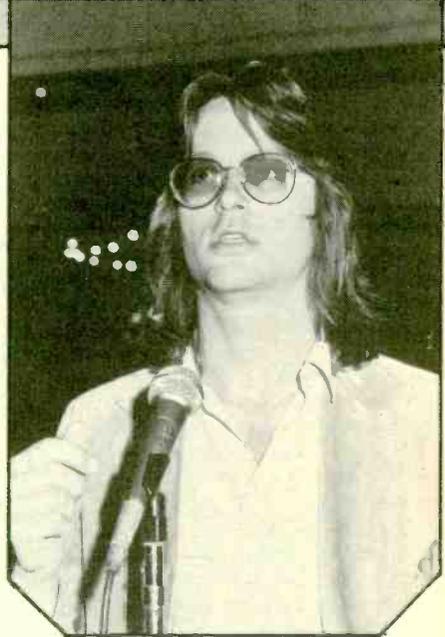
Conference attendee Louis Winter asks a question during the broadcast session.

Jack Schneider, left, president, Warner-Amex Satellite Entertainment Co., and Ralph Peer, Peer-Southern head, exchange ideas during the opening keynote session—"View From The Top."



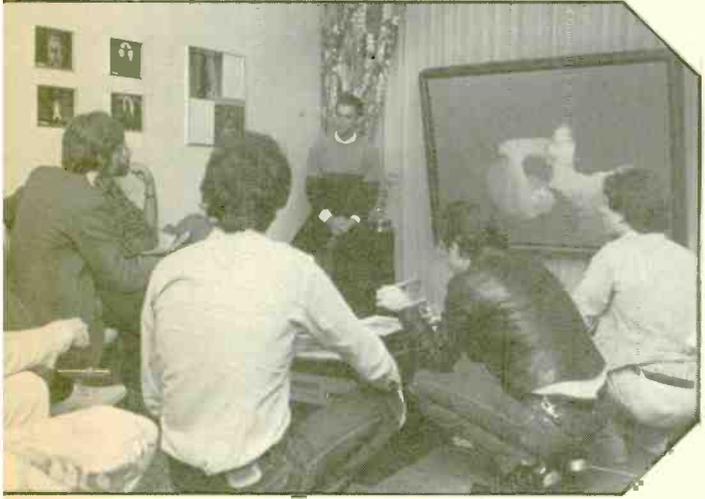
The questions keep coming during sessions.

Panelists Brad Friedman, left, and artist Bob Welch, share ideas during the creative session.



Another attendee grills a panelist.

Ron Hays, background middle, draws an attentive crowd to his demonstration suite.



Dual speakers demonstrate the stereo on Warner Amex MTV, the company's 24-hour cable music channel.

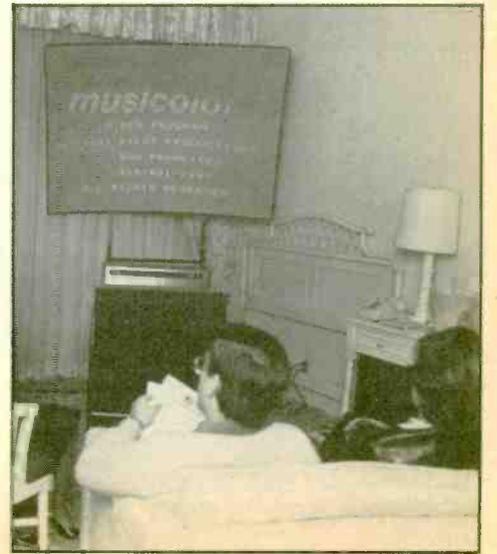


Brandy Ray and Johnna Yurice at the Visound Video Exhibit.

Monitors during the evening video showcases supplement the large screen.



Pilot Productions receives a steady stream of visitors.



Gys Andriessen, Dream Studio, Holland, right, chats with Nicholas Hague at the Electronic Arts Ltd. suite.

Video exhibits draw a crowd.



Video Music Conference Coverage

Video New Wave: Music Meets Image Manipulation

• Continued from page 56

involved. By using the laser system's present abilities to have dual audio tracks, freeze frame, slow motion, go backwards and forwards and scan over unwanted segments, Green squeezed five to ten hours of interactive enjoyment into a half hour disc. With a few minutes of instruction, a child can be at the controls of a flying jet, pick out 101 jokes, learn how to make paper airplanes, visit a zoo at his own pace, play a water glass xylophone and so on.

"Some videos can only be watched once or twice, some can be watched countless times and others shouldn't be watched at all," wryly noted Digital Video Systems' Geshwind.

The key to successful video music, said Geshwind, is the ability to be played over and over again—repeatability. Geshwind's answer to this problem is layered video. "There has to be a lot going on, and a lot of attention paid to detail so the viewer can get new information out of it each time he sees it."

Geshwind believes the computer can help the visual artist attain a layered look. He demonstrated this belief by going through a frame by frame analysis of how the new "Nova" series logo was put together for PBS. Although the task of mathematically generating each picture via computer made the 15 second intro take months to prepare, Geshwind argued that the effort is what make the piece repeatable, and that that is where video music is heading.

Metavision's Mayer agreed and pointed out how computers had simplified and enhance the animated

shuttle simulation his company did for NASA.

"Making pictures with computers is habit forming," said Colin Cantwell. He should know as he has worked with the machines in creating the special effects environment for such films as "2001," "Star Wars" and "Close Encounters of the Third Kind."

"The computer has only recently learned to draw, but it's getting better at it every day. It's a tireless artist and attention to detail is its best suit. It's comparatively dumb next to humans, but it's fast and good and does what you tell it to do. I believe computers are going to be increasingly used as a source for animation art. Visual synthesis through computers is just opening up, and when I see what the kids are doing now and imagine what they will be doing, I see it as a very exciting field."

Schwartz of Excalibur Video talked about the promise and limits of computers during post-production. "Digital video effects are created by taking a picture, storing it in a computer and recreating it again in different sizes, patterns and with different movements," explained Schwartz. "There's a lot digital can do, but there's still a lot that still has to be developed."

Schwartz laid out several items on his agenda of future digital developments. He said that digital high resolution video was still some years away, but in the near future he envisions the development of computer-controlled video mixing consoles that can communicate more directly with the artists and growth of digital scene simulation abilities like three dimensional prop rotation and lighting by computer.

Abel's Bill Kovacs concluded the session by showing a computer animated commercial for Japanese 3-D tv, followed by "Triumph," an eight minute video spectacular which is reminiscent of "Close Encounters" both in its theme and the magnificence of its special effects.

"We can't seem to get away from these screens," said Kovacs. "The analog and digital technologies are linking together. The old tools are still valid, but the new tools are coming around. It's an exciting time to be doing imagery. I'm proud to be a part of it."

Tech Advances Spawn Problems

• Continued from page 56

sumers can see and hear each other, but they'd better start touching each other, or the technology isn't going to go too far," he warned.

Bill Von Meister, president of the Digital Music Company, stressed his firm's recently announced "Home Music Store" concept of taping albums off the air via cable for a fee. "We'll be bypassing outdated distribution systems to get the product directly to the consumer," he said. Von Meister also made a visual presentation of how his plan works.

"Are we headed for a space age or an ice age?" asked Jerry Astor, director of video marketing for Akai. "The fact is, it could be a stone age. We, the hardware manufacturers, need to work with you, the software suppliers, to pool our resources, or that's where we'll end up."

Retailers Here Tricks Of Trade In 'Successful Video Retailing'

• Continued from page 53

cluded an MGM/CBS thematic explained by distributor Fischer.

"This was a contest, and we gave a prize to the guy who put a corral in his store to promote 'Rio Lobo.'" Another interesting promotion revolved around "The Wizard Of Oz." Store personnel dressed like the characters in the movie, and a yellow carpet was installed in the store. "This is the entertainment business, and it should be fun," said Fischer.

Walter Kelleher, executive vice president of American Home Video, which operates the nation-wide Video Concepts chain, explained that all of the chain's locations are in malls. "We supplement our locations strategy with educational and benefit-oriented advertising to trigger the buying decision."

Larry Foster, purchasing director for the Licorice Pizza chain, suggested that retailers have a strong graphic look to the signs in their stores that separate sections from one another. Bob Charney, vice president of Maher-Elen, which does advertising for the Video Station chain, recommended a catalog that could be given away when a customer joins a rental club.

Video

TO BE SHOWN AT CES

Vestron Adding 10 Programs

NEW YORK—This January's Consumer Electronics Show will see the introduction of 10 programs from Vestron Inc.'s new Vestron Video subsidiary. Vestron previously acquired the rights to the Time-Life Video library of more than 200 programs.

Vestron Video president Jon Peisinger explains that the new tapes—and the 50 more planned for 1982 release—will have no list prices. "We don't feel they serve a meaningful function," he says. "We can't legally set a price structure beyond

our distributor base anyway, so we're planning to let the marketplace dictate pricing."

Among the January releases are two music-oriented titles: Neil Young's "Rust Never Sleeps" and a Gladys Knight program. Others include a Richard Pryor program and a performance by Lenny Bruce that also features a full-color animated short for which Bruce did the voices. The short, entitled "Thank You, Masked Man," is a bonus addition to the performance.

Ten new titles will be released ev-

ery 60 days, says Peisinger. "We want to give dealers sufficient time to work a release properly, but without losing our continuity."

Among the titles acquired from Time-Life are feature films ("Fort Apache, The Bronx," "Cannonball Run") and original tv productions ("Marilyn," "Dial 'M' For Murder"), as well as other music and variety titles. **LAURA FOTI**

'Flight' Merits 2-Year Renewal On USA Cable

NEW YORK—The rock music-oriented show "Night Flight," shown weekends over the USA Cable Network, has been renewed for two years. The announcement was made in tandem with the release of scheduling plans for New Year's Eve.

The special Dec. 31 edition of "Night Flight" will feature a one-hour "Take Off" segment looking behind the scenes at the show business world. It will include tributes to John Lennon and Bob Marley as well as a report on Beatlemania 1981 and the current Rolling Stones tour.

Following "Take Off" will be the "T.A.M.I. Show," the 1963-filmed account of the concert featuring the Rolling Stones, the Supremes, Jan & Dean, James Brown, Chuck Berry, Marvin Gaye, Smokey Robinson & the Miracles and others.

Next, "Night Flight" will present "Sympathy For The Devil," a film by Jean-Luc Godard that looks at the pop culture and music of the 1960s.

The program is produced by ATI Video Enterprises of New York.

Sonopress Will Sell LaserVision By Autumn '82

GUTERSLOH—Sonopress, manufacturing subsidiary of the German Bertelsmann group, is to begin production of Philips LaserVision videodisks in mid-1982. And the first commercial disks should be on the market that fall.

This year, a special company, Telemedia, was set up to handle the development of software, and its eventual marketing and promotion. At the Cologne Marketing Services '81 exhibition, Telemedia demonstrated some of the marketing possibilities, including computer-controlled window displays.

Bertelsmann itself is to produce a whole program dealing with the uses of the videodisk in education and industry. The company will be manufacturing on behalf of other software producers and for most European markets excluding the U.K.

Rae & Biller Will Split \$6,000 Grant

NEW YORK—Jesse Rae, head of Scotland Video and member of the group the Space Cadets, has been awarded a grant from the National Endowment for the Arts.

The grant was awarded on the basis of Rae's video clip "Rusha," choreographed by Wendy Biller. Rae and Biller will split a \$6,000 award designed to assist them in furthering their work.

TRULY GLOBAL PRODUCT

View 26 Programs At S.F. Festival

By JACK McDONOUGH

SAN FRANCISCO—The second annual San Francisco International Video Festival, held Oct. 20 through Nov. 2, illuminated what is still a somewhat exotic and alluring corner of the video world from which future programming for cable, home video, nightclubs and theatres will come.

The two-week festival, under director Steve Ageststein, consisted of 26 different programs featuring 25 different works of video art from the U.S., Canada, Europe, Asia and Australia, at 14 different locations ranging from museums to galleries to nightclubs to the Sausalito Ferry, where the festival's opening program was beamed while the boat crossed the Bay. The most ambitious programs, featuring live music, video and live performance art, were held at the Boarding House Oct. 29-30.

The festival, titled Video 81 (the producers publish a video art magazine under the same name) received PBS exposure via a special aired on KCSM (College of San Mateo, channel 60) Oct. 22. This special is expected to beam via satellite to the entire PBS network later this year.

The 25 works exhibited at Video 81 were chosen from 210 entries submitted by video artists from around the world. The works chosen included "Pop-Pop Video" by Dara Birnbaum, "Abscam (Framed)" and "Get Ready To March!" by Chip Lord, "Underground Forces" by Joe Rees of Target Video and "Jinx" by Graeme Whiffler.

Though the tapes mainly represent the avant-garde in serious conceptual video art, Ageststein notes that "the increasing importance of rock video is reflected in this year's festival. For instance we included Whiffler's 'Jinx' which was done for Ralph Records. It's a promo tape but the judges thought it was so good that we included it. Peter Ivers, who does 'New Wave Theater' in Los Angeles on Theta Cable has a tape in the show called 'Models Have Bodies.' Joe Rees has a tape here. There

General Electric Bows \$1,439 VTR

NEW YORK—General Electric is introducing a high-end, 2/4/6-hour four-head VTR at a suggested \$1,439 list. Other features include video scan, slow motion, quick motion, freeze frame and frame advance in both two and six-hour playback.

are a lot of tapes with music as an important part of the background. Dara Birnbaum's tape has a post-Talking Heads soundtrack by Rhys Chatham, a New York musician. Soundtrack in video is becoming as important as visuals.

"If we wanted we could put together a two-hour show of nothing but music that would satisfy any nightclub audience, even though 80% of those tapes would also play in the art museum where they'd be outraged if you referred to them as music tapes."

The 25 selected tapes will become a touring exhibition after the festival, available to museums, galleries and clubs, and Ageststein says festival personnel are now working on establishing some sort of distribution system for cassettes. The various options for distribution and the inertia barricades to general market acceptance of such art tapes prompted some provocative and wide-ranging commentary by Ageststein.

"Our initial efforts," says Ageststein, "are based on the standard assumption that you can sell a thousand of anything in this country. If we sold to one of every 100 Betamax owners, that would be 3,700 right there. Now that's a small market sector but for the artist it means enough money to invest in his next tape, and it also means the marketplace is supporting this art, which could be a revolutionary step."

"I think a lot will depend on the packaging. People want packaging. You can go into a lot of peoples' houses and they have what I call the New York Times bookshelf. These are books they've never read and have no intention of reading but the books help define who they are to the outside world, and even to themselves. Cassettes serve the same purpose. So we have to have the packaging with it, so that someone says, 'Instead of spending 20 bucks for a blank and spending the time dubbing, let me spend \$45 and get the whole thing, including an original print.'"

Ageststein emphasizes that in the beginning such tapes will most likely be sold through the more hip and independent record stores, since "supplying large chains requires capital investment we don't have now."

And what about music cable, like Warner-Amex's 24-hour MTV?

Though Ageststein feels that "40% of our tapes would work well with MTV, and even 70% if they were (Continued on page 61)



KNOBLOCK VIDEO—Scotti Bros. artist Fred Knoblock, right, confers with producer Phil Olsman during the recent video-taping session of his current single "Memphis" at the Tenn. Performing Arts Center in Nashville.

U. K. Firm Establishes Video Programming Wing

LONDON—Home Video Big Screen, which offers a through-Europe big screen entertainment package of 400 movies for group viewing, has set up a division to specialize in video music programming.

As part of its original launch program, the company test-marketed a series of rock programs of acts like Blondie, Queen, Rod Stewart and Adam & the Ants. Good response from big screen users helped the company decide to opt for a bigger music catalog.

Bob Jacob, managing director, Home Video Big Screen, says the new division, headed by producer-publisher Don Gallacher, has negotiated copyright clearance on a wide

range of product and will launch 50 new titles each of an average 45 minutes' duration. The programs will comprise promotional shorts, original videograms and music-based films.

He says: "At the same time, we're planning to open up our network of big screen users to record companies and artist managers.

"There are around 1,500 big screens in use in the U.K., in clubs, discos and hotels, and that figure will be doubled inside a few months. We're offering these outlets as a new and important promotional medium, and I see the whole thing leading to a wide acceptance in Europe of the concept of video disco."

6 HIT GOLD LEVEL

SelectaVision Kudos Made

NEW YORK—The first "Golden VideoDisk" awards from the International Tape/Disk Assn. have been given to six RCA SelectaVision releases. The award signifies sales of \$1 million for each release at retail list.

The award winners are "Rocky," "Saturday Night Fever," "Heaven Can Wait," "The Godfather," "Grease" and "Fiddler On The Roof."

Thomas G. Kuhn, vice president of SelectaVision's videodisk division, noted in accepting the awards that "when you consider the wide difference in price between disks

and cassettes, and the much larger population of video-cassette players, it is quite an accomplishment to achieve six 'Gold' awards in the less than eight months our CED system has been on the market."

Kuhn, who noted that a "number" of other albums would soon qualify for the ITA award, said RCA will enter 1982 with a capacity to produce 10 million disks per year, more than triple the capacity available through most of 1981.

The six award winners were part of RCA's initial product when its videodisk system was launched in March with 100 titles. That catalog has now grown to 154 titles.

View 26 Programs At Fest

• Continued from page 60 packaged, just as they'd work on HBO or Showtime if they were packaged," there's a problem here too.

"You have to remember that this is art. Art is an active tool and demands that the audience involve themselves. So you have to package it in such a way to prepare the audience for an hour of activity, and that takes some work. Otherwise you'll be giving them something they can't deal with and don't want to deal with. They just want to drink a beer and forget about their job. The problem with tv is that the person sitting in front of it often doesn't want anything interesting. Video artists have been planning for tv for 10 years and they're just starting to get offers, but now they realize they don't want it. We always thought the problem was distribution. How do

you get it on tv? Now we find the problem is reception. Once you get it on, how do you get the people in front to watch? The answer is, you can't. So you've got to go on to something else."

And what is that something else? "At this point," says Agetstein, "I think it's theatre. Theatrical distribution. That will push it over the line. It can do for video what it did for film. 2400-line video is right around the corner, and that means theatrical release. And while resolution of video projectors gets finer and finer the theatres are getting smaller and smaller. And those two things combined will make electronic cinema real. When you go into a theatre, you're ready for anything. It could be Bergman, it could be Disney and it could be our kind of video art."

'Yearbook' Sees Home Video In A Global Spurt

NEW YORK—According to the 1981-82 "Home Video Yearbook" published by Knowledge Industry Publications, consumer home video expenditures for principal segments of the U.S. market are estimated at \$3.76 billion for 1980, a figure which is expected to more than triple to \$12.5 billion by 1985.

The U.S. market is only part of the worldwide boom in cable tv, video hardware and programming. The new book points out, for example, that German consumers spent \$440 million on video in 1980, while Japanese consumers are buying VCRs at the rate of 1.3 million per year.

Among other information in the annual publication is the fact that cable and pay tv account for more than half of U.S. home video expenditures. Subscription television subscribers rose 150% between January 1980 and July 1981, from 400,000 to 1 million.

Japanese production of VCRs will rise from four to eight million in 1981 over 1980; sales are expected to reach the 1.5 million mark in the U.S. in '81.

Players Selling For \$50 At The Hemsath Stores

CINCINNATI—Hemsath Sound Center chain here is offering the RCA CED videodisk player here for \$50, part of a promotion that requires purchasers to rent two videodisks at \$5 apiece for one year from the store.

The \$520 for the disk rentals must be prepaid by cash, check or credit card. The \$5 rental fee also may go toward the purchase of that particular disk. The store usually sells the disk player for \$450 and aside from the promotion, does not lease videodisks to consumers.

Consumers also have until Dec. 24 to mail in a rebate form to RCA which will give them back their initial \$50. The Hemsath promotion is patterned after one by New Deal in St. Louis which began Oct. 1. Reportedly, New Deal has sold more than 250 videodisk players since launching its program. Other dealers around the country, also, have been tailoring various promotions to boost CED player sales. The Federated Group chain in L.S., for example, was offering the disk player for free with the purchase of a \$1,695 Akai VCR.

Unitel Video Acquiring Firm

NEW YORK—Unitel Video, a videotape service company based here, has reached an agreement in principle for the acquisition of Video-Audio Electronics Distributors Inc.

Herbert Bass, president of Unitel, says that if the acquisition is completed, Video-Audio of Williamsport, Pa. will continue its operation under the leadership of founder/president Frank Vognet and vice president Bruce Swanger.

Video-Audio distributes movies on videocassette for the home video market. Unitel provides services in the areas of videotape recording, post-production, cable tv programming and film-to-tape transfer.

Videocassette Top 40

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This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number
1	1	5	KRAMER VS. KRAMER Columbia Pictures 10355
2	4	9	STIR CRAZY Columbia Pictures 10248E
3	2	9	THE BLUE LAGOON Columbia Pictures 10025E
4	3	7	FRIDAY THE 13TH II Paramount Pictures, Paramount Home Video 1457
5	5	9	ENDLESS LOVE MCA 77001
6	7	5	THE THIEF Magnetic Video 4550
7	6	12	THE JAZZ SINGER Paramount Pictures, Paramount Home Video 2305
8	10	17	RAGING BULL United Artists, Magnetic Video 4523
9	13	5	THE POSTMAN ALWAYS RINGS TWICE CBS 700077
10	8	12	BUSTIN' LOOSE Universal City Studios, MCA Dist. Corp. 77002
11	18	6	MEATBALLS Paramount Pictures, Paramount Home Video-1324
12	19	17	NIGHTHAWKS Universal City Studios Inc., MCA Dist. Corp. 71000
13	14	19	CASABLANCA United Artists, Magnetic Video 4514
14	11	6	ATLANTIC CITY Paramount Pictures, Paramount Home Video-1460
15	16	17	TESS Columbia Pictures 10543
16	12	13	DRESSED TO KILL Warner Bros. Inc./Warner Home Video 26008
17	17	8	THE COMPETITION Columbia Pictures 10124E
18	9	5	THE GOODBYE GIRL CBS 700069
19	15	28	ORDINARY PEOPLE (ITA) Paramount Pictures, Paramount Home Video 8964
20	24	4	BACK ROADS CBS 70071
21	23	7	SEEMS LIKE OLD TIMES Columbia Pictures 10475E
22	27	5	USED CARS Columbia Pictures 10557
23	28	45	AIRPLANE (ITA) Paramount Pictures, Paramount Home Video 1305
24	NEW ENTRY		AN AMERICAN WEREWOLF IN LONDON MCA 77004
25	32	4	CHITTY CHITTY BANG BANG Magnetic Video 4557
26	NEW ENTRY		BREAKER MORANT Columbia Pictures 8300
27	26	5	THE MALTESE FALCON Magnetic Video 4530
28	33	3	DOGS OF WAR Magnetic Video 4569
29	38	3	THE GOOD, THE BAD & THE UGLY Magnetic Video 4545
30	34	8	HAPPY BIRTHDAY TO ME Columbia Pictures 10595
31	NEW ENTRY		FOUR SEASONS MCA 77003
32	22	6	THE FAN Paramount Pictures, Paramount Home Video-1469
33	20	5	BANANAS Magnetic Video 4555
34	30	23	BLACK STALLION (ITA) United Artists, Magnetic Video 4503
35	21	7	HALLOWEEN Media Home Entertainment M131
36	29	22	AND JUSTICE FOR ALL Columbia Pictures 10015
37	31	42	FAME (ITA) MGM/CBS Home Video M70027
38	37	2	GOING APE Paramount Pictures, Paramount Home Video 1398
39	25	28	ELEPHANT MAN (ITA) Paramount Pictures, Paramount Home Video 1347
40	39	2	ORCA: THE KILLER WHALE Paramount Pictures, Paramount Home Video 8935

● 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.

Audiophile Recordings

Spotlight



HOLST: THE PLANETS—French National Orchestra, Maazel, CBS Mastersound 37249, distributed by CBS, no list price.

If you're naming the world's top virtuoso orchestras don't forget to mention the French National Orchestra, currently touring the U.S. The group produces sounds of high calorie richness at the same time that its performances have a bold character and passionate intensity. This potent chemistry is powerfully administered here by music director Lorin Maazel, resulting in one of the very best versions yet of Holst's endlessly fascinating score. From the menacing character of the opening "Mars" movement to the cosmic drift of the attenuated "Neptune," the performance makes the most of every detail while also establishing a sonic and musical sense of panoramic scope. The seven tone poems contain many exquisite orchestral brush strokes which the production artfully underscores at times. However, the realistic sense of auditorium depth and orchestra seating-plan are not damaged. CBS' digital recording job falls slightly short of the ultra-clean technical standards of the best audiophile work but the full frequency response and the music's wide dynamic berth make it a stand-out nonetheless. Demo: Any cut.

★ ★ ★

VAUGHAN-WILLIAMS: FANTASIA ON A THEME BY THOMAS THALLIS; BARBER: ADAGIO FOR STRINGS—Saint Louis Symphony Orchestra, Slatkin, Telarc DG-10059, distributed by Audio-Technica, \$17.98.

The Saint Louis Symphony's Powell Hall may be one of the U.S.'s finest recording sites. Its use in this album of string music is magnificent, as it has been throughout the Telarc Saint Louis series. An almost perfect balance of musicians and room allows sound which has intimacy and clarity and the necessary amount of reverberation and warmth for a rounded impression. Solid top to bottom frequency response, ultra-clean digital production and fully realistic dynamic range also are shown off here as massed string tone is reproduced with all its subtle inner components intact. Also included are works of Satie, Faure and Grainger. The big Vaughan-Williams and Barber scores are famous for soul-searching lyricism and the performances are first rate.

DAYS OF FUTURE PASSED—The Moody Blues, Mobile Fidelity Sound Lab MFSL 1-042, distributed by Mobile Fidelity, \$16-17.

Its wide-eyed lyrics and Rorschach cover graphic now seem as dated as Indian prints and black lights, but the symphonic rock palette used for the Moody Blues' epochal concept album more than compensates, making this one of the most appropriate recent pop candidates for the high-end route. If "Sgt. Pepper" reversed rock's guitar orientation to open orchestral vistas, it was still this florid set that gave full weight to symphonic elements in progressive rock, quoting late 19th century classics with the same flourish it lent to mellotrons and howling rock guitar. Thanks to engineer Derek Varnals' handling of the original tape, Mobile Fidelity's half-speed cutting has ample detail to highlight: all the timbres of a full symphony as well as decorative fillips from glockenspiel to electronic distortion are employed, yet the overall tonal balance and stereo image are superb throughout. The acoustic instrumentation benefits most, but vocals and percussion are also rendered more precisely, and classics like "Forever Afternoon" and "Nights In White Satin" boast the gains as dramatically as lesser known cuts.

★ ★ ★

BACK TO BIRDLAND—Freddie Hubbard, Real Time RT-305, distributed by Miller & Kreisel Sound Corp., \$17.

Veteran trumpeter Hubbard may have lost his clout at the majors when he began moving back toward acoustic jazz in recent years, but this stunning bebop essay suggests that such stubborn integrity can be its own reward: simply put, this is the best music yet from Real Time, and one of Hubbard's best sets ever. With a stellar ensemble featuring Richie Cole's alto sax, Ashley Alexander's double trombone and George Cables' acoustic piano as principal melodic and harmonic foils, Hubbard blows with a vengeance that inspires furious interplay. And thanks to Miller & Kreisel's modified Sony digital gear, every detail is preserved. Reeds and horns are warm and uncolored, Cables' arpeggios and deft chording sparkle, and the rhythm section of drummer John Dentz and bassist Andy Simpkins achieves the right balance of low register punch and top-end brilliance. Both standards ("Star Eyes," "Lover Man" and "Stella By Starlight") and new bop launching pads ("For B. P.," Hubbard's homage to Bud Powell, and "Byrdlike," a tribute to Charlie Parker) shine. Savvy jazz stations will eat up these selections, along with a smoking rendition of "Shaw Nuff," the old Parker/Dizzy Gillespie workout, suggesting a market that will reach beyond audiophiles to invite jazz fans aboard.

★ ★ ★

PLAY HOAGY CARMICHAEL—Wild Bill Davis and Eddie Miller, Real Time RT-306, distributed by Miller & Kreisel Sound Corp., \$17.

Real Time's documentary production approach may not offer the kind of audio special effects typical of modern pop, rock and fusion dates, but its value for the audiophile is coupled here with an historical edge: with a program devoted to Carmichael standards and an ensemble

(Continued on page 64)

TAPE TECHNOLOGY ADVANCES

Cetec Gauss Updates System

NEW YORK—Cetec Gauss has seen the future and made itself ready for whatever it holds. The professional audio products division of the Sun Valley, Calif.-based firm is marketing complete high-speed cassette

duplicating systems for metal, chrome and microcassettes.

Assistant general manager Jim Williams, explains that the system is "the standard Gauss 1200 system with modifications." Any Gauss sys-

tem can be "retro-fitted" with conversion units.

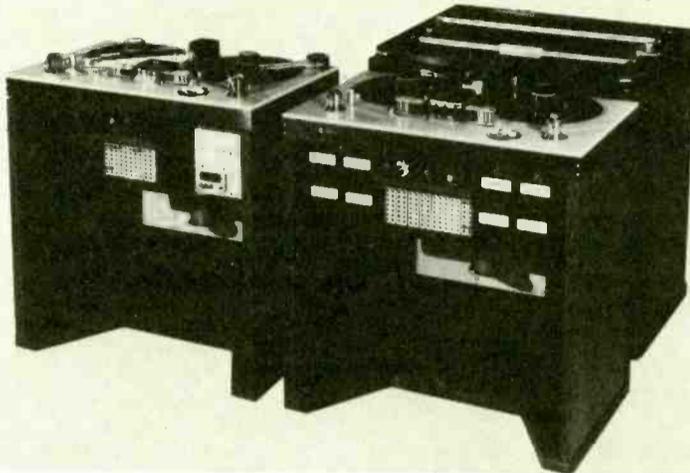
The microcassette duplication system was developed in answer to demand from Olympus Optical Corp. of Japan, maker of a micro player. Williams says that other Gauss users in the U.S. are producing microcassettes with the new system.

"It's premature for this country," he says. "Micro and metal are both done primarily in Japan, partly because manufacturers in the U.S. can't buy bulk metal tape—only prerecorded blanks. It will evolve though.

"Right now, there's more interest in chrome here," Williams continues. "That doesn't take much of a special duplicating system. The wear of the capstan drive system is the biggest problem, so we came up with a ceramic-coated capstan that reduces wear for long-term recording on chrome."

Tape manufacturer BASF is one of the strongest advocates of chrome, and its push is beginning to be felt in the industry. Many major labels are experimenting with chrome, and at least one audiophile label uses BASF's chrome tape for its prerecorded cassettes.

The thrust for acceptance of microcassettes is being spearheaded by Japan. "This could be a big thing," Williams asserts. "Olympus is trying to use micro metal particle tape at 15/16 i.p.s., although that's in the experimental stage. The basic mechanical format of the recording function is the same as for a standard two-sided Philips cassette, at half the speed. So, as far as duplicating's concerned, you need the proper equalization." LAURA FOTI



HIGH-SPEED—The metal-particle and chromium-oxide tape duplicating system from Cetec Gauss.

SEMINARS EXPANDED

Big Turnout Expected For NAMM Meet

LOS ANGELES—Some 263 companies requesting 117,248 square feet will exhibit at the National Assn. of Music Merchants Winter Market convention scheduled for Anaheim, Calif., Feb. 5-7.

According to NAMM officials, the event should be one of its largest winter conventions.

As in the past, a full schedule of educational sessions will be offered to attendees at NAMM. Sponsors of the seminars include the National Piano Manufacturers Assn., the Creative Audio Music Electronics Organization (CAMEO) and M. Hohner, Inc., in addition to NAMM.

An expanded seminar program is planned, according to Larry R. Linkin, NAMM executive vice president, because of manufacturer and

supplier groups' consensus that dealers and store personnel need more education.

The CAMEO involvement is a direct result of more musical instrument dealers opting to sell pro and semi-pro recording equipment in their outlets as well as electronic music instruments and accessories.

Educational sessions are set for the Orange County Room on the main floor of the Anaheim Convention Center. Speakers and panel topics will be disclosed shortly.

In addition to moving the site of the NAMM from the nearby Disneyland Hotel, NAMM also will be using a computer-based registration system for the first time to ease the registration process.

Integrated Circuit Developed By dbx

NEW YORK—A new integrated circuit for dbx noise reduction has been developed by the company. The IC operates from three-volt nominal power and is viewed by dbx as a major factor in narrowing the gap between the performance of analog and digital signal processing techniques for audio and recording industry applications.

The new NRX chip contains the active components for stereo dbx noise reduction packaged in a 20-pin miniature flat pack. It is being prepared for production by a Japanese IC manufacturer.

"The dbx NRX chip will bring noise reduction to mass market consumer electronics (including portable cassette players) at a competitive cost," states David Blackmer, dbx president.

A new dbx Encoded Disc decoder will be made using the new chip.

Soundstream Stepping Up Efforts On East Coast

CHICAGO—Soundstream, Inc. is stepping up its East Coast marketing efforts. The company has appointed Boston-based engineer John Newton to be its East Coast representative and also has plans to open a New York digital editing center next year.

Soundstream marketing vice president Bob Ingebretzen says new computers may be purchased for the New York facility. However, a transplant of the company's Salt Lake City editing center also is under consideration.

Ingebretzen says digital recording work for East Coast classical labels has picked up. The company has based two, four-track recorders in the East, allowing eight-track capability, he explains.

Among New York area clients are RCA Records, CBS Records and the Metropolitan Opera. Says Ingebretzen, "We definitely are increasing our presence on the East Coast. We are increasing our eight-track business. A lot of classical companies are interested in using eight track."

Soundstream's L.A. editing center is based on the Paramount Pictures lot. Ingebretzen said a record company or mastering house location tie-in will be sought in New York.

"We may or may not close up Salt Lake City but it's a good bet we'll open something in New York," he explains.

Ingebretzen says recording business generally has lagged due to the industry's sales downturn. Slow activity forced the closure of Soundstream's Nashville operation, he notes.

"We pulled our machines out of Nashville," he explains. "Nashville is just not a market for digital. The climate is not right yet."

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Flat Shield

No. 470M
Cassette Full Shield

No. 510
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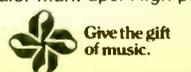
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LOS ANGELES—Sound Labs activity: **Cher** recording for producer **David Wolfert**, **John Arrias** engineering and **Stewart Whitmore** assisting; **Chris Bond** producing **Steve Wood** for Badlands Records; **John Mills** engineering; **Bob Gaudio** producing **Frankie Valli** and the **Four Seasons**, **Paul Lani** and **Patrick Von Wiegandt** engineering; and **Ed Friedman** producing the **Limelighters**, **Sheridan Eldridge** engineering.

Producer **Robert Margoueff** at the **ARC Recording Complex** completing **David Sanborn's** new Warner Bros. LP.

Dionne Warwick recording a project at **A&M Recording Studios**, **Don Hahn** and **Jim Cassell** engineering. **Jose Quintana** also continues to produce **Herb Alpert** at A&M.

Country artists **Jackie Thomas** working with producer **Tom Masi** at **J.E.L. Studios**, Newport Beach, for **Productions Unlimited**.

Terraplane tracking an EP at **Skip Saylor Recording**, **Craig Sackheim** producing for **Creston Music Co.**

Johnny Harris producing **Shirley Bassey** at **Britannia Studios**, **Greg Venable** engineering, assisted by **Russ Bracher**. Also there, **Snuff Garrett** producing **Frizzell & West**, **Greg Venable** engineering; **Lewis Talley** producing **Merle Haggard**, **Ken Suesov** mixing; and **Gordon Mills** producing **Zee**.

At **Group IV Recording**, **Dennis Sands**, assisted by **Greg Orloff**, mixing **Jack Nitzsche's** score for **MGM's** film "Cannery Row."

Recent activity at **Rumbo Recorders** saw **Captain & Tennille** recording with producer **Daryl Dragon** and engineer **Greg Edward**; **Connie Francis** overdubbing a project with engineer **Roger Young**; and **Perry Como** pre-recording for an upcoming television special with engineer **Richard Masci**.

Recent action at **Studio 55** saw **Heart** recording tracks and overdubbing for a new **Portrait Records** LP, **Jimmy Iovine** producing and **Shelly Yakus** engineering. **Iovine** and **Yakus** were also tracking **Bob Seger** for **Capitol**.

Weather Report was recently mixing a new CBS LP at **Soundcastle**, **Joe Zawinul** producing, **Brian Risner** co-producing and engineering, **Mitch Gibson** assisting.

Milan Williams of the **Commodores** producing **Stella Parton** at **Motown's Hitsville Studios** for **Townhouse Records**.

Recent activity at **Pranava Recording Studios** saw the **Fowler Brothers** doing horn overdubs for the new **Pluggz** album; the **Angry Samoans** tracking a side of their upcoming LP; and the **Flameouts** mixing a single with **Richard Sanford** of **Great Buildings**.

At **Allen Zentz Recording**, engineer **Brian Gardner** mastering the second single release, "Stormy Weather," from **Lena Horne's** Quincy Jones "The Lady and Her Music—Live On Broadway" LP; the new **Richard Tee**-produced **Bill Withers** single; and a debut **Bunky Shephard**-produced **Reggie Revis** single for **Destiny**. At the same time, engineer **Chris Bellman** mastering a new **Richard "Dimples" Fields** self-produced single for **Boardwalk**; a second **Linx Chrysalis** LP, produced by **Bob Carter** and **David Grant**; and the debut **MCA Augie Johnson**-produced LP of the **L.A. Boppers**.

Recent LPs mastered at **Artisan Sound** by **Gregory Fulginiti** include a **Count Basie** **Eric Miller**-produced digital project; a **Keith Olsen**-produced project with **Sheila**; a **Norman Connors** self-produced project for **Arista**, and the **William McEuen**-produced soundtrack "Pennies From Heaven" for **Warner Bros.**

★ ★ ★

Recent studio activity at **Doppler Studios** in Atlanta includes chief engineer **Bill Quinn** mixing "Dancin' To Your Heartbeat" by **Buddy Causey & The Handsome White Boys** for **WKLS-FM 96** Rock's "Home Cookin' LP." Engineer **Brad Jones** mixed songs by **Mother's Finest** for an upcoming tv special, and **.38 Special** did mixing for a video presentation with **Rodney Mills** engineering and producing.

★ ★ ★

Suma Recording Studio in Painesville, Ohio recorded part of the soundtrack for **Warren Beatty's** film "Reds" with the **Cleveland Orchestra**, directed by **Robert Page**. The music is included in the soundtrack album released by **Columbia**.

Other recent **Suma** projects include the third album by **Deadly Earnest** and the **Honky Tonk Heroes**, **Unit 5's** first LP for **Clone Records**, work on **Pere-Ubu's** next album for **rough Trade Records** and other projects.

★ ★ ★

At **Detroit's Tantus Studio**, **Sarabande** is finishing an LP for **Platinum Rider** produced by **David Schreiner** and **Tanis Tramontin** and engi-

neered by **Schreiner**, who is also engineer on a single by **Ro and Penny Kuypers**. This single, entitled "Dance Of Gopoli," is slated for European release.

In **Dearborn Heights, Mich.**, at **Studio A Recording**, the **Incredible Mohawk Brothers**, a

Detroit-based rock group, are laying tracks for an upcoming EP. **Eric Morgeson** is producing and engineering. Another EP is being done by the **Teen Angels**, with manager/producer **Bob Schick** and engineer **Morgeson**.

At **Sound Stage** in **Nashville**, **Tanya Tucker**

laying **Arista** tracks with producer **David Malloy** and **Brent King** as engineer. . . **Cimmaron** working on new album. Producing is **Steve Buckingham** and engineering is **Pat McMakin**. . . **Dave Rowland & Sugar** finishing up album for **Elektra** with producer **James Stroud** and with **King** and

McMakin engineering.

Don King is producing himself at **Columbia** in **Nashville**. Engineering for **King** is **Ron Reynolds**. . . also **Billy Joe Shaver** with producer **Richie Albright** and engineer **Ronnie Dean** working on **Columbia** album.

The image shows a large, circular trophy with a yellow center and a dark outer ring. The center features the 'Ampex Golden Reel Award' logo. Below the trophy is a small rectangular plaque with the following text: 'AWARDED TO: Becher Steinhilber FOR: GUILTY STUDIO: Criteria, Middle Ear, Sound Labs & Mediasound'. The background of the advertisement is a dense list of charity organizations, each preceded by a small square box.

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*Ampex 1981 Golden Reel Winners as of 1/81

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National Semiconductor Ready to CX New 'Chip'

LOS ANGELES—National Semiconductor, the giant Santa Clara, Calif.-based OEM component supplier, expects to have its new CX Integrated Circuit (IC) or "chip" available in the latter part of 1982.

The firm, one of the largest manufacturers of integrated circuits, including memory, microprocessor, linear, digital and interface devices, recently announced that it would be working with major accounts to design-in the new CBS-developed CX phonographic disk noise reduction system. A team of applications engineers have been visiting accounts in

both Japan and Southeast Asia to design-in the CX system.

According to Charlie Smaltz, marketing manager for consumer linear ICs, currently available CX decoders are utilizing a total of four ICs. The new single chip, however, is expected to be more "cost effective."

Other OEM suppliers also are expected to eventually make CX ICs available to CBS licensees as the program expands globally.

Smaltz adds that he expects to see the first significant wave of integrated amplifiers with CX from various audio manufacturers in early

1983. He predicts that at least half a dozen major Japanese audio component makers will have integrated amplifiers with CX in prototype form at CES next January in Las Vegas.

Beyond high-end audio components, Smaltz also predicts strong development of CX in "mid-fi" equipment. Beyond hi fi, he adds, other CX applications include videodisk. Both the optical and capacitance camps have already embraced CX.

The firm featured a special "Noise Reduction Center" technical booth

at the Japanese Audio Fair in Tokyo last October—part of a new effort to call industry attention to its increasing audio-related activities.

National exhibited for the first time at last summer's CES in Chicago and expects to have another exhibit at next summer's CES.

The firm claims to now manufacture a range of semiconductor devices designed especially for audio noise reduction. A recent National Semiconductor introduction was the single-chip dynamic noise reduction (DNR) system. The DNR system does not require source encoding as

do companding systems such as Dolby B, and the company claims DNR can also enhance noise reduction on existing Dolby B systems.

Smaltz points out that National is looking at more than audio cassette decks in terms of noise reduction, including AM and FM radio, records, videocassette and videodisk. DNR applications also extend to impending stereo television.

At the recent Japanese Audio Fair, also, National introduced four new Dolby ICs, which are designed to improve upon Dolby B and Dolby C noise reduction capability.

The LM1111 series single channel circuit is already in production, while a two channel stereo chip, LM1131, which combines both channels on a single chip, is aimed at compact application such as car stereo and boom-boxes. The other Dolby B IC chip is the LM1121.

The LM1122 and LM1123 are for the Dolby C noise reduction system.

Delco Radio has been using the DNR system for selected radios it builds for General Motors automobiles. 14 other companies, according to National, have also indicated plans to use DNR for audio/video products to be introduced by the first quarter of 1982.

They include Audiovox (car stereo); ARA Manufacturing (car stereo); J.I.L. (car stereo); Autotek (car radios); Delco (car radios); FAS Industries (car stereo); Boman Industries (car stereo); Benjamin Electro Products (Philips cassette changer); Technidyne (personal stereo); Sears Roebuck (compact radio series); J.C.Penney's (compact radio series); Morse Electronics (compact radio); Advanced Audio Systems (add-on noise reduction system); Arvin Industries (home stereo combination); and Audio Visual Laboratories (multi media audio/video tape processors).

The company is also moving forward with work in the digital audio area. Presently they make integrated circuits that go into PCM digital hardware, as well as analog-to-digital and digital-to-analog converters.

Bruce Swedien was given a disc recorder for his tenth birthday. From that moment on, he knew he wanted to be a recording engineer. By the time he was fourteen, he was working in a studio. And by 1955, he had graduated college with an electrical engineering degree and a music minor. He started a studio in Minneapolis, then went to Chicago, where he was just in time for the last great days of big band jazz and the first great days of rock 'n roll. He recorded "The Duke of Earl," among others. In fact, he recorded just about everyone who was anyone in every category of music, not to mention spoken word. For the last 23 years, he's worked with Quincy Jones. He and Quincy did the soundtrack for "The Wiz," as well as Michael Jackson's "Off the Wall" album, a monster success, both critically and commercially.

ON STAMINA

"I have been able to discipline myself to hang in there longer than a lot of people can. The work that we do requires an awful lot of self discipline. Working in Chicago in the early days of the record business, I learned an awful lot from the musicians about conserving energy and being able to just stay in the studio at peak performance for a long period of time. I don't see that very much today. I wear out second engineers in here that are half my age—all the time. Quincy and I can hang better than anybody."

ON HINDSIGHT

"I did the second Beatles album. It was done four-track and they had recorded virtually everything in England. Then they brought the tapes over and we finished vocals and did a quick mix and they pressed the record. And that's about all there was to it. Nobody thought it was going to be anything. Just another bunch of kids from England. They sold their contract for \$25,000. And the rest is history."

ON GOING INDEPENDENT

"I must have been one of the first. A real rebel. It was fun, though. I really stuck my neck out. I didn't sleep much in October, that year."

ON SELLING OUT

"You have to have something to sell before you can sell out."

ON BAD EXPERIENCES

"I did an album with organ, trombone and banjo. Awful. Organ, trombone and banjo. The longest project I ever did. It took about a day and felt like a month."

ON PREPARATION

"It isn't true that you can just sit down at one of these things and push a couple of knobs and get exceptional sound. You can get *acceptable* sound. But there is a big difference. Study. Learn. Go out and listen. Listen to the recordings, but listen first to real music. Acoustical music. That is number one with a bullet."

ON TAPE

"I grew up with Scotch 111. That was the first tape I put on a machine. I was recording for quite some time on 206. In Chicago, they used 206 almost exclusively until about 1975-76 at Universal. I started using 3M 250 and don't contemplate a change in the immediate future. Does that say anything? I like the sound of it very much. If I didn't, I wouldn't be using it, and I guess the best verification for the reason that I use 250 is the fact that I haven't felt any need to change to another type of tape. And they have all been after me."

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OFFORD BOWS NEW STUDIO

NASHVILLE—Eddy Offord Studios has been opened by producer/engineer Offord for 24-track recording. Staff members include operations manager Chuck Allen and traffic manager Valma Valle. The studio's first project is an album for the Dregs.

Audiophile Recordings

• Continued from page 62

style lovingly evolved from pre-war roots, the chance to recapture that era's live charisma with new technology seems an exciting one. And, except for minor flaws like an undermiked piano entrance on the opener, "Jubilee," the net results are satisfying, whether the end user is a hard core Dixieland fan or an audio buff who wants to recreate live sound. Davison's peppery cornet and Miller's warm, sweet tenor sax vibrato offer a front line partnership captured with exemplary presence by the digital approach taken, which also lends drummer Frankie Capp support via thundering kick drum codas and sly cymbal pulses. As for the repertoire, tunes like "New Orleans," "Skylark," "Georgia On My Mind," "Stardust," "Two Sleepy People" et al. are practically risk-free.



ARDENT ARDOR—Producer Allen Jones, left, and engineer William Brown, right, mix down new material by Ebonee Webb at Memphis' Ardent recording studio. Looking on is engineer Robert Jackson.

Unique Concept At New Memphis Retail Outlet

LOS ANGELES—The Explanation, a three-store Memphis chain, has opened a jazz-and-blues-only album store in the Cotton Capital.

"Memphis is steeped in jazz and blues historically. We saw the need for an exclusively jazz and blues store. As we grow older, more people want to collect nostalgic jazz and blues," Tony Bowen, owner of the chain, explains.

Bowen is calling the store The Jazz Room. The 1,200 square foot location in South Memphis will also serve as Bowen's headquarters and he will personally manage the store.

Opening of the store stems from the reaction Bowen got to a five-hour Sunday night show Explana-

(Continued on page 80)

Unisound Productions On Target

Bar-Kays, New Acts Revitalize 'Memphis Sound'

By ROSE CLAYTON

MEMPHIS—When Unisound Productions was formed by the Bar-Kays and their producer Allen Jones in 1979, they expressed two goals: "to give local talent a shot at a major record deal, and to help Memphis regain its prominence as a music center."

Within a year, both of Unisound's new acts were signed: Kwick to EMI America and Ebonee Webb to Capitol. Their ensuing albums charted and yielded encouraging sales.

Today, Unisound Productions has three records on Billboard's Hot Soul Singles chart, all top 30. Leading the list is the Bar-Kays' top 10 "Hit and Run," followed by Ebonee Webb's "Something About You"

and Chocolate Milk's "Blue Jeans."

All of the product was produced by Jones, although he solicits creative input. "Allen has a tremendous feel for what black music is today," says bassist James Alexander, leader of the Bar-Kays. "Everybody contributes, but Allen is the final word."

Anthony Taylor, manager of Ebonee Webb, co-produced their album with Jones. Another member of the Unisound family (he's director of a&r) is Bar-Kay member Winston Stewart, who assisted Jones on production of the recent Kwick chart entry, "Nightlife."

With the exception of Chocolate Milk, a New Orleans-based act that records for RCA, all the musicians in Jones' three other bands live here. In different configurations they served as either studio or road musicians for the now defunct Stax Records. They backed such artists as the late Otis Redding, Isaac Hayes, the Staple Singers, Rufus and Carla Thomas, and Albert King.

Recording at Ardent studios, the bands also have access to former Stax engineers William Brown and Robert Jackson and mastering technician Larry Nix.

Unisound could be seen as a revitalization of the Memphis sound, which from the mid '60s to the early '70s was known as the trendsetter in soul music.

James Alexander, who serves as Unisound's executive vice president in charge of marketing and promotion, is encouraged by increasing airplay for the company's product. "We've never had any trouble with

local radio, and we have always done well in the Southeast and Southwest, which is almost half of the U.S. Our problem has been on the West coast and in the East. Now we are getting heavy airplay on the New York stations and in the discos. It has really helped."

As the senior act in its own production company, the Bar-Kays feel responsible for opening the door

(Continued on page 80)

Counterpoint

Continued from opposite page

Shelia Frazier, Howard Hesseman, Thelma Hopkins, Rafer Johnson, Jayne Kennedy, Don Mitchell, Gene Anthony Ray, Isabel Sanford, Madge Sinclair, Glynn Turman, Mike Warren and others.

Green and her group are responsible for possibly the most professional Image Awards presentation ever. Not only did the event start and end on schedule, the presentation itself was something to be proud of. Leroy Robinson handled production and Mansfield Collins, C.C. Ryder, Willis Edwards and Alex Brown chaired the awards ceremony. Honorary chairmen were Clarence Avant and Harry Belafonte.

Remember... we're in communications, so let's communicate.



GOLD AUTOGRAPHS—Luther Vandross, left, signs his gold debut Epic album "Never Too Much" for fans at Disco Mat in New York.

New On The Charts

WEEKS & CO.

"Rock Your World"—93

What do you do when you've got a hot song and no band? Simple: form one.

That's what Roy B did, and brought Weeks & Co.'s "Rock Your World" to the top 10 on Billboard's Disco Top 80. This week it enters the Hot Soul Singles chart.

Roy B is the businessman behind Weeks & Co. which has become one of the busier bands performing in the New York area since the record's release three months ago. He co-wrote the single, released on Chez Ro Records, along with Weeks & Co. lead vocalist Richie Weeks.

"I'd met Richie a few years ago. He's a songwriter and had been bringing me demos of his songs," Roy B explains. "We got together and decided to form the group so we could put it out."

Trudy Miller, Lenne Davis and Syre Rodriguez make up the "company" of Weeks & Co. All three are experienced backup vocalists that Roy met in the studio.

Their new-found popularity has kept them on stage three to four nights a week in the New York area alone. On their days off, Weeks & Co. are working on their followup album at Sigma Sound, which Roy B plans to release in February.

Further information may be obtained through Roy B at 29 West 38th Street, New York, N.Y. 10018 (212) 944-9546 or 354-5613.

Survey For Week Ending 12/19/81

Billboard Soul 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	6	RAISE Earth, Wind & Fire, ARC/Columbia TC 37548	39	39	11	EVERY HOME SHOULD HAVE ONE Patti Austin, QWest QWS 3591 (Warner Bros.)	
2	9	SOMETHING SPECIAL ● Kool & The Gang, De-Lite DSR 8502 (Polygram)	☆ 52	2	GET AS MUCH LOVE AS YOU CAN The Jones Girls, P.I.R. FZ 37627 (Epic)		
3	7	CONTROVERSY Prince, Warner Bros. BSK 3601	★ 47	2	KEEP ON MOVING STRAIGHT AHEAD Lakeside, Solar BXL1-3974 (RCA)		
4	14	NEVER TOO MUCH Luther Vandross, Epic FE 37451	★ 48	2	CAN'T SHAKE THIS FEELING Spinners, Atlantic SD 19318		
5	12	THE MANY FACETS OF ROGER Roger, Warner Bros. BSK 3594	☆ 55	2	JAM THE BOX Bill Summers And Summers Heat, MCA MCA-5266		
6	12	IT'S TIME FOR LOVE Teddy Pendergrass P.I.R. TZ 37491 (Epic)	44	44	11	LOVE IS THE PLACE Curtis Mayfield, Boardwalk NBI-33239	
7	10	SHOW TIME Slave, Cotillion 5224 (Atlantic)	45	46	11	REFLECTIONS Gil Scott-Heron, Arista AL 9566	
8	6	WHY DO FOOLS FALL IN LOVE Diana Ross, RCA AFL1 4153	☆ 46	45	10	STANDING TALL Crusaders, MCA MCA 5254	
☆ 10	5	NIGHT CRUISIN' Bar-Kays, Mercury SRM-1-4028 (Polygram)	★ 47	53	3	ENDLESS FLIGHT Rodney Franklin, Columbia FC 37154	
☆ 11	4	THE GEORGE BENSON COLLECTION George Benson, Warner Bros. ZHW 3577	★ 48	NEW ENTRY	TAKE IT OFF Chic, Atlantic SD 19323		
☆ 16	4	LIVE The Jacksons, Epic KE2-37545	49	49	4	I WANT YOU Booker T. & A.M. SP-4874	
12	9	8	INSIDE YOU The Isley Brothers, TNeck FZ 37533 (Epic)	★ 50	57	2	JUST LIKE DREAMIN' Twennynine With White, Elektra SE- 551
★ 20	3	I AM LOVE Peabo Bryson, Capitol ST-12179	51	51	3	MR. C Norman Connors, Arista AL 9575	
14	14	7	CRAZY FOR YOU Earl Klugh, Liberty LT-51113	★ 52	59	2	TAKE ME TO YOUR HEAVEN Stevie Woods, Cotillion SO 5229 (Atlantic)
15	15	7	CAMOUFLAGE Rufus With Chaka Khan, MCA MCA 5270	53	37	13	THIS KIND OF LOVIN' The Whispers, Solar BXL1-3976 (RCA)
☆ 18	5	SOMETHING ABOUT YOU Angela Bofill, Arista AL 9576	★ 54	NEW ENTRY	TOM TOM CLUB Tom Tom Club, Sire SRK 3628 (Warner Bros.)		
17	17	18	BREAKIN' AWAY ● Al Jarreau, Warner Bros. BSK 3576	55	42	16	TOUCH Gladys Knight & The Pips, Columbia FC 37086
★ 19	5	SKYYLINE Skyy, Salsoul SA-8548 (RCA)	56	56	9	BEWARE Barry White, Unlimited Gold FZ 37176 (Epic)	
★ 21	6	THE POET Bobby Womack, Beverly Glen BG 10000	★ 57	NEW ENTRY	WEST STREET MOB West Street Mob, Sugar Hill SW263		
20	12	23	IN THE POCKET ● Commodores, Motown ME-955M1	58	58	5	SWITCH V Switch, Gordy G8-1007M1 (Motown)
★ 21	5	FACE TO FACE GQ, Arista AL 9547	59	41	8	CHANCES ARE Bob Marley, Cotillion SD 5228 (Atlantic)	
22	13	17	THE TIME The Time, Warner Bros. BSK 3598	★ 60	NEW ENTRY	THAT'S WHAT TIME IT IS Johnny "Guitar" Watson, A&M SP- 4880	
24	24	16	LOVE ALL THE HURT AWAY Aretha Franklin, Arista AL 9552	61	43	14	SLINGSHOT Michael Henderson, Buddah BDS 6002 (Arista)
☆ 31	4	LOVE MAGIC LTD, A&M SP-4881	62	50	27	IT MUST BE MAGIC Teena Marie, Gordy G8-1004M1 (Motown)	
26	23	25	LIVE IN NEW ORLEANS ● Maze Featuring Frankie Beverly, Capitol SKBK 12156	63	54	13	I LIKE YOUR STYLE Jermaine Jackson, Motown M8-952M1
27	26	34	STREET SONGS ▲ Rick James, Gordy G8-1002M1 (Motown)	64	60	11	PIECES OF A DREAM Pieces Of A Dream, Elektra 6E-350
28	27	12	FANCY DANCER One Way, MCA MCA 5247	65	62	50	THREE FOR LOVE ● Shalamar, Solar B21-3577 (RCA)
☆ 35	3	BLUE JEANS Chocolate Milk, RCA AFL1-3896	66	61	23	I'M IN LOVE Evelyn King, RCA AFL1-3962	
30	22	9	ALL THE GREATEST HITS Diana Ross, Motown M13-960C2	67	63	16	EBONEE WEBB Ebonee Webb, Capitol ST-12148
31	28	11	SOLID GROUND Ronnie Laws, Liberty LO 51087	68	65	7	WHAT A WOMAN NEEDS Melba Moore, EMI-America ST-17048
32	32	38	THE DUDE ● Quincy Jones, A&M SP 3721	69	68	13	FREETIME Spyro Gyra, MCA MCA 5238
33	29	8	GO FOR IT Shalamar, Solar BXL1-3984 (RCA)	70	66	7	ANTHOLOGY Grover Washington Jr., Motown M9-961A2
34	34	22	COMPUTER WORLD Kraftwerk, Warner Bros. HS 3549	71	69	21	ENDLESS LOVE ● Soundtrack, Mercury SRM-1-2901
35	30	15	TONIGHT Four Tops, Casablanca NBLP 7258 (Polygram)	72	71	25	BLACK & WHITE ● Pointer Sisters, Planet P-18 (Elektra)
36	33	14	LOVE BYRD Donald Byrd And 125th St., N.Y.C., Elektra 5E-531	73	72	21	CAN'T WE FALL IN LOVE AGAIN Phyllis Hyman, Arista AL 9544
37	36	22	CARL CARLTON Carl Carlton, 20th Century T-628 (RCA)	74	73	14	I BELIEVE IN LOVE Rockie Robbins, A&M SP-4869
38	38	6	GWEN MCRAE Gwen McRae, Atlantic SD 19308	75	70	18	THE B.B. & Q. BAND The B.B. & Q. Band, Capitol ST 12155

☆ Superstars are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ★ Stars are awarded to other products demonstrating significant gains. ● 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).

Disco Business

Proposed 'Padlock Law' May Close Many N.Y. Clubs

• Continued from page 3

According to Karen Borack of the Consumer Affairs Dept., many discos, cabarets, nightclubs and other establishments openly defy the existing law "because they know that the department lacks the power to initiate a meaningful crackdown."

Councilman Stern adds, "The whole point is that the law, as it ex-

ists, is a travesty, because many are willing to pay the fines."

Under the existing law, recalcitrant club operators can tie up closure proceedings against them in court for as much as a year while they continue to do business as usual.

According to Borack, hearings on the bill, held recently in the offices of Councilwoman Carol Greysier,

were overwhelmingly in favor of passage. Borack states that among the bill's most vocal supporters were community groups dissatisfied with the presence and style of operations of clubs and discotheques in their neighborhoods. Representation at the hearings by club owners was, either through ignorance or aloofness, almost non-existent.

If passed, the bill would cut away

existing redtape, and empower the Dept. of Consumer Affairs to shut down any club operating in violation of the law, after notice and hearings.

Meanwhile, the Fire and Buildings Depts. have begun stepping up enforcement of the laws already at their disposal. In the past year the Buildings Dept. has ordered closure of 31 clubs operating in violation of various building codes. Of this number, 13 were ordered closed in the past week alone. Among those were Laffs and Pippins, both in Manhattan.

The orders to close have been issued by the Buildings Dept. inspectors, recently organized into "SWAT-type" teams by Commissioner Irwin Fruchtman. They are being handed out to club owners and operators who have allegedly failed to correct multiple violations on their facilities, and have ignored summonses to appear in court.

Officials of both the Fire and Buildings Depts. lament that in spite of the hazards posed, neither the club operators nor their patrons "give a damn" about compliance with the laws. They point the accusing finger to the low penalties (usually about \$50) currently being imposed on offenders by the courts.

Under the law, entertainment establishments accommodating upwards of 75 people and offering live performances and/or recorded music for dancing must have sprinkler systems, adequate fire exits, fire alarms and emergency lighting.

According to Conelius Dennis, director of operations for the Buildings Dept. only about 10-15% of all cabarets in the city have sprinkler systems.

The most troublesome areas for compliance with the laws, according to Building and Fire Depts. spokespeople, are Queens and Brooklyn, where only between 15% and 20% of the clubs are complying. Staten Island is the most cooperative with a compliance figure of around 80%. In Manhattan, there is about a 50% compliance rate.

The newest crackdown, one of several within the last few years, stems from ongoing nervousness over the possibility of a disastrous fire.

Since the mid-1970s, there have been at least six fatal fires in cabarets in the Northeastern U.S. Among them were one at Gulliver's discotheque in Port Chester, N.Y. in which 24 people died; the Blue Angel nightclub, N.Y., in which seven people died; the Beverly Hills Supper Club, Kentucky, in which 165 people died; and another in Bronx, N.Y. in 1978 in which an evicted patron returned to make a bonfire of the club in a fit of revenge.

Although some club fires, like the ones in the Bronx and Port Chester, are started by arsonists, statistics

show that the majority are started as a result of sloppy or faulty electrical wiring, as alleged in the case of the Beverly Hills Supper Club; management ignorance of, or indifference to, safety precautions; concentrated use of flammable materials, including oil-driven fog machines, improperly insulated and stored high-voltage equipment including light and sound systems and some laser light systems; and draperies and decorative materials that have not been treated with fire retardants.

As one Fire Dept. spokesperson explains, "We are not against show-business in New York; it brings in tourists, and each visitor represents revenue to the city of about \$100 a day. However, we do have a responsibility to the public and we intend to uphold that responsibility."

Disco Mix

By BARRY LEDERER

NEW YORK—Chic's new Atlantic LP "Take It Off," produced by Nile Rodgers and Bernard Edwards, gives the group churning tracks and snappy arrangements through which their tight harmonies weave in and out. A solid r&b formula has kept Chic commercially successful both on the radio and in clubs. Highlights include "Stage Fright," "Burn Hard," and the LP title cut. Chic as usual demonstrates excitement and a party atmosphere that will insure several 12-inch releases from this quality production.

★ ★ ★

Prism's new discovery is Warren Shadd, an artist who is not only an accomplished musician, but also a fine songwriter and singer. His current 12-inch 33 1/2 r.p.m. "Pretty Girl, Baby Girl," is a tune with an easy and sensual beat. An airy quality and fresh feeling pervades the strong guitar and bongo instrumentation. Shadd also co-wrote, mixed, arranged and produced this new release.

★ ★ ★

Opening in Hollywood Saturday (19), is a club called Revelation, owned by Eddie Garretti (who also designed the lighting system). A special appearance by Marlena Shaw will highlight the evening in which a capacity crowd of over 1,500 is expected. Former New York and "Dreamland" deejay, Howard Merritt, is the club's main spinner. Merritt's talents are in top form and for the opening he will play classic favorites, and current chart-toppers such as "Don't Stop The Train," "You're My Magician," "Menergy," "Tainted Love," "Kickin' Back," and "Garden Of Love." Revelation, which offers restaurant facilities, will be open six nights a week with Saturday night reserved for members only.

★ ★ ★

"Pound" definitely describes the pulse and impact from Human Sexual Responses' new 12-inch 33 1/2 r.p.m. from Passport Records. This cut contains riveting guitar, relentless percussion, and waiting but flowing vocals that provide inspired rock material. Siren and electronic effects add to the intensity of the tune with a short break at the end. The group's tour around the country recently included an appearance at New York's rock club, The Ritz. Side two contains "Blow Up" and "Public Alley 909," both of which are from the group's last album, "In A Ro-

(Continued on page 69)

DESPITE HEAVY SNOW

Boston Club Business Booming

BOSTON—Neither sleet, nor snow, nor vicious winter storms are keeping this city's disco patrons from their appointed rounds of their favorite clubs.

Underscoring the healthy nightclub climate that the city is enjoying, there was only a slight slackening of club attendance during the crippling early winter snowstorm that hit this city Sunday (6).

According to George Borden, head of the 100-member Boston Record Pool, all clubs in the area were averaging 300 patrons on Saturday when the snow started coming down.

At the time of writing, it had again started snowing in the city, and temperatures were expected to plummet from the 34-35 degrees around which they were hovering.

The new forecasts are causing some apprehension among club owners, but the hope is that the entertainment schedules of the people will not be seriously hampered by the new snows.

Although there had been some softening of the nightclub business during 1979 and early 1980, the area, according to Borden, has not been as seriously affected by the downturn in disco popularity, as has other parts of the country.

In fact, according to Borden, clubs in the region enjoyed a healthy attendance record during the spring and summer of this year. Borden expects the upward trend to continue despite the fact that area retail record shops are still leary of stocking "heavy" r&b and other dance music. He believes there is need for at least one strongly committed dance music radio station.

However, this is counteracted by the fact that more and more club operators are giving their spinners the flexibility to program new releases, and some radio stations like WXKS-FM, WILD-AM, WCAS-AM and some of the college stations are programming some dance music. Borden discloses that WXKS-FM is expected to expand its format to include all-dance music programming after midnight.

Borden sees hope for greater acceptance of dance music at the radio

and retail levels through a promise by record labels to lend greater promotional support to their products in his market. The labels are already providing support through promotional copies of new releases to all 100 members of the Boston Record Pool.

Borden attributes much of the stability of the New England disco market to the number of college students in the area. In Massachusetts alone, there are an estimated 700,000 college students. A sizable percentage of these are said to be regular disco patrons.

Borden also sees "an increasing number of 'older' entertainment seekers returning to the clubs." He feels that this too augurs well for the future of the business.

As a sign of the improving times, Borden states that Cache, one of the leading clubs in Boston, and the one for which he programs music, has changed owners and will be renovated and expanded. The refurbishing program, which will be undertaken early in the new year, will expand the capacity of the club from its present 750 patrons to in excess of 1,500 people

RADCLIFFE JOE

Emerald City Discotheque To Be Sold At N.J. Auction

CHERRY HILL, N.J.—Emerald City, once considered to be one of the more stylish discotheques in the country, will come under the auctioneer's hammer Dec. 17 in an effort to liquidate debts the bankrupt organization has accrued.

The club, shuttered for the better part of this year, is now being touted by auctioneer Louis Traiman as an

ideal site for such businesses as banking and securities, business and trade associations, religious organizations, commercial radio and/or television production facilities, or as a communications or data processing center.

Emerald City began life in 1960 as the now-legendary Latin Casino nightclub. In its heyday, top domestic and international artists played the room, which had been built at a cost of more than \$3 million.

In the early 1970s, with the advent of the disco boom, the room's popularity as a showplace for live entertainment began slipping.

Following the philosophy of "if you can't lick 'em, join 'em," the club's owners decided to go the disco route, and in the mid-1970s plowed close to another \$1 million into the room to refurbish it as one of the country's more original discotheques.

For a while the club succeeded in this format, but with the softening of the economy, gradual shifts in entertainment tastes, and the approval of casino gambling for nearby Atlantic City, business began to slip.

Several alternative entertainment formats, including rock 'n' roll, were tried in an effort to stem the downward trend. They were unsuccessful.

In its final months, the owners were reported to be looking for a buyer for the room, but were unable to attract qualified bidders.

The room which stands on 10 acres of land, is 50,000 square feet, and has parking facilities for more than 1,000 cars.

The proposed auction, subject to the approval of the bankruptcy court, will offer the facilities piecemeal or in its entirety.

The successful bidder on the bulk of the property will be expected to post a deposit of \$150,000 by bank treasurer's check. A personal or corporate check will be accepted only if accompanied by an irrevocable bank letter guaranteeing payment.

In addition to the facilities, the club's liquor license is also being offered at auction.

Bonds Disco Hosts Aerobic Danceathon

NEW YORK—The Bond's discotheque here was the venue for one of 39 dance-a-thons held in 39 states to raise funds for the Special Olympics program.

The four-hour aerobic dance marathon—stretching of the muscles in a dance atmosphere—is said to have attracted more than 100,000 volunteers nationwide, and is expected, when the final pledge is counted, to raise in excess of \$1.5 million for handicapped young people.

Twenty percent of the money raised will be utilized by the Special Olympics headquarters in Washington, D.C., while the rest will remain in the participating states to fund special clinics and other programs for handicapped young people.

THE DISCO SOURCE

DOWNSTAIRS

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12"—Gary Glitter, Jean Shy, Nona Hendrix (both), Human League (new), Terry Clayton, Vicky D., Arika, Anika, Mary Wells, Tomorrow's Edition, Maria Verano, G.O. ("Shake"), Nick Straker (new), Front Line Orchestra, Homage (mix), Cha-Cha (mix), Hot Cuisine, Blue Feather, Ian Dury, Peter Shelley (new), Patti Austin (new), Kano, Modern Romance, Mazzo, Jane Harris, Tracey Weber, Night Force, Diana Wright, Ultimate War Lords, Prince, Brooklyn Express, Letta Mbulu, Marc Harris, Al A Carte, Peter Griffin (new), Amanda Lear ("Follow Me"), Heaven 17, Evelyn Smith, Central Line, Nancy Nova (The Force), Patti Austin, Patrick Hernandez, Tom Tom Club, Rendez-Vous, Fruitcake, Human League ("Do You Want Me"), Bonnie Forman, Boots, Clements ("Ghost Riders"), Touchdown, Liquid Liquid.

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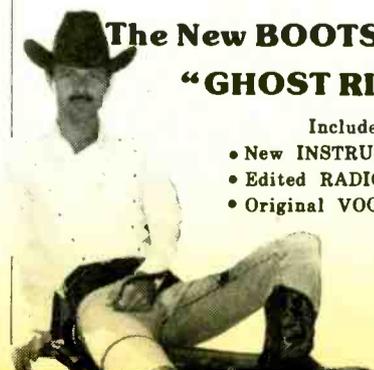
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Disco Mix

Continued from page 68

man Mood." Produced by Mike Thorne, the disk is also available as a 45 r.p.m.

★ ★ ★

Island Records has taken Grace Jones' "Feel Up" cut from the artist's "Nightclubbing" LP. The remix by New York deejay Larry Levan has extended this song to 6:15 with a longer and

hotter instrumental introduction. Deejays enjoying Jones' new style of music will find this a welcome addition to their collection.

★ ★ ★

Elektra's Sylvia St. James LP, "Echoes and Images," offers the DJ several mid-tempo r&b numbers that should warrant 12-inch release.

"Behind My Back," "Prime Time," and "The Way To Your Heart" are easy-going but sassy selections with the artist's sensual vocals shining through. "Grace," "Evening Rainbow" and "The Bottom Line" are tender ballads which should not be overlooked. Produced by Andre Fischer, the arrangements are by Richard Evans and McKinley Jackson.

Billboard®

Survey For Week Ending 12/19/81

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	12	CONTROVERSY/LET'S WORK—Prince—Warner Bros. (LP) BSK 3601	☆	47	5	B.Y.O.B. (Bring Your Own Body)—Take Five—Destiny (LP) DLA 10002	
☆	4	15	GENIUS OF LOVE/WORDY RAPPINHOOD—Tom Tom Club—Sire/Warner Bros. (LP/12-inch) SFK 3628/DSRF 49817	☆	42	35	9 GIVE IT TO ME—Conquest—Prelude (12-inch) PRLD615	
★	3	9	LET'S GROOVE—Earth, Wind & Fire—Columbia (LP) TC 37548	☆	43	37	8 I WILL FIGHT—Gladys Knight—Columbia (LP) FC 37086	
☆	5	9	YOU CAN/FIRE IN MY HEART—Madleen Kane—Chalet (LP) CH0702	☆	61	3	HOLD ME DOWN/DESIGNER MUSIC—Lipps' Inc.—Casablanca (LP) NBLP 7262	
5	2	11	CAN YOU MOVE—Modern Romance—Atlantic (12 inch) DMD 4819	☆	63	2	GIGOLO—Mary Wells—Epic (LP) ARE 37540	
★	6	7	ROCK YOUR WORLD—Weeks & Co.—Chaz Ro/Brasilia Dist. (12 inch) CHDS 2519	☆	46	41	10 96 TEARS—Thelma Houston—RCA (LP) AFL 13842	
★	7	6	LOVE FEVER—Gayle Adams—Prelude (12 inch) PRLD 618	☆	47	33	21 DON'T STOP THE TRAIN—Phyllis Nelson—Tropique (12 inch) TD104	
8	8	9	R.R. EXPRESS—Rose Royce—Whitfield (LP) WHK 3620	☆	48	51	5 CHIHUAHUA—Bow Wow Wow—RCA (LP) AFL1-4157	
★	10	10	HAPPY DAYS/TEE'S HAPPY—North End featuring Michelle Wallace—Emergency (12-inch) ENDS 6520	★	49	58	8 JUST CAN'T GET ENOUGH—Depeche Mode—Sire/Warner Bros. (LP) SRK 3642	
☆	17	6	CALL ME/LET'S CELEBRATE—Sky—Salsoul (12 inch) SG 365	☆	50	29	15 LET'S START II DANCE AGAIN—Bohannon Featuring Dr. Perri Johnson—Phase II (12-inch) 4W902449	
☆	20	4	I CAN'T GO FOR THAT (No Can Do)—Daryl Hall & John Oates—RCA (LP) AFL1-4028	☆	70	2	JAPANESE BOY—Aneka—Handshake (12 inch) 4W902623	
12	9	13	WALKING INTO SUNSHINE—Central Line—Mercury (12-inch) MDS-4013	★	52	4	NO FRILLS—Taana Gardner—Westend (12 inch) WES 22137	
★	13	17	TAINTED LOVE/WHERE DID OUR LOVE GO—Soft Cell—Sire/Warner Bros. (12-inch) DERE 49856	★	NEW ENTRY	→	YOU'RE THE ONE FOR ME—D. Train—Prelude (12 inch) PRLD 621	
14	12	12	TAKE MY LOVE—Melba Moore—EMI (LP) ST 17060	★	54	4	P.S.—Dolly Dots—Atlantic (12 inch) DM4822	
15	16	8	NOBODY ELSE—Karen Silver—RFC/Quality (12-inch) QRFC 004	★	55	3	KILIMANJARO—Letta Mbulu—MFS (12 inch) MJS-101-A	
16	11	13	MONEY MONEY—Billy Idol—Chrysalis (EP) CEP 4000	☆	56	55	10 STREET MUSIC—Bang Gang—Sugarscoop (12-inch) SS-419A	
☆	27	5	COME LET ME LOVE YOU—Jeanette "Lady" Day—Prelude (12-inch) PRLD 619	☆	57	40	5 DON'T YOU WANT ME/OPEN YOUR HEART—Human League—Virgin (LP) Import	
18	18	9	INSIDE YOU—Isley Brothers—T-Neck (LP) FZ 37533	★	NEW ENTRY	→	QUICK SLICK/OUT THE BOX/CAN'T SHAKE YOUR LOVE—Syreeta—Tamlia (LP) T8-376MI	
19	22	10	TELECOMMUNICATIONS—Flock of Seagulls—Jive/CBS (12-inch) Import	★	NEW ENTRY	→	GET ON UP/WITH YOUR LOVE/TONIGHT—Suzi Q—RFC/Atlantic (LP) SD 19328	
20	21	8	TAKE MY HEART/GET DOWN ON IT—Kool and the Gang—De-Lite/Polygram (LP) DSR 8502	★	60	69	2 KICKIN' BACK—LTD—A&M (LP) SP 4881	
21	23	14	OUT OF MY HANDS (Love's Taken Over)—Omni—Fountain Records (12-inch) FRD 81-1	★	61	66	5 THIS MUST BE HEAVEN—Jerry Carr—Cherie/Atlantic (12-inch) DM4821	
☆	32	3	SURE SHOT—Tracy Weber—RFC/Quality (12 inch) QRFC 005	★	62	67	2 GARDEN OF EVE—Yvonne Gage—RFC/Atlantic (12 inch) DMD 284	
23	25	6	DO IT AGAIN—Paulette Reaves—Dash/TK (12 inch) DD 6001	★	63	NEW ENTRY	→	I DON'T KNOW WHAT IT IS—Pete Shelley—Genetic (12 inch) Import
24	26	12	EVERYBODY NEEDS SOMEBODY SOMETIMES—Ann-Margret—First American (12 inch) FA 1207	☆	64	64	8 DO ME—Mona Rae—RFC/Quality (12-inch) QRFC 003	
★	31	4	ARE YOU LOVIN' SOMEBODY/YOU REALLY GOT A HOLD ON ME—Debra DeJean—Handshake (12 inch) 4W9-02541	☆	65	54	12 SNAP SHOT/PARTY LIGHTS—Slave—Atlantic (LP) SD 5227	
★	34	4	MIRROR MIRROR/WORK THAT BODY—Diana Ross—RCA (LP) AFL1-4153	☆	66	68	3 AIE A MWANA—Banana Rama—Demon Records (12 inch) Import	
27	19	10	PLAY TO WIN/PENTHOUSE & PAVEMENT—Heaven 17—Virgin (LP) Import	★	67	NEW ENTRY	→	HIT & RUN/FREAKY BEHAVIOR—Bar-Kays—Mercury (LP) SRM 14028
28	28	12	HOMOSAPIENS—Pete Shelley—Genetic (12-inch) Import	☆	68	50	5 CAN'T HELP MYSELF—Icehouse—Chrysalis (LP) CHR 1350	
☆	39	4	PHYSICAL—Olivia Newton-John—MCA (LP) MCA 5229	★	69	NEW ENTRY	→	FAVORITE SHIRT/BOY MEETS GIRL—Haircut 100—Arista (12 inch) Import
30	15	17	DO YOU LOVE ME—Patti Austin—Qwest/Warner Bros. (LP) QWS 3591	★	70	NEW ENTRY	→	WE'LL MAKE IT—Mike & Brenda Sutton—Sam (12 inch) S12342
31	14	17	MENERGY/I WANNA TAKE YOU HOME—Patrick Cowley—Fusion (12 inch) FPSF 003	☆	71	52	15 START ME UP—Rolling Stones—Rolling Stones/Atlantic (LP) COC 16052	
32	36	7	SPASTICUS (AUTISTICUS)/TRUST IS A MUST—Ian Dury—Polydor (LP) PD 16337	☆	72	71	5 THE SPIRITS IN IT—Patti La Belle—Philadelphia International (LP) EL 37380	
33	24	13	POYSON/FUNKY SENSATION—Gwen McRay—Atlantic (LP) SD 19308	★	73	NEW ENTRY	→	YOU'VE GOT THE POWER—Pure Energy—Prism PVS 415 (12-inch)
☆	48	3	CAN'T HOLD BACK/BABY NOT TONIGHT—Kano—Mirage/Atlantic (LP) WTG 19327	☆	74	43	13 MAGIC NUMBER—Herbie Hancock—Columbia (LP) BL 37387	
☆	49	3	SIXTY-NINE—Brooklyn Express—One Way Records (12 inch) OW003A	☆	75	53	18 YOU'RE THE ONE/DISCO KICKS—Boystown Gang—Moby Dick Records (12 inch) BTG 242	
★	42	18	COOL/GET IT UP—The Time—Warner Bros. (LP) BSK 3589	☆	76	79	5 YOUNG TURKS—Rod Stewart—Warner Bros. (LP) BSK 3602	
★	45	10	JERKIN' BACK'N' FORTH/THROUGH BEING COOL/GOING UNDER—Devo—Warner Bros. (LP) BSK 3595	☆	77	44	5 TARGET FOR LIFE—Our Daughters Wedding—EMI (Mini LP) MLP 19000	
38	30	8	TONIGHT YOU AND ME—Phyllis Hyman—Arista (LP) AL 9544	☆	78	56	4 BETTER TOGETHER/SECRET FRIEND/MUSIC MAN (The D.J. Song)—Rufus with Chaka Khan—MCA (LP) MCA 5270	
39	38	22	OUR LIPS ARE SEALED—GoGo's—I.R.S. (LP) SP 70021	☆	79	62	13 HEART HEART—Geraldine Hunt—Prism (12-inch) PDS 412	
★	46	4	TOO THROUGH—Bad Girls—BC (12 inch) BC 4011	☆	80	80	7 SUNNY DAYS/PAPA'S GOTTA BRAND NEW PIGBAG—Pigbag—Stiff (12 inch) TEES 1205	

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New Products



VISONIK SPEAKER—Visonik of America has added the German-made Ambassador speaker line to its catalog of high-tech stereo products. The line includes four speaker systems, the models A-80, A-100, A-120 and A-150. The A-150 is the largest of the four systems and features a 12-inch woofer, one inch tweeter and two-inch midrange. The frequency response is said to be 20Hz to 22kHz. The unit has a power handling capacity of from 30 watts to 120 watts RMS. It sells for \$930 per pair. Other models in the line are priced at \$590 per pair for the model A-80, \$670 per pair for the A-100, and \$770 per pair for the A-120. The units are all covered by a three-year warranty on labor and parts.



REALISTIC TURNTABLE—Radio Shack is offering a direct drive turntable with aluminum die-cast platter and front access controls under its Realistic brandname. The unit, model LAB-395 features a brushless DC servomotor, damped cueing, built-in stroboscope and variable pitch controls. It sells for \$169.95.



POWER METER—The new Realistic audio power meter, by Radio Shack is said to monitor the actual power being delivered to speakers, with an instant-responding 19-LED bar graph display. The unit, model APM-300, indicates either peak or average output from a stereo system, measured in the actual wattage being delivered to the speakers. The unit sells for \$49.95, and is available from Radio Shack stores.

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Young Turks—Rod Stewart's Physical—Olivia Newton-John
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Leaving On A Midnight Train (Remix)—Nick Straker
Menergy (Remix from Holland)—Patrick Crowley
Gary Glitter Medley (by G.G.)
Boney M Medley (by Boney M)</p> | <p>X-Rated Man—Jean Shyy & Wiretap (U.S.)
Ultimate Warrior—Little Casper (U.S.)
Ultimate Warrior—Immortals (U.S.)
Love Is Like An Itching—Nona Hendrix
Never Too Much—Luther Vandross
Don't You Want Me—Human League
Disco Train—Dance Reaction
Free Man—Terry Clayton
His Name Is Charlie—Lazer (Remix U.S.)
I'm On Fire—Hot Shot
Let's Groove—Earth Wind Fire
Inside You—Isley Bros.
Love in the Fast Lane—Dynasty
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That's the One—Slim Williams (Project)
Could It Be Love—Project
Nowhere to Hide—Voyage
Bedsitter—Soft Cell
I Don't Know What It Is—Pete Shelley
Your Love Still Brings Me to My Knees—Marla Hines
Creme Suffle—Purple Flash
Controversy—Prince
The Beat Escapes / Catwalk—Fingerpritz</p> | <p>Force (Remix)—Nancy Nova
Murphy's Law—Cheri
Penthouse & Pavement (Remix)—Heaven 17
Ay, Ay, Ay—Modern Romance
Homo Sapiens (Long Mix)—Pete Shelley
In The Mood (Ballroom Orch.)
Genius Of Love—Tom Tom Club
I'll Tell You—Marie Verano
Hold On To This Moment—Mystery
Glenn Miller (Medley)—Frank Barber
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Record, Tape Deliveries Up, Reports BPI

• Continued from page 4

and there was a massive 31.9% increase in prerecorded cassette deliveries to the trade.

According to John Deacon, BPI director general, singles sales were sustained at "a reasonable level" by the influences of "the new teenage music." And he adds: "These repertoire influences are now beginning to have some effect on the LP market, where deliveries were up to 13.7 million units.

"Several factors have helped this sector to hold up and improve a little, including a reduction in the volume of parallel imports and the fact that prices have been held down."

In fact, the average value of each album delivery fell by 1% during the jump from July-September last year and this year, and deliveries were only 4% up at some \$55.8 million. Adds Deacon: "The expansion of the mid-price market has also helped to cause the fall in average trade prices."

For cassettes, the BPI accepts that the April-June quarter this year showed deliveries to the trade to be erratically low, and now says that sales in the third quarter were "abnormally high." However, the trade organization takes the view that "the underlying long-term trend still shows there is steady growth in this area.

"With the increased penetration of personal portable players and the general availability of equipment in a variety of locations, the music-cassette market is establishing a separate identity rather than being a mere adjunct of the LP market."

So it is a basic aura of guarded optimism which greets the new set of figures, buttressed by the pre-Christmas sales spree, said to be already well up on 1980.

A detailed breakdown of the figures for the third quarter take the pound sterling as having a \$1.90 exchange rate against the U.S. dollar.

Values are expressed at manufacturers' realized prices, with tax excluded.

Singles for the third quarter were up 0.8%, to 18.19 million units against 18.05 million for the previous year, with a monetary value of \$25.3 million as against \$23.4 million, or an 8% increase.

Albums were up 4.7% on 1980, at 13.69 million as against 13.07 million, with a monetary value of \$55.8 million against \$53.7 million (up 3.7%). And prerecorded tapes were up 31.9% to 6.44 million, as against an 1980 third quarter of 4.88 million. In monetary terms, the cassette upturn was 38.3%, or \$25.6 million as against just \$18 million.

Total value for the quarter was up to \$106.7 million as against \$95.8 million, up 11.4%.

On the pricing level, comparison between July-September, 1980, and the same period this year, shows singles up 7.2% (to \$1.38); LPs down 1.1% (to \$4.06) and prerecorded tapes up 4.8% (to \$3.97).

Taking the full year to end of September, 1981, singles deliveries to the trade were 79.3 million (\$104.6 million); LPs, 65.6 million (\$276.3 million); and prerecorded tapes 27 million (\$109.6 million). Total value for the year: \$490.8 million.



ARTISTS MEET—Liza Minnelli and Adam Ant of Epic's Adam & the Ants run into each other while on separate tours of Japan and Australia.

British Group Upset With C'right Report

By MIKE HENNESSEY & PETER JONES

LONDON—In a sustained and carefully argued attack on the British government's consultative document (Green Paper) on copyright reform, the British Copyright Council condemns it as "most disappointing."

In a six-page submission sent Dec. 7 to Reginald Eyre, the under secretary of the Department of Trade, Denis de Freitas, chairman of the council, accuses the document of "giving encouragement to those who accuse the developed countries of double standards."

This follows criticism of the same document by Michael Freegard of the Performing Right Society at a European Parliament committee meeting recently (Billboard, Dec. 12).

In his attack, De Freitas uses words such as "offensive" and "shameful" to describe the Green Paper, and warns that the record industry and the profession of musicians could disappear altogether if adequate copyright protection is not available.

"Today," the Council submission

argues, "the law of copyright is in greater, and more urgent, need of revision than it was in the years immediately preceding the enactment of the 1956 bill."

But, de Freitas observes, the Green Paper conveys a clear impression that the British government no longer considers copyright law reform to be important and overdue.

"It is commonplace," says the submission, "that the onrush of technological developments has created problems with which the existing legislation is inadequate to deal and that the need for new legislation becomes more pressing each day."

"The lighthearted idea that there should be further delay while 'a lively public debate' takes place is offensive to all those who have expended considerable time and labor in contributing fully to the pre-and

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Polydor Holland Plans New Line Of Midprice LPs

AMSTERDAM—Polydor Holland has compiled for the Dutch record market a midprice series comprising nine albums released in their original sleeves, under the overall banner "The First ... The Best."

It's an initiative of Tom Steenbergen, general label manager of Polydor here, who claims the series as a Benelux-based response to Polydor U.S.'s \$5.98 album series.

The new series includes the "Janis Ian" LP, not previously out here, along with product from Pete Townshend, the Allman Brothers Band, Slade, Fairport Convention, Phil Spector, Joe Cocker, Procol Harum and Velvet Underground with Nico.

All are the debut albums of the acts concerned, originally out through Polydor, Verve and Cube. There's an in-store promotion campaign to back the launch, and tracks from all the LPs have been featured in a one-hour special on the NCRV network here.

Oldies Flourishing In Britain

Revival Trend Spawns Remakes Of Chart Classics

LONDON—Britain's top 40 has lately been studded with golden oldies, revivals of songs which first came to prominence 10, 20, 30 or more years ago and which are now generating royalties anew for publishers and composers.

This appears to be an extension of the revival trend evident earlier in the year via numerous "medley" singles in the "Stars On 45" format.

Leading the pack in recent weeks has been the Cole Porter evergreen, "Begin The Beguine," rendered in Spanish (as "Volver A Empezar") by Latin superstar Julio Iglesias. It's said to be the first foreign-language recording to top the U.K. charts in more than a decade. Sales have passed the 400,000 mark, according to CBS.

In part, the label attributes Iglesias' success to his popularity in territories where many Britons go on summer vacation. It's the singer's first U.K. hit.

Another hit oldie, of more recent vintage than "Begin The Beguine," is "Daddy's Home," originally recorded by Shep and the Limelites in 1961. The new version is by Cliff Richard, who has claimed that it's his favorite song of the rock era. Label is EMI.

Close behind Richard is Diana Ross' revival of Frankie Lyman and

Yule Sales Are Up For U.K. Retailers

LONDON—Britain's record dealers are optimistic that this is going to be a good year for Christmas sales, with many claiming they've been substantially outperforming 1980 figures.

Video software sales and rental have clearly contributed to trading levels for many retailers but judged purely on the record side, with a spate of major albums released in November, turnover is well up.

Backed by titles from artists of such pulling power as Diana Ross, Queen and Pink Floyd, EMI Records marketing chief Peter Buckleigh confirms the overall buoyant spirits.

But he says: "Overall, sales are going to be down on those of a few years back, but things just aren't as bad as we read. With the pound sterling at a more sensible level, imports aren't so attractive to dealers."

For Richard Branson, Virgin chairman, this year so far has "been the best for our labels, and our record stores are doing very well. We're optimistic."

Maurice Oberstein, CBS chairman, also feels "a degree of optimism." However, Charles Levison, WEA managing director, sees little sign of growth in either albums or singles thus far and adds a warning note: "Though there seem to be fewer imports, we're losing that advantage through home taping."

One novelty addition to the Christmas musical spree this year is a Christmas card which contains a cassette single of "Silent Night," replete with space shuttle sounds, and "God Rest Ye Merry Gentlemen." It also features an original painting by artist Brian Davids and 10% of the proceeds goes to the Royal Wedding Souvenir Fund, set up by Prince Charles. Retail price of the package: roughly \$4.

In the spate of singles with titles like "Christmas Dream" and

"Christmas Song," there was a problem for the Royal Philharmonic Orchestra.

The classical aggregation had to change the title of its seasonal segue single, "Hooked On Christmas," because of threatened legal action by K-tel, with which the orchestra had earlier segue chart hits with "Hooked On Classics" and "Hooked On Can Can."

David Arnold, the RPO's chief executive, took the Christmas offering to Magnum Artistes Productions, a Midlands-based company, because he was unhappy with the fees earned from those earlier singles. A one-off deal was negotiated with Magnum for PRT Records for the world, excluding North America and Japan.

Now the single is titled "Christmas Carousel" and joins other segue-styled items, including "Christmas On 45" on the Santa label, distributed by PolyGram and claiming to feature "a major artist not unused to hits at Christmas time." Trying to identify the mystery performer could be a popular festive pastime.

But with roughly 30 Christmas-slanted singles in contention, nothing so far is coming through as a really big hit.

Celebrations Honor Enescu

BUCHAREST — Celebrations have taken place in several European capitals marking the Centennial of Romanian composer George Enescu.

His opera "Oedip," regarded as his masterpiece, was performed in the Vienna residence of the Austrian Musical Theatre Society, while in Liege and Paris special Enescu concerts were held, conducted by his famous ex-pupil and disciple Yehudi Menuhin.

AC/DC Bootleg Circulating In Italy

MILAN—A bootleg album of a concert by AC/DC, recorded during a British gig by the band, is circulating widely in Italy.

Its basic label design is very similar to the established Atlantic one, except the label tag is misspelled "Antlatic." Despite the wording "Made In Canada" on the sleeve, it's thought likely the LP was manufactured here.

Now WEA Italiana, which had

advance sales of 100,000-plus on the new AC/DC album "For Those About To Rock ... We Salute You," has issued a stern warning to Italian retailers that anyone found handling the bootleg/counterfeit product will be sued.

Says Ernesto Tabarelli, WEA international label manager: "Though we'll seek damages, that's not the vital factor. The problem is the quality of this record is so appalling that the group's image can be tarnished."

Inelco Begins Multi-Media Jarre Campaign

BRUSSELS—Inelco is pulling out all the stops to promote French artist Jean-Michel Jarre in Belgium. The electronic keyboard specialist was in Brussels for what was subbed as "Jean-Michel Jarre Day" Nov. 17, when a one-hour program, "Facettes Of Jean-Michel Jarre," was screened by RTB, the French-language television service. He did numerous magazine and newspaper interviews, made a live tv appearance of 30 minutes and was also featured in the tv news program.

Says Pierre-Jean Goemaere, head of Inelco: "It is just three months since we signed the contract with Francis Dreyfus, and we have released all three available albums. Already we have exceeded our guarantee. Now we look forward to the release of the album of the China concerts."

Inelco is also scoring success currently with singles by the Italian group Ricchi E Poveri under their licensing deal with Baby Records of Milan. The first single, "Sara Perche Ti Amo," has topped the 100,000 sales mark—way above the gold disk level of 75,000—and the follow-up, "Innamoro Di Ti," released three weeks ago, is already in the Belgian and Luxembourg charts.



DOMINGO SERENADE—Placido Domingo, left, makes a vocal point to Norman St. John Stevas, former Minister of the Arts in Britain's Margaret Thatcher government. Domingo was in Harrods department store in London signing copies of his CBS LP "Perhaps Love" when the politician just happened in.

SACEM Has Problem With Old Colonies

By HENRY KAHN

PARIS—French copyright society SACEM (Societe des Auteurs, Compositeurs & Editeurs de Musique) is running into difficulties in collecting royalties in one-time French colonies which have now won their independence.

Algeria is seen as a classic example of the situation. The country was granted independence in 1962 and the new government there set up a society, ONDA, a national organization for the management of authors' rights.

In 1974, negotiations between Algeria and France started and reciprocal conventions put in motion to create a two-way traffic in royalties. It meant that SACEM protected the rights of composers whose works were reproduced or performed in Algeria as well as those of Algerian compositions used in France.

The deal should have operated smoothly for there are many recognized Algerian composers and there's a large Algerian population in France. The flow of music, both ways, continued unabated.

But problems arose and it wasn't until 1977 that ONDA advised SACEM that obstacles previously blocking the transfer of royalties had been removed and the reciprocal arrangement would go ahead as envisaged.

Then, however, ONDA insisted that prior to independence Algeria was not subject to any international convention agreements so negotiations and reciprocal rights prior to independence could not be taken into account.

SACEM decided that it couldn't accept these new conditions and negotiations were promptly broken off.

Now there seems to be a stalemate over the collection of rights involving new or recently independent French colonies. There's a feeling that the situation is leading to a dead end at which collection of rights may become impossible.

where the use of United Kingdom works does not hugely exceed the use in the U.K. of works from those countries.

"It is a vital objective of Her Majesty's Government and indeed of many of those who represent member organizations of the Council to argue the case abroad for the adoption and implementation of the copyright system and the reciprocal obligations which that entails."

The Council submission points out that in the countries of the Third World, the adoption of the copyright system can only result, on the financial plane, in a net outflow of money, a large proportion of which will come to the U.K.

"It simply does not lie in the mouth of a U.K. government to espouse such a short-term 'shopkeeper' attitude. To do so, can only give encouragement to those who accuse the developed countries, and the United Kingdom in particular, of double standards."

De Freitas concludes his submission with the hope that the British government will reconsider its attitude and assign to the reform of copyright law the priority in the legislative timetable which the merits of the subject and the interests of the country justify.

First Finnish Medley Disc Released

HELSINKI—The first Finnish-produced medley disk (along the lines of the multi-million selling "Stars On 45" from Holland) is out here in album format.

It was produced by Discophon for Valintatalo, a major discount retail chain. "Finnstars On 33" features 38 top songs from the 1960s, all sung in Finnish by such local "name" acts as Vesa Enne, Muska, Ami Jarra, Martti Metsaketo and Paula Karpunen.

Says Ande Paivalainen, Discophon producer: "The whole thing, from initial planning to pressing,

British Group Condemns Copyright Green Paper

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post-Whitford consultation processes." (This is a reference to the report of the government-appointed Whitford Committee on copyright law reform which reported to Parliament in March, 1977, making more than one hundred specific recommendations.)

The BBC submission continues: "This offence is further compounded by the omission from the Green Paper of any time limit within which this further debate, and consultative process, must be contained."

De Freitas suggests that this can only be taken as evidence of the government's intention to postpone copyright law reform indefinitely.

"Such treatment by the government of a class of citizens who make such an important contribution to national life . . . is, the BBC considers, shameful."

De Freitas advises the minister that the Council intends to prepare and submit yet again considered views on the matters discussed in the Green Paper, "but it is difficult for those who have been laboring in this field for the past seven years not to have a despairing feeling of *deja vu*; that they are on a merry-go-round of perpetual rotation, repeatedly passing the point of 'submission to government' but leading nowhere."

Included among the propositions in the Green Paper from which the Council dissociates itself is the idea that necessary law reform should be rejected because foreign copyright owners might benefit from them. "Such an attitude," de Freitas maintains, "is unworthy of a United Kingdom government. This country is one of the world's greatest creators and exporters of all the various categories of works protected by copyright, which are consumed in vast and growing volume around the world, especially in developing countries.

"There are few countries, including many developed countries,

Counterfeiter Is Guilty In Landmark Piracy Case

TORONTO—Following a five-day preliminary hearing, which involved witnesses for the defense called from London, Nashville and Hollywood, Benedict J. Healy, owner and operator of PCA Records, Edmonton, Alta., entered a plea of guilty to fraud charges which had been laid by police after an investigation into an album generally distributed here, titled "Living Legends" by the Everly Brothers.

The investigation, spearheaded by the Canadian Recording Industry Assn.'s antipiracy office, resulted in a search of Healy's office premises and the confiscation of approximately 50,000 album jackets, numerous masters, molds, lacquers, stampers, master tapes and approximately 13,000 pieces of finished

product.

Evidence revealed that Healy had manufactured and sold approximately 22,500 units and had ordered an additional 60,000, which were to be manufactured and distributed. In passing sentence, Judge J. Kerr levied a fine of \$3,000 or six months in jail and ordered forfeiture and destruction of all exhibits seized.

Brian Robertson, CRIA president, remarked of the case: "This is a landmark decision in the Canadian recording industry's continuing fight against record and tape piracy. It is the first fraud conviction that has been obtained for counterfeiting legitimate product and will assist us greatly in proceeding with future cases."

Cavoukian Builds On Small Stable Of Acts

By DAVID FARRELL

TORONTO—The burgeoning market for children's records in this country is largely the result of one singer, and last week the man children call Raffi, held his own reception in a downtown hotel here, announcing that his five year old label had turned the 500,000 unit sales mark.

Raffi Cavoukian set up Troubadour Records in 1975, largely as a result of wanting to test a new market, but receiving little interest from the record companies here.

All that has changed, drastically. Several years back he brought his line to A&M for distribution, a move that greatly helped bring his product from out of the backwoods to front racks of major record stores across the country.

Recently explaining his operation, Cavoukian simplified matters, almost as if holding audience with his toddler fans. "One day I decide it

is time to put on my accounting cap and start collecting bills, then another day I decide I'm the shipper and start loading boxes and addressing them to mail out . . ."

His over-simplification of the indie process is just that, but it has worked for him in a grand way. To date he has released four kids albums, along with several "adult" oriented LPs, as well as developing a small stable of acts.

The latest release is a country music duo album by Chris Whiteley and Catin Hanford which has earned good press reviews and has had a promotional single charted at a number of major market country stations here.

Additionally, Troubadour has released two albums by Fred Penner, another children's singer, nominated in the 1980 Juno Awards in the "children's recording" category.

Anderson/Vangelis Album Is Domestic Success Story

MONTREAL—PolyGram Canada has achieved platinum sales on the Jon Anderson & Vangelis collaboration LP, "The Friends Of Mr. Cairo."

While 100,000 unit sales on an album are not that unusual here, the Jon & Vangelis success story here is worth noting, since the record received scant airplay in the U.S. which, more often than not, is a barometer for Canadian sales success.

According to Bob Ansell at PolyGram here, the initial launch on the title track single was tough because programmers viewed it as a left fielder. The intro and numerous

voice-over inserts within the main song make it a very different kind of record from the rank-and-file AM disk.

After getting the disk on rotation at several major market stations, resulting in strong listener phone response, it was clear sailing from there on in. The single has since become a national No. 1 hit, taking the album to platinum status along the way.

While the record company has culled only one single so far, Ansell suggests that the demographic appeal of the pairing lends itself to LP sales, more so than single sales.

No Change Seen For Memorex Line

TORONTO—The possible takeover of the Memorex consumer products division by the Tandy Corp. will not lead to any distribution changes for the tape line in Canada, company officials state.

According to Murray Hobbs, national sales and marketing director, Memorex Canada Ltd., the distribution pattern will remain as is.

Tandy has a majority interest in Radio Shack, which owns 500 stores in the country and operates an additional 300 franchises. But the con-

sumer products division buy-out includes a stipulation that the tape line will not be merchandised in the stores.

Hobbs suggests that Radio Shack buyers are used to the firm's own tape line and that it would be a conflict of major proportions to have other retail chain accounts buying direct from Radio Shack.

At present, the Memorex tape line is distributed in Canada through a web of independents, including Phonodisc Records in Ontario.

Ariola Eurodisc Top Singles, LP Company

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over company chart shares takes into account both length of stay of a title in the chart and also the weekly positions it attains. Therefore a small number of chart titles could give a higher percentage representation than a greater number.

Ariola Eurodisc's singles success came through 71 charted titles, giving the company 22% of total entries during the year. Next came EMI Electrola with 62 titles (17.3%), then CBS, 42 titles (15.5%); Teldec, 40 titles (10.7%); Deutsche Grammophon, 37 titles (10%); Metronome, 31 titles (8.3%); WEA, 21 titles (7.3%); Phonogram, 26 titles (7.2%); RCA, nine titles (2.6%).

According to the new figures, 68.4% of the chart representation was international product in 1981. But it was down from 69.5% in 1980.

In albums, Ariola Eurodisc scored with a total 51 titles, or 18.6%, and then came EMI Electrola with 49 titles (18.8%). And Deutsche Grammophon, 32 titles (12.4%). Next in line: CBS, 43 titles (10%); WEA, 17 titles (10%); K-tel, 25 titles (7.7%); Arcade, 25 titles (6%); Phonogram 18 titles (5.3%); Metronome, 11 titles (5.1%); Teldec, 19 titles (4.7%).

The German industry put out a

total 2,928 albums, and 308 of them charted, (10.5% against only 8.9% in 1980). In this section, 59.2% were international productions in 1981, but the 1980 figure was 60.3%.

The top 10 most successful singles titles in the German charts this year: 1) "Dance Little Bird," Electronicas (Philips); 2) "Stars On 45," (Metronome); 3) "Kids In America," Kim Wilde, (EMI); 4) "Fade To Grey," Visage (Polydor); 5) "In The Air Tonight," Phil Collins (WEA); 6) "Life Is For Living," Barclay James Harvest (Polydor); 7) "Lieb Mich Ein Letztes Mal," Roland Kaiser (Hansa); 8) "Angel Of Mine," Frank Duval (Teldec); 9) "Hands Up," Ot-tawan (Polydor); 10) "Bette Davis Eyes," Kim Carnes (EMI).

Most successful chart albums: 1) "QE2," Mike Oldfield (Virgin); 2) "Super Trouper," Abba (Polydor); 3) "Double Fantasy," John Lennon & Yoko Ono (WEA); 4) "Revanche," Peter Maffay (Metronome); 5) "Back In Black," AC/DC (WEA); 6) "Zenyatta Mondatta," Police (A&M); 7) "Face Value," Phil Collins (WEA); 8) "The Turn Of A Friendly Card," Alan Parsons Project (Arista); 9) "Visage," Visage, (Polydor); 10) "Trauemereien 2," Richard Clayderman (Teldec).

Publishers Group Reports

BONN—The 300-member German Assn. of Music Publishers reports 1980 turnover on copyrights was \$145 million, a 5% increase on the previous year. And 1981 results are expected to show a further increase.

At next year's Frankfurt music fair, 80 West German publishing companies will be representing more than 500 international catalogs, evidence of the industry's worldwide outlook. "For over two centuries, it has been a tradition to cooperate with international companies and so

guarantee global representation for West German compositions," says Dr. H.H. Wittgen, director of the association.

But he also stresses the difficulties publishers face, chiefly in protecting copyright at a time of technological innovation. "About 100 million blank tapes are sold every year, and together with the tide of illegal photocopying cause incalculable damage," says Wittgen, the consequence being less money for investment in new catalogs and productions.

Loch Elected To National IFPI Post

HAMBURG—Siegfried E. Loch, managing director of WEA Germany, has been elected chairman of the national branch of IFPI, succeeding Richard Busch, PolyGram deputy president, who handled the role for nine years.

At a special meeting in Wuerzburg, Loch was also appointed

chairman of the phonographic division of IFPI, with Wolfgang Lutz, head of the UFA company and chairman of IFPI's video section, as his deputy.

Elected to the executive board of German IFPI were Gerhard Schulze, managing director of Teldec, and Rudolf Gassner, chairman of the board of directors of Deutsche Grammophon.

On the video section, working with Lutz are Manfred Kuhn (PolyGram) and Detlef Duenker (Polyband).

At the general meeting of the phonographic association Bundesverband der Phonographischen, Wilfried Jung, managing director of Thorn EMI for Central Europe, resigned from the board because of pressure of his international work and he was replaced by Friedrich Wottawa, EMI Germany managing director.

Feliciano Tours

FRANKFURT—Motown artist Jose Feliciano is set for a concert tour of West Germany in January, linked with the release here of his album "Jose Feliciano" and backed by an appearance on the televised music show "Bio's Bahnhof" at the end of the month.



CHUCK'S TOUR—Chuck Mangione signs autographs while on tour of Mexico.

Mangione Shows Brighten Future Of Jazz In Mexico

MEXICO CITY—Chuck Mangione's recent appearances here suggest that the future is bright for other foreign jazz names in this market.

In four shows over three nights, Mangione attracted a near-capacity 19,000 aficionados at the Auditorio Nacional (capacity each show 5,000).

Following him for the rest of the month and into early December were Ray Charles, Dizzy Gillespie, Cal Tjader and Clare Fischer. The first two also performed at the Auditorio, while Tjader and Fischer showcased at two other major sites in the south part of the city.

Armando Garcia De La Cadena, who coordinated the Mangione event with Dolores Olmedo, the organizer of such attractions for the Departamento Del Distro Fedaral (city government), estimated in round figures that the total gross was 5,700,000 pesos (\$228,000), considered a superb tally for this market. Ticket prices averaged around 300 pesos (\$12).

Mangione's first-time showing in Mexico (and the first anywhere in Latin America) was an artistic success. Backed by four crack musicians, notably Chris Vadala on the reeds and flute, Dave Pilch on bass, Grant Geisman on guitar and Ray Gore on drums, he generated spontaneous applause throughout the shows.

"It wasn't like when we were in Japan previously," the flugelhornist

quipped during intermission of the penultimate performance. "There the audience waited until all was over before they let us know."

The fusion jazz of click hits here like "Give It All You Got," "Feel So Good," among a dozen-plus numbers in the two-hour showcasing, further endeared Mangione to the crowd.

"In fact, it would be a marvelous treat to make it back here in the future," Mangione mused.

Joe Di Maria, Mangione's manager via the company name of Gates Music, Inc. in upstate N.Y., also views the trek into Mexico as "extremely smooth. It could trigger our thinking (beyond the usual 100 concerts per year) for future dates back here and in other regions of this part of the world."

CBS Mexico, which releases the Mangione product from A&M, coordinated extensive promotion.

Dutch Top 40 Foundation Plans Radio/TV LP Chart

AMSTERDAM—The Dutch Top 40 Foundation, the organization behind Holland's most prominent chart system, is launching from Jan. 1 a weekly top 10 of albums merchandised by Dutch record companies via commercials on radio and television.

Along with the foundation's exist-

Phase Out Of Italian Import Deposits

By VITTORIO CASTELLI

MILAN—The Italian government's controversial and much-criticized import deposit law, which has hit record companies particularly hard here in recent months, is slowly being phased out.

The initial ruling was that all payments abroad from May 29 this year had to be accompanied by the deposit of a sum, equal to 30% of the due amount, at the Italian Central Bank.

This deposit carried no interest payments, an additional source of industry fury. The law was passed to counter an Italian balance of payments problem which was getting steadily worse in a poor economic climate.

That law was due to end Sept. 30 but, in a shock announcement, the government decreed that it would continue for a further five months, though with slowly decreasing percentage deposits in the final stages.

The rate is 25% now, goes down to 20% on Jan. 1, 1982, then 15% the following month. The deposit regulation then goes completely from March 1, assuming there's no further governmental change of mind.

It's impossible to judge the full effects of seven months of the deposit ruling, but Guido Rignano, president of the Associazione dei Fonografici Italiani (AFI), the record company watchdog, has consistently pointed out that "for the music business in Italy, imports always exceed exports. The deposit rule inevitably leads to raised production costs and makes it hard for Italian companies to obtain U.K. or U.S. catalogs."

ing top 40 singles and top 50 albums, plus the list of records "bubbling under" the charts, the new listing will go, in a circulation of 100,000 copies, to record retailers in Holland and the Dutch-language areas of Belgium for free distribution to customers.

This compilation of best-seller radio and tv-merchandised product is an initiative of Martin Kleinjan, managing director of Ariola Benelux. Other key industry executives have reacted enthusiastically to it. Dealers, too, welcome the plan.

In recent years, there's been a tremendous buildup of new album commercials on the various radio and tv networks in the Netherlands. Most weeks there are seven or eight of them in the album top 50 here.

Now, with the withdrawal of these from the main album chart, there'll be room for more new entries in the full top 50.

Says Peter van Dooren, Dutch Top 40 Foundation spokesman: "Thinking along logical lines, it has to be admitted that albums being merchandised by radio and television commercials don't really belong in a normal album chart. Our view is that it's like comparing cows with horses."

CBS Ireland Pact

DUBLIN—CBS Ireland is to distribute RCA (including video) and Motown in Ireland under a new longterm exclusive deal.

DECEMBER 19, 1981, BILLBOARD

SLEZAK SENDS MUSIC ROUND THE WORLD THAT MEANS A BIG TURNOVER

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BRITAIN

(Courtesy of Music Week)

As of 12/12/81
SINGLES

This Week	Last Week	
1	9	DON'T YOU WANT ME?, Human League, Virgin
2	6	DADDY'S HOME, Cliff Richard, EMI
3	1	BEGIN THE BEGUINE, Julio Iglesias, CBS
4	5	WHY DO FOOLS FALL IN LOVE, Diana Ross, Capitol
5	3	LET'S GROOVE, Earth, Wind & Fire
6	4	BED SITTER, Soft Cell, Some Bizarre
7	24	IT MUST BE LOVE, Madness, Stiff
8	2	UNDER PRESSURE, Queen/David Bowie, EMI
9	NEW	ANT RAP, Adam & Ants, CBS
10	21	WEDDING BELLS, Godley & Creme, Polydor
11	NEW	ONE OF US, Abba, Epic
12	18	CAMBODIA, Kim Wilde, Rak
13	7	I GO TO SLEEP, Pretenders, Real
14	14	FOUR MORE FROM TOYAH, Toyah, Safari
15	10	AY AY AY MOOSEY, Modern Romance, WEA
16	23	FLASHBACK, Imagination, R&B
17	27	ROCK'N'ROLL, Status Quo, Vertigo
18	12	STEPPIN' OUT, Kool & Gang, De-Lite
19	11	PHYSICAL, Olivia Newton-John, EMI
20	20	THE LUNATICS HAVE TAKEN OVER THE ASYLUM, Funboy Three, Chrysalis
21	8	FAVOURITE SHIRTS, Haircut One Hundred, Arista
22	26	MY OWN WAY, Duran Duran, EMI
23	16	VOICE, Ultravox, Chrysalis
24	35	THE LAND OF MAKE BELIEVE, Bucks Fizz, RCA
25	28	WILD AS THE WIND, David Bowie, RCA
26	37	MIRROR MIRROR, Dollar, WEA
27	25	YES TONIGHT JOSEPHINE, Jets, EMI
28	NEW	SPIRITS IN THE MATERIAL WORLD, Police, A&M
29	31	BIRDIE SONG, Tweets, PRT
30	19	TEARS ARE NOT ENOUGH, ABC, Neutron
31	29	TURN YOUR LOVE AROUND, George Benson, Warner Bros.
32	13	JOAN OF ARC, Orchestral Manoeuvres In The Dark, Dindisc
33	33	LOVE NEEDS NO DISGUISE, Gary Numan & Dramatis, Beggars Banquet
34	34	BUONA SERA, Bad Manners, Magnet
35	38	FOOTSTEPS, Showaddywaddy, Bell
36	36	DEAD RINGER, Meat Loaf, Epic
37	15	TONIGHT I'M YOURS, Rod Stewart, Riva
38	17	EVERY LITTLE THING SHE DOES IS MAGIC, Police, A&M
39	NEW	PAINT ME DOWN, Spandau Ballet, Reformation Chrysalis
40	39	WE KILL THE WORLD, Boney M, Atlantic
		ALBUMS
1	2	CHART HITS, '81, Various, K-tel
2	1	GREATEST HITS, Queen, EMI
3	4	PRINCE CHARMING, Adam & Ants, CBS
4	6	SIMON & GARFUNKEL, CBS
5	5	PEARLS, Elkie Brooks, A&M
6	8	DARE, Human League, Virgin
7	7	BEST OF BLONDIE, Blondie, Chrysalis
8	9	BEGIN THE BEGUINE, Julio Iglesias, CBS
9	3	FOR THOSE ABOUT TO ROCK, AC/DC, Atlantic
10	11	SHAKY, Shakin' Stevens, Epic
11	10	ARCHITECTURE & MORALITY, Orchestral Manoeuvres In The Dark, Din Disc
12	12	GHOST IN THE MACHINE, Police, A&M
13	14	TONIGHT I'M YOURS, Rod Stewart, Riva
14	15	NON-STOP EROTIC CABARET, Soft Cell, Some Bizarre
15	16	HOOKEO ON CLASSICS, Louis Clark/Royal Philharmonic Orchestra, K-tel
16	20	RAVE, Earth, Wind & Fire, CBS
17	23	COUNTRY GIRL, Billie Jo Spears, Warwick
18	22	HANSIMANIA, James Last, Polydor
19	30	WIRED FOR SOUND, Cliff Richard, EMI
20	17	WHY DO FOOLS FALL IN LOVE, Diana Ross, Capitol
21	24	ALL THE GREATEST HITS, Diana Ross, Motown
22	25	IF I SHOULD LOVE AGAIN, Barry Manilow, Arista
23	18	ALMOST BLUE, Elvis Costello, F-Beat
24	21	HEDGEHOG SANDWICH, Not The Nine O'Clock News, BBC
25	26	20 FAMILY FAVOURITES, Vera Lynn, EMI
26	NEW	PERHAPS LOVE, Placido Domingo/John Denver, CBS
27	19	BEST OF RAINBOW, Rainbow, Polydor
28	31	COUNTRY SUNRISE/COUNTRY SUNSET, Various, Ronco
29	NEW	THE PICK OF BILLY CONNOLLY, Polydor

30	13	TIN DRUM, Japan, Virgin
31	32	MADNESS 7, Madness, Stiff
32	NEW	HAWAIIAN PARADISE/CHRISTMAS, Wout Steenhuis, Warwick
33	27	GEORGE BENSON COLLECTION, Warner Bros.
34	NEW	ANTHEM, Toyah Safari
35	33	CHANGESTWOBOWIE, David Bowie, RCA
36	NEW	ONCE UPON A TIME, Siouxsie & Banshees, Polydor
37	NEW	LOVE SONGS, Cliff Richard, EMI
38	NEW	RENEGADE, Thin Lizzy, Vertigo
39	NEW	RAGE IN EDEN, Ultravox, Chrysalis
40	37	A COLLECTION OF GREAT DANCE SONGS, Pink Floyd, Harvest

CANADA

(Courtesy Canadian Broadcasting Corp.)

As of 12/12/81
SINGLES

This Week	Last Week	
1	4	YOUNG TURKS, Rod Stewart, Warner Bros.
2	2	WAITING FOR A GIRL LIKE YOU, Foreigner, Atlantic
3	1	MY GIRL (GONE, GONE, GONE), Chilliwack, Solid Gold
4	8	PHYSICAL, Olivia Newton-John, MCA
5	3	EVERY LITTLE THING SHE DOES IS MAGIC, Police, A&M
6	10	DON'T STOP BELIEVIN', Journey, CBS
7	5	NO REPLY AT ALL, Genesis, Atlantic
8	6	FRIENDS OF MR. CAIRO, Jon & Vangelis, Polydor
9	9	HERE I AM, Air Supply, Big Time
10	7	PRIVATE EYES, Hall & Oates, RCA
11	15	TROUBLE, Lindsey Buckingham, Elektra
12	12	OH NO, Commodores, Motown
13	17	LEATHER AND LACE, Stevie Nicks, Modern
14	19	WORKING FOR THE WEEKEND, Loverboy, CBS
15	18	UNDER PRESSURE, Queen/David Bowie, Elektra
16	20	HARDEN MY HEART, Quarterflash, Geffen
17	16	ALL TOUCH, Rough Trade, CBS
18	14	MAGIC POWERS, Triumph, CBS
19	NEW	CENTERFOLD, J. Geils Band, EMI America
20	11	TRYIN' TO LIVE MY LIFE WITHOUT YOU, Bob Seger, Capitol
		ALBUMS
1	1	GHOST IN THE MACHINE, Police, A&M
2	2	TATTOO YOU, Rolling Stones, Rolling Stones
3	6	TONIGHT I'M YOURS, Rod Stewart, Warner Bros.
4	3	4, Foreigner, Atlantic
5	4	ABACAB, Genesis, Atlantic
6	8	GET LUCKY, Loverboy, CBS
7	7	EXIT STAGE LEFT, Rush, Anthem
8	NEW	GREATEST HITS, Queen, Elektra
9	5	FRIENDS OF MR. CAIRO, Jon & Vangelis, Polydor
10	NEW	THE GREAT WHITE NORTH, Bob & Dough McKenzie, Capitol

WEST GERMANY

(Courtesy Der Musikmarkt)

As of 12/14/81
SINGLES

This Week	Last Week	
1	1	POLONAENSE BLANKENAENSE, Gottlieb Wendehals, Teldec
2	2	TAINED LOVE, Soft Cell, Vertigo
3	3	JA WENN WIR ALLE ENGLEIN WAEREN, Fred Sonnenschein & Freunde, Hansa
4	7	PHYSICAL, Olivia Newton-John, EMI
5	29	DER PAPA WIRDS SCHON RICHTEN, Peter Alexander, Ariola
6	6	ROCK'N'ROLL GEPYSY, Helen Schneider, WEA
7	4	JAPANESE BOY, Aneka, Hansa Int'l
8	5	DANCE LITTLE BIRD, Electronics, Philips
9	NEW	IT'S MY PARTY, Dave Stewart & Barbra Gaskin, Teldec
10	11	DU ENTSCHEIDIGENI KENN DI, Peter Cornelius, Phonogram
11	14	CAMBODIA, Kim Wilde, Rak
12	13	SHARAZAN, Al Bano & Romina Power, EMI
13	10	PRINCE CHARMING, Adam & Ants, CBS
14	9	JAPANESE BOY, Andrea Juergens, Ariola
15	23	DER BLAUE PLANET, Karat, Pool
16	25	WHY DO FOOLS FALL IN LOVE, Diana Ross, Capitol
17	8	DICH ZU LIEBEN, Roland Kaiser, Hansa
18	17	WE KILL THE WORLD (DON'T KILL THE WORLD), Boney M, Hansa Int'l
19	24	FOR YOUR EYES ONLY, Sheena Easton, EMI
20	19	URGENT, Foreigner, Atlantic
21	22	KREIKLANGDIMENSIONEN, Rheingold, Welt Rekord
22	NEW	LITTLE LADY, Aneka, Hansa
23	NEW	WOZU SIND DIE KRIEGE DA, Udo Lindenberg & Pascal, Teldec
24	18	TWILIGHT, Electric Light Orchestra, Jet

25	21	RAIN IN MAY, Max Werner, CNR
26	15	NO ME HABLES, Juan Pardo, Polydor
27	12	HOLD ON TIGHT, Electric Light Orchestra, Jet
28	26	IT'S RAINING, Shakin' Stevens, Epic
29	16	EISBERG, Grauzone, EMI
30	NEW	CHRISTMAS AT SEA, Goombay Dance Band, CBS

ALBUMS

1	2	HITPARADE DER SCHLUEMPFE, Die Schluempfe, K-tel
2	NEW	FOR THOSE ABOUT TO ROCK, AC/DC, Atlantic
3	1	GREATEST HITS, Queen, EMI
4	3	QUIETSCHFIDELIO, Electronicas, Philips
5	4	DICH ZU LIEBEN, Roland Kaiser, Hansa
6	18	THE SIMON & GARFUNKEL COLLECTION, CBS
7	9	SUCH MICH IN MEINEN LIEDERN, Howard Carpendale, EMI
8	5	IHRE SCHOENSTEN LIEDER, Joan Baez, Metronome
9	6	DER ERNST DES LENENS, Ideal, WEA
10	NEW	MUSIC FROM THE ELDER, Kiss, Casablanca
11	11	SCHNEIDER WITH A KICK, Helen Schneider, WEA
12	14	OTTO VERSAUT HAMBURG, Otto, Russl
13	10	TRAEUMEREIEN 3, Richard Claydermann, Teldec
14	17	MAINZEL-MAENNCHEN'S HITPARADE, Die Mainzelmännchen, Arcade
15	NEW	WENN ET JOECK, Blaeack Foeoes, EMI
16	8	IDEAL, Ideal, IC
17	12	TIME, Electric Light Orchestra, Jet
18	7	MUSIC WONDERLAND, Mike Oldfield, Virgin
19	19	SHAKY, Shakin' Stevens, Epic
20	13	SCHLIESS DIE AUGEN, LASS DICH VERWOHNEN, James Last, PolyGram

JAPAN

(Courtesy Music Labo)

As of 12/14/81
SINGLES

This Week	Last Week	
1	1	AKUJO, Miyuki Nakajima, Canyon (Yamaha)
2	4	SAILOR FUKU TO KIKAN JU, Hiroko Yakushimaru, Polydor (Kitty/Variety)
3	3	JAMES DEAN NO YOUNI, Johnny, King (Nichion/Crazy Rider)
4	2	GINGIRAGIN NI SARIGENAKU, Masahiko Kondo, RVC (Janny's)
5	5	SAYONARA MOYOU, Toshihiro Ito, Nippon Phonogram (Yamaha)
6	10	HELLOGOODBYE, Yoshie Kashiwabara, Nippon Phonogram (Watanabe)
7	6	MICHINOKU HITORI TABI, Jouji Yamamoto, Canyon (Nichion/Kitajima)
8	12	NAMENAYO, Matakichi V Namennayo, Nippon Phonogram (Shinn)
9	7	SENTIMENTAL JOURNEY, Iyo Matsumoto, Victor (Nichion)
10	8	STRIPPER, Kenji Sawada, Polydor (Watanabe)
11	9	GOOD LUCK LOVE, Toshihiko Tahara, Canyon (Janny's)
12	11	KAZE TACHINU, Seiko Matsuda, CBS/Sony (Sun/JCM)
13	NEW	YUGURE MONOGATARI, Tsukasa Ito, Japan (Nichion)
14	15	ANATA HITOSUJI, Miyuki Kawanaka, Teichiku (Geon/OBCM)
15	16	DESIRE, Monta & Brothers, Nippon Phonogram (PMP)
16	19	ARTHUR'S THEME, Christopher Cross, Warner-Pioneer
17	14	A MEN DE KOI WO SHITE, Niagara Triangle, CBS/Sony (Watanabe)
18	NEW	SUZUME, Keiko Masuda, Warner-Pioneer (Nichion)
19	NEW	KANZEN MUKETSU NO ROCK 'N' ROLLER, Aladdin, Canyon (Yamaha)
20	NEW	10 NEN ROMANCE, Tigers, Polydor (Anima)

ALBUMS

1	1	KISHOUTENKETSU II, Chiharu Matsuyama, News
2	NEW	OVER, Off Course, Toshiba-EMI
3	NEW	SAILOR FUKU TO KIKAN JU, Hiroko Yakushimaru, Polydor
4	2	SAKUBAN OAI SHIMASHOU, Yumi Matsutoya, Toshiba-EMI
5	17	GOOD LUCK LOVE, Soundtrack, Canyon
6	3	YESTERDAYS, Masashi Sada, Free Flight
7	4	TECHODELIC, Yellow Magic Orchestra, Alfa

8	NEW	SEISHUN NO BOUKENSHA, Hiroyuki Sanada, Epic/Sony
9	12	ANGEL, Naoko Kawai, Nippon Columbia
10	13	RAISE, Earth, Wind & Fire, CBS/Sony
11	11	PHYSICAL, Olivia Newton-John, Toshiba-EMI
12	9	AYASHII YORU WO MATTE, Yousui Inoue, Four Life
13	5	KAZE TACHINU, Seiko Matsuda, CBS/Sony
14	NEW	POTATO BOYS NO. 1, Imokin Trio, Four Life
15	7	GREATEST HITS, Queen, Warner-Pioneer
16	6	THE BEST, Seiko Matsuda, CBS/Sony
17	NEW	SENTIMENTAL IYO, Iyo Matsumoto, Victor
18	10	SONGS IN THE ATTIC, Billy Joel, CBS/Sony
19	15	BUCCHIGIRI, Yokohama Ginbae, King
20	16	LOVE POTION NO. 1, Venus, Tokuma

AUSTRALIA

(Courtesy Kent Music Report)

As of 12/14/81
SINGLES

This Week	Last Week	
1	1	PHYSICAL, Olivia Newton-John, Interfusion
2	3	WIRED FOR SOUND, Cliff Richard, EMI
3	2	EVERY LITTLE THING SHE DOES IS MAGIC, Police, A&M
4	6	DOWN UNDER, Men At Work, CBS
5	4	START ME UP, Rolling Stones, Rolling Stones
6	7	UNDER PRESSURE, Queen & David Bowie, Elektra
7	5	(SI SI) JE SUIS UN ROCK STAR, Bill Wyman, A&M
8	8	THE STROKE, Billy Squier, Capitol
9	9	GREEN DOOR, Shakin' Stevens, Epic
10	12	TONIGHT YOU'RE MINE, Rod Stewart, Warner Bros.
11	16	SCREAMING JETS, Johnny Warman, Rocket
12	10	LOVE IN MOTION, Icehouse, Regular
13	11	BOYS IN TOWN, Divinyls, WEA
14	13	ENDLESS LOVE, Diana Ross & Lionel Richie, Motown
15	15	ARTHUR'S THEME, Christopher Cross, Warner Bros.
16	NEW	SHOULD I DO IT, Pointer Sisters, Planet
17	18	PRIVATE EYES, Daryl Hall & John Oates, RCA
18	17	QUEEN OF HEARTS, Juice Newton, Capitol
19	NEW	THE BREAKUP SONG, Greg Kihn Band, Liberation
20	NEW	BEACH BOYS MEDLEY, Beach Boys, Capitol

ALBUMS

1	2	GHOST IN THE MACHINE, Police, A&M
2	1	TATTOO YOU, Rolling Stones, Rolling Stones
3	3	GREATEST HITS, Queen, Elektra
4	5	1981 OVER THE TOP, Various, Festival
5	6	GREATEST HITS, Beach Boys, Capitol
6	4	PHYSICAL, Olivia Newton-John, Interfusion
7	15	BUSINESS AS USUAL, Men At Work, CBS
8	NEW	FOR THOSE ABOUT TO ROCK WE SALUTE YOU, AC/DC, Ablert
9	16	SIMON & GARFUNKEL COLLECTION, CBS
10	7	PRINCE CHARMING, Adam & Ants, CBS
11	13	MUSIC FROM THE ELDER, Kiss, Casablanca
12	8	SIROCCO, Australian Crawl, EMI
13	9	SONGS IN THE ATTIC, Billy Joel, CBS
14	11	TONIGHT I'M YOURS, Rod Stewart, Warner Bros.
15	12	PLACE WITHOUT A POSTCARD, Midnight Oil, CBS/Sprint
16	10	CHARIOTS OF FIRE, Vangelis, Polydor
17	14	HOOKEO ON CLASSICS, Royal Philharmonic Orchestra, K-tel
18	17	TIME, Electric Light Orchestra, Jet
19	NEW	NIGHT ATTACK, Angels, Epic
20	NEW	WIRED FOR SOUND, Cliff Richard, EMI

ITALY

(Courtesy Germano Ruscitto)

As of 12/9/81
SINGLES

This Week	Last Week	
1	1	BETTE DAVIS EYES, Kim Carnes, EMI
2	10	SHARAZAN, Al Bano & Romina Power, Baby/CGD-MM
3	15	CICALI, Ehanthir Parisi, CGD-MM
4	4	ROCK'N'ROLL ROBOT, Alberto Camerine, CBS
5	3	ON MY OWN, Nikka Costa, CGD-MM
6	7	HE'S A LIAR, Bee Gees, PolyGram
7	2	M'INNAMORO DI TE, Ricchi & Poveri, Baby/CGD-MM

8	6	EVERY LITTLE THING SHE DOES IS MAGIC, Police, A&M/CBS
9	9	YOU CAN STAY THE NIGHT, Miguel Bose, CBS
10	11	ABACAB, Genesis, Charisma/PolyGram
11	NEW	FIVE O'CLOCK IN THE MORNING, Village People, CGD-MM
12	NEW	REALITY, Richard Sanderson, Delta/WEA
13	5	ARTHUR'S THEME, Christopher Cross, Warner Bros./WEA
14	NEW	LO STELLONE, Sbiruling, CGD-MM
15	12	MORE STARS, Various, Delta/WEA
16	8	HULA HOOP, Plastic Bertrand, Durium
17	16	JUST FOR YOU, Spargo, Baby/CGD-MM
18	NEW	LA SPADA DI KING ARTHUR, I Cavalieri Del Re, RCA
19	NEW	START ME UP, Rolling Stones, Rolling Stones/EMI
20	19	FADE TO GREY, Visage, PolyGram

SWEDEN

(Courtesy GLF)

As of 12/1/81
SINGLES

This Week	Last Week	
1	1	HELA NATTEN, Attack, CBS
2	2	TVA AV OSS, X-Models, Parlophone
3	4	LUDET AV ETT ANNAT HJARTA, Gyllene Tider, Parlophone
4	6	TAINED LOVE, Soft Cell, Bizzare
5	3	JAPANESE BOY, Aneka, Hansa
6	8	SCHUISSE, Ebba Groen, Mistlur
7	NEW	CAMBODIA, Kim Wilde, Rak
8	NEW	FOR YOUR EYES ONLY, Sheena Easton, EMI
9	NEW	DIE FOGEL-SONG, Kvack Kvack, Mariann
10	7	RAISING MY FAMILY, Steve Kakana, EMI
		ALBUMS
1	1	DEAD RINGER, Meat Loaf, Cleveland Int'l/Epic
2	2	YOU COULD HAVE BEEN WITH ME, Sheena Easton, EMI
3	NEW	SHAKY, Shakin' Stevens, Epic
4	7	TONIGHT I'M YOURS, Rod Stewart, Warner Bros.
5	NEW	DET LJUVA LIVET, Noice, Sonet
6	5	TIME, Electric Light Orchestra, Jet
7	3	PHYSICAL, Olivia Newton-John, Polar
8	6	WHY DO FOOLS FALL IN LOVE, Diana Ross, Capitol
9	4	FANTASY, Freestyle, SOS
10	8	THE COUNTRY SHOW, Various, Mariann

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)



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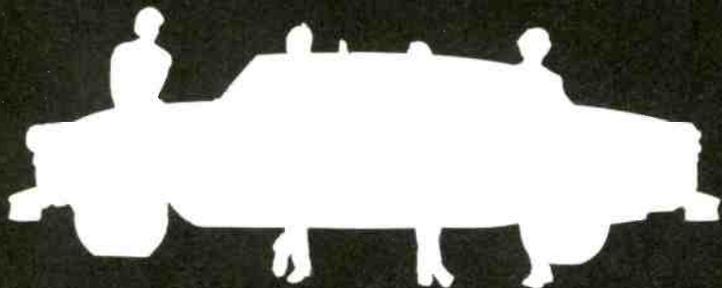
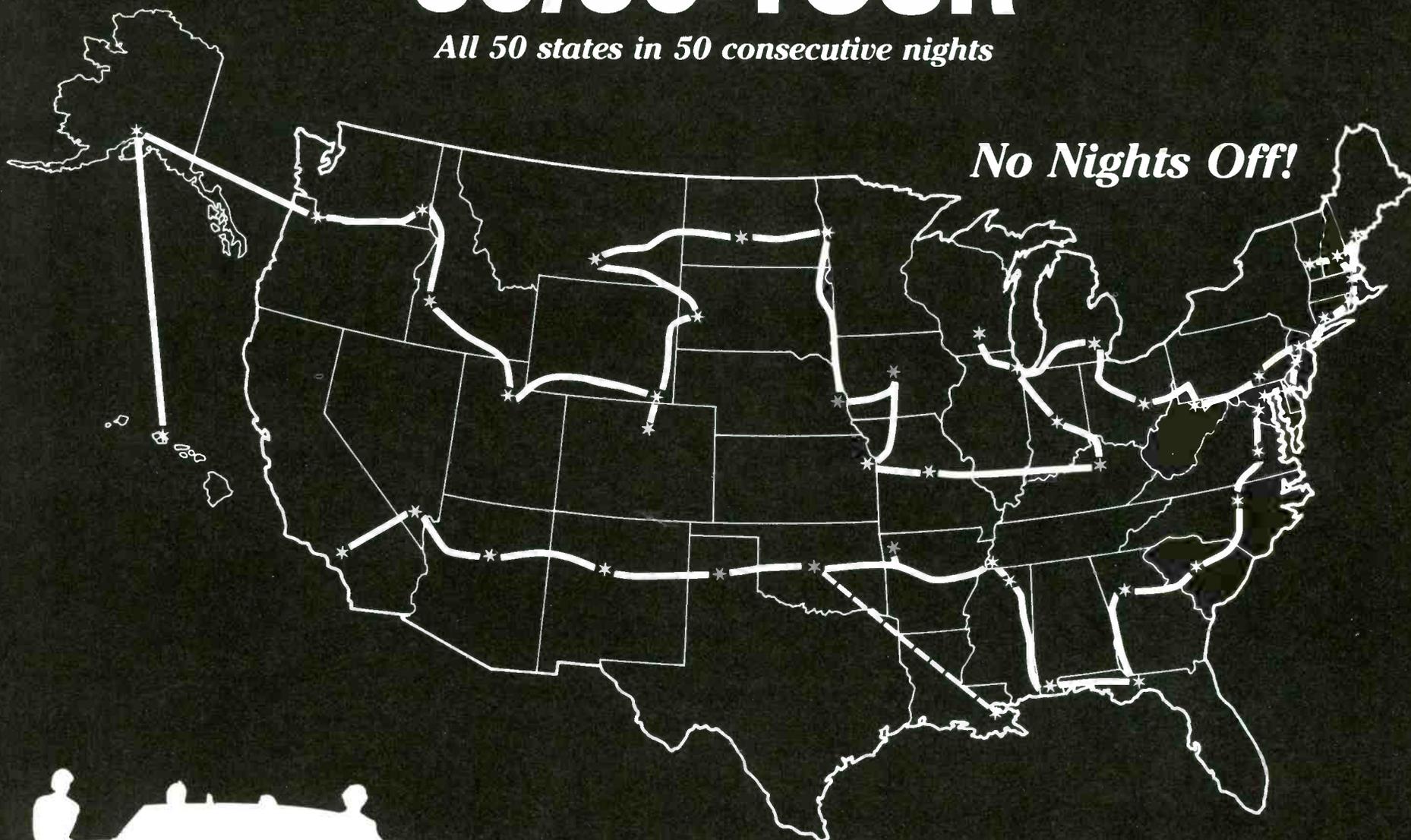
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Thanks to everyone who made this unprecedented tour a reality

October	23	Honolulu, HI	November	10	Madison, WI	26	Richmond, VA	
	24	Anchorage, AK		11	Chicago, IL	27	Raleigh, NC	
	25	Portland, OR		12	Ann Arbor, MI	28	Columbia, SC	
	26	Pullman, WA		13	Columbus, OH	29	Atlanta, GA	
	27	Boise, ID		14	Morgantown, WV	30	Tallahassee, FL	
	28	Salt Lake City, UT		15	Harrisburg, PA	December	1	Mobile, AL
	29	Cheyenne, WY		16	New York, NY		2	Oxford, MS
	30	Boulder, CO		17	Boston, MA		3	Memphis, TN
	31	Rapid City, SD		18	Concord, NH		4	Fayetteville, AR
November	1	Billings, MT		19	Brattleboro, VT		5	New Orleans, LA
	2	Mandan, ND		20	Saco, ME			-Superdome (Rolling Stones)
	3	Moorhead, MN		21	Kingston, RI		6	Tulsa, Ok
	4	Omaha, NE		22	New Haven, CT		7	Amarillo, TX
	5	Ames, IA		23	Passaic, NJ		8	Albuquerque, NM
	6	Lawrence, KS		24	Newark, DE		9	Flagstaff, AZ
	7	St. Louis, MO		25	Catonsville, MD		10	Las Vegas, NV
	8	Lexington, KY		25	Washington, DC		11	Pasadena, CA
	9	Indianapolis, IN			*Capitol Stop*			

exclusive tour direction

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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	22	FOREIGNER 4 Atlantic SD 16999	▲	8.98		☆	63	2	PINK FLOYD A Collection Of Great Dance Songs Columbia TC 37680				71	62	38	QUINCY JONES The Dude A&M SP-3721	●	8.98	SLP 32	
☆	2	9	POLICE Ghost In The Machine A&M SP 3730		8.98		☆	39	4	THE JACKSONS The Jacksons Live Epic KE2-37545			SLP 11	72	70	11	DEVO New Traditionalists Warner Bros. BSK 3595		8.98		
☆	8	2	AC/DC For Those About To Rock Atlantic SD 11111		8.98		☆	38	18	AL JARREAU Breakin' Away Warner Bros. BSK 3576	●	8.98	SLP 17	73	71	8	KING CRIMSON Discipline Warner Bros. BSK 3629		8.98		
☆	4	20	JOURNEY Escape Columbia TC 37408	▲			☆	39	40	THE DOOBIE BROTHERS Best Of The Doobies, Vol. II Warner Bros. BSK 3612		8.98		☆	88	4	ANNE MURRAY Christmas Wishes Capitol SN 16232		5.98	CLP 55	
☆	5	6	EARTH, WIND & FIRE Raise ARC/Columbia TC 37548			SLP 1	☆	46	39	ALABAMA Feels So Right RCA AHL1-3930	▲	7.98	CLP 2	75	76	97	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	▲	8.98		
☆	6	8	OLIVIA NEWTON-JOHN Physical MCA MCA-5229		8.98		☆	41	43	BEE GEES Living Eyes RSO RX-1-3098 (Polygram)		8.98		76	77	28	OAK RIDGE BOYS Fancy Free MCA MCA-5209	▲	8.98	CLP 3	
☆	7	19	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atlantic)	▲	8.98		☆	52	5	KENNY ROGERS Christmas Liberty L00-51115		8.98	CLP 16	77	79	18	EDDIE RABBITT Step By Step Elektra SE-532	●	8.98	CLP 8	
☆	8	3	THE ROLLING STONES Tattoo You Rolling Stones Records COC 16052 (Atlantic)	▲	8.98		☆	43	42	THE KINKS Give The People What They Want Arista AL 9567		8.98		78	80	12	CHILLIWACK Wanna Be A Star Millennium BXL1-7759 (RCA)		8.98		
☆	11	4	THE CARS Shake It Up Elektra SE-567		8.98		☆	44	41	BILLY JOEL Songs In The Attic Columbia TC 37461				79	73	12	TEDDY PENDERGRASS It's Time For Love P.I.R. TZ 37491 (Epic)			SLP 6	
☆	10	10	RUSH Exit Stage Left Mercury SRM-2-7001 (Polygram)		12.98		☆	49	3	MOLLY HATCHET Take No Prisoners Epic FE 37480				☆	116	2	DAVID BOWIE Changes Two Bowie RCA AFL1-4202		8.98		
☆	13	5	ROD STEWART Tonight I'm Yours Warner Bros. BSK-3602		8.98		☆	50	7	PLACIDO DOMINGO Perhaps Love Columbia FM 37243				81	82	70	PAT BENATAR Crimes Of Passion Chrysalis CHE 1275	▲	8.98		
☆	22	2	BARBRA STREISAND Memories Columbia TC 37678				☆	47	44	RICK SPRINGFIELD Working Class Dog RCA AFL1-3697	▲	7.98		82	84	9	SURVIVOR Premonition Scotti Bros. AR2 37549 (Epic)				
☆	13	9	GENESIS Abacab Atlantic SD 19313		8.98		☆	48	48	THE COMMODORES In The Pocket Motown M8-955M1	●	8.98	SLP 12	83	83	71	DARYL HALL & JOHN OATES Voices RCA AQL1-3646	●	8.98		
☆	14	6	QUEEN Greatest Hits Elektra SE-564		8.98		☆	49	35	PRINCE Controversy Warner Bros. BSK 3601		8.98	SLP 3	☆	94	4	L.T.D. Love Magic A&M SP-4881		8.98	SLP 25	
☆	15	7	DIANA ROSS Why Do Fools Fall In Love RCA AFL1-4153		8.98	SLP 8	☆	50	51	LUTHER VANDROSS Never Too Much Epic FE 37451			SLP 4	85	91	60	THE DOORS Greatest Hits Elektra SE-515	▲	8.98		
☆	17	5	OZZY OSBOURNE Diary Of A Madman Jet FZ 37492 (Epic)				☆	51	37	TRIUMPH Allied Forces RCA AFL1 3902		8.98		☆	96	10	VANGELIS Chariots Of Fire Polydor PD-1-6335 (Polygram)		8.98		
☆	18	6	THE J. GEILS BAND Freeze-Frame EMI-America 500-17062		8.98		☆	56	42	JUICE NEWTON Juice Capitol ST-12136	●	8.98	CLP 14	☆	97	5	THE CHIPMUNKS A Chipmunk Christmas RCA AQL1-4041		8.98		
☆	18	13	DARYL HALL AND JOHN OATES Private Eyes RCA AFL1-4028	●	8.98		☆	53	45	DIANA ROSS All The Greatest Hits Motown M 13-960C2		13.98	SLP 30	☆	88	10	CARLY SIMON Torch Warner Bros. BSK 3592		8.98		
☆	21	4	NEIL DIAMOND On The Way To The Sky Columbia TC-37628				☆	54	54	RICK JAMES Street Songs Gordy G8-1002M1 (Motown)	▲	8.98	SLP 27	☆	115	5	SKYY Skyline Salsoul SA-8548 (RCA)		8.98	SLP 18	
☆	20	16	BOB SEGER AND THE SILVER BULLET BAND Nine Tonight Capitol STEK-12182	▲	12.98		☆	55	55	KENNY ROGERS Greatest Hits Liberty L00-1072	▲	8.98	CLP 17	☆	90	16	RONNIE MILSAP There's No Getting Over Me RCA AHL1 4060		7.98	CLP 4	
☆	23	10	KOOL & THE GANG Something Special De-Lite DSR 8502 (Polygram)	●	8.98	SLP 2	☆	56	59	KENNY ROGERS Share Your Love Liberty L00-1108	▲	8.98	CLP 15	☆	91	11	SLAVE Show Time Columbia SD 5227 (Atlantic)		8.98	SLP 7	
☆	28	6	HOOKED ON CLASSICS The Royal Philharmonic Orchestra Conducted by Louis Clark RCA AFL1-4194		8.98		☆	57	58	AIR SUPPLY The One That You Love Arista AL 9551	▲	8.98		☆	92	36	AC/DC Dirty Deeds Done Dirt Cheap Atlantic SD 16033	▲	8.98		
☆	23	19	DAN FOGELBERG The Innocent Age Full Moon/Epic KE2 37393	▲			☆	58	47	MOODY BLUES Long Distance Voyager Threshold TRL-1-2901 (Polygram)	▲	8.98		☆	93	70	AC/DC Back In Black Atlantic SD 16018	▲	8.98		
☆	24	20	THE GO GO'S Beauty And The Beat I.R.S. SP-70021 (A&M)		8.98		☆	72	2	GROVER WASHINGTON JR. Come Morning Elektra SE-562		8.98	SLP 23	☆	107	4	SHEENA EASTON You Could Have Been With Me EMI-America SW-17061		8.98		
☆	25	24	PAT BENATAR Precious Time Chrysalis CHR 1346	▲	8.98		☆	66	3	FRANK SINATRA She Shot Me Down Reprise FS 2305 (Warner Bros.)		8.98		☆	108	3	KISS Music From The Elder Casablanca NBLP 7261 (Polygram)		8.98		
☆	36	5	GEORGE BENSON The George Benson Collection Warner Bros. 2HW 3577		16.98	SLP 10	☆	67	5	ANGELA BOFILL Something About You Arista AL 9576		8.98	SLP 16	☆	96	74	RICKIE LEE JONES Pirates Warner Bros. BSK 3432	●	8.98		
☆	29	5	NEIL YOUNG & CRAZY HORSE Re-Ac-Tor Reprise HS 2304 (Warner Bros.)		8.98		☆	68	8	GREG LAKE Greg Lake Chrysalis CHR 1351		8.98		☆	97	101	12	THE ROLLING STONES Hot Rocks, 1964-71 London ZPS-60617		10.98	
☆	34	8	QUARTERFLASH Quarterflash Geffen GHS 2003 (Warner Bros.)		8.98		☆	63	61	ROGER The Many Facets Of Roger Warner Bros. BSK 3594	●	8.98	SLP 5	☆	98	100	8	RUFUS WITH CHAKA KHAN Camouflage MCA MCA-5270		8.98	SLP 15
☆	31	4	BLACK SABBATH Mob Rules Warner Bros. BSK 3605		8.98		☆	69	6	BAR-KAYS Night Cruisin' Mercury SRM-1-4028 (Polygram)		8.98	SLP 9	☆	173	2	CON FUNK SHUN 7 Mercury SRM-1-4030 (Polygram)		8.98		
☆	30	30	BLONDIE The Best Of Blondie Chrysalis CHR 1337		8.98		☆	85	2	EMMYLOU HARRIS Cimarron Warner Bros. BSK 3603		8.98	CLP 53	☆	111	4	PEABO BRYSON I Am Love Capitol ST-12179		8.98	SLP 13	
☆	33	6	LOVERBOY Get Lucky Columbia FC 37638				☆	66	64	WILLIE NELSON Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542	●		CLP 1	☆	101	102	394	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	▲	8.98	
☆	32	27	BILLY SQUIER Don't Say No Capitol ST-12146	▲	8.98		☆	67	57	RED SPEEDWAGON Hi Infidelity Epic FE 36844	▲			☆	102	103	4	CAROL HENSEL Carol Hensel's Exercise And Dance Program Vintage VNI 7713 (Mirus)		8.98	
☆	33	7	LINDSEY BUCKINGHAM Law And Order Asylum SE-561 (Elektra)		8.98		☆	68	65	RED RIDER As Far As Siam Capitol ST-12145		8.98		☆	103	75	15	THE TIME The Time Warner Bros. BSK 3598		8.98	SLP 22
☆	34	25	BARRY MANILOW If I Should Love Again Arista AL 9573	●	8.98		☆	69	53	EARL KLUGH Crazy For You Liberty LT-51113		8.98	SLP 14	☆	104	78	20	SOUNDTRACK Heavy Metal Full Moon/Asylum DP-90004 (Elektra)	●	15.98	
☆	35	26	THE STEVE MILLER BAND Circle Of Love Capitol ST-12121		8.98		☆	70	60	LITTLE RIVER BAND Time Exposure Capitol ST 12163	●	8.98									

☆ Superstars are awarded to those product demonstrating the greatest sales gains this week (Prime Movers). ★ Stars are awarded to other products demonstrating significant gains. ● 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 19, 1981, BILLBOARD

Closeup

Laurie Anderson—O Superman/Walk The Dog, Warner Bros. WBSB 49876. Produced by Roma Baran and Laurie Anderson.

Look, there in the EP bins—is it a joke, a Serious Statement, a sound effects record? No, it's "O Superman," one of the young decade's more offbeat "pop" records. The work of an accomplished and recognized sculptor and conceptual artist, this eight-minute epic has already crested at number two in the U.K., and is reportedly generating added ripples on the continent. In the process, Anderson's sonic collage—to call it a song would be oversimplifying matters considerably—points up a widening gulf between adventurous rock-influenced music abroad and the ever tightening caution that binds U.S. radio programming.

Like the best popular music of any generation, Anderson's record manages to mirror concerns of the moment while sustaining an open-ended sense of mystery that invites individual responses. As an almost textbook example of the minimalist trend now bridging sectors of jazz, rock and "serious" music with pop, the piece uses only Anderson's overdubbed vocals, filtered through a vocoder, spare washes of Farfisa organ and bips of a Casio mini-keyboard, and brief sax and flute grace notes. Binding them together is an endlessly repeated, single syllable, pitched to the tonic of the choral melody, that recurs between Anderson's spoken verses.

That syllable is "ha," and it can be heard as either mordant laughter or a more sinister, relentless tattoo beneath the words. Starting with an invocation to Superman, Mom, Dad and the Judge, Anderson's poetry slips through a whimsical encounter with a telephone answering machine. Like each carefully structured moment in this deceptively "homemade" record, the whimsy turns to menace, as the first caller is followed by an unidentified voice:

"Hello, is anybody home? Well you don't know me, but I know you.

"And I've got a message to give to you. Here come the planes.

"So you better get ready. Ready to

go. You can come as you are, but pay as you go. . . ."

Gradually, the contrast between the antic conversation and Anderson's solemn melody begins to yield a serious intent beneath the disk's hypnotic surface. By the final stanzas, Anderson's coupling of Superman, Mom and American industry sounds both deliberate and timely.

Is it stretching the point to suggest the record's message, rather than its novel sense of audio sculpture, explains its impact overseas? A rising tide of antiwar activism there has found a common focal point in America's recent swing toward a tougher, even confrontational stance in world affairs. Whether or not Anderson's droning airplanes are simply commercial liners ("Smoking, or non-smoking," she asks) or bombers, the song's prevailing equation of the American character with a final ruthlessness is easy enough to discern in references to "the hand that takes," as well as to the song's summary conclusion that "when justice is gone, there's always force . . . and when force is gone, there's always Mom."

Just a few years ago, a similarly offbeat and far less musical crazy quilt called "Money" yielded a huge hit for the Flying Lizards. Rock programmers were testing AOR waters for the new wave, and the Lizards' ironic reading of the old Barrett Strong hit penned by Berry Gordy was given an ultimately successful test.

Today, playlists argue that U.S. fans need the reassurance of familiar styles and time-honored sentiments—romance, sex or the latest dance will do—more than nagging reminders of the turmoil in the real world. That trend may keep "O Superman" off the airwaves here, or, more ironically, limit play to the more light-hearted flip, "Walk The Dog," due to its sarcastic references to Dolly Parton.

But then, in a season when peace on earth and good will toward others are oft-repeated goals, hints that these values are hard-won at best might clash with the scenery.

SAM SUTHERLAND

Chartbeat

• Continued from page 6

'80s to tally three top five albums. It has made the mark with "Back In Black," "Dirty Deeds Done Dirt Cheap" and now "For Those About To Rock."

Nine acts are bunched together in second place, with two top five albums since January, 1980: **Kenny Rogers, Stevie Wonder, Styx, Rush, Tom Petty & the Heartbreakers, Pat Benatar, the Rolling Stones, Bob Seger & the Silver Bullet Band and the Police.**

★ ★ ★

The Streak: **Daryl Hall & John Oates** this week rack up their fourth top 10 hit of 1981, as "I Can't Go For That (No Can Do)" (RCA) leaps seven points to number six. In addition to the No. 1 hits named above, "You Make My Dreams" reached number five in July.

The last act to put four singles in the top 10 in any one year was **Donna Summer**, who did the trick with five releases in 1979.

The Bee Gees and Andy Gibb each had four top 10 hits in 1978, as did **Fleetwood Mac** in 1977 and **Elton John** in 1975.

Elton tallied five in 1974, while **Paul McCartney & Wings** had four that year. **Al Green** had four in 1972; as did both **Creedence Clearwater Revival** and the **Jackson Five** in 1970.

In recent times, the act with the most top 10 singles in any one year was **the Beatles**, who cracked the top 10 with 11 hits in 1964. The group tallied six top 10 singles in 1965, as

New Retail Store Jazz-Blues Only

• Continued from page 67

tion sponsors on local WHRK-FM. The show is hosted by Clay Yagor.

Bowen expects to stock more than 5,000 catalog album titles along with the top-selling 50 albums. Catalog will be LPs only, with the heavier movers in cassette, 8-track and LP. \$8.98 catalog will be tagged at \$7.59. One album will be highlighted each week on the radio show, with that feature going for \$5.99 to \$6.99.

bum. The money, Foglesong said, was raised by the singer's management company.

Amid the confusion as to "who gets paid for what," as one panelists phrased it, Cedarwood's Denny sounded a bright note for Nashville: "We have catalogs of good quality songs here, and new writers who are aware of what's going on in the market. And every song offers a different pricing approach."

The panel was sponsored by the Nashville chapter of NARAS and chaired by BMI vice president Frances Preston. The session was a followup to a recently held seminar hosted by the Nashville Music Assn. and BMI, which dealt with "What Is This Thing Called Video Music?"

Radio, Retail Get 'Appetizers'

LOS ANGELES—Warner Bros. Records has released a special edition jazz sampler titled "Appetizers" exclusively for radio and retail in-store play.

The LP, with only a 5,000-copy run, features cuts by Patti Austin, Jaco Pastorius, John McLaughlin, Lena Horne, among others.

did rival moptops **Herman's Hermits**. **Elvis Presley** also scored six top 10 hits in 1961.

Other acts who have accumulated five top 10 hits in one year are **Connie Francis** in 1960; **the Beatles, the Lovin' Spoonful and the Rolling Stones** in 1966 and **Aretha Franklin** in both '67 and '68.

★ ★ ★

Stayin' Alive: **The Carpenters'** "Those Good Old Dreams" (A&M) enters the Hot 100 this week at number 82, becoming the duo's 27th consecutive chart single. That's their entire output, from 1969's "Ticket To Ride" on.

This is the fourth Hot 100 single from the Carpenters' recent "Made In America" LP, following "I Believe You," "Touch Me When We're Dancing" and "Back In My Life Again."

Not that that's a Carpenters record. The duo plucked five chart hits off 1972's "A Song For You" LP: "Hurting Each Other," "It's Going To Take Some Time," "Good-bye To Love," "Top Of The World" and "I Won't Last A Day Without You."

What's more, all five reached the top 12.

Top that, Michael Jackson!

★ ★ ★

Music Milestone: Twenty years ago this week, the Motown family of labels achieved its first No. 1 hit on Billboard's Hot 100, as **the Marvinettes'** "Please Mr. Postman" pushed **Jimmy Dean's** "Big Bad John" out of the top pop spot.

No less than 46 Motown singles have followed "Postman" into the No. 1 spot, most recently **Diana Ross & Lionel Richie's** "Endless Love."

Bubbling Under The HOT 100

- 101—SANDY BEACHES, Delbert McClinton, Capitol 5069
- 102—KICKIN' BACK, LTD, 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—THE LOOKER, Sue Saad, Warner Bros. 49851
- 107—CANT HOLD BACK, Kano, Mirage 3878 (Atlantic)
- 108—HURT, Carly Simon, Warner Bros. 49880
- 109—SOME GUYS HAVE ALL THE LUCK, Nikki Wills, Bearsville 49868 (Warner Bros.)
- 110—OH WHAT A NIGHT, The Temptations, Gordy 7213 (Motown)

Bubbling Under The HOT 100

- 201—OHIO PLAYERS, Ouch, Boardwalk NBI-33247
- 202—HENRY PAUL BAND, Anytime, Atlantic SD 19325
- 203—ROBERTA FLACK, The Best Of Roberta Flack, Atlantic SD 19317
- 204—THE BEACH BOYS, Ten Years Of Harmony, Caribou 22X-37445 (Epic)
- 205—JOHN KLEMMER, Solo Saxophone II-Life, Elektra 5E-566
- 206—SPINNERS, Can't Shake This Feeling, Atlantic SD 19318
- 207—SAXON, Denim And Leather, Carrere ARZ 37685 (Epic)
- 208—SYREETA, Set My Love In Motion, Tamla T8-376M1 (Motown)
- 209—MINNIE RIPPERTON, Greatest Hits, Capitol ST 12189
- 210—DORIAN DAMMER, Aerobic Dancing, Parade 100 (Peter Pan)

Lifelines

Births

Boy, **Nicholas Thomas**, to **Diane Merchant and Ax Scott Dec. 2** in Minneapolis. Mother was executive secretary to **Jack Eugster**, president of the **Musicland Group, Pickwick International.**

★ ★ ★

Boy, **Christopher Cody**, to **Marianne and Kenny Rogers Dec. 4** in Los Angeles. Mother is former star of "Hee Haw" television show. Father is the **Liberty Records** recording artist.

★ ★ ★

Boy, **Brendan Charles**, to **Peaches and Brian Beirne Dec. 4** in Los Angeles. Father is midday deejay at **KRTH-FM** in L.A.

★ ★ ★

Girl, **Anna Kathryn**, to **Tina and Bob Leinbach Nov. 18** in New York. Father is keyboardist with the **John Hall band** on **EMI America Records.**

★ ★ ★

Girl, **Allison Shea**, to **Cynthia and Steve Gatlin Dec. 6** in Nashville. Father is with the **Larry Gatlin and the Gatlin Brothers Band.**

Marriages

Catharina Masters to **Peter Bunch Nov. 2** in Hawaii. Bride is an engineer with **Clover Records** in Los Angeles. He is a singer-songwriter.

★ ★ ★

Robin Frey to **Barry Kove** recently in Brooklyn. Bride is a&r administrator for **Arista Records** in New York.

★ ★ ★

Miles Davis, trumpeter, leader and composer on **Columbia Records**, to **Cicely Tyson**, actress, Nov. 24, at the home of **Bill Cosby** in Amherst, Mass. The midnight ceremony was officiated by **Andrew Young.**

Deaths

Herbie Holmes, after a long illness, Dec. 1 at his home in Yazoo City, Miss. He was a prominent orchestra leader in the 1940s and is survived by his widow, **Nancy Hutson**, who sang with his band; a son and a daughter.

★ ★ ★

Herby Kay, 62, composer and arranger noted for his orchestrations of Broadway shows and ballet scores, Dec. 2 in Danbury, Mass., of a heart attack. His credits included scoring "On The Town," "Candide," "Once Upon A Mattress," "Evita," "Peter Pan," "A Chorus Line" and "Barnum."

★ ★ ★

Harry Gerson, formerly general manager of **Edwin H. Morris** publishing firm, Nov. 30. Gerson was also a 20-year member of the **National Music Publishers Assn.** board of directors and served as its treasurer for 10 of those years. He's survived by his wife, **Henrietta**, and a son and daughter.

★ ★ ★

Sonny Til, who as lead singer with the **Orioles** had a number of early rock'n'roll hits, of a heart attack, Dec. 9, at **Veteran's Hospital** in Baltimore, Md. Til's hit recordings for the **Jubilee** label included "Crying In The Chapel," "Til Then" and "What Are You Doing New Year's Eve." In his 50s when he died, Til had been appearing recently at rock'n'roll revival shows.

Video Fees Debated At Forum

• Continued from page 4

his company had made for CBS on Charly McClain's "Sleepin' With The Radio On" single. He said the project cost in the \$3,000-\$4,000 range.

Scene Three presented a clip it has done for Gene Cotton's "Being Here With You Tonight" on Knoll Rec-

ords. While Ball declined to specify what the clip had cost, he said that others like it fell into the "10,000-\$20,000 range."

Jim Foglesong, MCA Nashville president, commented that his company had not paid "one penny" for the lavish video treatment of **Olivia Newton-John's** new "Physical" al-

Unisound Buoys Memphis Scene

• Continued from page 67

and leading the way for the talent Unisound is developing. "PolyGram has been extremely supportive of our efforts," adds Alexander. "Nightcruising" is the fastest-moving album we've had. I feel we are getting a maximum marketing effort from our record company."

"Nightcruising" has been preceded by four consecutive gold albums on Mercury, but the Bar-Kays believe it is their finest to date. "Compared to the other five, this album is more melodic," Alexander explains. "The lyrics are tighter, straight to the point. We felt it was time to do something different, to make a noticeable change that would attract new listeners but allow us to keep our old fans."

Another change in the Bar-Kays'

13-year history was its decision to suspend tour engagements until February. "Nightcruising" will be three-months old when the tour begins. The Bar-Kays, who play more than 100 dates annually, usually take to the road as soon as its album hits the shelves. "We want the excitement to build," Alexander says. "People are in the habit of thinking that it is about time for the Bar-Kays to come through town. This time we want them waiting for us."

Other reasons affecting the delay are various production projects. One is a multi-purpose video with special segments to be used for promotional purposes as well as for videocassettes and videodisks. The project will be completed in early January, and displayed through various mediums before the tour.

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	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	86	11	RONNIE LAWS Solid Ground Liberty L0-51087		8.98	SLP 31							
106	106	14	SHOOTING STAR Hang On For Your Life Virgin/Epic NFR 37407										
107	90	6	ELVIS COSTELLO & THE ATTRACOCTIONS Almost Blue Columbia FC 37562										
108	112	36	OZZY OSBOURNE Blizzard Of Ozz Jet 12 36812 (Epic)	●	8.98								
109	95	10	THE WHO Holligans MCA MCA 2-12001		13.98								
★	122	2	ADAM AND THE ANTS Prince Charming Epic ARE 37615										
111	98	6	RINGO STARR Stop And Smell The Roses Boardwalk NBI-33246		8.98								
112	99	29	THE CHIPMUNKS Urban Chipmunk RCA AFL1-4027	●	8.98	CLP 50							
★	NEW ENTRY		CAROL HENSEL Carol Hensel's Exercise And Dance Program-Volume 2 Vintage VNI 7733 (Mirus)		8.98								
★	144	2	TOM BROWNE Yours Truly Arista/GRP GRP-5507		8.98								
115	104	8	THE ISLEY BROTHERS Inside You T-Neck FZ 37533 (Epic)			SLP 12							
116	105	47	STYX Paradise Theatre A&M SP 3719	▲	8.98								
117	109	61	THE POLICE Zenyatta Mondatta A&M SP 3720	▲	8.98								
118	110	6	AL STEWART Live/Indian Summer Arista AL 8607		13.98								
★	160	2	LAKESIDE Keep On Moving Straight Ahead Solar BXL1-3974 (RCA)		8.98	SLP 41							
120	114	11	ROSSINGTON COLLINS BAND This Is The Way MCA MCA-5207		8.98								
121	113	15	THE FOUR TOPS Tonight Casablanca NBLP 7258 (Polygram)		8.98	SLP 35							
122	117	13	DIESEL Watts In A Tank Regency RY 19315 (Atlantic)		8.98								
123	118	7	U2 October Island ILPS 9680 (Warner Bros.)		8.98								
124	125	42	RUSH Moving Pictures Mercury SRM-1-4013 (Polygram)	▲	8.98								
125	127	25	AIR SUPPLY Lost In Love Arista AL 9530	▲	8.98								
126	119	8	IRON MAIDEN Maiden Japan Capitol MLP-15000		5.98								
★	138	3	JUDI SHEPPARD MISSETT Jazzercise MCA MCA-5272		8.98								
★	NEW ENTRY		BARBRA STREISAND Christmas Album Columbia CS 9557										
129	130	44	JOURNEY Captured Columbia KC-2-37016	●									
130	131	29	KRAFTWERK Computer World Warner Bros. HS 3549		8.98	SLP 34							
131	120	16	SOUNDTRACK Arthur The Album Warner Bros. BSK 3582		8.98								
★	162	3	LOVERBOY Loverboy Columbia JC 36762										
133	133	20	JON AND VANGELIS The Friends Of Mr. Cairo Polydor PD-1-6326 (Polygram)		8.98								
134	135	16	BARBARA MANDRELL Live MCA MCA 5243		8.98	CLP 9							
135	136	17	SPYRO GYRA Freetime MCA MCA-5238		8.98	SLP 69							
137	137	20	DAVID BYRNE The Catherine Wheel Sire SRK 3645 (Warner Bros.)		8.98								
138	121	25	DEF LEPPARD High 'N' Dry Mercury SRM-1-4021 (Polygram)		8.98								
139	150	4	JOHN DENVER Some Days Are Diamonds RCA AFL1-4055		8.98	CLP 31							
140	141	4	GEORGE JONES Still The Same Ole Me Epic FE 37106			CLP 20							
141	142	9	TED NUGENT Greatest Gonzos Epic FE 37667										
142	146	8	SHALAMAR Go For It Solar BXL1-3948 (RCA)		8.98	SLP 33							
143	155	2	BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SKBB 11523		10.98								
144	123	11	MANHATTAN TRANSFER The Best Of Manhattan Transfer Atlantic SD 19319		8.98								
145	145	3	CRUSADERS Standing Tall MCA MCA 5245		8.98	SLP 46							
146	124	3	BARBARA ANN AUER Aerobic Dancing Gateway Records GSLP 7610		8.98								
147	148	10	VARIOUS ARTISTS Exposed II CBS X2 37601										
148	139	19	JOAN ARMATRADING Walk Under Ladders A&M SP-4876		8.98								
149	143	13	PAT BENATAR In The Heat Of The Night Chrysalis CHR 1236		8.98								
★	NEW ENTRY		ONE WAY Fancy Dancer MCA MCA 5247		8.98	SLP 28							
150	151	16	CHIC Take It Off Atlantic SD 19323		8.98	SLP 48							
151	151	16	HANK WILLIAMS JR. The Pressure Is On Elektra/Gurb 5E-535		8.98	CLP 5							
152	126	20	Z Z TOP El Loco Warner Bros. BSK 3593	●	8.98								
153	128	12	PATTI AUSTIN Every Home Should Have One Q West Records QWS 3591 (Warner Bros.)		8.98	SLP 39							
154	129	18	E.L.O. Time Jet FZ 37371 (Epic)	●									
★	NEW ENTRY		AC/DC Highway To Hell Atlantic SD 19244		8.98								
156	157	13	GIL SCOTT-HERON Reflections Arista AL 9566		8.98	SLP 45							
157	132	24	BLUE OYSTER CULT Fire Of Unknown Origin Columbia FC 37389										
158	158	5	BOB WEIR Bobby And The Midnites Arista AL 9568		8.98								
159	134	93	BOB SEGER & THE SILVER BULLET BAND Against The Wind Capitol S00-12041		8.98								
★	NEW ENTRY		AC/DC High Voltage Atco SD 36-142 (Atlantic)		8.98								
161	163	4	DON MCLEAN Believers Millennium BXL1-7762 (RCA)		8.98								
★	172	3	TWENNYNINE WITH LENNY WHITE Just Like Dreamin' Elektra 5E-551		8.98	SLP 50							
163	140	6	G.O. Face To Face Arista AL 9547		8.98	SLP 21							
★	176	3	STEVIE WOODS Take Me To Your Heaven Cotillion SD 5229 (Atlantic)		8.98	SLP 52							
★	175	2	BILL SUMMERS AND SUMMERS HEAT Jam The Box MCA MCA-5266		8.98	SLP 43							
★	NEW ENTRY		JOAN JETT AND THE BLACKHEARTS I Love Rock 'N' Roll Boardwalk NBI-33243		8.98								
★	177	3	THE JOHN HALL BAND All Of The Above EMI-America SW-17058		8.98								
★	183	2	CHOCOLATE MILK Blue Jeans RCA AFL1-3896		8.98	SLP 29							
★	NEW ENTRY		ELVIS PRESLEY Greatest Hits Volume One RCA AHL1-2347		8.98								
★	180	3	BARRY MANILOW Greatest Hits Arista AZL-8601		11.98								
★	181	3	JOHN SCHNEIDER White Christmas Scotti Bros. FZ 37617 (Epic)			CLP 46							
★	182	2	JOHN McLAUGHLIN Belo Horizonte Warner Bros. BSK 3619		8.98								
173	147	34	KIM CARNES Mistaken Identity EMI-America SD 17052	▲	8.98								
★	184	3	THE JONES GIRLS Get As Much Love As You Can P.I.R. FZ 37627 (Epic)			SLP 40							
★	185	2	CHICAGO Greatest Hits Vol. II Columbia FC 37682		8.98								
176	149	58	THE ALAN PARSONS PROJECT The Turn Of A Friendly Card Arista AL 9518	▲	8.98								
177	179	3	PLASMATICS Metal Priestess Stiff America WOW 666		7.98								
★	188	2	DEL SHANNON Drop Down And Get Me Network 5E-568 (Elektra)		8.98								
★	190	2	SNEAKER Sneaker Handshake FW 37631		8.98								
180	153	7	THE BABYS Anthology Chrysalis CHR 1351		8.98								
181	154	17	PRETENDERS Pretenders II Sire SRK 3572 (Warner Bros.)		8.98								
182	156	31	TOM PETTY AND THE HEARTBREAKERS Hard Promises Backstreet BSR 5160 (MCA)	▲	8.98								
183	161	25	MAZE FEATURING FRANKIE BEVERLY Live In New Orleans Capitol SKBK-12156	●	9.98	SLP 26							
184	164	14	ATLANTA RHYTHM SECTION Quinella Columbia FC 37550										
185	189	7	MERLE HAGGARD Big City Epic FE 37593			CLP 7							
★	NEW ENTRY		THE JAM The Jam Polydor PX-1-503 (Polygram)		5.98								
★	NEW ENTRY		GEORGE CARLIN A Place For My Stuff Atlantic SD 19326		8.98								
★	NEW ENTRY		PAUL DAVIS Cool Night Arista AL 9578		8.98								
★	NEW ENTRY		THE SALSOUL ORCHESTRA Christmas Jollies II Salsoul SA 8547 (RCA)		8.98								
★	NEW ENTRY		RUSH 2112 Mercury SRM-1-1079 (Polygram)		8.98								
191	196	2	LEIF GARRETT My Movie Of You Scotti Bros. ARZ 37625 (Epic)										
192	187	5	CHARLEY PRIDE Greatest Hits RCA AHL1-4151		8.98	CLP 12							
193	192	56	NEIL DIAMOND The Jazz Singer Capitol SWAV-12120	▲	9.98								
194	193	55	JOHN LENNON/YOKO ONO Double Fantasy Geffen GHS 2001 (Warner Bros.)	▲	8.98								
195	195	3	DELBERT McCLINTON Plain From The Heart Capitol ST-12183		8.98								
196	198	2	RENAISSANCE Camera Camera I.R.S. SP 70019 (A&M)		7.98								
197	166	5	VARIOUS ARTISTS In Harmony 2 Columbia BFC 37641		8.98								
198	167	17	ARETHA FRANKLIN Love All The Hurt Away Arista AL 9552		8.98	SLP 24							
199	NEW ENTRY		THE MONTANA ORCHESTRA Merry Christmas MJS MIS-3302		8.98								
200	191	14	CRYSTAL GAYLE Hollywood, Tennessee Columbia FC 37438			CLP 6							

DECEMBER 19, 1981, BILLBOARD

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

AC/DC.....3, 92, 93, 155, 160	David Byrne.....136	Crystal Gayle.....200	Greg Lake.....62	Tom Petty.....182	Sky.....89
Adam And The Ants.....110	George Carlin.....187	Genesis.....13	Lakeside.....119	Pink Floyd.....36, 101	Slave.....91
Air Supply.....125	Kim Carnes.....173	Go-Go's.....24	Ronnie Laws.....105	Plasmatics.....177	Sneaker.....179
Alabama.....40	Cars.....9	GO.....163	John Lennon/Yoko Ono.....194	Police.....2, 117	Soundtracks:
Alaska.....40	Chic.....150	Merle Haggard.....185	Little River Band.....70	Elvis Presley.....1	

Inside Track



BEATER GREETER—Steel guitar great Pete Drake, left, greets Billy Vera of Billy & the Beaters prior to the Alfa act's recent show at the Roxy in L.A.

SUPREMES STORY?

'Dream Girls' Opening Is Shrouded In Secrecy

NEW YORK—"Dream Girls," the new Broadway musical loosely based on the Supremes story, goes into its opening here Sunday (20) shrouded in secrecy. Director Michael Bennett has clamped a press blackout on the show until after opening night at the Imperial Theatre.

Despite strong out-of-town tryout response, and pre-opening Broadway boxoffice reportedly generating \$160,000 in ticket buys daily, Bennett is said to be nervous about the reception it will receive. This may stem largely from the failure of his last Broadway effort, "Ballroom."

Underwritten in part by Geffen Records and budgeted at close to \$3 million, "Dream Girls" tells the rags-to-riches story of three young black female singers from Chicago, the Dreamettes. They become the

Dreams (much as the Primettes became the Supremes) and soar to international stardom.

The group features Jennifer Holliday, Sheryl Lee Ralph and Deborah Burrell. Holliday, who made her Broadway debut in 1980 in Vinette Carroll's "Your Arms Too Short To Box With God," is said to be the show-stopper.

David Foster will be producing the original cast LP for Geffen, though Holliday is signed to a separate deal with the label. In the show, she's ousted from the Dreams in favor of another singer deemed better for the group's image; in real life, Florence Ballard (who died in the mid '70s) left the Supremes under similar circumstances.

The book and lyrics for "Dream Girls" was written by Tom Eyer, who penned the successful off-Broadway show, "Why Hannah's Skirts Won't Stay Down," several years ago.

There are 30 songs in the show, ranging from r&b through pop and disco. Henry Krieger, who wrote the music, is said to have captured much of the flavor of the Motown sound of the '60s.

Bennett is also the creative force behind the hugely successful "A Chorus Line," a multiple Tony award winner which has been running on Broadway for seven years.

For The Record

NEW YORK—Incorrect information was supplied to Billboard for "New On The Charts" (issue of Dec. 12). Jerry Carr is handled by Norton Stern, 1080 N. Woodward, Birmingham, Mich. 48011 (313) 642-8150, not by Pete Carr Productions. Balance is booked by Wally Meyowitz at ICM, 40 W. 57th Street, New York, N.Y. 10019 (212) 556-5600, not by ATI.

U.S. Supreme Court heard oral arguments Wednesday (9) on the so-called "drug paraphernalia" case involving a major Chicago retail record chain and concert production company. The case, filed with the court in 1980, concerns an ordinance of the Village of Hoffman Estates, Ill., a suburb of Chicago, and the record chain-concert company, Flipside, Hoffman Estates Inc. The question before the court is whether or not the ordinance, which forbids the sale of paraphernalia in local stores, is "too vague to be constitutional." Oral transcripts of the court proceeding will be available in the next few weeks, although the court is not expected to hand down a decision in the case for several months.

Harry Fox Agency abandoning efforts to reduce label audits from every two years to 18 months. Al Berman, chief of the mechanical rights organization, says the move was termed "impractical" by the agency's own accountants. "After making a request, you've got to wait in line for other auditors. It's like painting the Brooklyn Bridge. Once you've finished the job, it's taken so long that you've got to start over again."

Windy City Landmarks: Tony Galgano, first in the industry as an American Records' salesman in Chicago in 1929, has informed his vendors that he is shuttering his longtime Galgano Distributing Corp. and opening Tony Galgano Records Inc. across the street at 4134 W. Armitage. At 69, Galgano decided to pack in his full-line one-stop, which opened in 1941, and go into semi-retirement, running a singles-for-jukes' operation at his leisure. . . . Rose Records at 165 W. Madison in the Loop, a mainstay retail location since Merrill Rose took it over from Hudson-Ross in the '40s, closes early in 1982, when the demolition crews start levelling the location.

Whatever happened to the Manager's Roundtable? Formed a year ago (Billboard, Nov. 8, 1980) by the management team of Leber & Krebs, the Roundtable included such heavyweights as Ken Adamany, Bill Aucoin, Bill Graham, Herbie Herbert, Ken Kragen, Bud Prager, Derek Sutton and Jerry Weintraub, who, the organizers promised, would join together to fight such industry ills as home taping, counterfeiting, and bootlegging. Repeated calls to Leber & Krebs as to the current status of the Roundtable have gone unanswered. "Give us a month," David Krebs promised a year ago when asked when his then-new group would show some action.

Look for Largo Distributing, the Columbia, Md. rack which serves so many military stores and ships, to announce the addition of Wayne Franklin, most recently with Tara Distributing, Atlanta, after a long shift with the Army and Air Forces' record distribution center in suburban Atlanta. . . . Xmas Inserts: Radio Doctors ran a nice multi-color tabloid in a Milwaukee daily's Sunday edition recently and the Musicland Group is running an eight-pager four color in select areas that was five pages records and tapes and the remainder hardware, blank tape and accessories. Music Plus ran a 12-pager in the L.A. Times this past weekend on frontline goods at \$5.99. Equally ambitious, Licorice Pizza went with a gatefold multi-product ad in last week's West Coast edition of People.

Henry Droz, WEA brass and branch managers congregate early this week for several days at the Sheraton in Palm Springs. And over this past weekend, Skip Miller and Dick Sherman hosted a sales and promo confab for the Motown family of labels. . . . Mick Fleetwood and friends, Tim Schmidt, Andrew Gold, Nicolette Larson and Stephen Stills and others, along with KMET DJs participated in a Dec. 13 benefit softball game in Hollywood for the Los Angeles Free Clinic. . . . Lewis Rubin of L&R Distributing, St. Louis, the longtime coin-operated games distributor, is packing in his one-stop. With the explosion of electronic games, Rubin needs the space afforded the 16-year-old singles-only one-stop for warehousing and repair department space.

RCA Music Service, Indianapolis, advertising more than 50 \$8.98 albums at \$4.49 each plus postage, along

with a free catalog six times a year, offering hundreds of albums discounted to half price. Ad offers such goodies as "Waylon's Greatest Hits;" AC/DC's "Back In Black;" Christopher Cross; Styx's "Paradise Theater;" Lee Ritenour's "Rit;" Rush's "Moving Pictures;" Kenny Roger's Greatest Hits and Air Supply's "The One That You Love." . . . Track found Mel Turoff. The onetime London Records' national promo boss, more recently an indie promo rep on the Coast, is living in Ventura, Calif., working as an insurance salesman.

Are Progress Distributing's Joe Simone and his Chicago rep, Harold Davis, huddling over an expansion move into one-stopping in Chicago? . . . Longtime industry titan Amos Heilcher has been named to the board of directors of K-tel International Inc. . . . Industry folk are invited to a Santa party from 5 to 8 p.m. Wednesday (23) at the Speakeasy, West L.A. . . . Mrs. Sunny Richman of Richman Bros., Pennsauken, N.J., acting director of NAIRD, reports the 1982 conclave for June 3-6 at the Philadelphia Centre Hotel. She is mailing reservation forms shortly.

Thirty-year credit executive George Lee was feted by Irwin Goldstein, WEA; Gene Friedman, CBS; Sandy Goldberg, Lieberman; Tony Valerio, Tower; Bill Glase-man, All Labels West; Mrs. Pat Moreland and Dave Marker, Show Industries; Ray Russ, Pickwick International and others at Monte's Steak House Wednesday (9). Lee, MCA national credit chief since 1972, turns his aging reports over to Larry Hariton Dec. 31 and retires to Oceanside, Calif., with his wife, Lily. A month ago, Jay Faulkner, Capitol, and Dorothy Lieder, PolyGram, hosted a bash honoring the affable Lee for those who couldn't make last week's fest.

It's split screen for Kramer-Rocklen video production, with Jerry Kramer and Gary Rocklen breaking up to pursue independent careers. . . . Ken Kragen wants a videodisk of the next album by his topliner, Kenny Rogers.

Watermark, which syndicates the "American Country Countdown" shows, seems headed for a court battle with United Stations over the use of the title "Weekly Country Music Countdown." Watermark's Tom Rounds has apparently asked Dick Clark's new company to stop using the "Weekly Country Music Countdown" title. Rounds contends the title is too similar for an update on these and other syndication entries in country (See page 13).

The Warner Bros. Music takeover of 20th Century Fox Music nears its final stages. Firm, among others, still bidding for Lord Lew Grade's ATV Music . . . Rodgers & Hammerstein office picked up rights to a new musical, "Chaplin," based on the life of Charlie Chaplin to the point where he hit it big in silent films. Music by Roger Anderson, lyrics by Lee Goldsmith and book by Ernest Kinoy . . . Michael Gusick's Accord Records with a line of more than 50 midrange albums, using local TV Guide in print tie-ins at up to \$5,000 per page. Chains such as Tower, Waxie Maxie, Turtles, Musicland, Camelot and Listening Booth are tagged. If you're looking for some interesting digs on your next trip to Seattle, reserve room at the Sorrento, just refurbished in the downtown area to the tune of mega bucks by Mike Malone, topper at Audio Environment, the background/ foreground music biggie there.

Tucson-based Surrey Broadcasting has agreed to purchase six of Charter Broadcasting's stations for \$32 million. The six are KCBQ-AM-FM San Diego, KSLQ-FM St. Louis, KIOI-FM San Francisco and WOKY-AM/WMIL-FM Milwaukee. These will be added to Surrey's KAIR-AM/KJYX-FM Tucson. Charter also has WDRQ-FM Detroit on the block for a separate sale. Sunbelt Communications, which had earlier agreed to buy WOKY and WMIL, reportedly offered \$30 million for the package, but Surrey bettered the offer. There are indications that Charter president John Bayliss will become president of a newly structured Surrey radio group.

Edited by JOHN SIPPEL



PUBLISHERS FORUM—Michael Karnstedt, right, of Peer Musikverlag, Germany, speaks out at the Music Publishers Forum covering international publishing in Los Angeles. Ralph Peer II, senior vice president of Peer-Southern, and Lorraine Rebidas of the Forum's steering committee are looking on.

Vending Machine For Videocassettes

• Continued from page 8

Given nine square feet of space, Gould says, the Movie Mat can take over rental activities for a retailer and make him a profit. The dealer receives an as-yet-undecided percentage of the total fee charged; the producer also receives royalties through the system.

VCA will handle all aspects of upkeep for the Movie Mat, Gould says, including cleaning and restocking of titles.

Gould adds that he would like to join forces with a major distribution or motion picture company to put Movie Mats into action.

HALL EXITS IFPI POST

LONDON—John Hall, Q.C., director general of IFPI, has stepped down from his position, effective Dec. 8, after just two years in the role.

The federation will now have two acting joint director generals, Gillian Davies and Ian Thomas, and Thomas will preside over the IFPI delegations at the forthcoming BIEM negotiations in Paris, Dec. 14-15.

John Hall was appointed director general in September, 1979, succeeding Stephen Stewart who was in the position for several years. Now the future structure of top management of IFPI will finally be determined when a new president is elected to succeed Nesuhi Ertegun at the annual meeting scheduled for next June in Lisbon.

Tape Pirate Is Convicted

NEW YORK—A man has been convicted of 10 counts of criminal copyright infringement after a five-day trial in federal district court in Orlando, Fla.

The tape pirate, Karriem-el-Amin Shabazz, was indicted Sept. 10 on 12 counts of criminal copyright infringement, after his arrest following an Aug. 21 raid on his Orlando residence. Special agent Daniel Gill and others of the Orlando FBI Office seized more than 500 masters and 5,000 pieces of finished pirate cas-

sette and 8-track recordings, as well as a large quantity of duplicating equipment, labels and components. The FBI estimated the recovery value at more than \$5 million.

During the trial, prosecuted by assistant U.S. attorney Wilbur Chaney, the court sent 10 of the 12 infringement counts to the jury for deliberations, dismissing the remaining two counts. After less than two hours, the jury returned guilty verdicts on all 10 counts on Nov. 29. Sentencing has been set for later this month.



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