

**SPECIAL
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ISSUE**

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Billboard

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87th
YEAR

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NUMBER ONE ALWARDS

*The
Year-End
Charts*



TOP ARTISTS AND RECORDINGS IN POP, COUNTRY, SOUL, VIDEO, DISCO, JAZZ, ADULT CONTEMPORARY, CLASSICAL, SPIRITUAL, INSPIRATIONAL, SOUNDTRACKS AND COMEDY.

ROCK & REAL



There's a real world behind the glamorous world of rock 'n' roll.

Journey stopped a pre-concert sound check for it.

CBS Record's Tony Martell and Fantasy Studios' Roy Segal took time out to be a part of it.

And only a group of unfortunate kids had anything to gain.

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The Golden Reel goes to the performers and studios who achieve RIAA-certified gold for albums mastered on Ampex professional audio tape. Part of the award is a thousand dollar donation to any charity the performers choose.

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Escape is Journey's fifth Golden Reel album. And they chose the T.J. Martell Leukemia Foundation to receive the donation.

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We salute Fantasy Studios and Journey along with all of the exceptional recording professionals who've earned the Golden Reel Award.

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Journey (Steve Smith, Steve Perry, Jonathan Cain, Neal Schon), CBS Record's T.J. Martell and Fantasy Studios' Roy Segal.

For **Sharky's Machine**, Burt Reynolds and Snuff Garrett have brought together some of the greatest jazz talent in history.

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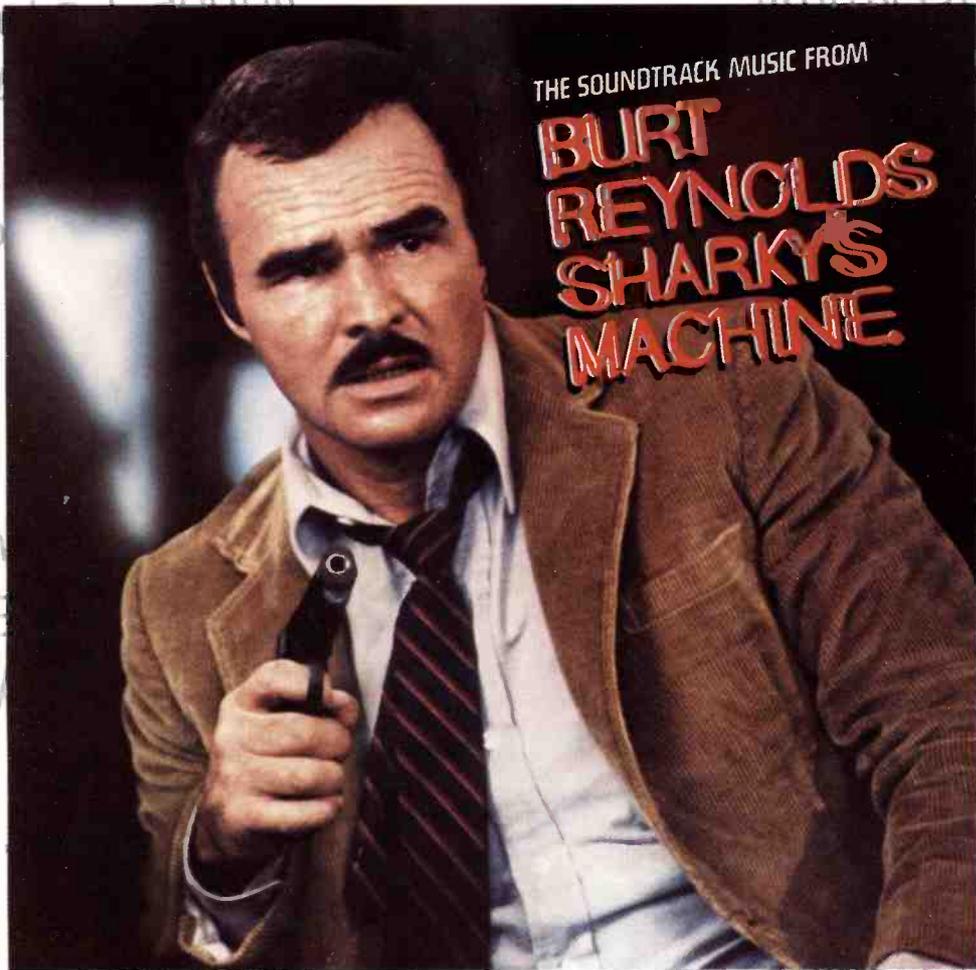
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Joe Williams

Julie London

Peggy Lee

Eddie Harris



Sharky's Machine
is a music machine.

The Soundtrack Music From Burt Reynolds **Sharky's Machine** BSK 3653

Featuring the single, **"Love Theme From Sharky's Machine"** WBS 498901
sung by Sarah Vaughan

Produced by Snuff Garrett
For Happy Trails Music and Garrett Music Enterprises
Music Arranged and Conducted by Al Capps
Music Co-ordinator: Dave Pell



New Act Gets TV Special In Prime Time

By SAM SUTHERLAND

LOS ANGELES—The NBC Television Network, Neil Bogart's Boardwalk Entertainment Co. and Dick Clark Productions will break boldly from prime time programming conventions when an entire hour-long special built around an unknown new rock band airs late in February.

With network programmers more hesitant than ever to slot contemporary rock and pop music specials during their key evening hours, plans for NBC's Feb. 21 airing of "Rock And Roll Dreams," a documentary chronicling a new Boardwalk act called the Innocents, represent a programming gamble. Yet the network, producers Clark and Kevin Eggers, and Boardwalk's Neil Bogart, are all pointing to the show's novel mix of straight documentary footage and dramatic elements as potentially hooking viewers.

NBC is also undertaking the only other prime time slot for new rock and pop talent via its Jan. 7 kickoff for "Fame," the network series derived from the film hit, which will feature two original performances each week spotlighting new performers. The Entertainment Co. has been set to provide both artists and music for the series, and has a distribution deal with RCA Records ready for possible recording spin-offs.

"Rock And Roll Dreams," however, will gamble on ratings with a much more intensive glimpse of a single act. And while Boardwalk's (Continued on page 10)



FOR CHARITY'S SAKE—Diana Ross congratulates Bob Summer, president of RCA Records, as recipient of the 1981 Humanitarian Award of the AMC Cancer Research Center and Hospital at the music industry's 14th annual dinner at the New York Hilton Dec. 5. More than 900 attended the dinner, with contributions to the charity registering a 50% increase over last year. Kenny Gamble, chairman of the board of Philadelphia International and last year's award winner, was this year's dinner chairman.

National Economic Woes Keeping Retail Sales Flat

By JOHN SIPPPEL

LOS ANGELES—With only eight buying days left before Christmas, chain retail locations dependent on blue collar clientele were last week siphoning off slight upturn profits from sister stores to yield a flat national sales picture.

According to a survey of U.S. retail chains, the most serious unemployment problem in years is strapping holiday buying in general. Clement weather for parts of the nation in recent days has failed to assist any much-hoped-for holiday sales splurge.

Record / tape / accessories / video chains single out good to excellent frontline product as the prime bolster for the year's most strategic business period. Heartening store operators most is the first Yule in almost a decade when the gray demo-

graphic is back in record stores. Such mature adult items as "Hooked On Classics," Barbra Streisand's "Memories," Placido Domingo's "Perhaps Love" and Neil Diamond's "On The Way To The Sky" draw a large over-40 element. Stores note the older adult is buying those frontrunners personally and then selecting gifts for others.

Typical of the industrial workers' blighted areas is Detroit, where Jerry Adams of Harmony House, the Motor City's dominant chain, reports business not up to last year even though the chain is on the last week of a month-long ad program utilizing 120 30-second tv spots, 260 radio spots and 55 outdoor billboards. "We are not in a recession, it's a depression," Adams states. Bankrolled (Continued on page 13)

TOP ARTISTS FEATURED

Hot Product On Tap For '82 First Quarter

NEW YORK—New releases from superstar artists, plus some potentially hot product from new and established acts, promise to relieve the post-holiday blues in the New Year.

Among top selling names scheduled to have new product out in the first three months of 1982 are Kenny Rogers, Journey, Donna Summer, Charlie Daniels, Elton John, Lionel Richie and a live double LP from Simon & Garfunkel. Also due are releases from Herb Alpert, Clash, Toto, Smokey Robinson, Jethro Tull, Jimmy Buffett, Rick Springfield, Van Morrison, and a soundtrack from David Bowie.

For January, A&M plans to release the second LPs by Chas Jankel and Doc Holliday. It is also debuting Johnny and the Distractions, who play "working class rock," and South African funk from Harari.

In February the label is introducing a "best of" series featuring Quincy Jones, Nils Lofgren, Ozark Mountain Daredevils and Kim Carnes. A debut LP by black vocalist Alvin Fields is set, as are LPs by .38 Special, Dennis Brown, Robert Williams, Atlantic Starr, and Magic Lady. In March expect LPs by Herb Alpert, the Cure, Split Enz and Jerry Knight.

From Alfa Records in the first quarter, expect LPs by the Yellow Magic Orchestra, by rock'n'roll act the Monroes, by soft rocker John Loeffler, and by Billy Vera, of Billy & the Beaters.

Among others set are debuts by female rocker Teresa Straley and r&b/pop stylist Bobbi Walker.

Arista expects to release 18 LPs in the first quarter, among them titles

by Dionne Warwick, the Outlaws, Melissa Manchester, Gino Vannelli, Graham Parker, and the label debut for Manfred Mann. It also expects to release an EP by English new music act Flock Of Seagulls on Jive Records; a greatest hits package from Monty Python, titled "Instant Record Collection," and an LP from heavy metal band Krokus. On the r&b side the label has a new Ray Parker Jr. & Raydio record, and a new one from Chuck Cissel. Anthony Braxton and Jeff Lorber Fusion jazz selections.

In January, Atlantic will have LPs by Sister Sledge (Cotillion), Kleeer (Continued on page 18)

See Watermark Sold To ABC

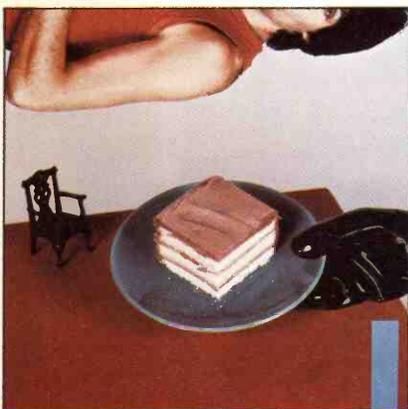
By ED HARRISON

LOS ANGELES—ABC Radio has reportedly purchased Watermark Inc., the Universal City, Calif.-based producer of syndicated programming.

Though details of the sale are still unclear, it is believed that the Watermark operation will remain intact, with Tom Rounds continuing as the firm's president. At presstime, Rounds was unavailable for comment.

Watermark, founded in 1969 by Rounds and other investors, is the producer of "American Top 40," hosted by Casey Kasem. It is the longest sustaining countdown show of its type, launched on July 4, 1970 and heard on more than 500 stations (Continued on page 86)

DECEMBER 28, 1981, BILLBOARD



As a major songwriter, bassist and vocalist with Todd Rundgren's Utopia, KASIM (Kas-sum) SULTON has built a reputation as one of rock music's most talented innovators. Now that talent takes new form in SULTON's brilliant EMI America debut album entitled simply "KASIM." (Advertisement)

WEA Tape Plan Carries Outside Audit Clause

LOS ANGELES—WEA Corp. makes a precedential move in its open tape merchandising incentive plan (Billboard, Oct. 24) with a condition that accounts comply with any request for an independent audit of required data, to be performed at WEA's expense when ordered.

This move, along with the inclusion of 8-tracks in the program, was signalled in a Dec. 11 letter to accounts that details specifics of the new scheme, including its Jan. 25 startup date and the conditions qualifying dealers for eligibility in the program. It awards an effective 2% discount to customers who openly display the company's tapes.

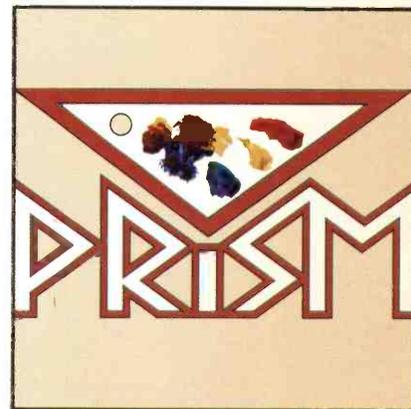
The audit possibility is raised as part of WEA's request for the names of retail customers and their respective percentage of the recipient's

overall music sales. The WEA program package includes two application forms, one for the program itself (Continued on page 13)

Geffen Testing Cassette Wrap

LOS ANGELES—Geffen Records is taking a cue from Japanese tape merchandisers with an experimental cassette package that will be tested next month.

Together with distributing associate Warner Bros. Records, Geffen is issuing the label debut album for Sammy Hagar in a conventional Philips "jewel" box. Where the unit differs from standard industry pack- (Continued on page 13)



**** SMALL CHANGE MEANS BIG BUSINESS FOR PRISM ****
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 ***** SMALL CHANGE (ST-12184) *****
 ***** Produced by Carler *****
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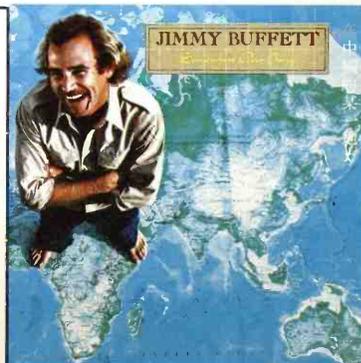
THE NEW ALBUM

Somewhere Over China

Produced By Norbert Putnam for Trebron Productions, Inc.

MCA RECORDS

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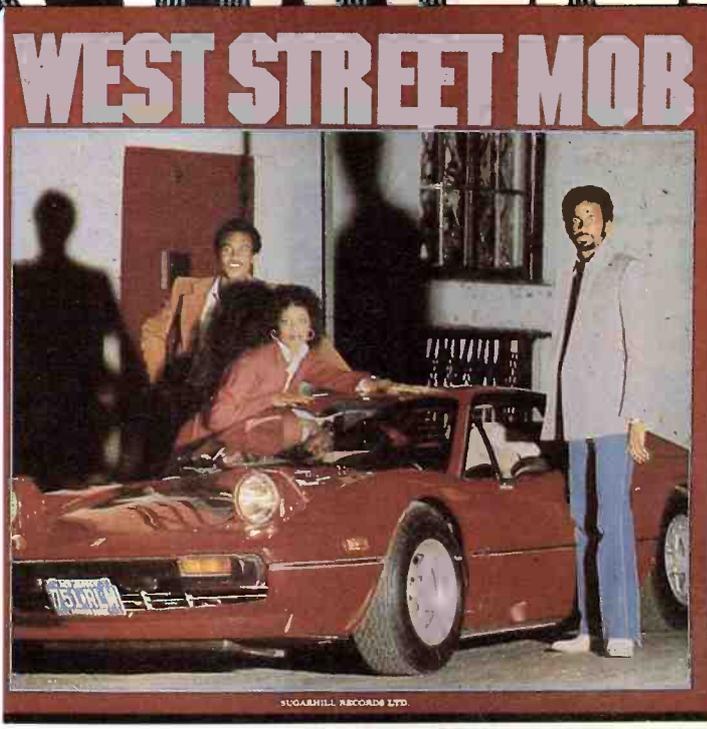


SUPER HITS

FROM SUGAR HILL



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WEST STREET MOB SH 263

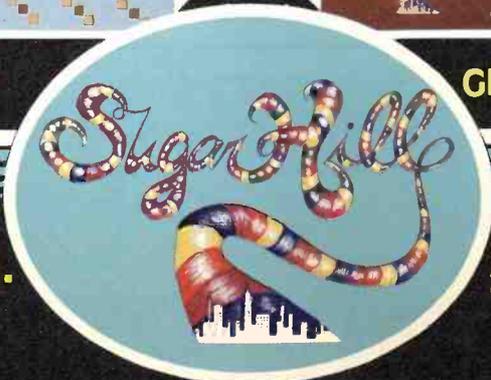


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AD DESIGN: AQ GRAPHICS INC.

Video Session Cool To Rentals

Only 10% Of Midwest Retailers Plan To Participate

By ALAN PENCHANSKY

CHICAGO — Recently announced rental programs from major videocassette producers were received icily here last week at a meeting of approximately 300 video retailers.

New MGM/CBS and Magnetic Video rental plans are set to go into effect in the early part of 1982. How-

ever, fewer than 10% of Midwest video dealers may participate, an informal poll showed.

The meeting, organized by video distribution giant Noel Gimbel, showed again the wide gulf separating studios and small dealers on the rental issue.

Gimbel's Sound Video Unlim-

ited, the nation's largest videocassette distributor, is set to offer both the MGM/CBS and Mag Video plans. However, administrative burdens are likely to doom both, Gimbel, the middleman, believes.

Limited rental inventories due to the program's high pricing also was an issue he raised. Gimbel, who chaired the meeting, said consumers will choose not to rent rather than have to wait for a title available in limited supply. "If people have to wait they are going to forget about it," he explains.

The morning-long session at the Lincolnwood, Ill., Hyatt Hotel also drew leading motion picture company video division reps.

MGM/CBS, which launches its rental program with "Tarzan," Jan. 2 (Billboard, Dec. 12 & 19), promises to pump \$1 million into print advertising. "If we have to up it (the amount), we will," CBS/MGM rep Sol Melnick told dealers.

Melnick said 1½ turns per title per week would make the program profitable for dealers. Dealers must sign up for 12 titles over a year period, each one costing \$60 for four month rental rights.

There will be no cable or network exposure during the four month rental "window," Melnick said.

Video dealers in Texas and Kansas have banded together to boycott rental programs. Gimbel, however, (Continued on page 14)

Rolling Stones, Stewart In TV Concert Specials

By ROMAN KOZAK

NEW YORK—Fans in select cities had a rock bonanza on their television screens last weekend (18-19) as two of the biggest acts in the business, the Rolling Stones and Rod Stewart, starred in their own live concert specials.

Scheduled to be seen in 85% of the country was the controversial "Rod Stewart: Tonight He's Yours—Worth Staying Home For! Live From The Los Angeles Forum" special, whose announcement raised an outcry in the record business since it was sponsored by Sony blank tape (Billboard, Oct. 24).

The show, which featured Kim Carnes and Tina Turner, was set to be simulcast on FM radio throughout the country, and set to be seen on a one day delay in Australia, New Zealand, Europe, the Far East, and Central and South America, making it the biggest worldwide rock TV special since the Elvis from Hawaii show in 1973.

The Stewart special was broadcast on an ad hoc network of nearly 100 UHF and VHF TV stations, as well as FM radio stations in those markets. The special, produced by Stewart's manager Billy Gaff, was delayed one day so as not to compete with the Rolling Stones special.

Originally, the "Rolling Stones Rock & Roll Video Party" was to be a closed circuit event to 200 rock venues around the country broadcast live from a club or disco. Since its announcement, however, the event was scaled down so that an added Rolling Stones show in Hampton Roads, Va. could be seen on pay TV systems in only 14 cities, including Los Angeles, Chicago, Dallas, Boston, and Miami. The show was simulcast on local FM outlets, but cable subscribers will have to

pay \$10 or \$7.50, depending on the city, for seeing the show on their home screens.

Two days before the event the acts set to appear on the show with the Stones had not been announced. There has been no official reason as to why the Stones scrapped their plans for the closed circuit simulcast, but sources suggest that by asking for a guarantee and a reported 75% of the net, the Stones organization scared away potential promoters.

Also, the Stones have been playing arenas virtually every day since September, and though the video show was promised to be somewhat different from their normal live shows, sources say the Stones were not really prepared to do a totally different video show for a small venue.

Copyright Panel Adopts Mechanical Rate Plan

WASHINGTON—The Copyright Royalty Tribunal formally adopted on Tuesday (15) the joint proposal concerning the interim adjustments in the mechanical royalty rate offered to the Tribunal in late October and approved in principle Nov. 3.

The Tribunal approval of the proposal was published in the Federal Register Nov. 9, but parties who wished to comment on the proposal had until Dec. 7 to file them with the Tribunal. Of all the parties taking part in the mechanical rate dispute, only the jukebox owners, as represented by the Amusement and Music Operators' Assn. (AMOA), chose to forward comments.

Nevertheless, the proposal was approved unanimously at the Tues-

day morning CRT meeting, and AMOA attorney Nicholas Allen did not choose to speak.

The joint proposal, hammered out in sessions with recording industry officials and representatives of publishing and songwriter organizations, sets up interim increase in the recently adopted 4 cent per song mechanical royalty rate.

Interim increase will begin with a 4.25 cent per song rate for every phonorecord made or distributed after Jan. 1, 1983 (or 0.8 cents per minute of playing time or fraction thereof, whichever is larger); 4.5 cents or 0.85 cents per minute or after July 1, 1984, and five cents or 0.95 cents per minute after Jan. 1, 1986.

BILL HOLLAND

Ambient Brings Back Those Doowops

By LEO SACKS

NEW YORK—Ambient Sound Records, the latest addition to the CBS Associated label family, will bill itself as "the sound of human America" when the company debuts new albums by five venerable vocal groups in February.

The pact, concluded last week by label president Marty Pekar, calls for the release of product by the Mystics, the Capris, the Jive Five, the Harptones, and Randy and the Rainbows. The original lead singers from the groups (Phil Cracolici, Nick Santo, Eugene Pitt, Willie Winfield and Randy Safuto) are featured on the albums, which will include original material and some re-recordings.

A sampler album, called "Everything New Is Old . . . Everything Old Is New," will precede the February release. The disk will feature an original song and a cover tune by each group. The Mystics perform a Joey Ramone composition, "Doreen Is

Never Boring," from their "Crazy For You" LP; the Capris sing John Lennon's "Imagine" from the album, "There's A Moon Out Tonight." The Jive Five have recorded Steely Dan's "Hey Nineteen" for their "Here We Are" collection, while the Harptones have remade "Love Needs A Heart" by Jackson Browne for "Love Needs The Harptones." And Randy and the Rainbows do REO Speedwagon's "In Your Letter" from "C'mon Let's Go."

The disks, produced by Pekar, were cut over the past three months at the Workshope in Douglaston, N.Y., under the musical direction of pianist Ronnie Lawson. He also plans to produce new albums later this year by Arlene Smith (original lead singer of the Chantels), Joe Favale (formerly of the Emotions), Pookie Hudson and the Spaniels, and Earl Lewis and the Channels.

"This is like a dream come true for

many of these people," says Pekar, who has worked part-time for CBS Records as an advertising copywriter since 1966. "They've been waiting for this opportunity for almost 20 years, hoping for a renewed interest in the vocal group sound, and I think it's finally here. Diana Ross's remake of 'Why Do Fools Fall In Love' and the Oak Ridge Boys' 'Elvira' certainly helped. Nobody is quitting his day job—Nick Santo has been a policeman in New York for 16 years, others drive cars or do clerical work—but there is a lot of excitement and anticipation about making it happen again."

Pekar, who credits Marcia Vance of Dick James Music for helping to locate and recommend the groups he signed, says he wanted to release the albums simultaneously to show "the idea wasn't a one-shot deal. I walked into Don Dempsey's office like a maniac one day this summer (Continued on page 19)



JET'S MADMAN—Dick Asher, right, deputy president and chief operating officer of CBS/Records Group, talks with Jet artist Ozzy Osbourne, left, and Don Arden, president of Jet, during a reception for Osbourne. It was held in conjunction with the release of his latest LP, "Diary Of A Madman."

'MAGIC OF MUSIC' THEME

Registrations Begin For 24th NARM Meet

By IRV LICHTMAN

NEW YORK—NARM has begun soliciting registrations for its 24th annual convention, to be held at the Century Plaza Hotel in Los Angeles, March 26-29.

Dubbed "The Magic Of Music," the convention's business sessions will largely reflect the results of a questionnaire sent to all members of the merchandisers' association.

"In responding to the direct needs of the members," says Joe Simone, chairman of the 1982 convention, "we feel that the business programs cover not only the most pressing industry challenges, but also the greatest opportunities for growth."

Joe Cohen, executive vice president of NARM, views the theme as a reaffirmation of product as the paramount issue of the industry. "Computers and budgets are necessary evils, but it's the music that makes us tick." One of the main features of the convention will be manufacturer reports on new product and marketing plans.

The keynote address, a highlight of NARM conventions, will be delivered by Terry Ellis, co-chairman of the Chrysalis Group of Companies, at the opening business session Saturday (27).

The heart of the business programs begin Sunday under the umbrella of "Let's Reverse The Downward Trend." The topics are: Improving Communications Among Retailers, Wholesalers & Manufacturers; Bar Coding: From Theory To Practice—The First Success Stories; Mobilizing The Industry Against Home Taping; The Fight Against Counterfeiting: Maintaining A Legitimate, Competitive Marketplace; "Black Music Is Green": Today's Perspective; Exposing New Product: Promotion Alternatives To Radio Play; Maximizing Cassette Sales Via Creative Merchandising Alternatives; The Unlimited Growth Potential Of Midline Product: The Industry's Opportunity; Improving Creativity, Quality And Distribution Of Manufacturer's Merchandising Display Material.

On Monday (29), the final day of the meetings, other business topics

will include: The Role Of The Record & Pre-recorded Tape Merchandisers In The Video Software Marketplace; Midline Product: Creative Merchandising, Advertising & Promotion Ideas; Television Advertising: A Presentation By The Television Bureau Of Advertising On Production Alternatives & Media Placement Decisions.

In line with its "Gift Of Music" campaign, NARM will also offer new marketing research data concerning trends in the consumer marketplace, and the effects of those trends on the music industry.

In addition to special luncheons with artist performances, the convention will stage "custom approaches" to dealing with specific areas of member interest, also a reflection of the questionnaire. This will include a demonstration room to showcase digital, dbx, and CX encoded recordings played on state of the art playback equipment.

In This Issue

CLASSICAL.....	73
CLASSIFIED MART.....	74, 75
COMMENTARY.....	26
COUNTRY.....	45
DISCO BUSINESS.....	68
INTERNATIONAL.....	76
GOSSIP.....	73
JAZZ.....	65
PUBLISHING.....	71
RADIO.....	28
SOUND BUSINESS.....	56
TALENT.....	42
VIDEO.....	53

FEATURES	
Counterpoint.....	66
Inside Track.....	92
Lifelines.....	86
Rock'n'Rolling.....	14
Vox Jox.....	41

CHARTS	
Top LP's.....	88, 90
Singles Radio Action	
Chart.....	30, 31, 36, 37, 38
Rock Albums/Top Tracks.....	40
Boxscore.....	44
Bubbling Under Top	
LPs/Hot 100.....	86
Disco Top 80.....	70
Jazz LPs.....	65
Hits Of The World.....	82
Hot Soul Singles.....	66
Latin LPs.....	71
Soul LPs.....	67
Hot Country Singles.....	50
Hot Country LPs.....	48
Hot 100.....	85
Top 50 Adult Contemporary.....	41
Top 40 Videocassettes.....	54

REVIEWS	
Album Reviews.....	87
Singles Reviews.....	87

To Our Readers

This is a year-end double issue, combining the weeks of Dec. 21 and Dec. 28 to take into account holiday printing schedules. Our next regular issue will appear the week of Jan. 4, 1982, dated Jan. 9.



THE WINNER IS—Lisa Burfeind, winner of MTV's "One Night Stand" contest, is greeted by veejay Mark Goodman, as she arrives in New Orleans on the MTV Citation jet. Burfeind and three friends were chauffeured to the Rolling Stones concert at the Superdome that night as part of the winnings.

Reggae Broadens Its U.S. Base Promoters Foresee Greater Inroads In Coming Year

By LEO SACKS

NEW YORK—Reggae music promoters say they made strong domestic strides this year in their effort to broaden the genre's consumer base. And they are confident that the market will broaden even further in 1982. But they qualify their outlook in the face of spotty major label tour support and a lack of strong U.S. managerial presence for key acts in the field.

A number of major reggae acts completed successful U.S. tours this year, including Black Uhuru, Toots and the Maytals, Dennis Brown, Peter Tosh, and Burning Spear. Many of the shows were presented by promoters who specialize in new wave talent, according to Bruce Eisenberg of Magna Artists. "They have a feel for the street that a lot of top rock promoters just don't have," he notes. "Five years ago, when I was booking acts like the Stranglers in this country, we were faced with the same situation of finding young promoters who were sensitive enough to identify with the music."

Yet that analogy is tenuous today, according to John Huie, a vice president of Frontier Booking, which promoted a total of 110 concerts this year by Steel Pulse and Dennis Brown. "Two years ago, you could advertise a reggae act without a record and still fill the house," he explains. "The same was true for new rock acts. But in each case that fadishness has worn off. Now a reggae group needs a strong street vibe or a domestic record deal if we're going to put it on the road."

Bob Garcia has another opinion. The director of artist relations for A&M Records went on the road this summer with Brown, whose "Foul

For The Record

LOS ANGELES—Leon Russell has not been associated with Shelter Records since 1976. Russell was incorrectly associated with the label in a story which stated that the U.S. Trust Fund, trustee, Phonograph Record Manufacturers' Special Payments Fund was suing the label for alleged backpayments of fees dating back to 1978 (Billboard, Nov. 28).

Russell is managed by Bobby Roberts of Hendersonville, Tenn.

Play" LP was released almost three months before his tour began. "We didn't exactly have a hot record, but it didn't seem to matter," he explains. "Reggae thrives on an incredible underground. We had nominal advance sales throughout the tour, yet we managed to sell out 85% of the dates we played. It was a great experience, one that I would compare to the Mad Dogs and Englishman tour of 1969. You're dealing with a family unit—the band, friends, relatives, and spiritual advisors. You never know who's going to get on the tour bus in the next city."

He says the structure of the tour differed significantly from the format used to promote other types of travelling acts. "There were posters and snipes and ticket buys in many cities, but I wouldn't have called it saturation advertising," he continues. "When you start getting into the Pacific Northwest, Texas, and other

RCA Sets New Structure For Management

NEW YORK—RCA Records has established a new, simplified management structure, designed to better position the label in the audio/video home entertainment marketplace, and to allow its executives to spend more time on creative activities and long-range strategies.

The move (see Executive Turntable, this page) has five division vice presidents responsible for all operating functions reporting directly to label president Bob Summer. It reflects a further solidification of the disk division's role within RCA Corp., following the formation in September of a home entertainment unit under Herb

(Continued on page 13)

Executive Turntable

Record Companies

As part of RCA's reorganization of its executive staff, **Jose Menendez** becomes division vice president for staff operations and finance, with responsibility for finance, business affairs, operations services and strategic planning; and **Ekke Schnabel** becomes division vice president, international, with responsibility for all record division activities outside the U.S. and Canada.

Rich Fitzgerald is named vice president and general manager of Los Angeles-based Network Records, distributed by Elektra/Asylum. He was senior vice president and general manager for RSO Records. At Elektra/Asylum Records, **Bill Magness** moves to the post of Southwest regional director for special markets. Headquartered in Dallas, Magness was formerly southwest regional promotion manager for RCA Records. . . . **Lou Mann** is appointed director of national sales for Arista Records, New York. Prior to joining the label, he was sales manager for the Chicago branch of CBS Records.



Menendez



Schnabel



Mann

Vernice Watson, former regional promotion and salesperson for Nashboro and AVI Records, is upped to assistant general manager for Word Records' black gospel division. She will work from Word's Los Angeles office. . . . **Michael DeMonico** moves to the job of media promotions director for the Zondervan Corp.'s Milk & Honey and NewDawn labels in Nashville. He was in artist promotions for the Benson Co. . . . **Eric Vinitzky** is named national promotions director for Emergency Records, New York. He held a similar post at TEC Records.

Related Fields



Hyman

Myron A. Hyman is upped to executive vice president of CBS Video Enterprises, New York. He was vice president of business and administration for the firm. . . . **Gary Khammar** is named director of sales of Columbia Pictures Home Entertainment, Burbank. He was national sales manager for the company. . . . At 3M, **H. Lee Marks** is appointed products development manager for the magnetic audio/video products division; and **Roger Harvey** becomes southeast sales rep for digital audio equipment. Marks will be based in St. Paul, Harvey in Atlanta. Both are 3M veterans.

At Shure Brothers, Evanston, Ill., these changes: **Raymond E. Ward** to the new post of executive vice president; **W. P. Finnegan** to vice president of marketing and sales; **Glenn E. Schrader** to vice president of sales; **Robert H. Woodhall** to manager of consumer products; and **Robert Mataya** to group marketing manager. Ward, Finnegan and Mataya move up from other Shure positions. Schrader was with Craig as manager of catalog showroom sales, and Woodhall was with the Gibson Division of Norlin Industries as manager of marketing services and group marketing manager.

Leeman Place is named sales and marketing manager for Video Corp. of America's duplicating division, southwest branch, in Houston. He was media services manager for Hydri Technology Center. . . . **Michael Olivieri** is appointed vice president of sales for Vestron Video, Stamford, Conn. He was Northeast sales manager of video products for WEA Distributing Corp. . . . **S. David Fair** moves from senior vice president of BSR (USA) Ltd., Blauvelt, N.Y., to senior consultant for the firm.

Larry Finley is named to the board of directors of the Orrox Corp., Santa Clara, Calif. He heads Larry Finley Assocs. . . . **Dan Koppel** has been added as an agent at Frontier Booking International, New York. He was a promoter for the Malibu Club on Long Island. . . . **Gary Anderson** is named musical director for F.T.V.R. Productions, New York. . . . **Neal Osheroff** is promoted from senior videotape editor for Horizontal Editing Studios, Burbank, to manager of the company. . . . **James P. Cinque**, **Neal M. Goldstein** and **Mark D. Passin** have joined the law firm of Engel & Engel, Los Angeles.

Ellen Boggia is new assistant advertising manager, supervising advertising for Mazell's consumer products division, Moonachie, N.J. She was with Olivetti Corp. as regional sales manager in consumer products.

At the Sony Corp., New York, a series of senior management promotions and appointment have taken place as a part of corporate restructuring; **Kenji Tamiya** has been promoted to president/chief operating officer for Sony Corp. of America, up from executive vice president. And **Robert E. Dillon Jr.** moves to executive vice president, up from senior vice president of finance and administration. . . . **Joel Cherry** is named a partner in Katz, Weissman & Cherry P.C., an Atlanta-based entertainment law firm.

Rifts Emerging As Gospel Pursues Mass Acceptance

By EDWARD MORRIS

LOS ANGELES—Though many in the gospel music industry have called for a united front to hasten the spread of the music, theological purists remain unwilling to compromise with the demands of the secular marketplace.

Nowhere was this more evident than at Billboard's recent gospel music conference here, where rifts were apparent in virtually every panel discussion which involved presenting Christian music for mass acceptance. (A full report of the con-

ference will be published in Billboard's Jan. 16 issue.) In some instances, not only were there splits between the spiritual and secular elements, but also among avowedly Christian artists and entrepreneurs.

The insistence on purity by certain artists, record label heads and bookstore owners promises to test the patience and commitment of major secular labels just now getting into the field.

Nowhere were the lines drawn (Continued on page 73)

INCREASE EXPECTED

VHD Rapidly Mobilizing For Original Productions

By JIM McCULLAUGH

LOS ANGELES—When VHD Programs, the software arm of the third major industry videodisk system, goes to the global marketplace next year, more than one-fifth, or 50 titles, in the 250 title opening catalog will be original productions.

Moreover, according to vice president for program development, Paul Foster, that number is expected to double in 1982 and rise even more significantly thereafter.

VHD has been mobilizing rapidly for original productions in the past several months. A substantial in-house production team has already been assembled and the amount of original consumer programming activity now being generated appears to give VHD an early lead in this area among videodisk and videocassette software producers.

VHD, the global consortium involving Matsushita, Thorn-EMI and GE, is still targeting launch of its videodisk system in Japan next April

with the U.S. and Europe to follow thereafter.

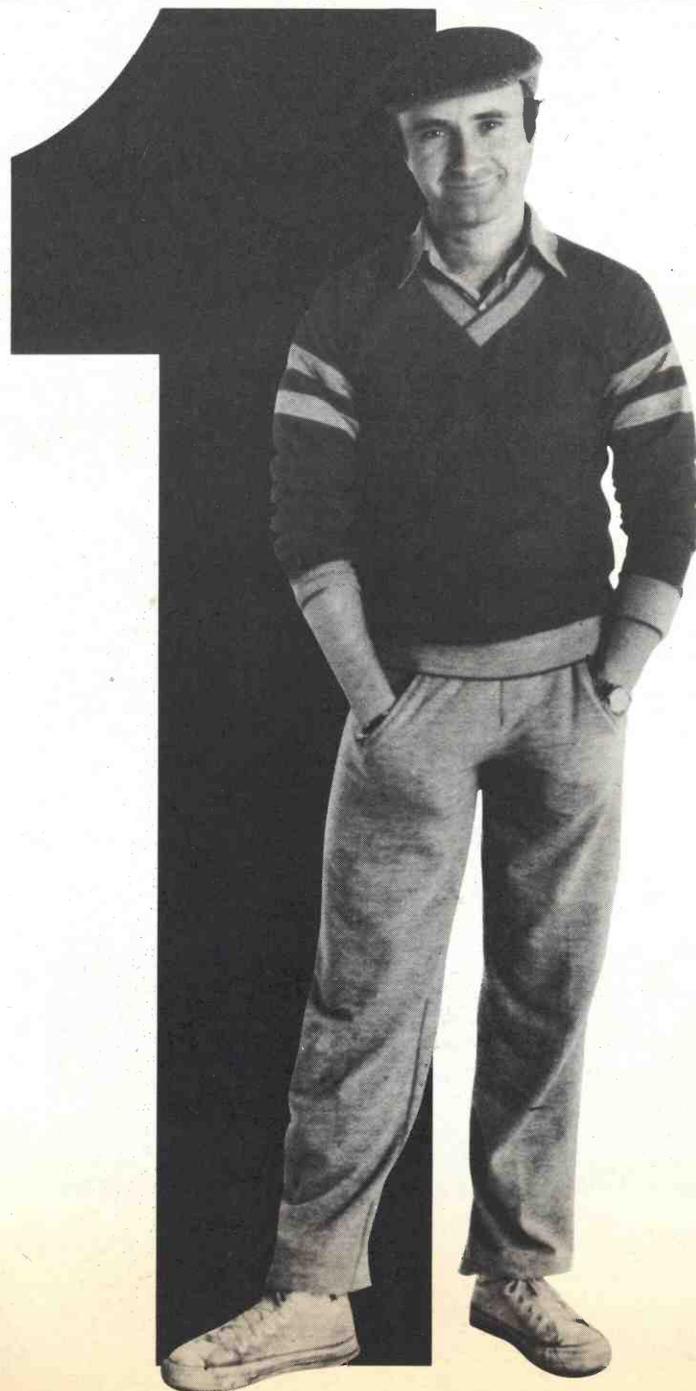
On the software side, agreements with four major film studios—Paramount, Columbia, UA and MCA—have already been consummated. Both VHD hardware and software camps will have a major presence at next month's Consumer Electronics Show in Las Vegas.

The underlying philosophy for moving quickly in original productions is clear in Foster's mind—motion pictures will not always be the prime factor in consumer purchases of video programming.

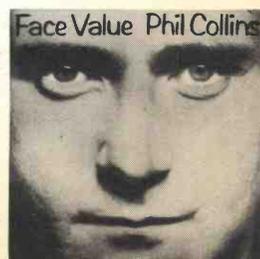
"As we progress towards the leisure-time, home entertainment/learning centers," he observes, "consumers will be thirsty for more than movies. We recognize we have to build and continue to build a catalog of movies. But we have to provide a viable alternative to movies as well. We have to give people a reason for buying a videodisk player. And we have to provide a reason for the consumer using his time, which is a valuable asset. We don't want to be just another delivery system."

The present in-house production team consists of executive producer Audrey Griffin, previously with RCA SelectaVision and prior to that involved in television production; (Continued on page 53)

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PRODUCER PROFILE

Boylan Developing Global A&R Slant

By PAUL GREIN

LOS ANGELES—John Boylan has discovered that the world is his oyster.

The CBS vice president and producer of hits by such acts as Boston, Linda Ronstadt and Quarterflash has come to, in his words, "develop a global a&r consciousness."

"What I'm working toward is producing a little bit less and involving myself more in the business on an international scale."

"No major American producer goes looking for acts around the globe, yet we're going to have to, because how many bands can you sign out of L.A. and New York? We're going to have to start beating the hinterlands. You may find the next Boston in some Polynesian ghetto in Auckland, New Zealand."

For Boylan, a 40-year old New York native, that's not much of an exaggeration. One of his upcoming projects is with Sharon O'Neil, a singer-songwriter from Nelson, New Zealand—population 2,000. She's signed to CBS in that territory and will come out on Epic in the U.S.

Boylan is also planning to work with Trust, a rock group on CBS in France.

"I want to find these acts and, using my clout and leverage, get them the budget and the expertise they need to make a world-class record."

Don't get the idea that Boylan has just discovered the international market. He first went to Melbourne in 1975 and saw a band called Mississippi, which impressed him with their "Hollies-type harmonies, California-rock sensibility and a great lead singer."

Boylan went on to produce three albums for the act, which was renamed the Little River Band. "I was the first major American producer," he says, "to go into Australia and take something out of there that wasn't Americanized. LRB still lives and works in Melbourne: they're not like Olivia or Helen Reddy."

Boylan didn't produce the current LRB album—George Martin did—but he does plan to produce the solo debut album by the group's lead singer, Glenn Shorrock. That LP will be cut in both the U.S. and Australia.

"Glenn wants to work with an L.A. rhythm section," Boylan says. "That's part of the reason"

(Continued on page 86)

General News

Sad Season For Musicals On Broadway

By RADCLIFFE JOE

NEW YORK—With almost four months gone in the new Broadway season without a hit musical, concern is growing that it may take a miracle to pull the musical theatre out of the doldrums into which it seems to have slipped.

To date, the musical offerings by some of the best-established names in the business, including Stephen Sondheim and Martin Charnin, have been considered disappointing.

Sondheim's "Merrily We Roll Along" opened Nov. 1 to less than enthusiastic notices and limped along for a couple weeks before closing. (RCA, however, will release the cast album in January.) Charnin's "The First," a collaboration with critic Joel Siegel and composer Robert Brush and lyricist Martin Charnin, was no more successful.

Even less successful were Donald Driver's "Oh! Brother!," a reworking of Shakespeare's "A Comedy Of Errors," and "Marlowe," an ill-fated rock musical based on the life of 16th-century English playwright Christopher Marlowe.

Two revivals, "My Fair Lady," with Rex Harrison re-creating his original Broadway role of Prof.

(Continued on page 86)

Chartbeat

REO, Hall & Oates Top '81; Atlantic: Three In A Row

LOS ANGELES—Trade magazines, including this one, go to great trouble and expense to tabulate their year-end charts then assign honors to artists of every description.

Chartbeat has come up with a way to simplify this exhaustive procedure. Herewith, the first annual Chartbeat Top 10 Awards, to the acts that had the most weeks in the top 10 on Billboard's pop charts during calendar 1981.

Top solo artist: **John Lennon.**Top duo: **Daryl Hall & John Oates.**Top trio: **The Police.**Top quartet: **Foreigner.**Top quintet: **REO Speedwagon.**Top sextet: **Blondie.**Top septet: **Air Supply.**

That's it. Seven awards: no muss, no fuss, no confusion.

Then again, in an industry that lives and dies by printouts and surveys, this may be just a little too simple. In the tradition of thoroughness that has kept this book No. 1, here are the 15 acts that have logged the most weeks in the top 10 on Billboard's albums and singles charts combined, from Jan. 3 through and including this week's issue:

1. REO Speedwagon, Epic, 45 weeks.
2. John Lennon, Geffen, 42.

3. Styx, A&M, 40.
4. Foreigner, Atlantic, 36.
5. Journey, Columbia, 35.
The Police, A&M, 35.
7. Neil Diamond, Capitol, 31.
Stevie Nicks, Modern, 31.
9. Hall & Oates, RCA, 30.
10. Pat Benatar, Chrysalis, 28.
11. Kenny Rogers, Liberty, 27.
Rolling Stones, Rolling Stones, 27.
13. Blondie, Chrysalis, 26.
Kim Carnes, EMI America, 26.
15. AC/DC, Atlantic, 25.

Here are the acts that have had the most weeks in the top 10 of the album chart alone:

1. REO Speedwagon, Epic, 30 weeks.
2. Pat Benatar, Chrysalis, 28.
3. Styx, A&M, 27.
4. The Police, A&M, 26.
5. AC/DC, Atlantic, 25.
6. Journey, Columbia, 24.
7. Foreigner, Atlantic, 21.
John Lennon, Geffen, 21.
9. Stevie Nicks, Modern, 19.
10. Neil Diamond, Capitol, 17.
Rush, Mercury, 17.

And here's the top 10 for singles alone:

1. Hall & Oates, RCA, 25 weeks.
2. John Lennon, Geffen, 21.
Diana Ross, Motown/RCA, 21.
4. Air Supply, Arista, 20.

(Continued on page 25)

New Act For Prime Time TVer

• Continued from page 5

Bogart obviously recognizes the massive exposure a network prime time slot can bring, he says both the "docu-drama" approach and television's checkered image in rock and pop circles carry their own risks.

Bogart says producer Eggers' use of documentary techniques involved allowing cameras to track the young group's movement, from contract signing through recording and career development and right up to their first live show here.

The Innocents, the quintet featured in the show, captured their shot at nationwide tv notoriety

through what Bogart, Eggers and Clark all say was a happy coincidence.

"The basic show concept was Kevin's idea," said Clark, who added that Eggers had impressed NBC and the network's Project Peacock specials consultant Edgar Scherick with a similar "docu-drama" on a circus act. "Kevin took it to Edgar Scherick, and he brought it to the network for approval."

Meanwhile, according to Bogart, an NBC executive had seen the Innocents, then named the Delinquents, and felt their hit potential might translate into a future tv proj-

ect. And Boardwalk's Gary LeMel, vice president of a&r and international operations, was already negotiating with the group.

Clark cites producer, writer and erstwhile label chief Eggers as the key force behind the show.

Although Eggers, who has helmed his own labels, used actors in secondary roles to keep conversation flowing, and won Boardwalk's cooperation in scheduling meetings to dovetail with shooting schedules, top Boardwalk executives, including Bogart, appear in the film, now being edited.

With the band's debut album set to ship in January, allowing about a month before the Sunday airdates in February, all three are sensitive to possible charges that the group itself has been "manufactured" for the small screen much as the Monkees were some 15 years earlier.

Any negative reactions would involve a sizable audience, too, since Eggers estimates the show's time slot—opposite one of tv's frequent number one ratings grabbers, CBS' "60 Minutes"—could still yield upwards of 35 million viewers.

The outcome won't be known until after Feb. 21, though. As Clark observes, "It's all in the laps of the Nielsen gods."

'GIFT' GETS RCA, ARISTA

NEW YORK—NARM's "Gift Of Music" institutional campaign continues to draw manufacturer acceptance, with RCA Records and Arista Records the latest to declare they will help fund the program.

With RCA on board, NARM has obtained the endorsement of five of six labels with branch distribution ownership. The sole exception is MCA Records, which has expressed reservations about elements of the plan.

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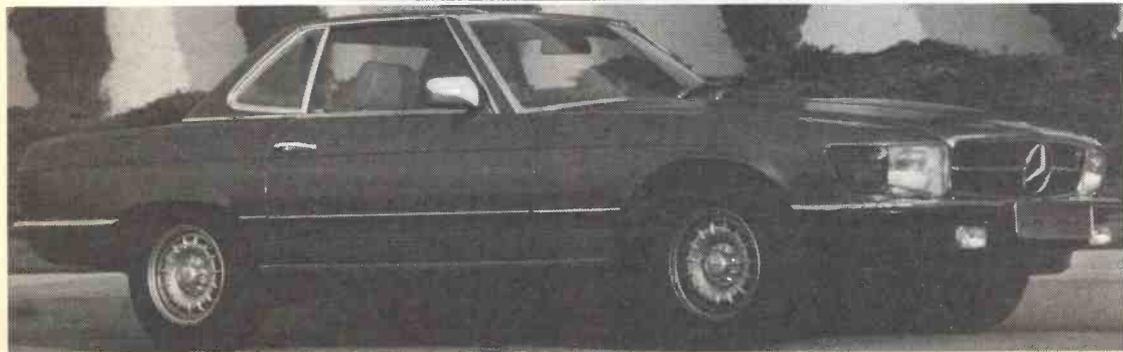
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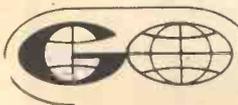
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General News

Economic Woes Keep Sales Flat

Unemployment, Recession Reported As Major Factors

• Continued from page 5

entirely by Carl Thom, founder of the chain, the tv blitz uses a motif of "Santa Shops At the Harmony House" for all media, which has also included a double-truck ad after Thanksgiving and full-pages each week in Detroit dailies.

Buffalo baron Lenny Silver and his general manager, Dave Colson, note the crippling effect of that city's high unemployment and the salutary impact fiscally from other Record Theater store profits in towns not so hard hit. Colson says the Silver racks are surpassing retail, adding that special \$3.99 midline promotions now underway have helped clients like the Gold Circle stores.

Doug Severson, with four Full Moon outlets from Detroit to Traverse City, finds business off in three locations with the fourth way out front to make his holiday look like it will match 1980. Severson, Joe Martin of the 22 Turtles stores, Atlanta, and Art Schulman of the four Lairy's stores, Chicago, all highlighted excellent blank tape sales through multi-pack discount programs from TDK, Maxell and BASF. In addition to moving lots of audio blanks, Martin said his tape carrying case sales have been surprisingly good. Turtles has \$40,000 in label tv buys

during December into which he built a seven-second animated tag. All who have used tv in the important pre-holiday period admit they will try to follow up early in 1982. Martin, like Adams, used the same pitch on tv as radio this year. He intends to isolate a campaign on video next year, so he can better measure its results in actual sales. Martin says he's up 5% but admits he's tired by the long hours all chain employees have put in.

The more than 70 National Record Mart and Oasis stores hope to match 1980 "with a little luck," Jim Grimes avers. Sporadic snow has crimped volume thus far. Alan Rosen of the 18 Flipside stores in Texas and New Mexico feels that his swing to the computer this season will put him ahead of late 1980. He, too, noted unseasonably warm weather as holding the holiday spirit down up to now.

"Business is not real swift," Bud Daily of the six Cactus stores, Houston, reports. Tony Arruda of Deorsey's, Portland, Me., blames the economy's softness on the seven-store chain's downturn. Cutting, too, into consumer's gift-buying budgets is the extremely high cost of home heating fuel in the Northeast, he adds.

"It looks pretty good, but we'll probably end up flat with last year," Lou Laventhal of Roundup Music, Seattle, predicts. Roundup services almost 70 Fred Meyer department stores and Music Market outlets.

The 31-store Licorice Pizza chain based here will end up 5% to 6% over

1980, Lee Cohen forecasts. A group of 20 to 30 frontline albums pace Pizza's business. Catalog, so far, has been disappointing. Unexpectedly good prerecorded and blank video sales have buffered present grosses, he says.

New Structure For RCA Execs

• Continued from page 8

Schlusser, to whom Summer now reports (Billboard, Sept. 19).

Among the five vice presidents, there are two with new responsibilities: effective Jan. 1, Jose Mendez becomes vice president of staff operations for finance, business affairs, operations services and strategic planning (a new post), and Ekke Schnabel becomes vice president of international, with responsibility for all record activities outside North America.

Continuing on Summer's staff are Jack Craig, vice president of RCA Records U.S. and Canada; Robert Gordon, vice president of the record club; and Dan Sassi, vice president of industrial relations.

According to Summer, "The aggressive long-range goals of the company require the consolidation of responsibilities under a small team of key executives. This new management structure will help us maximize our opportunities in the worldwide audio and video home entertainment field."

STARTS JAN. 25

WEA Tape Plan Has Outside Audit Clause

• Continued from page 5

and a second for wholesale price eligibility, designed to furnish WEA with a precise profile not only of each account for its own retailer customers.

The letter confirms the original plan's outline, which offers the discount incentive against net sales of all tapes openly displayed, per the program's definition.

That definition, to WEA, "means that the consumer can readily handle our cassettes and 8-tracks to browse, examine, select and carry the cassette and 8-track to the sales counter without the aid of a salesperson."

WEA's policy allows dealers and wholesalers to include tapes in customized merchandising packages, provided the open bin approach is preserved.

Discounts are being applied on the basis of individual retail locations. Wholesalers servicing unaffiliated retail locations can receive eligibility for WEA's wholesale price on that product, while those wholesalers supplying goods to affiliated retail stores will receive discounts under the retail price structure.

Wholesale firms who handle both categories of retail sites will pay based on a combined wholesaler-re-

tailer price that will be computed by WEA. All wholesalers will be asked to submit a new wholesaler price application form each year.

That form, like the basic merchandising program application, also alerts customers that acceptance under its terms carries the responsibility to submit to independent audits when requested by WEA.

The mailing was channeled through WEA's regional branches, with recipients asked to return completed applications to those sites. Although the discount incentive is officially available on Jan. 25, 1982, WEA cautions accounts to allow for internal approval time.

Thus, accounts applying for acceptance in the program too close to the actual date could wait as much as a month before actually receiving the discount.

When unveiled last fall, WEA's decision to create such a plan was traced to the lack of industry consensus behind a universal cassette package that could expedite broader acceptance of open tape merchandising, deemed by manufacturers and many accounts as essential to increasing tape sales, yet still resisted by some dealers because of the threat of pilferage.

Geffen Testing Cassette Wrap

• Continued from page 5

ages is in its use of a larger, folding paper insert that will extend outside the plastic box and wrap around the package, affording a full back "cover" and an extra spine for graphics and liner information.

That approach approximates the

greater graphic display area Japanese manufacturers achieve by using stiffer board slipcases. With previous attempts at expanding display potential via oversized boxes at an apparent impasse, dealers such as Tower Records' Russ Solomon have pointed toward the Japanese route as one way of providing stronger graphics without sacrificing the number of tapes that can be stocked in a given fixture, or having to incur the cost of refixturing to handle larger board packages.

"It's not an original idea that began with us," admits Adam Somers, vice president and director of creative services and operations at Warner Bros., who confirms that the Japanese packages were the primary inspiration.

The label's sales vice president, Lou Dennis, adds that dealers' divided reactions to such larger format solutions as Shorewood Packaging's 6x6 and the Album Graphics Inc. (AGI) 9x4 boxes were also considered.

"That's why WEA went to its merchandising allowances for cassettes and 8-tracks," he observes (see separate story, this issue). "The fact is, no one can agree on a single box, so that all the stories that have covered those other packages wind up admitting the results so far are inconclusive."

Geffen label president Ed Rosenblatt admits the test won't necessarily avoid the added costs the AGI and Shorewood designs posed. Although he declines a precise breakdown, he says the added cost per unit could climb as high as 10 cents.

That figure wouldn't hold should such a design meet market acceptance and be applied routinely to future cassettes. Explains Somers, "In its experimental stage, there are considerable problems in that our cassette fabricators can't load these packages automatically. Each is essentially hand-loaded."

Workers must handle both the tape itself and the paper insert to as-

semble the package, which is then encased in a cellophane shrink wrap.

Says Dennis, "Whether this wraparound approach works, we'll see. It slows down the manufacturing process by adding those hand steps, but if this becomes a universal solution, then the plants will have to develop the equipment to do this automatically."

What Rosenblatt, Dennis and Somers feel is already apparent is that such an approach yields a more attractive product, while maximizing in-store visibility through its front and back covers and two spines. **SAM SUTHERLAND**

Billboard publishes no stock market quotations this week, because of advanced printing schedules. The feature will return in the Jan. 9, 1982, issue.

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Video Session Cool To Rentals

• Continued from page 7

recommended that they be given a chance to fall. "I almost think they have to get it out of their system," he explained. "My personal feeling is that participation in the programs will kill them earlier than not. We

know that there is going to be more paperwork and less profits involved for everybody."

The MGM/CBS program's \$100 per tape security deposit is a large administrative obstacle, believes Gimbel, who is pondering how it

will be administered at the distributor level.

Magnetic Video's program requires a \$50 per tape deposit.

"The security deposit is a real problem," Gimbel said. "You're going to be opening yourself to a real liability."

Another studio approach to rentals is the videocassette "surcharge," or rental income built into a higher one-time sales price. This route, being taken by Paramount, is favored by Sound Unlimited.

Tight rental policies are expected to squeeze marginal dealers out of the business, Gimbel said. "The studios feel that there are between 5,000 and 7,000 video dealers of which they think four thousand really are in business, and 2,500 will participate."

A show of hands indicated fewer than 30 dealers were intent on joining the MGM/CBS and Mag Video programs. Asked about the depth of their inventory, more than half of those present said they carried 500 or more titles.

Rock'n'Rolling

Winwood, Stones Top List Of Staff's Favorite Albums

By ROMAN KOZAK

NEW YORK—Every year, in the issue where Billboard publishes its yearend charts, I turn this column over to staff members and let them choose their own favorite top 10 LPs, regardless of chart positions or sales.

Unlike last year, when most of the choices revealed a definite new wave slant, most of the choices this year veered more toward the mainstream, with Steve Winwood's "Arc Of A Diver" appearing on the top of three of the top 10 lists, and on five of the lists altogether. Only the Rolling Stones' "Tattoo You" made the top 10 for five of Billboard's reviewers, but it was on

the top of the list for only one reviewer.

A new act and an older one making a comeback scored next in popularity among the staffers. Both the Go-Go's and Gary U.S. Bonds scored impressively in the polls. They are followed by a varied array of artists, including the Moody Blues, Quincy Jones, the Pointer Sisters, Earl Thomas Conley, Carly Simon, Squeeze, Was (Not Was), Rickie Lee Jones and Juice Newton.

Other artists mentioned more than once include Prince, David Lindley, Black Uhuru, Elvis Costello, and Lindsey Buckingham.

Also it may be noted that for one reason or another, last year's favorites were barely noted. This year, such artists as the Pretenders, the Clash, Donna Summer, Talking Heads, Bruce Springsteen and Marianne Faithfull either did not have new LPs out, or what they did have was not as pleasing to our critics as last year's efforts.

Following, here is what they did like:

Laura Foti in New York:

1) STEVE WINWOOD, "Arc Of A Diver," Island. In my book, the perfect synthesis of breathtaking lyrics, music, vocals and arrangements. This album carried me through the summer and can still bring tears to my eyes.

2) KINKS, "Give The People What They Want," Arista. A brilliant demonstration of the range of emotions from anger to optimism, proving the Kinks are still giving their audience "Better Things."

3) ROLLING STONES, "Tattoo You," Rolling Stones Records. It is possible to get better without (ostensibly) getting older. The strength of "Waiting On A Friend" would automatically make the album a standout even if the rest weren't also so terrific.

4) SQUEEZE, "East Side Story," A&M. A lively group of well-done, well-written songs; not a weak one out of the 14.

5) CARLY SIMON, "Torch," Warner Bros. Torch songs done in style by a woman who's been singing from the heart for a long time.

6) POLICE, "Ghost In The Machine," A&M. Every little thing they do is magic.

7) PRETENDERS, "Pretenders II," Sire. Rough and tough rock and roll with a heart of gold hidden somewhere beyond the gritted teeth.

8) DAN FOGELBERG, "The Innocent Age," Full Moon/Epic. A two-record set was the only way to improve on all the introspection and lyricism Fogelberg has been giving listeners for so many years.

9) MOODY BLUES, "Days Of Future Passed," Mobile Fidelity Sound Labs. A classic of all time, made even better by this audiophile label's special care and attention to detail.

10) GO-GO'S, "Beauty And The Beat," IRS. Clever and original; the best debut of the year.

Paul Grein in Los Angeles:

1) QUINCY JONES, "The Dude," A&M. Quincy should have won the Grammy for best producer the past two years running. He deserves it again this year.

2) KIM CARNES, "Mistaken Identity," EMI America. Intriguing middle-of-the-rock by one of our most distinctive singers. Besides, not many singles could hold up under four months of non-stop airplay.

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(Continued on page 75)

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Major Labels Ready Hot Product For First Quarter

• Continued from page 5

and Jean-Luc Ponty. In February, it

will have releases by Jim Carroll (Atco), Mass Production (Cotillion)

and Change (RFC/Atlantic). And in March expect Phoebe Snow (Mirage), Janis Siegel and Blackfoot (Atco).

Boardwalk has on tap "The First Family Rides Again" comedy LP, and the debut of the Innocents, in conjunction with a television "docu-drama" on the group's career (see separate story). Also due are albums by Phil Seymour, heavy metallers 707, and debut LPs by solo vocalists Jody Moreing and Lonnie Jordan, who is War's singer. A Carole Bayer Sager LP is tentatively due for March.

At Columbia, the major release in the next three months will be by Journey, but the label is also expecting product from Johnny Mathis, Herbie Hancock, Boomtown Rats, Toto, Weather Report, Al DiMeola, Nick Lowe, Albert Hunter, Dave Edmunds and a Janis Joplin repackaging. The label is also looking to break Paul Collins & the Beat, pop AOR artist Greg Guidry, and jazz trumpet player Wynton Marsalis.

On the Epic side of CBS, expect LPs by Charlie Daniels, the Clash, Bobby Bare, George Duke, Patti LaBelle (Philadelphia International), Mike Oldfield (Virgin) and XTC (Virgin).

The label is also planning to release LPs by a number of new artists including Canadian songwriter Aldo Novo; former Gasoline member Kim Larson; English new music group Orchestral Manouevers In The Dark on Virgin; former Rod Stewart drummer Carmine Appice on Pasha; L.A. rock songwriter Susan Lynch on Johnston Records; English band Straight Lines; song-

writer Marcie Levy; black singer Angela Clemmons (on Portrait); singer/songwriter Bertie Higgins; Arlan Day (who had the "I Surrender" single); and English straight ahead rock band, Girl.

From Chrysalis, in January, expect a solo LP from Blondie's Jimmy Destri, with band members Chris Stein, Debbie Harry and Clem Burke all lending a hand, as well as Earl Slick. Also due is Robin Trower's "Truce" with Jack Bruce. In February comes Huey Lewis & the News, and UFO. In March, expect the Jethro Tull LP, as well as sets by Rory Gallagher, The Fabulous Thunderbirds, and "The Best Of The Specials." Also expect solo LPs by John Waite (ex-Babys) and Billy Idol (ex-Gen-X) down the line.

Capitol is pinning its first quarter hopes on a pair of rock acts that have already made their label debuts. Prism, set for January, is a Canadian rock group which Capitol hopes will repeat the success of April Wine and Red Rider; Jay Ferguson, due in February, is an E/A veteran who'll reportedly be moving in more of a rock direction this time out.

Also on the boards are a number of black music acts, including T-Connection, Mystic Merlin and the McCrarys, all of whom have bowed on the label with prior LPs. Due, too, are Linda Clifford with her first album cut expressly for Capitol, and O'Bryan, a 20-year-old singer brought to Capitol by Don Cornelius.

Country crossover is represented with Jessi Colter in January and Russell Smith, the former lead singer of the Amazing Rhythm Aces,

in February. Latter project is part of Capitol's Muscle Shoals Sound deal.

Other acts set for the first quarter are the Church, an Australian band said to be a cross between the Byrds and Toto, and Ava Cherry, former backup singer for David Bowie.

At EMI America/Liberty, Kenny Rogers is due in March, but the emphasis in the first quarter will be on new talent. Of 14 releases set, 10 are either by new acts or acts that are new to the label.

The newcomers include Curves, an L.A. band; Kim Wilde from England; Xavier, an r&b group; Manowar, a rock band; and Bobby Smith, a country artist.

Due to make their EMI debuts are rocker Dwight Twilley, Kasim Sultan, base player for Utopia; and Michael Murphey, the country-pop singer who hit gold on Epic with "Wildfire." Noel Pointer and Brass Construction will also return with new Liberty LPs.

The label will also issue its first gospel LP in February, Cristy Lane's "One Day At A Time," which previously was available only by direct mail.

The big news at E/A in the first quarter will be the first release on Bruce Lundvall's Musician label, Feb. 12. It's set to include label debuts by Eric Gale and Material, plus new releases by several acts who are not regularly signed to the label, including Freddie Hubbard and Red Rodney & Ira Sullivan. Also in this category is the "Griffith Park Collection," featuring Lenny White, Stanley Clarke and Joe Henderson.

Likewise pegged for the first quarter (Continued on opposite page)

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1 9 8 1

"Slow Hand" - The Pointer Sisters
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Producer: Richard Perry
Assoc. Producer: Trevor Lawrence
Co-writer: Michael Clark

"Life Will Go On" - Barry Manilow
(from the Platinum album "Barry")
Producer: Ron Dante/Barry Manilow
Co-writer: Richard Kerr

"Fools Get Lucky" - Barry Manilow
"Don't Fall In Love With Me" - Barry Manilow
"Let's Take All Night (To Say Good-Bye)" -
Barry Manilow
(from the Gold album "If I Should Love Again")
Producer: Barry Manilow
Co-writer: Barry Manilow

"Yesterday Once More" - The Spinners
(from the album "Labor of Love")
Producer: Michael Zager
Executive Producer: Jerry Love
Co-writer: Richard Carpenter

"Those Good Old Dreams" - The Carpenters
(current single)

"Because We Are In Love" - The Carpenters
(from the album "Made In America")
Producer: Richard Carpenter
Co-writer: Richard Carpenter

"Angelina" - Jim Photoglo
(from the album "Fool In Love With You")
Producer: Brian Francis Neary
Co-writer: Brian Francis Neary/Jim Photoglo

"Can't Let Go Of You" - Jim Photoglo
(from the album "Fool In Love With You")
Producer: Brian Francis Neary
Co-writer: Richard Kerr

"Love At Last" - R.C. Bannon/Louise Mandrell
Producer: Tom Collins
Co-writer: R.C. Bannon

"Only You Will Do" - R.C. Bannon/Louise
Mandrell
Producer: Tom Collins
Co-writer: Archie Jordan

"Til Something Better Comes Along"
R.C. Bannon
Producer: Eddie Kilroy

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Top Name Artists Featured In Upcoming Releases

• Continued from opposite page

ter are the first albums on E/A by a host of country-based acts: Conway Twitty, Kieran Kane, Joe Sun and Jacky Ward. Also due in February is the first album by country/pop singer Lou Ann Barton, coproduced by Jerry Wexler and Glenn Frey of the Eagles.

Solar will come with its first Whispers and Shalamar albums through E/A distribution after the first of the year; Network will pop with its first Irene Cara LP Jan. 8.

E/A's January release also includes the label debut of pop/r&b stylist Bill Champlin and a session dubbed "Echoes Of An Era," featuring Chaka Khan plus the same players as on the above-cited "Griffith Park Collection."

The label's big-money acts, including Linda Ronstadt, Joni Mitchell, Warren Zevon and Don Henley, are due later in the spring.

MCA's January releases include Jimmy Buffett's "Somewhere Over

China," the second LP by Memphis rocker Keith Sykes called "It Don't Hurt To Flirt" on Backstreet/MCA; "Hot Ash" by Wishbone Ash; and the self-titled debut LP by Canadian metal act Wraibit.

Also coming from MCA are Poco's "Cowboys And Englishmen," Chubby Checker's "The Change Has Come" as well as yet untitled LPs by the Oak Ridge Boys, Barbara Mandrell and Loretta Lynn, all due in February. The only new act slated for first quarter release is Stealer, described as a pop/rock act. Other acts to be released include Native Son, Steve Carlisle and B.J. Thomas.

From Motown, expect Lionel Richie's solo LP, as well as releases by both Rick James and his Stone City Band. Smokey Robinson, the Temptations, Teena Marie, High Inergy, and the Dazz Band will also have releases out in the first quarter. Motown plans to introduce 10 to 15 new titles in its \$5.98 midline series. Debuting for the label is r&b vocalist Betty LaVette.

In January, PolyGram Records will add 20 titles to its midlines, including albums featuring Lipps Inc., Buddy Miles, three by Rod Stewart, BTO, Genesis, Tom T. Hall, Graham Parker, among others. New packages for the month include Tear Drop Explodes (Mercury).

In February, the company will offer albums by Roy Ayers (Polydor), Scorpions (Mercury), Visage (Polydor), Coffee (De-Lite), a compilation called "Aerobic Dancing" (Casablanca), a second LP on the Lection gospel label by Wintley Phipps, and a set by Bobby Caldwell (Polydor).

"Christiane F.," a soundtrack by David Bowie, plus releases by Lou Reed, Player, Rick Springfield, Paul Anka and Thelma Houston highlight the first quarter for RCA. Also expect LPs by Doug & the Slugs, Norman Saelet, Jimmie Mack, Pleasure, and Dream Machine.

Two English new music acts: Soft Cell and Depeche Mode on Sire Records, highlight Warner's first release, Jan. 6. Also coming is an LP by Ernie Watts, who played saxophone on the Rolling Stones tour, and releases by veteran jazzman Larry Carlton, and such coming acts as Bill LaBounty (Curb), Maxus, David Frizzell & Shelly West, Michael Franks, Sammy Hager, and Eye To Eye whose debut LP is produced by Steely Dan producer Gary Katz.

Later in the month, expect the double live LP from Simon & Garfunkel, recorded at Central Park last September, as well as LPs by Thin Lizzy, Bonnie Raitt, Gordon Lightfoot, Gail Davis, Lester Bowie, Van Morrison, John Abercrombie & Ralph Towner (ECM), and a two record set, listed at \$14.98, by Arlo Guthrie and Pete Seeger.

February will bring the debut album of King Crimson member Adrian Belew on Island, as well as LPs by Ambrosia, Ry Cooder, Dennis Russell & Keith Jarrett (ECM), Steve Kinn (ECM), and the Johnny Average Band (Bearsville).

Geffen Records, distributed by Warner, will have an Elton John LP, produced by Chris Thomas, and Donna Summer, produced by Quincy Jones. The label will also debut Asia, a new band formed by mu-

sic veterans Steve Howe, Carl Palmer, John Wetton and Geoff Downes. The label will also release the "Dream Girls" cast LP.

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Lighter Country

NASHVILLE — The release schedule for Nashville-based record divisions appears somewhat lighter than in previous years, although labels emphasize that this stems more from production and studio schedules than from planned cut-backs on product.

At CBS, Columbia will have albums by David Allan Coe, Bobby Bare and a new all-female group called Calamity Jane. On the Epic side, albums will be forthcoming in the first quarter from the Burrito Brothers, Bobby Goldsboro and the Rovers.

RCA's first-quarter agenda shows LPs on Razyzy Bailey, Alabama, Waylon Jennings, Louise Mandrell & R.C. Bannon, Steve Wariner and Eddy Arnold.

Elektra/Asylum has scheduled album releases on Dave Rowland & Sugar, Mel Tillis and Kieran Kane, along with LPs by three acts new to the label: Joe Sun, Conway Twitty and Jacky Ward.

At Warner Bros., the first-quarter line-up includes T.G. Sheppard, Gail Davies, Gary Morris, the Bellamy Brothers, Rex Allen Jr., Gordon Lightfoot, David Frizzell and Shelly West and newcomer Karen Brooks.

In the MCA fold, a heavy first-quarter projection includes LPs by Loretta Lynn, Barbara Mandrell, the Oak Ridge Boys, Wayne Massey, Don Williams, Tanya Tucker and Danny Flowers.

PolyGram's sole first-quarter album will be on Tom Jones, while Capitol/Liberty will have Jessi Colter's "Ridin' Shotgun," a Mel McDaniel album, and Michael Murphey's debut for the Liberty logo.

Vocal Groups On Ambient

• Continued from page 7

and he loved the concept of making rock'n'roll records for under \$10,000." Dempsey is senior vice president and general manager of Epic, Portrait and Associated labels.

"The albums are loaded with 1950s-style arrangements," he continues. "We recorded the vocalists in a storage room without any sound-proofing, and had monitors connect the musicians in the accompanying studio. So there's lots of leakage. The result is a natural stereo spread... a contemporary, crisp recording sound."

Pekar notes that the first albums will be issued in Japan, England and Canada within four weeks of their domestic release.

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October 7, 1981

Mr. Ron Willman
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I just wanted to let you know how pleased we were with the feature story that BILLBOARD ran on the occasion of our Tenth Anniversary. The response has been sensational. We have had inquiries regarding our tape and accessory service from virtually every state and, to a degree I never could have imagined, from all over the world. While I know from experience that BILLBOARD advertising produces results, I had not anticipated the immediate response that your story generated.

My thanks to you and your staff for a great job in producing this supplement. BILLBOARD has played an important part in our first ten years and, judging by the response to this feature, I expect this relationship to continue for many more years to come.

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Billboard®

Gifts Are Key For Texas Retailer Store Features Variety Of Alternative Merchandise

By JOHN SIPPPL

LOS ANGELES — Traveling salesman Jeff Hammer acquired what is probably the world's largest independent record/tape/accessories/gifts store, Texas Tapes And Records, from Cleve Howard in the summer of 1979, and he's been fine-tuning the 17,000 square foot store ever since. Hammer grossed \$1.4 million in the fiscal year ending March, 1981 and is shooting for \$1.85 million by March, 1982.

"We care about people. That's our strength. We don't just go to Phonolog and look up a special order number. For example, when Marshall Tucker's albums were not available after Capricorn floundered, we took time to explain to customers that they would probably reappear on Warner Bros. Even if they don't buy, they remember us," Hammer declares.

And remember, too, the store. It's a mini-department store, doing just about half its volume in records and tapes and the remainder in alternative merchandise which Hammer prefers to call "gift items."

Hammer, who called on the store for about a year when it was operated by the originator of the Budget Tapes & Records concept, immediately saw that such a huge outlet couldn't count on recorded product to make a profit.

"Not only do we make a good profit on gift items, but they create excitement. That excitement lasts longer than a hit album. Take Funderwear by British Bulldog. We get \$6 for a one-size "fits all" male or female gag underwear package. "Underwear That's Funtawear" sells every day. They give it for a gift at a party. It's never worn. People at the party remember it when they have to buy a fast gift. I have had a number of floor and counter racks of it in different parts of the store since 1980," Hammer explains.

He does the same duplication of fixtures holding Gonesh or Olfactory incense, another steady seller.

Hammer himself buys gift items. In 1982, he will visit New York and Los Angeles giftware shows twice and visit Dallas vendors at least three times. For the first time, he will jet overseas to Frankfurt, Germany, for a European giftware exhibition.

"I buy literally hundreds of new gift items every year. I buy a small quantity. If it goes, we buy big. I try to be the department store that has everything Sears doesn't carry," Hammer explains.

Right in front, near the registers, which are inundated by inexpensive gift displays, are six floor racks of Paper Moon greeting cards and a rack of Rock Shots cards. Adjacent are boxes of Small World puzzles on counters.

New customers can't miss a huge wall that combines custom lettering with heat transfer decals already imprinted on a variety of male and female shirts. Buying primarily from Holoubek and Roach, the South Houston store carries an average of 450 different decals, all retailing at \$1.50 each. "We used to charge different prices, but we do such a big business in imprinting shirts that it's better this way," Dave Brichler, vice president, affirms. Most of the shirts come from College Town Mills and run from \$6 to \$9 without the imprint. D.W.D.S. baseball caps and Texasender suspenders move well in the department, Brichler adds. Custom lettering costs from 20 cents to 50 cents per letter.

inventory on hangers for easy selection.

Other consistent items include: Silver Deer cut-crystal prisms, retailing from 90 cents to \$70, Fox \$12 nylon wallets, Wind People wind chimes that go for \$8 to \$30, Aldon brass and ceramic figures of unicorns, dragons and Pegasus at \$5 to \$50 and Sidelines tabletop machinegun lighters from \$20 to \$40.

Hammer's several years on the Texas trail for A Better Place, New Orleans distributor, proved to him that gift items were it. When he took over the mammoth location, 70% of the gross the first month was in records and tapes. Almost immediately, the gross halved between records and gifts.

Records, tapes, accessories and a year-old video rental department are in the rear of the giant store. Again, huge wall original artwork signs impel music fans to "Oldies," "Hit" and "Stash Rack," which is Texas vernacular for schlock.

Records are not downplayed. Since he took over the store with barely \$2,000 in his kick to continue, Hammer has used at least one one-minute "live" spot from a local radio station to plug records. He calls up Col. St. James, DJ at KLOL-FM, and discusses with him for about five minutes how the radio personality will approach the spot. Usually St. James makes a personal pitch about some new, unusual album or set just received by Texas Tapes & Records, emphasizing his own personal interest in the rare item. Often spotlighted on the store-paid spot are imports, purchased from Important Records or Jem.

Brichler, who buys all frontline goods, estimates there are more than 60,000 current and catalog LPs in the store. The configuration split is based on a sales ratio of three LPs to two cassettes and one 8-track. Tags carry a \$5.99 special and \$7.99 shelf price for \$8.98, while midrange al-



TEXAS PROFITS—What looks like a haberdashers is actually the spacious T-shirt department at South Houston's Texas Tapes and Records, where non-musical merchandise boosts profits.

bums special at \$3.99 and shelf at \$4.99.

"Singles are \$1.69 and we may go higher," Brichler says.

Prerecorded tapes are in glass shoulder-high cases behind counters. Customers may walk inside behind the counters, where sales clerks are always available to open cases and obtain specific tapes.

Cutouts and deletions from

Scorpio and One-Way represent about 4,000 units, ranging in price from \$2.99 to \$4.99.

The emphasis in all albums and singles is rock'n'roll. Bumper stickers supplied by the store read: "Rock'n'Roll ain't noise pollution!"

Inventory control is maintained on a ledger by hand at the register on every record or tape sold. In addition,

(Continued on page 86)

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Bob Carlton, N.Y. News

DECEMBER 26, 1981, BILLBOARD

Blanket License Upheld In Del. Copyright Case

WILMINGTON, Del.—A four-year-old legal challenge of the music industry's licensing practices on music copyrights affecting night clubs and bars that offer live entertainment was lost by the Triple Nickel Saloon in nearby Bear, Pa.

U.S. District Judge Walter K. Stapleton ruled here recently that the Triple Nickel infringed on the performing rights held by Broadcast Music Inc. (BMI). The club was accused of performing BMI music without a license to do so.

Triple Nickel had claimed that BMI was guilty of antitrust violations and copyright misuse, but Judge Stapleton rejected that claim in his opinion. Similar cases in U.S. District Court between ASCAP and the Red Lantern Inn and Black Cat here had been stayed pending the outcome of the Triple Saloon case.

The Triple Nickel case began in 1977 when BMI sued the night spot for not complying with its licensing provisions. The Triple Nickel, owned by Robert C. Moor Jr., had

opened a year earlier, offering nightly country music by nationally known figures like Johnny Paycheck as well as lesser-known names. The central issue in the case was the "blanket license" agreement that provides a non-broadcasting music user, like the Triple Nickel, access to all compositions in the BMI catalogue.

The fee for that blanket license, \$400 a year in the Triple Nickel's case, was based on the user's total entertainment expenses. Since Triple Nickel performers primarily play country music, the night spot claimed it shouldn't have to pay for access to the entire library of BMI music. The Triple Nickel proposed other fee arrangements, including a "mini" blanket license for the country music category.

Federal Judge Stapleton, decided mini-licenses would be impractical. He ruled that "the record in this case convincingly demonstrates that the full repertory blanket system is 'fairly necessary' to serve the relevant market."



STAR LIGHTS—Rockbill of New York has brought Scripto together with rock'n'roll to manufacture Star Lights. The disposable butane lighters feature logos of such artists as REO Speedwagon, Journey, Foreigner, the Who, Rush, Ted Nugent, Black Sabbath, Judas Priest and Molly Hatchet.

16 Acts Signed To Perform At Knoxville Fair

NASHVILLE—Sixteen headline musical acts have been signed so far to perform at the 1982 World's Fair in Knoxville, Tenn. The event will run from May 1 through Oct. 31.

Scheduled to appear are the Warsaw Philharmonic, the Vienna Symphony, the National Scottish Orchestra, Isaac Stern and Leonard Rose with the Knoxville Symphony, the Prague Symphony, the Atlanta Symphony and Chorus with Robert Shaw, Carlos Montoya, Lynn Anderson, Johnny Cash, Victor Borge, Peter Nero with the Knox Pops, the Tamburitza Folk Ensemble, Tennessee Ernie Ford, Andre Michel Schub, Keith Brion as John Philip Sousa and Chet Atkins.

All these acts will give concerts whose ticket costs are separate from the regular admission price to the fair. The Civic Coliseum and Auditorium, Tennessee Theater and Bijou opera house will be used for the concerts.

In addition to the headliners, the fair will feature paid musicians in its folklife division. Susan Conant, administrative coordinator of the folklife festival, says that 23 musicians will be spotlighted each week in free shows on two stages. "Our emphasis will be on music from southcentral Appalachia," Conant explains. The acts will primarily perform bluegrass, country, gospel, blues and "old-time" music, both vocally and instrumentally.

Conant declines to specify how much each performer will be paid, but she says it will be the same daily fee for everyone. Musicians will be told of the fee at the time they are invited to participate in the fair.

Performers in this division are being selected by referrals from area folklorists and through audition tapes, records, reviews and similarly relevant material.

For the most part, according to Conant, folk artists will be booked for one week only. But, she adds, "if they're really fantastic, we may want them back again." Only a few of the acts have been confirmed, Conant says. The remainder of the confirmations will be done by February.

EDWARD MORRIS

Weinstein Elected To Fame Hall Post

NEW YORK—Bobby Weinstein, BMI's director of writer relations, has been elected to a one-year term on the board of directors of the National Academy Of Popular Music/Songwriters' Hall of Fame.

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Singer & Co., formed by jingle composer, arranger and producer Jim Singer, whose credits include campaigns for Burger King, Ford, U.S. Air, McDonalds and Sunbeam Bread among others. Singer will be represented in New York by Wayne Philippo and in Washington, D.C. by Linda Forem. Address: 322 West 48th Street, New York, N.Y. (212) 582-0801; Washington, D.C. (703) 548-8829.

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Artist Records, owned and operated by Breakthrough Entertainment Corp. First signings are Morningstar, with first single "Standing In The Rain" due out in February, and the Prisoners slated for a late spring release. Address: P.O. Box 354, Durham, Ct. 06422 (203) 349-9637.

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Turtle Creek Music, bluegrass booking agency to represent Hot Mud Family, Tony Trischka & Skyline and Joel Mabus, founded by

Jon Fox, former Flying Fish Records promotion director. Address: P.O. Box 238, Yellow Springs, Ohio 45387.

★ ★ ★

Floyd Media Services, for production supervision of live events and audio-visual presentations, launched by Floyd Dillman, video producer and concert security manager. Address: 2736 N. Lincoln, Chicago, Ill. 60614 (312) 975-1945.

★ ★ ★

Carolyn Baker, former director of talent acquisition for MTV, has formed a television and video consulting service, as yet unnamed. Her first account is MTV. Baker was also formerly associate producer/talent of the "Dinah!" television show, and director of special projects for the artist development division of Warner Bros. Records. Address: 155 W. 68th Street, New York, N.Y. (212) 496-7389.

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General News

Memphis Studios Turn Out Hits

New Rooms, Equipment Keep Area In The Forefront

By ROSE CLAYTON

MEMPHIS—This city continues to thrive as a creative center in pop, soul and country. A survey of local recording studios finds owners and operators expecting solid, if not spectacular, business through the first few months of 1982.

Producer Larry Rogers at Lyn-Lou studio finishes December with three country charters, by Mel McDaniel (Capitol), Billy Swan (Epic), and Kin Vassy (Liberty).

For five weeks, November to mid-December, Ardent Recordings had five records on Billboard's Hot Soul Singles chart simultaneously by the Bar-Kays (Mercury), Ebonee Webb (Capitol), Chocolate Milk (RCA), Frederick Knight (Juana), and Kwick (EMI America).

These are not isolated successes, however. Rogers has been a consistent contributor to the Hot Country Singles chart during '81. He produced Charly McClain's first number one record, "Who's Cheatin' Who" on Epic, in addition to earlier charters on Swan and McDaniel. Warner Bros. artist Jimmi Cannon also joined the list with "A Whole Lot of Cheatin' Goin' On."

In the works for '82 are albums on all the artists named, with the exception of McClain, and the resurgence of Shylo, a local country rock band.

Lyn-Lou's plans for expansion do not include any equipment updating for its 16-track studio, which houses a Sphere console and Ampex recorders. The studio's offices have been refurbished and plans are being made to convert them into studio rooms for the writers when the

offices are moved to an adjacent building also owned by Lyn-Lou Productions.

Ardent Recordings, like Lyn-Lou, was also consistent with chart progress throughout '81. Two Texas bands, ZZ Top (Warner Bros.) and Point Blank (MCA) had top 40 hits on the pop charts with Memphian Keith Sykes debuting there with his Backstreet single, "I'm Not Strange I'm Just Like You."

The addition of a third studio at Ardent in late 1980 enabled the state-of-the-art facility, equipped with a 42-track MCI and two 24-track Spectra Sonics consoles, to service its clients without resorting to graveyard shifts as they had had to do in the past.

John Fry, owner of Ardent, is anticipating the work load to continue

in '82 but is actively recruiting other acts to come to Memphis to record.

Larry Nix, mastering engineer at Ardent, says that he also has a steady work load. Nix says that most of his clients are now independent labels and from out-of-town.

At Mastercraft, owner Howard Craft, says that mastering is also still very stable there. Mastercraft also operates a 16-track studio featuring an Auditronics/Spectra Sonics custom 400 series console, although he did not update to a 24-track as previously announced.

Leading the city in equipment updating during the year is Shoe Productions. Its Studio B has gained an Otari MTR-90 tape recorder and a M24 Dolby system for its 24-track custom console. A new 24-track is on

(Continued on page 63)

Kennedy Honors For Basie

WASHINGTON — William "Count" Basie, one of America's pre-eminent bandleaders for more than 40 years, was one of the five distinguished American artists honored at the fourth annual Kennedy Center Honors Gala Dec. 7.

Henry Mancini made the presentation to the Swing legend. Ella Fitzgerald and Joe Williams sang some Basie favorites during the ceremonies, and the band also played several instrumentals.

President Reagan and the First Lady were in attendance, and Reagan spoke before the award cere-

mony commenced.

The honorees were actor Cary Grant, actress Helen Hayes, choreographer Jerome Robbins and concert pianist Rudolf Serkin.

Basie, due to health problems, attended the gala on a motorized scooter, but was in good humor, riding through crowds during the evening tooting his horn. How did he feel about the honor? "I don't know how I feel, said the Count. "I just don't want to wake up!"

The entire gala, hosted by Walter Cronkite, will be shown on CBS television later this month.

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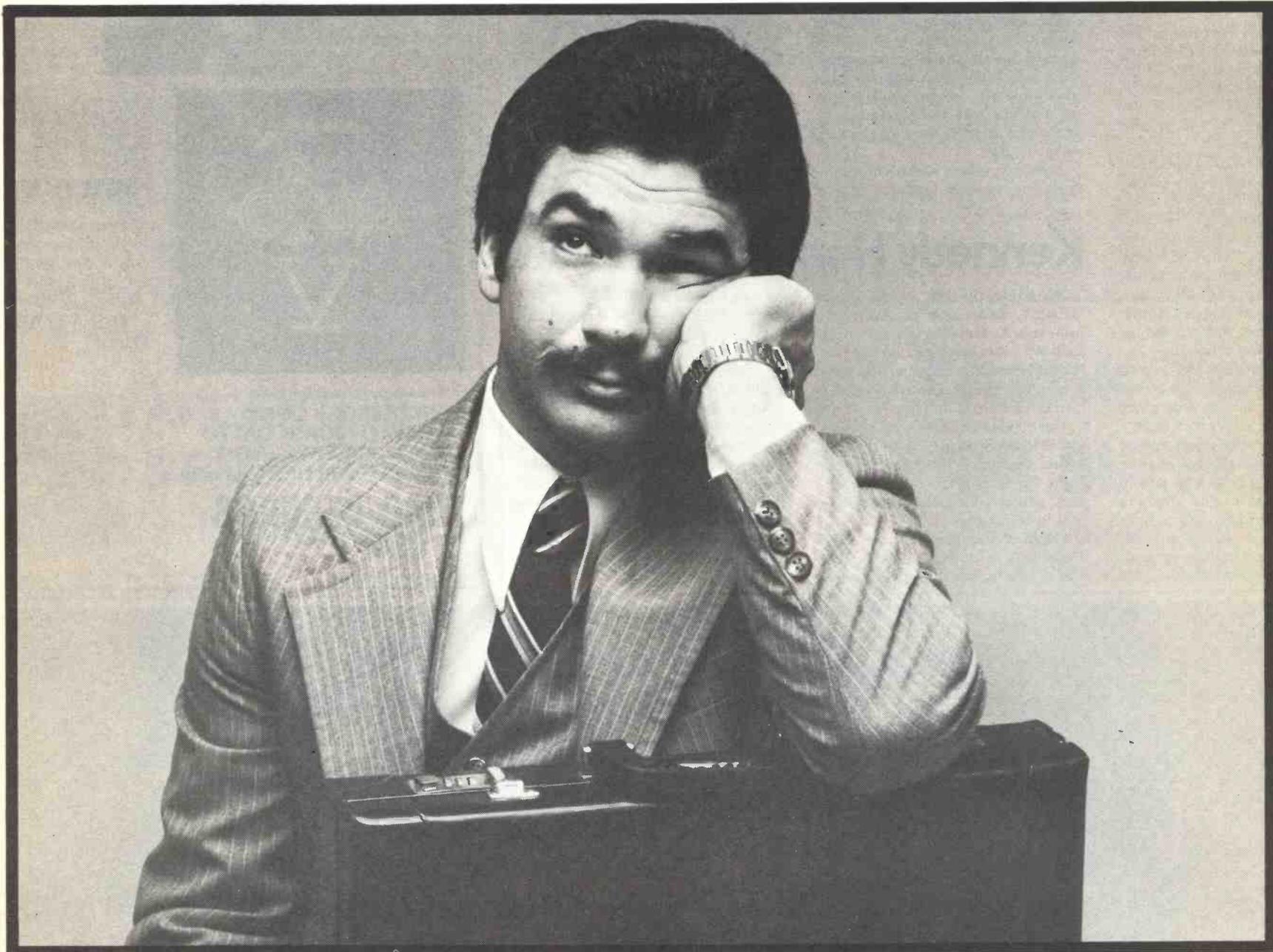
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General News Chartbeat

Continued from page 10

5. Blondie, Chrysalis, 17.
 - Eddie Rabbitt, Elektra, 17.
 7. Juice Newton, Capitol, 16.
 - Rick Springfield, RCA, 16.
 9. Foreigner, Atlantic, 15.
 - REO Speedwagon, Epic, 15.
- Thus we learn that John Lennon was the year's top male artist in all three categories, while there's a different female champ on each of the three lists. For albums alone: **Pat Benatar**. For singles alone: **Diana Ross**. And for albums and singles combined: **Stevie Nicks**.
- Hot acts, we salute you.

Label Dynasty: **AC/DC's** "For Those About To Rock" (Atlantic) jumps to No. 1 this week, becoming the third top-charted album in succession for the Atlantic group of labels. AC/DC replaces **Foreigner's** "4," which in turn replaced the **Rolling Stones' "Tattoo You."**

This is the first time in more than five years that one label group has strung together three consecutive No. 1 LPs. Columbia had four top

New Live LPs

LOS ANGELES—Accord/Townhouse Records is releasing a series of live albums titled "Historic In-Concert Series" to be included in its mid-priced line.

Among the LPs included in the package are "Toronto Rock 'N' Roll Revival, 1969 Volume I" by Chicago and volumes II and III by Chuck Berry.

The label has another series called "Bubble Gum Greatest Hits, Volume I & II."

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albums in a row in late '75 and early '76 with **Paul Simon's** "Still Crazy After All These Years," "Chicago IX," **Earth, Wind & Fire's** "Gratitude" and **Bob Dylan's** "Desire."

Before that, Apple had three No. 1 albums in a row in 1973, with "The Beatles: 1967-70," **Paul McCartney & Wings'** "Red Rose Speedway" and **George Harrison's** "Living In The Material World."

And before that, Warner Bros. had three straight toppers in 1963, with **Allan Sherman's** "My Son The Nut," "Peter, Paul & Mary" and Peter, Paul & Mary's "In The Wind."

Rich & Famous: The No. 1 spot changes hands this week, but the producer of the top album stays put. That's because **Robert John "Mut" Lange** did the honors on both the Foreigner album (which dips this week to number three) and the AC/DC LP.

Lange may well be the first producer in the rock era to have successive No. 1 albums involving different acts, or to have two albums in the top three with different acts.

Only a handful of top producers in recent years have even had two albums in the top 10 simultaneously. At one point in September, **Keith Olsen** was number four with **Pat Benatar's** "Precious Time" and number seven with **Rick Springfield's** "Working Class Dog."

In May, 1980, **Quincy Jones** was represented with the **Brothers Johnson's** "Light Up The Night" and **Michael Jackson's** "Off The Wall;" in May, 1979 **Ted Templeman** had the **Doobie Brothers'** "Minute By Minute" and "Van Halen II;" in July, 1978 **Barry Gibb** had **Andy Gibb's** "Shadow Dancing" and prime cuts on "Saturday Night Fever" and "Grease;" and in October, 1977 **Peter Asher** scored with **Linda Ronstadt's** "Simple Dreams" and **James Taylor's** "JT."

Little Macs: **Lindsey Buckingham's** debut solo single, "Trouble" (Elektra) jumps into the top 10 this week, alongside the followup hit by Buckingham's **Fleetwood Mac** colleague **Stevie Nicks**. An earlier member of that group, **Bob Welch**, had a top 10 hit four years ago with "Sentimental Lady."

The Beatles are the only group in the rock era to include more than three members who went on to achieve top 10 solo hits.

And only a select list of groups have spun off two members who hit the top 10 solo. These include the

Reggae Label Bows In Boston

BOSTON—Heartbeat Records, a new reggae label, has been formed by the principals of Rounder Records and a Boston concert promoter.

Two of the label's first three releases shipped Dec. 16, **Mikey Dread's** "Beyond World War Three," and the soundtrack to **Linton Kwesi Johnson's** 1978 underground film, "Dread-Beat And Blood," which was licensed from Virgin Records. An album by **Big Youth**, "Some Great Big Youth," will ship in early January. Rounder Distribution in Somerville, Mass. will handle the product.

The principals in the venture are **Bill Nowlin**, **Marian Leighton** and **Ken Irwin** of Rounder, and **Michael Cacia** of Isen Productions in Boston.

Plans call for a Dread-Youth tour in the first quarter of 1982.

Temptations (**David Ruffin**, **Eddie Kendricks**), the **Jackson Five** (**Michael and Jermaine**), the **Drifters** (**Clyde McPhatter**, **Ben E. King**), the **Impressions** (**Jerry Butler**, **Curtis Mayfield**) and **Blind Faith** (**Eric Clapton**, **Steve Winwood**).

Other groups that have produced two members who have cracked the top 10 with hits of their own are the **Guess Who** (**Burton Cummings**, **Randy Bachman**—in B.T.O.), **Buffalo Springfield** (**Neil Young**, **Jim Messina**—in Loggins & Messina), the **5th Dimension** (**Marilyn McCoo** & **Billy Davis Jr.** as a duo), **Simon & Garfunkel** (both separately) and **Sonny & Cher** (both separately).

The Ladies Have It: With **Olivia Newton-John's** "Physical" (MCA) holding at No. 1 for the sixth straight week, female acts have edged male acts for most weeks at No. 1 during 1981. Final score: 26½ weeks for the ladies; 25½ for the men.

Sorry, guys.

That Babs: **Barbra Streisand** this week collects her 15th top album, as "Memories" (Columbia) jumps two points to number 10. And that tally doesn't even include three stage and film scores featuring Streisand which cracked the top 10: 1964's "Funny Girl" cast album, 1975's "Funny Lady" soundtrack and 1977's "A Star Is Born" soundtrack.

Happy Holidays: Merry Christmas, everybody. May you always have a star on the chart of life!

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Intl Correspondents: Austria—Manfred Schreiber, 1180 Wien, XVIII, Kreuzgasse 27, 0222 48-28-82; Australia—Glenn Baker, P.O. Box 261, Baulkham Hills, 2153 New South Wales; Belgium—Juil Anthonissen, 27A Oude Godstraat, 3100 Heist op den Berg, 015 241953; Canada—David Farrell, Box 201, Station M, Toronto M6S 4T3, 519 925 2982; Czechoslovakia—Dr. Lubomir Dourzka, 14 Zeleny Pruh, 147 00 Praha 4 Branik, 26-16-08; Denmark—Knud Orsted, 22 Tjoernevej, DK 3070 Snekersten, 02-22-26-72; Finland—Kari Helopaltio, SF-01860 Perttula, 27-18-36; France—Michael Way (Chief Correspondent), 12 Rue du Faubourg Poissonniere, 75010 Paris, 01-246 8749. Henry Kahn, 16 Rue Clauzel, 75009 Paris, 878-4290; Greece—John Carr, Kaisarias 26-28, Athens 610; Holland—Willem Hoos, Bilderdijklaan 28, Hilversum, 035-43137; Hungary—Paul Gyongy, Orlovtca 3/b, 1026 Budapest 11, Tel: 167-456; Ireland—Ken Stewart, 56 Rathgar Road, Dublin 6, Ireland, 97-14-72; Israel—Benny Dudkevitch, P.O. Box 7750, 92 428 Jerusalem; Italy—Vittorio Castelli, Via Ramazzotti 20, 21047 Saronna (Milan), 02-960 1274; Kenya—Ron Andrews, P.O. Box 41152, Nairobi, 24725. Malaysia—Christie Leo, 31 Jalan Riong, Kuala Lumpur, 204.049; Mexico—Marv Fisher, Apartado Postal 11-766, Mexico 11, D.F. 905 531-3907; Philippines—Ces Rodriguez, 11 Tomas Benitez, Quezon City 3008. Poland—Roman Waschko, Magiera 9m 37, 01-873 Warszawa, 34-36-04; Portugal—Fernando Tenente, R Sta Helena 122 R/c, Oporto; Rumania—Octavian Ursulescu, Str. Radu de la Afumati nr, 57-B Sector 2, Bucharest O.P. 9, 13-46-10, 16-20-80; South Africa—Don Albert, 21 5th Ave., Highlands N. 2192, Johannesburg; Spain—Ed Owen, Plaza de las Cortes 3, Madrid 14, 429 9812. Sweden—Leif Schultman, Brantingsgatan 49, 4 tr. 115 35 Stockholm, 08-629-873; Switzerland—Pierre Haesler, Hasenweld 8, CH-4600 Olten, 062-215909; U.S.S.R.—Vadim D. Yurchenkov, 14 Rubinstein St., Ap. 15 Leningrad, 191025 15-33-41; West Germany—Wolfgang Spahr (Chief Correspondent), 236 Bad Segeberg, An der Trave 67 b, Postfach 1150, 04551-81428, Jim Sampson (News Editor), Liebherrstr. 19, 8000 Munchen 22, 089-227746. Yugoslavia—Mitja Volcic, Glise Jankovica 2, 71 000, Sarajevo, 071 662-184.

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Where's The Profit In Rental?

By STEVE BERGER

There is a great flurry of activity over the new video titles, just as there has always been in the home entertainment business. Customers want to get the new releases first. Money exchanges hands, the cash register sings, the money piles up . . . and the accountants figure up the profit.

And then they ask me, "Why are you participating in the Warner Home Video rental program? You aren't making any money."

That's the bottom line. After our first month in the Warner program we find that the percentages just don't justify carrying the product. The only reason we continue to do so is to service our customers. We must have the titles that they want as soon as they are available.

It is just too bad for the collectors who cannot buy the titles that they have been waiting for. In our store purchases account for about 20% of all prerecorded video tape activity.

We went along with Warner's program because we felt that if a person could not get a title he wanted at our store we would lose that customer. Also, Warner's said that they had done a considerable amount of market research (I know of no one in

the retail video business in this market that was contacted by them) and that we would make money on their program. We gave them the benefit of the doubt.

Warner's personnel came out and talked with us and with other retailers in this market when they were about to launch their program. But they asked for our opinions only after they had already devised and become committed to the program.

Virtually every question, comment, or criticism of the program that a retailer brought up was answered or rebuffed in "corporate parrotese" (probably what the rep was told to say in one of their corporate meetings).

Now, representatives are calling to find out how the program is working. When I answer their questions as objectively as I can, boiling it down to dollars and sense, I get the same kind of "parrot" responses from the anonymous voice at the other end of the phone line. Apparently they really don't want to hear my constructive comments on their program.

This is how it breaks down in terms of gross profits—6%.

In addition to this cut in profits there is the additional paperwork and physical work that is necessary to try and get a profit from this program. There is the one-to-one confrontation with the customer when he is told that he cannot buy a particular tape. There are the defeating comments from customers when they are told there is a waiting list for that title (to have enough

quantity to service demand means having idle tapes sitting on the shelf, and that means losing money).

And we know that when the tape has rented through and been returned to Warner's a customer will come in who has just bought a new VCR and request that very tape we no longer have in stock. We estimate that of the initial rental releases 95% will be back in the Warner's warehouse within 90 days.

To special order that tape for the customer with the new VCR means having to charge \$10.45 for it just to make \$1 profit (\$8.25 rental from Warner's plus \$1.20 for freight back to Warner's) and that dollar goes down the toilet if there are less than five tapes ordered.

'There has to be innovation if we are to build video into a \$3 billion business'

At this point, a customer can go out and buy a blank tape and duplicate a video for his own library for just a few dollars more.

And how is Warner's to make any money from their program? If every video store in the country was to carry the rental program, as they once carried the purchase program, and they kept every tape for 90 days, then Warner's would make \$52.80 on each tape (12 weeks at \$4.40 per tape). This compares to the average of \$45 per tape Warner's made when we could buy them.

However, fewer than 30% of the retailers thus far are participating in the rental program, and they are ordering less product than they would have before (in our case half as much), and they are not keeping every title that they are ordering for the projected 90 days. And, of course, there are no re-orders due to sales.

We realize that retailers, distributors, and studios alike are involved in a brand new industry and there has to be experimentation and innovation if we are to build video into the \$3 billion a year business it should be.

However, we think that it is time to take the next step and advance from the Warner's program to something else.

We have already reviewed the Magnetic Video program and the CBS/MGM program and feel that at least they are going in the right direction. Though we prefer a purchase plan like Paramount's, we will accept the concept of rental only for a limited time, to be followed by availability for sale.

At this time it seems that the rental rates are high and that the window for Mag is too long. Again, though, we will go along with the program in the hope that it will help solve the problems of studio revenues and retail revenues.

Steve Berger is owner and president of The Screening Room, a retail store in Aurora, Colo., a suburb of Denver.

Open House For The Pilferer

By BEN KAROL

WEA's 2% incentive plan for open display of cassettes and 8-tracks may look good to them, but what about the dealer! Did it ever occur to WEA that people like us, who have been in this game for 30 years or more should have been consulted before instituting such a plan?

We, for one, don't intend to qualify, because to do so would just about put us out of business. Any dealer who does put his cassettes out will probably go broke, and that won't help WEA either.

We have what we feel is one of the finest tape departments anywhere in our West 42nd Street store, and our business is thriving to the point where one-third of our revenue now comes from cassettes. It has doubled in the past year only because each customer gets service.

'Letting customers wait on themselves for cassettes is financial suicide'

Supermarket approaches may work for groceries, but they do not work for music.

Anyone who follows the media—both press and broadcasting—should know that shoplifting is increasing at an alarming rate. And the entire retail industry is using more and better methods to curb this vice. WEA's plan for keeping the cheese from the mice is, so to speak, to throw it at them.

I'm sorry. Maybe WEA can afford to operate this way. Record dealers—and most certainly King Karol—cannot.

Expensive and small articles such as jewelry, film, tobacco

products and the like have always been marketed successfully without the customer having direct contact with the merchandise. This, I believe, remains the concept we should pursue.

Letting customers wait on themselves when it comes to cassettes is financial suicide. From first-hand observation over a long period of time I know what I'm talking about.

Dealers, it should be remembered, are only links in a long chain. And we all know that chains are only as strong as their weakest links. It would be appropriate for companies such as WEA, which are the strongest links, to think about ways of strengthening the weakest links, namely dealers.

It often seems that the worse business gets, the more we are burdened. Stop and think. It's no big deal to be a dealer if you don't get cooperation from the manufacturer.

In this connection, deducting 20% on 8-track returns is also no way to encourage dealers. I would think that WEA, who guaranteed the goods in the first place, would take back what we bought in good faith, without charging us a penalty.

Ben Karol is a principal in the King Karol record and tape retail chain in New York City.



Karol: "WEA's plan to keep the cheese from the mice . . . is to throw it at them."

IT'S HARD TO BE HUMBLE!

POP SINGLES ARTISTS

Daryl Hall & John Oates

ALBUM ARTISTS (All)

Daryl Hall & John Oates

NEW SINGLES ARTISTS

Franke and the Knockouts
Alabama (Millennium)

NEW ALBUM ARTISTS

Franke and the Knockouts
(Millennium)

NEW FEMALE ALBUM ARTISTS

Sylvia

NEW MALE ALBUM ARTISTS

Mick Fleetwood

NEW DUOS/GROUPS SINGLES ARTISTS

Franke and the Knockouts
Alabama (Millennium)

MALE ALBUM ARTISTS

(Hot 100 and LP's combined)
Ronnie Milsap

MALE SINGLES ARTISTS

Rick Springfield
Ronnie Milsap
Don McLean (Millennium)

FEMALE ALBUM ARTISTS

Stephanie Mills (20th Century-Fox)
Dolly Parton
Evelyn King

FEMALE SINGLES ARTISTS

Diana Ross (1 RCA)
Dolly Parton

FEMALE ARTIST OF THE YEAR

(Top LP and Hot 100 combined)
Diana Ross
Dolly Parton
Stephanie Mills (20th Century-Fox)
Evelyn King
Grace Slick

TOP MALE POP ARTIST

(Combined Singles/albums)

Ronnie Milsap
Rick Springfield
Waylon Jennings

COMBINED POP ARTISTS 1981

(Female, Male, Duo, Groups)
Daryl Hall and John Oates
Ronnie Milsap
Diana Ross

#1 AWARDS—Pop Singles

Jessie's Girl—Rick Springfield
Kiss On My List—Daryl Hall &
John Oates
9 To 5—Dolly Parton

SINGLES LABEL MFRS.

RCA

TOP POP LP

Voices—Daryl Hall & John Oates

ALBUM LABEL MFRS.

RCA

MALE SINGLES ARTISTS

Rick Springfield
Ronnie Milsap

#1 AWARDS

Female Album Artists
Dolly Parton
Stephanie Mills
Evelyn King

FEMALE SINGLES ARTISTS

Diana Ross (1 RCA)
Dolly Parton
Evelyn King

TOP POP SINGLES VOCAL DUO OR GROUP

Daryl Hall & John Oates

COUNTRY ARTIST OF THE YEAR

(Singles & LP's Combined)
Alabama
Dolly Parton
Ronnie Milsap
Razzy Bailey
Waylon Jennings

TOP COUNTRY SINGLES ARTIST

Razzy Bailey
Alabama
Ronnie Milsap
Sylvia
Leon Everette
Dolly Parton
Charley Pride

TOP COUNTRY NEW SINGLES ARTISTS

Randy Parton

TOP COUNTRY ALBUMS (1980-1981)

9 To 5—Dolly Parton
Feels So Right—Alabama
Greatest Hits—Waylon Jennings
My Home's In Alabama—Alabama

TOP COUNTRY ALBUM ARTISTS

Dolly Parton
Alabama
Ronnie Milsap
Waylon Jennings
Razzy Bailey

TOP COUNTRY ALBUM LABELS

RCA

TOP COUNTRY SINGLES

(There's) No Gettin' Over Me—
Ronnie Milsap
But You Know I Love You—
Dolly Parton
Midnight Hauler/Scratch
My Back—Razzy Bailey
Friends—Razzy Bailey
Feels So Right—Alabama
Razzy Bailey—I Keep Coming Back

TOP COUNTRY SINGLES LABELS

RCA

NEW COUNTRY ALBUM ARTISTS

Sylvia

COUNTRY SINGLES LABELS

(by combined ownership)
RCA

COUNTRY ALBUMS LABELS

(by combined ownership)
RCA

POP LABELS (Singles

by combined ownership)
RCA

SOUL LABELS

(by combined singles)
RCA

SOUL LABELS

(by combined albums)
RCA

POP LABELS

(by combined albums)
RCA

TOP ADULT CONTEMPORARY LABELS

RCA

TOP CLASSICAL LABELS

RCA

27 Gold and Platinum Releases! Thank You all for a fabulous year!

RCA 
And Associated Labels

Billboard

Playlist Prime Movers

Singles Radio Action

Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (12/15/81)

PRIME MOVERS-NATIONAL

DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) (RCA)
THE J. GEILS BAND—Centerfold (EMI-America)
STEVIE NICKS WITH DON HENLEY—Leather And Lace (Modern)

TOP ADD ONS -NATIONAL

BARRY MANILOW—Somewhere Down The Road (Arista)
SHEENA EASTON—You Could Have Been With Me (EMI-America)
GENESIS—Abacab (Atlantic)

BREAKOUTS-NATIONAL

KENNY ROGERS—Through The Years (Liberty)
BUCKMAN AND GARCIA—Pac Man Fever (Columbia)
DIANA ROSS—Mirror Mirror (RCA)

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

Pacific Southwest Region

★ **PRIME MOVERS**
DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) (RCA)
STEVIE NICKS WITH DON HENLEY—Leather And Lace (Modern)
BARBRA STREISAND—Comin' In And Out Of Your Life (Columbia)
● **TOP ADD ONS**
EDDIE SCHWARTZ—All Our Tomorrows (Atlantic)
AIR SUPPLY—Sweet Dreams (Arista)
BOB SEGER AND THE SILVER BULLET BAND—Feel Like A Number (Capitol)
BREAKOUTS
KENNY ROGERS—Through The Years (Liberty)
DIANA ROSS—Mirror Mirror (RCA)
ABBA—When All Is Said And Done (Atlantic)

KFI—Los Angeles (Roger Collins—MD)
★ **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) 8-1
★ **BARBRA STREISAND**—Comin' In And Out Of Your Life 18-12
★ **PAUL DAVIS**—Cool Night 20-14
★ **EDDIE RABBITT**—Someone Could Lose A Heart Tonight 21-15
★ **THE J. GEILS BAND**—Centerfold 26-20
● **DIANA ROSS**—Mirror Mirror
● **KENNY ROGERS**—Through The Years
● **EDDIE SCHWARTZ**—All Our Tomorrows
● **DONNIE IRIS**—Love Is Like A Rock
● **DEL SHANNON**—Sea Of Love
● **KISS**—A World Without Heroes X
● **LOVERBOY**—Working For The Weekend X
● **BARRY MANILOW**—Somewhere Down The Road X
● **STEVIE WOODS**—Steal The Night X
● **SHEILA**—Little Darlin' X
● **LULU**—If I Were You X
● **VANGELIS**—Titles X
● **LITTLE RIVER BAND**—Take It Easy On Me X
● **BERTIE HIGGINS**—Key Largo X
● **BALANCE**—Falling In Love X
● **GREG LAKE**—Let Me Love You Once X
● **SNEAKER**—More Than Just The Two Of Us X

KIQQ-AM—Los Angeles (Robert Moorehead—MD)
NO LIST
KRTH-FM—Los Angeles (David Grossman—MD)
★ **STEVE MILLER BAND**—Heart Like A Wheel 17-14
★ **JOURNEY**—Don't Stop Believin' 19-16
★ **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) 10-8
★ **THE CARS**—Shake It Up 28-23
★ **AIR SUPPLY**—Sweet Dreams 29-24
● **KENNY ROGERS**—Through The Years
● **SHEENA EASTON**—You Could Have Been With Me X
● **RICK SPRINGFIELD**—Love Is Alright Tonite X
● **BARRY MANILOW**—Somewhere Down The Road X
● **STEVIE NICKS/DON HENLEY**—Leather And Lace B
● **THE BEACH BOYS**—Come Go With Me B

KIMN-AM—Denver (Doug Ericson—MD)
★ **FOREIGNER**—Waiting For A Girl Like You 1-1
★ **STEVIE NICKS/DON HENLEY**—Leather And Lace 4-2
★ **QUARTERFLASH**—Harden My Heart 5-4
★ **JOURNEY**—Don't Stop Believin' 6-5
★ **LINDSEY BUCKINGHAM**—Trouble 7-6
● **EDDIE SCHWARTZ**—All Our Tomorrows
● **AIR SUPPLY**—Sweet Dreams
● **HENRY PAUL BAND**—Keeping Our Love Alive A
● **KENNY ROGERS**—Through The Years A
● **SNEAKER**—More Than Just The Two Of Us A
● **GREG LAKE**—Let Me Love You Once X
● **DEL SHANNON**—Sea Of Love X
● **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics X

● **DAN FOGELBERG**—Leader Of The Band B
● **BILLY JOEL**—She's Got A Way B
● **RICK SPRINGFIELD**—Love Is Alright Tonite B
● **LITTLE RIVER BAND**—Take It Easy On Me B
KRLA-AM—Los Angeles (Rich Stancatto—MD)
★ **QUARTERFLASH**—Harden My Heart 15-11
★ **THE CARS**—Shake It Up 25-21
★ **STEVIE NICKS/DON HENLEY**—Leather And Lace 29-22
★ **LINDSEY BUCKINGHAM**—Trouble 19-16
★ **LITTLE WOODS**—Steal The Night 30-23
● **ABBA**—When All Is Said And Done
● **DIANA ROSS**—Mirror Mirror
● **DAVE STEWART/BARBARA GASKIN**—It's My Party A
● **SHEILA**—Little Darlin' A
● **NEIL YOUNG/CRAZY HORSE**—Southern Pacific A
● **LOVERBOY**—Working For The Weekend A
● **LITTLE RIVER BAND**—Take It Easy On Me X
● **AL JARREAU**—Breakin' Away X
● **ROLLING STONES**—Waiting On A Friend X
● **THE KINKS**—Better Things X
● **THE J. GEILS BAND**—Centerfold X
● **SHEENA EASTON**—You Could Have Been With Me X
● **LULU**—If I Were You X
● **GREG LAKE**—Let Me Love You Once X
● **RICK SPRINGFIELD**—Love Is Alright Tonite X
● **BILLY JOEL**—She's Got A Way X
● **THE BEACH BOYS**—Come Go With Me X
● **BALANCE**—Falling In Love X
● **JUICE NEWTON**—The Sweetest Thing

KOPA-AM—Phoenix (Chaz Kelly—MD)
★ **THE J. GEILS BAND**—Centerfold 3-1
★ **NEIL DIAMOND**—Yesterday's Songs 18-10
★ **EDDIE RABBITT**—Someone Could Lose A Heart Tonight 19-11
★ **THE CARS**—Shake It Up 21-13
★ **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics 22-15
● **KENNY ROGERS**—Through The Years
● **DAN FOGELBERG**—Leader Of The Band B
● **THE BEACH BOYS**—Come Go With Me B
● **BALANCE**—Falling In Love B
● **RICK SPRINGFIELD**—Love Is Alright Tonite B
● **DEL SHANNON**—Sea Of Love X
● **AIR SUPPLY**—Sweet Dreams X

KCPX-AM—Salt Lake City (Gary Waldron—MD)
★ **STEVIE NICKS/DON HENLEY**—Leather And Lace 9-2
★ **BARBRA STREISAND**—Comin' In And Out Of Your Life 23-14
★ **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics 13-7
★ **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) 16-9
★ **GEORGE BENSON**—Turn Your Love Around 17-11
● **BILLY JOEL**—She's Got A Way A
● **BALANCE**—Falling In Love A
● **DONNIE IRIS**—Love Is Like A Rock A
● **ROLLING STONES**—Waiting On A Friend A
● **BILLY SQUIER**—My Kinda Lover X
● **ALABAMA**—Love In The First Degree X
● **HENRY PAUL BAND**—Keeping Our Love Alive X
● **SHEILA**—Little Darlin' X
● **NIKKI WILLIS**—Some Guys Have All The Luck X
● **T.G. SHEPPARD**—Only One You X
● **MADLEEN KANE**—You Can
● **BILL CHAMPLIN**—Tonight Tonight
● **BOB SEGER/THE SILVER BULLET BAND**—Feel Like A Number B
● **EDDIE RABBITT**—Someone Could Lose A Heart Tonight B
● **AIR SUPPLY**—Sweet Dreams B
● **BARRY MANILOW**—Somewhere Down The Road B

KGB-AM—San Diego (Rick Gillette—MD)
★ **KOOL & THE GANG**—Take My Heart 12-8
★ **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) 17-13
★ **EARTH, WIND & FIRE**—Let's Groove 4-3
★ **ROD STEWART**—Young Turks 7-6
★ **GEORGE BENSON**—Turn Your Love Around 14-9
● **THE BEACH BOYS**—Come Go With Me
● **EDDIE RABBITT**—Someone Could Lose A Heart Tonight
● **AIR SUPPLY**—Sweet Dreams A
● **SHEENA EASTON**—You Could Have Been With Me X
● **RINGO STARR**—Wrack My Brain X
● **KENNY ROGERS**—Blaze Of Glory X
● **BARBRA STREISAND**—Comin' In And Out Of Your Life B

● **RICK SPRINGFIELD**—Love Is Alright Tonite B
KOQ-AM—Denver (Allan Sledge—MD)
NO LIST
KLUC-AM—Las Vegas (Dave Van Stone—MD)
★ **JOURNEY**—Don't Stop Believin' 2-1
★ **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) 8-5
★ **QUEEN/DAVID BOWIE**—Under Pressure 10-8
★ **EDDIE RABBITT**—Someone Could Lose A Heart Tonight 16-13
★ **ROLLING STONES**—Waiting On A Friend 17-14
● **EDDIE SCHWARTZ**—All Our Tomorrows
● **DONNIE IRIS**—Love Is Like A Rock
● **BILLY SQUIER**—My Kinda Lover B
● **DEL SHANNON**—Sea Of Love B
● **BOB SEGER/SILVER BULLET BAND**—Feel Like A Number B

KZZP-FM—Mesa (Steve Goddard—MD)
★ **BARBRA STREISAND**—Comin' In And Out Of Your Life 8-5
★ **ROLLING STONES**—Waiting On A Friend 16-9
★ **DAN FOGELBERG**—Leader Of The Band
● **BOB SEGER/SILVER BULLET BAND**—Feel Like A Number
● **BERTIE HIGGINS**—Key Largo
● **DONNIE IRIS**—Love Is Like A Rock A
● **BILLY JOEL**—She's Got A Way X
● **LITTLE RIVER BAND**—Take It Easy On Me X
● **GREG LAKE**—Let Me Love You Once X

KFMB-FM—San Diego (Glen McCartney—MD)
★ **ROD STEWART**—Young Turks 4-2
★ **QUARTERFLASH**—Harden My Heart 6-4
★ **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) 9-5
★ **THE POLICE**—Every Little Thing She Does Is Magic 8-7
★ **JOURNEY**—Don't Stop Believin' 10-8
★ **JOURNEY**—Open Arms X
● **GREG LAKE**—Let Me Love You Once B

KERN-AM—Bakersfield (Rob Tonkin/Mark Driscoll—MD)
★ **STEVIE NICKS/DON HENLEY**—Leather And Lace 10-1
★ **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) 20-10
★ **EDDIE RABBITT**—Someone Could Lose A Heart Tonight 17-9
★ **CARS**—Shake It Up 25-17
★ **RICK SPRINGFIELD**—Love Is Alright Tonite 30-20
● **PEABO BRYSON**—Let The Feeling Flow
● **BOB SEGER/SILVER BULLET BAND**—Feel Like A Number
● **DONNIE IRIS**—Love Is Like A Rock A
● **AIR SUPPLY**—Sweet Dreams A
● **RONNIE MILSAP**—I Wouldn't Have Missed It For The World B
● **SHEILA**—Little Darlin' B
● **T.G. SHEPPARD**—Only One You X
● **DEL SHANNON**—Sea Of Love X
● **VANGELIS**—Titles X

KKXX-FM—Bakersfield (Doug Deroo—MD)
★ **SHEENA EASTON**—You Could Have Been With Me 26-18
★ **PAUL DAVIS**—Cool Night 19-13
★ **LOVERBOY**—Working For The Weekend 22-15
★ **LITTLE RIVER BAND**—Take It Easy On Me 27-21
● **GENESIS**—Abacab
● **GREG LAKE**—Let Me Love You Once
● **BILLY JOEL**—She's Got A Way A
● **BEACH BOYS**—Come Go With Me A
● **ABBA**—When All Is Said And Done A
● **NEIL YOUNG/CRAZY HORSE**—Southern Pacific X
● **FOGHAT**—All I Want For Christmas X
● **RICHARD O'BRIEN**—Shock Treatment X
● **KOOL & THE GANG**—Take My Heart B
● **AIR SUPPLY**—Sweet Dreams B
● **EDDIE SCHWARTZ**—All Our Tomorrows B
● **ROD STEWART**—Tora Tora Tora L
● **AC/DC**—For Those About To Rock L
● **THE CARS**—Victim Of Love L
KGGI-FM—Riverside (Steve O'Neil—MD)
★ **ROLLING STONES**—Waiting On A Friend 25-15
★ **PAUL DAVIS**—Cool Night 26-19
★ **RUSH**—Closer To The Heart 16-12
★ **TERRA**—La La Means I Love You 20-14

★ **LULU**—If I Were You 28-22
● **BILL CHAMPLIN**—Tonight Tonight
● **BILLY JOEL**—She's Got A Way
● **LUTHER VANDROSS**—Don't You Know That A
● **RICK SPRINGFIELD**—Love Is Alright Tonite A
● **LITTLE RIVER BAND**—Take It Easy On Me A
● **DAVE STEWART/BARBARA GASKIN**—It's My Party A
● **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics B
● **BEACH BOYS**—Come Go With Me X
● **SNEAKER**—More Than Just The Two Of Us
KFXM-AM—San Bernardino (Jason McQueen—MD)
★ **STEVIE NICKS/DON HENLEY**—Leather And Lace 5-2
★ **QUARTERFLASH**—Harden My Heart 7-5
★ **LINDSEY BUCKINGHAM**—Trouble 6-3
★ **STEVE MILLER BAND**—Heart Like A Wheel 13-7
★ **CARS**—Shake It Up 17-13
● **ALABAMA**—Love In The First Degree
● **GENESIS**—Abacab
● **EDDIE RABBITT**—Someone Could Lose A Heart Tonight B
● **RICK SPRINGFIELD**—Love Is Alright Tonite B
● **JUICE NEWTON**—The Sweetest Thing B
● **BEACH BOYS**—Come Go With Me B
● **DON McLEAN**—Castles In The Air A
● **BARRY MANILOW**—Somewhere Down The Road A
● **MADLEEN KANE**—You Can A
● **DONNIE IRIS**—Love Is Like A Rock X
● **BOB SEGER/SILVER BULLET BAND**—Feel Like A Number X
● **DIESEL**—Goin' Back To China X
● **AL STEWART**—Indian Summer X
● **DAVE STEWART/BARBARA GASKIN**—It's My Party X
● **AIR SUPPLY**—Sweet Dreams X
● **EDDIE SCHWARTZ**—All Our Tomorrows X
● **THE KINKS**—Better Things X
● **KOOL & THE GANG**—Take My Heart X
● **BERTIE HIGGINS**—Key Largo X
● **SNEAKER**—More Than Just The Two Of Us X

KRQQ-FM—Tucson (Guy Zapolian—MD)
★ **NEIL DIAMOND**—Yesterday's Songs 7-1
★ **THE CARS**—Shake It Up 3-3
★ **QUEEN/DAVID BOWIE**—Under Pressure 13-10
★ **LOVERBOY**—Working For The Weekend 20-11
★ **J. GEILS BAND**—Centerfold 28-14
● **GEORGE BENSON**—Turn Your Love Around B
● **SHEENA EASTON**—You Could Have Been With Me B
● **EDDIE RABBITT**—Someone Could Lose A Heart Tonight B
● **THE KINKS**—Better Things B
● **DEL SHANNON**—Sea Of Love X
● **LITTLE RIVER BAND**—Take It Easy On Me X
● **GREG LAKE**—Let Me Love You Once X

KTCT-AM—Tucson (Bobby Rivers—MD)
★ **LINDSEY BUCKINGHAM**—Trouble 12-7
★ **GEORGE BENSON**—Turn Your Love Around 13-9
★ **SHEENA EASTON**—You Could Have Been With Me 23-19
★ **DAN FOGELBERG**—Leader Of The Band 29-20
★ **AIR SUPPLY**—Sweet Dreams 30-24
● **KENNY ROGERS**—Through The Years
● **DEL SHANNON**—Sea Of Love
● **KOOL & THE GANG**—Take My Heart X
● **RINGO STARR**—Wrack My Brain X
● **ROLLING STONES**—Waiting On A Friend X
● **JENNIFER WARNES**—Could It Be Love B
● **LITTLE RIVER BAND**—Take It Easy On Me B

KRLC-AM—Lewiston (Steve Mackelvie—MD)
★ **QUARTERFLASH**—Harden My Heart 1-1
★ **NEIL DIAMOND**—Yesterday's Songs 4-3
★ **ALABAMA**—Love In The First Degree 7-4
★ **THE CARS**—Shake It Up 11-7
★ **GEORGE BENSON**—Turn Your Love Around 12-9
● **ABBA**—When All Is Said And Done
● **BILL CHAMPLIN**—Tonight Tonight
● **GROVER WASHINGTON JR.**—Be Mine A
● **BERTIE HIGGINS**—Key Largo A
● **STEVE CARLISLE**—WKRP In Cincinnati A
● **AL JARREAU**—Breaking Away A
● **THE BEACH BOYS**—Come Go With Me X
● **SNEAKER**—More Than Just The Two Of Us B
● **BARRY MANILOW**—Somewhere Down The Road B
● **LULU**—If I Were You X
● **QUINCY JONES FEATURING JAMES INGRAM**—One One You X
● **CARPENTERS**—Those Good Old Dreams X
● **EDDIE SCHWARTZ**—All Our Tomorrows X
● **GENESIS**—No Reply At All X
● **BALANCE**—Falling In Love X
● **FOREIGNER**—Juke Box Hero X
● **DEL SHANNON**—Sea Of Love X
● **RICK SPRINGFIELD**—Love Is Alright Tonite X
● **NEIL YOUNG/CRAZY HORSE**—Southern Pacific X
● **BAR-KAYS**—Hit And Run X

KGW-AM—Portland (Janise Wojniak—MD)
★ **STEVIE NICKS/DON HENLEY**—Leather And Lace 8-5
★ **BILLY JOEL**—She's Got A Way 20-16
★ **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) 15-12
● **EDDIE SCHWARTZ**—All Our Tomorrows
● **JUICE NEWTON**—The Sweetest Thing
KPLZ-FM—Seattle (Jeff King—MD)

★ **STEVIE NICKS/DON HENLEY**—Leather And Lace 24-19
★ **QUARTERFLASH**—Harden My Heart 17-10
★ **SKYY**—Call Me 31-22
★ **LOVERBOY**—Working For The Weekend 35-27
● **THE TIME**—Cool
● **PAUL DAVIS**—Cool Night
● **PEABO BRYSON**—Let The Feeling Flow A
● **LITTLE RIVER BAND**—Take It Easy On Me A
● **PATTI AUSTIN**—Every Home Should Have One X
● **DONNIE IRIS**—Love Is Like A Rock X
● **THE BEACH BOYS**—Come Go With Me B
KJR-AM—Seattle (Tracy Mitchell—MD)
● **KENNY ROGERS**—Through The Years A
● **AIR SUPPLY**—Sweet Dreams A
● **SHEENA EASTON**—You Could Have Been With Me X
● **SNEAKER**—More Than Just The Two Of Us X
● **THE BEACH BOYS**—Come Go With Me B
● **DAN FOGELBERG**—Leader Of The Band B
KEZR-AM—San Jose (Bob Harlow—MD)
★ **FOREIGNER**—Waiting For A Girl Like You 1-1
★ **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) 5-3
★ **DAN FOGELBERG**—Leader Of The Band 14-6
★ **ROLLING STONES**—Waiting On A Friend 5-3
★ **EDDIE RABBITT**—Someone Could Lose A Heart Tonight 13-7
● **GENESIS**—Abacab
● **JOHN HALL**—Crazy
● **BOB SEGER/SILVER BULLET BAND**—Feel Like A Number A
● **DONNIE IRIS**—Love Is Like A Rock A
● **KENNY ROGERS**—Through The Years A

KIOY-FM—Fresno (Roman Moore—MD)
★ **NEIL DIAMOND**—Yesterday's Song 7-1
★ **STEVIE NICKS/DON HENLEY**—Leather And Lace 21-11
★ **BARBRA STREISAND**—Comin' In And Out Of Your Life 18-12
★ **GEORGE BENSON**—Turn Your Love Around 26-15
★ **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) 29-20
● **DAN FOGELBERG**—Leader Of The Band
● **KENNY ROGERS**—Through The Years
● **BARRY MANILOW**—Somewhere Down The Road A
● **IRENE CARA**—Anyone Can See X
● **JUICE NEWTON**—The Sweetest Thing X
● **GREG KIHN**—The Girl Most Likely X
● **ROD STEWART**—How Long L

KRTH-AM—Lewiston (Steve Mackelvie—MD)
★ **QUARTERFLASH**—Harden My Heart 1-1
★ **NEIL DIAMOND**—Yesterday's Songs 4-3
★ **ALABAMA**—Love In The First Degree 7-4
★ **THE CARS**—Shake It Up 11-7
★ **GEORGE BENSON**—Turn Your Love Around 12-9
● **ABBA**—When All Is Said And Done
● **BILL CHAMPLIN**—Tonight Tonight
● **GROVER WASHINGTON JR.**—Be Mine A
● **BERTIE HIGGINS**—Key Largo A
● **STEVE CARLISLE**—WKRP In Cincinnati A
● **AL JARREAU**—Breaking Away A
● **THE BEACH BOYS**—Come Go With Me X
● **SNEAKER**—More Than Just The Two Of Us B
● **BARRY MANILOW**—Somewhere Down The Road B
● **LULU**—If I Were You X
● **QUINCY JONES FEATURING JAMES INGRAM**—One One You X
● **CARPENTERS**—Those Good Old Dreams X
● **EDDIE SCHWARTZ**—All Our Tomorrows X
● **GENESIS**—No Reply At All X
● **BALANCE**—Falling In Love X
● **FOREIGNER**—Juke Box Hero X
● **DEL SHANNON**—Sea Of Love X
● **RICK SPRINGFIELD**—Love Is Alright Tonite X
● **NEIL YOUNG/CRAZY HORSE**—Southern Pacific X
● **BAR-KAYS**—Hit And Run X

KRTH-AM—Lewiston (Steve Mackelvie—MD)
★ **QUARTERFLASH**—Harden My Heart 1-1
★ **NEIL DIAMOND**—Yesterday's Songs 4-3
★ **ALABAMA**—Love In The First Degree 7-4
★ **THE CARS**—Shake It Up 11-7
★ **GEORGE BENSON**—Turn Your Love Around 12-9
● **ABBA**—When All Is Said And Done
● **BILL CHAMPLIN**—Tonight Tonight
● **GROVER WASHINGTON JR.**—Be Mine A
● **BERTIE HIGGINS**—Key Largo A
● **STEVE CARLISLE**—WKRP In Cincinnati A
● **AL JARREAU**—Breaking Away A
● **THE BEACH BOYS**—Come Go With Me X
● **SNEAKER**—More Than Just The Two Of Us B
● **BARRY MANILOW**—Somewhere Down The Road B
● **LULU**—If I Were You X
● **QUINCY JONES FEATURING JAMES INGRAM**—One One You X
● **CARPENTERS**—Those Good Old Dreams X
● **EDDIE SCHWARTZ**—All Our Tomorrows X
● **GENESIS**—No Reply At All X
● **BALANCE**—Falling In Love X
● **FOREIGNER**—Juke Box Hero X
● **DEL SHANNON**—Sea Of Love X
● **RICK SPRINGFIELD**—Love Is Alright Tonite X
● **NEIL YOUNG/CRAZY HORSE**—Southern Pacific X
● **BAR-KAYS**—Hit And Run X

KRTH-AM—Lewiston (Steve Mackelvie—MD)
★ **QUARTERFLASH**—Harden My Heart 1-1
★ **NEIL DIAMOND**—Yesterday's Songs 4-3
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● **GROVER WASHINGTON JR.**—Be Mine A
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● **STEVE CARLISLE**—WKRP In Cincinnati A
● **AL JARREAU**—Breaking Away A
● **THE BEACH BOYS**—Come Go With Me X
● **SNEAKER**—More Than Just The Two Of Us B
● **BARRY MANILOW**—Somewhere Down The Road B
● **LULU**—If I Were You X
● **QUINCY JONES FEATURING JAMES INGRAM**—One One You X
● **CARPENTERS**—Those Good Old Dreams X
● **EDDIE SCHWARTZ**—All Our Tomorrows X
● **GENESIS**—No Reply At All X
● **BALANCE**—Falling In Love X
● **FOREIGNER**—Juke Box Hero X
● **DEL SHANNON**—Sea Of Love X
● **RICK SPRINGFIELD**—Love Is Alright Tonite X
● **NEIL YOUNG/CRAZY HORSE**—Southern Pacific X
● **BAR-KAYS**—Hit And Run X

Pacific Northwest Region

★ **PRIME MOVERS**
STEVIE NICKS WITH DON HENLEY—Leather And Lace (Modern)
LINDSEY BUCKINGHAM—Trouble (Elektra)
DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) (RCA)
● **TOP ADD ONS**
PAUL DAVIS—Cool Night (Arista)
GENESIS—Abacab (Atlantic)
EDDIE SCHWARTZ—All Our Tomorrows (Atlantic)
BREAKOUTS
THE TIME—Cool (Warner Bros.)
THE JOHN HALL BAND—Crazy (Keep On Falling) (EMI-America)
ABBA—When All Is Said And Done (Atlantic)
KFRC—San Francisco (Jim Peterson—MD)
★ **LINDSEY BUCKINGHAM**—Trouble 25-16

★ **QUARTERFLASH**—Harden My Heart 7-4
★ **GEORGE BENSON**—Turn Your Love Around 4-1
★ **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) 19-15
★ **PAUL DAVIS**—Cool Night 22-16
★ **BARBRA STREISAND**—Comin' In And Out Of Your Life 14-11
● **STEVIE NICKS**—Stop Dragging My Heart Around B
● **SHEENA EASTON**—You Could Have Been With Me B
● **CARPENTERS**—Those Good Old Dreams B
KYYX-FM—Seattle (Elvin Ichiyama—MD)
★ **OLIVIA NEWTON-JOHN**—Physical 1-1
★ **QUARTERFLASH**—Harden My Heart 2-2
★ **LINDSEY BUCKINGHAM**—Trouble 5-4
★ **STEVIE NICKS/DON HENLEY**—Leather And Lace 6-5
★ **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) 7-3
● **EDDIE SCHWARTZ**—All Our Tomorrows
● **SHEILA**—Little Darlin'
● **THE BEACH BOYS**—Come Go With Me B
● **LOVERBOY**—Working For The Weekend B
● **AIR SUPPLY**—Sweet Dreams B
● **KENNY ROGERS**—Through The Years A
● **NEIL YOUNG/CRAZY HORSE**—Southern Pacific X
● **BILLY SQUIER**—My Kinda Lover X
● **HENRY PAUL BAND**—Keeping Our Love Alive X
● **DON McLEAN**—Castles In The Air X
● **LULU**—If I Were You X
● **TOMMY TUTONE**—867-5309 X
● **SNEAKER**—More Than Just The Two Of Us X
● **AL JARREAU**—Breakin' Away X
● **BALANCE**—Falling In Love X

KJRB-AM—Spokane (Brian Gregory—MD)
★ **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) 10-5
★ **LINDSEY BUCKINGHAM**—Trouble 13-8
★ **DAN FOGELBERG**—Leader Of The Band 26-20
● **PLACIDO DOMINGO/JOHN DENVER**—Perhaps Love
● **AIR SUPPLY**—Sweet Dream
● **ABBA**—When All Is Said And Done A
● **TRIUMPH**—Magic Power X
KCBN-AM—Reno (Jim O'Neil—MD)
★ **STEVIE NICKS/DON HENLEY**—Leather And Lace 12-6
★ **GEORGE BENSON**—Turn Your Love Around 16-11
★ **JUICE NEWTON**—The Sweetest Thing 22-15
★ **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics 28-18
● **LOVERBOY**—Working For The Weekend A
● **BILLY SQUIER**—My Kinda Lover A
● **AL JARREAU**—Breakin' Away A
● **SHEILA**—Little Darlin' A
● **BARRY MANILOW**—Somewhere Down The Road A
● **BILL CHAMPLIN**—Tonight Tonight A
● **RICK SPRINGFIELD**—Love Is Alright Tonite B
● **DON McLEAN**—Castles In The Air B
● **FOREIGNER**—Juke Box Hero B
● **DAN FOGELBERG**—Leader Of The Band B
● **DEL SHANNON**—Sea Of Love B
● **JOHN HALL**—Crazy X
● **NEIL YOUNG/CRAZY HORSE**—Southern Pacific X

KXOZ-FM—Sacramento (Kris Mitchell—MD)
★ **JUICE NEWTON**—The Sweetest Thing 9-7
★ **GEORGE BENSON**—Turn Your Love Around 12-9
★ **STEVIE NICKS/DON HENLEY**—Leather And Lace 13-10
★ **PAUL DAVIS**—Cool Night 15-12
★ **EDDIE RABBITT**—Someone Could Lose A Heart Tonight 18-15

(Continued on next page)
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Based on station playlists through Tuesday (12/15/81)

Continued from previous page

- **DAN FOGELBERG**—Leader Of The Band
- KTAC-AM**—Tacoma (Sean Carter—MD)
- ★ **JUICE NEWTON**—The Sweetest Thing
- ★ **BARBRA STREISAND**—Comin' In And Out Of Your Life 9-6
- ★ **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) 11-8
- ★ **RONNIE MILSAP**—I Wouldn't Have Missed It For The World 15-2
- ★ **PLACIDO DOMINGO/JOHN DENVER**—Perhaps Love 19-16
- **ALABAMA**—Love In The First Degree
- **BILLY JOEL**—She's Got A Way
- **BARRY MANLOW**—Somewhere Down The Road
- **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics A
- **ABBA**—When All Is Said And Done A
- **JENNIFER WARNES**—Could It Be Love B
- **RUPERT HOLMES**—Loved By The One You Love B
- **PABLO CRUISE**—Slip Away X

North Central Region

- ★ **PRIME MOVERS**
- DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) (RCA)
- ★ **J. GELLS BAND**—Centerfold (EMI America)
- ★ **THEE NICKS WITH DON HENLEY**—Leather And Lace (Modern)
- **TOP ADD ONS**
- PAUL DAVIS—Cool Night (Arista)
- BARRY MANLOW—Somewhere Down The Road (Arista)
- DEL SHANNON—Sea Of Love (Network)
- **BREAKOUTS**
- DIANA ROSS—Mirror Mirror (RCA)
- ABBA—When All Is Said And Done (Atlantic)
- JEFFERSON STARSHIP—Stairway To Cleveland (GrunT)

WGCL-FM—Cleveland (Jay Stone—MD)

- ★ **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) 5-2
- ★ **THE J. GELLS BAND**—Centerfold 10-4
- ★ **GEORGE BENSON**—Turn Your Love Around 13-10
- ★ **QUEEN/DAVID BOWIE**—Under Pressure 19-16
- ★ **THE CARs**—Shake It Up 21-17
- **DIANA ROSS**—Mirror Mirror
- **DONNIE IRIS**—Love Is Like A Rock
- **RICK SPRINGFIELD**—Love Is Alright Tonte B
- **PAUL DAVIS**—Cool Night B
- **DAN FOGELBERG**—Leader Of The Band B
- **SHEENA EASTON**—You Could Have Been With Me B
- **BARRY MANLOW**—Somewhere Down The Road B
- **BOB SEGER/SILVER BULLET BAND**—Feel Like A Number A
- **AIR SUPPLY**—Sweet Dreams A
- **BILL CHAMPLIN**—Tonight Tonight A
- **BALANCE**—Falling In Love
- **EDDIE SCHWARTZ**—All Our Tomorrows
- **LOVERBOY**—Working For The Weekend A
- **STEVE CARLISLE**—WKRP In Cincinnati X
- **AL JARREAU**—Breakin' Away X
- **THE BEACH BOYS**—Come Go With Me X
- **GREG LAKE**—Let Me Love You Once X
- **DON McLEAN**—Castles In The Air X
- **LITTLE RIVER BAND**—Take It Easy On Me X

CKLW-AM—Detroit (Rosalee Trombley—MD)

- ★ **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) 10-4
- ★ **STEVIE NICKS/DON HENLEY**—Leather And Lace 13-9
- ★ **SHEENA EASTON**—You Could Have Been With Me 30-23
- ★ **QUARTERFLASH**—Harden My Heart 23-17
- ★ **BARRY MANLOW**—Somewhere Down The Road
- **DEL SHANNON**—Sea Of Love
- **EDDIE SCHWARTZ**—All Our Tomorrows X
- **BERTIE HIGGINS**—Key Largo X
- **SNEAKER**—More Than Just The Two Of Us X
- **JENNIFER WARNES**—Could It Be Love
- **GIDEA PARK**—Seasons Of Gold
- **ABBA**—When All Is Said And Done
- WKRF-FM—Cincinnati (Tony Gauvazo—MD)**
- ★ **JOURNEY**—Don't Stop Believin' 2-1
- ★ **QUINCY JONES FEATURING JAMES INGRAM**—Just One Of Those Things 11-5
- ★ **EARTH, WIND & FIRE**—Let's Groove 18-13
- ★ **THE J. GELLS BAND**—Centerfold 23-17
- **PAUL DAVIS**—Cool Night
- **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics
- **ST. NICK**—Jingle Bells X
- **DAN FOGELBERG**—Run For The Roses X
- **FOREIGNER**—Juke Box Hero X
- WZZP-FM—Cleveland (Bob McKay—MD)**
- ★ **QUARTERFLASH**—Harden My Heart 11-6
- ★ **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) 16-7
- ★ **NEIL DIAMOND**—Yesterday's Songs 8-4
- ★ **LINDSEY BUCKINGHAM**—Trouble 9-5

- ★ **RONNIE MILSAP**—I Wouldn't Have Missed It For The World 20-17
- **DAN FOGELBERG**—Leader Of The Band B
- **THE BEACH BOYS**—Come Go With Me B
- **BILLY JOEL**—She's Got A Way B
- **LIFY GARRETT**—Runaway Rita X
- **SNEAKER**—More Than Just The Two Of Us X
- **SHEENA EASTON**—You Could Have Been With Me A
- **LITTLE RIVER BAND**—Take It Easy On Me A
- **AIR SUPPLY**—Sweet Dreams A
- WDRQ-FM—Detroit (Steve Summers—MD)**
- ★ **STEVIE NICKS/DON HENLEY**—Leather And Lace 12-5
- ★ **LULU**—If I Were You 17-14
- ★ **DIANA ROSS**—Why Do Fools Fall In Love 6-4
- ★ **GEORGE BENSON**—Turn Your Love Around 9-7
- **SHEENA EASTON**—You Could Have Been With Me
- **PAUL DAVIS**—Cool Night
- **JUICE NEWTON**—The Sweetest Thing B
- **RONNIE MILSAP**—I Wouldn't Have Missed It For The World B
- **AL JARREAU**—Breakin' Away A
- WBZZ-AM—Pittsburgh (Chuck Tyler—MD)**
- ★ **J. GELLS BAND**—Centerfold 15-4
- ★ **AL JARREAU**—Breakin' Away 10-9
- ★ **LINDSEY BUCKINGHAM**—Trouble 11-10
- ★ **QUEEN/DAVID BOWIE**—Under Pressure 18-14
- ★ **THE CARs**—Shake It Up 20-18
- **BERTIE HIGGINS**—Key Largo
- **ABBA**—When All Is Said And Done
- **BILLY JOEL**—She's Got A Way
- **DONNIE IRIS**—Love Is Like A Rock A
- **BUCKMAN AND GARCIA**—Pac Man Fever A
- **AIR SUPPLY**—Sweet Dreams B
- **GENESIS**—Abacab B
- **TOM TOM CLUB**—Genius Of Love B

WFFM-FM—Pittsburgh (Jay Crosswell—MD)

- **PATTI AUSTIN**—Every Home Should Have One
- **BILL CHAMPLIN**—Tonight Tonight
- **VANGELIS**—Titles A
- **EDDIE SCHWARTZ**—All Our Tomorrows A
- **EARTH, WIND & FIRE**—Let's Groove A
- **DELBERT MCCLINTON**—Sandy Beaches X
- **AIR SUPPLY**—Sweet Dreams X
- **CARPENTERS**—Those Good Old Dreams X
- **AL JARREAU**—Breakin' Away X
- **ROLLING STONES**—Waiting On A Friend X
- **DAN FOGELBERG**—Stolen Moments A
- WKXX-FM—Pittsburgh (Clark Ingram—MD)**
- ★ **QUARTERFLASH**—Harden My Heart 17-9
- ★ **FOREIGNER**—Night Life 13-10
- ★ **MICHAEL STANLEY BAND**—When Your Heart Says It's Right 29-21
- ★ **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) 28-23
- ★ **GEORGE BENSON**—Turn Your Love Around 31-28
- **JEFFERSON STARSHIP**—Stairway To Cleveland
- **BOB SEGER/SILVER BULLET BAND**—Feel Like A Number
- **DAN FOGELBERG**—Leader Of The Band
- **THE CARs**—Shake It Up X
- **OLIVIA NEWTON-JOHN**—Physical X
- **BRUCE SPRINGSTEIN**—Santa Claus Is Coming To Town X
- **THE WHO**—Had Enough X
- **JOHN ENTWISTLE**—Talk Dirty X
- **THRILLS**—Tonight X
- **HENRY PAUL BAND**—Keeping Our Love Alive B
- **QUEEN/DAVID BOWIE**—Under Pressure B
- **BILLY JOEL**—She's Got A Way B
- WYYS-FM—Cincinnati (Barry James—MD)**
- ★ **BARRY MANLOW**—The Old Songs 1-1
- ★ **BARBRA STREISAND**—Comin' In And Out Of Your Life 4-2
- ★ **RONNIE MILSAP**—I Wouldn't Have Missed It For The World 6-3
- ★ **GEORGE BENSON**—Turn Your Love Around 9-5
- ★ **STEVIE NICKS/DON HENLEY**—Leather And Lace 14-10
- ★ **EDDIE RABBITT**—Someone Could Lose A Heart Tonight

WNCL-FM—Columbus (Steve Edwards—MD)

- ★ **GEORGE BENSON**—Turn Your Love Around 16-9
- ★ **EARTH, WIND & FIRE**—Let's Groove 11-7
- ★ **ROD STEWART**—Young Turks 1-1
- ★ **STEVIE NICKS/DON HENLEY**—Leather And Lace 5-2
- ★ **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) 10-6
- **GENESIS**—Abacab
- **BERTIE HIGGINS**—Key Largo
- WXGT-FM—Columbus (Terry Nutter—MD)**
- ★ **QUARTERFLASH**—Harden My Heart 15-9
- ★ **THE J. GELLS BAND**—Centerfold 23-19
- ★ **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) 5-3
- ★ **LINDSEY BUCKINGHAM**—Trouble 10-6
- ★ **ROLLING STONES**—Waiting On A Friend 18-14
- ★ **PAUL DAVIS**—Cool Night
- ★ **DAN FOGELBERG**—Leader Of The Band
- ★ **SHEENA EASTON**—You Could Have Been With Me X
- ★ **THE BEACH BOYS**—Come Go With Me B
- ★ **THE CARs**—Shake It Up X
- ★ **RICK SPRINGFIELD**—Love Is Alright Tonte X
- ★ **QUEEN/DAVID BOWIE**—Under Pressure X
- ★ **THE GO-GOS**—Our Lips Are Sealed X
- ★ **THE CARs**—Shake It Up X
- ★ **RICK SPRINGFIELD**—Love Is Alright Tonte X
- WAKY-AM—Louisville (Bob Moody—MD)**
- ★ **LITTLE RIVER BAND**—Take It Easy On Me 20-16
- ★ **THE BEACH BOYS**—Come Go With Me 17-13
- ★ **RONNIE MILSAP**—I Wouldn't Have Missed It For The World 14-11
- ★ **PAUL DAVIS**—Cool Night 15-12
- ★ **AIR SUPPLY**—Sweet Dreams 21-17
- ★ **BARRY MANLOW**—Somewhere Down The Road
- ★ **KENNY ROGERS**—Through The Years
- ★ **BILLY JOEL**—She's Got A Way
- ★ **QUINCY JONES**—One Hundred Ways
- WKJF-FM—Louisville (Kevin O'Neil—MD)**
- ★ **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) 11-4
- ★ **EDDIE RABBITT**—Someone Could Lose A Heart Tonight 19-12
- ★ **GREG LAKE**—Let Me Love You Once 1-1
- ★ **QUARTERFLASH**—Harden My Heart 5-2
- ★ **LINDSEY BUCKINGHAM**—Trouble 7-5
- ★ **AIR SUPPLY**—Sweet Dreams
- ★ **KENNY ROGERS**—Through The Years
- ★ **MADLEEN KARE**—You Can A
- ★ **DIANA ROSS**—Mirror, Mirror A
- ★ **SNEAKER**—More Than Just The Two Of Us X
- ★ **LOVERBOY**—Working For The Weekend X
- ★ **BALANCE**—Falling In Love X
- ★ **HENRY PAUL BAND**—Keeping Our Love Alive X
- ★ **SHEILA**—Little Darlin' X
- ★ **GENESIS**—Abacab X
- ★ **ZZ TOP**—Tube Snake Boogie X
- ★ **DONNIE IRIS**—Love Is Like A Rock X
- ★ **DAN FOGELBERG**—Leader Of The Band B
- ★ **EDDIE SCHWARTZ**—All Our Tomorrows B
- ★ **BOB SEGER/SILVER BULLET BAND**—Feel Like A Number B

- ★ **THE CARs**—Shake It Up 20-18
- **BERTIE HIGGINS**—Key Largo
- **ABBA**—When All Is Said And Done
- **BILLY JOEL**—She's Got A Way
- **DONNIE IRIS**—Love Is Like A Rock A
- **BUCKMAN AND GARCIA**—Pac Man Fever A
- **AIR SUPPLY**—Sweet Dreams B
- **GENESIS**—Abacab B
- **TOM TOM CLUB**—Genius Of Love B
- WKWK-AM (14WK)—Wheeling (Greg McCullough—MD)**
- **BILL CHAMPLIN**—Tonight Tonight A
- **MANHATTAN TRANSFER**—Spies In The Night X
- **BARRY MANLOW**—Somewhere Down The Road X
- **BALANCE**—Falling In Love X
- **DEL SHANNON**—Sea Of Love X
- **BRENDA LEE**—Only When I Laugh X
- **GERMAINE JACKSON**—I'm Just Too Sty X
- **T.G. SHEPPARD**—Only One You X
- **DAVID GATES**—Come Home For Christmas X

Southwest Region

- ★ **PRIME MOVERS**
- STEVIE NICKS WITH DON HENLEY—Leather And Lace (Modern)
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics (RCA)
- FOREIGNER—Waiting For A Girl Like You (Atlantic)
- **TOP ADD ONS**
- EDDIE SCHWARTZ—All Our Tomorrows (Atlantic)
- DAN FOGELBERG—Leader Of The Band (Full Moon/Epic)
- BARRY MANLOW—Somewhere Down The Road (Arista)
- **BREAKOUTS**
- KENNY ROGERS—Through The Years (Liberty)
- DIANA ROSS—Mirror Mirror (RCA)
- BUCKMAN AND GARCIA—Pac Man Fever (Columbia)

KVIL-FM—Dallas (Chuck Rhodes—MD)

- No List
- KEGL-FM—Fl. Worth (Sandra Botek—MD)**
- ★ **FOREIGNER**—Waiting For A Girl Like You 1-1
- ★ **LOVERBOY**—Working For The Weekend 2-2
- ★ **THE J. GELLS BAND**—Centerfold 9-4
- ★ **THE CARs**—Shake It Up 4-3
- ★ **AC/DC**—For Those About To Rock 20-12
- **GENESIS**—Abacab
- **RICK SPRINGFIELD**—Love Is Alright Tonte X
- KRBE-AM—Houston (Roger Jarrett—MD)**
- ★ **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics 13-11
- ★ **STEVIE NICKS/DON HENLEY**—Leather And Lace 11-6
- ★ **EDDIE RABBITT**—Someone Could Lose A Heart Tonight 20-18
- ★ **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) 19-17
- ★ **GEORGE BENSON**—Turn Your Love Around 16-13
- **THE BEACH BOYS**—Come Go With Me
- **DAN FOGELBERG**—Leader Of The Band

- **DON McLEAN**—Castles In The Air X
- **BILLY JOEL**—She's Got A Way X
- **SHEENA EASTON**—You Could Have Been With Me X
- **LITTLE RIVER BAND**—Take It Easy On Me X
- **RONNIE MILSAP**—I Wouldn't Have Missed It For The World B
- KRLY-FM—Houston (Blake Lawrence—MD)**
- ★ **CHOCOLATE MILK**—Blue Jeans 20-11
- ★ **TEDDY PENDERGRASS**—You're My Latest, Greatest Inspiration 15-12
- ★ **BAR-KAYS**—Hit And Run 23-16
- ★ **THE TIME**—Cool 24-21
- ★ **PEABO BRYSO**—Let The Feeling Flow B
- ★ **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) B
- ★ **CENTRAL LINE**—Walking Into Sunshine X
- ★ **KRAFTWERK**—Numbers X
- ★ **PRINCE**—Let's Work X
- WEZB-FM—New Orleans (Jerry Losteave—MD)**
- ★ **FOREIGNER**—Waiting For A Girl Like You 1-1
- ★ **LINDSEY BUCKINGHAM**—Trouble 7-4
- ★ **THE J. GELLS BAND**—Centerfold 11-5
- ★ **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) 13-10
- **BUCKMAN & GARCIA**—Pac Man Fever
- **SHEENA EASTON**—You Could Have Been With Me
- **DR. JOHN**—Spish Splash B
- **BILLY JOEL**—She's Got A Way B
- **THE BEACH BOYS**—Come Go With Me X
- **AIR SUPPLY**—Sweet Dreams X
- **LOVERBOY**—Working For The Weekend X
- **PAUL DAVIS**—Cool Night X
- **EDDIE RABBITT**—Someone Could Lose A Heart Tonight X

WTVX-AM—New Orleans (Gary Franklin—MD)

- ★ **EARTH, WIND & FIRE**—Let's Groove 11-5
- ★ **THE J. GELLS BAND**—Centerfold 21-13
- ★ **SNEAKER**—More Than Just The Two Of Us 20-14
- ★ **LITTLE RIVER BAND**—Take It Easy On Me 29-17
- ★ **PAUL DAVIS**—Cool Night 26-19
- ★ **EDDIE SCHWARTZ**—All Our Tomorrows
- ★ **DIANA ROSS**—Mirror Mirror
- ★ **DAN FOGELBERG**—Leader Of The Band B
- ★ **RICK SPRINGFIELD**—Love Is Alright Tonte B
- ★ **IRENE CARL**—Anyone Can See B
- ★ **LILLY I'VE**—My Kinda Lover B
- ★ **BILLY JOEL**—She's Got A Way X
- ★ **BARRY MANLOW**—Somewhere Down The Road A
- ★ **TEDDY PENDERGRASS**—You're My Latest, Greatest Inspiration A
- ★ **DEL SHANNON**—Sea Of Love A
- ★ **SHEILA**—Little Darlin' X
- KEEL-AM—Shreveport (Kevin Davis—MD)**
- ★ **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics 2-1
- ★ **STEVIE NICKS/DON HENLEY**—Leather And Lace 8-2
- ★ **BARBRA STREISAND**—Comin' In And Out Of Your Life 13-7
- ★ **ALABAMA**—Love In The First Degree 22-20
- ★ **THE J. GELLS BAND**—Centerfold 26-17
- ★ **EDDIE SCHWARTZ**—All Our Tomorrows
- ★ **KENNY ROGERS**—Through The Years
- ★ **PEABO BRYSO**—Let The Feeling Flow
- ★ **ZZ TOP**—Tube Snake Boogie
- ★ **ROLLING STONES**—Waiting On A Friend X
- ★ **BERTIE HIGGINS**—Key Largo B
- ★ **LULU**—If I Were You B
- ★ **BARRY MANLOW**—Somewhere Down The Road B
- ★ **RICK SPRINGFIELD**—Love Is Alright Tonte X
- ★ **AIR SUPPLY**—Sweet Dreams X
- ★ **JENNIFER WARNES**—Could It Be Love X
- ★ **BILLY JOEL**—She's Got A Way X
- ★ **LITTLE RIVER BAND**—Take It Easy On Me X
- ★ **GERMAINE JACKSON**—I'm Just Too Sty X
- ★ **GREG LAKE**—Let Me Love You Once X
- ★ **THE BEACH BOYS**—Come Go With Me X
- ★ **THE CARs**—Shake It Up X
- ★ **STEVIE NICKS**—Leather And Lace X
- ★ **DEL SHANNON**—Sea Of Love X

KEEL-AM—Shreveport (Kevin Davis—MD)

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- ★ **ZZ TOP**—Tube Snake Boogie
- ★ **ROLLING STONES**—Waiting On A Friend X
- ★ **BERTIE HIGGINS**—Key Largo B
- ★ **LULU**—If I Were You B
- ★ **BARRY MANLOW**—Somewhere Down The Road B
- ★ **RICK SPRINGFIELD**—Love Is Alright Tonte X
- ★ **AIR SUPPLY**—Sweet Dreams X
- ★ **JENNIFER WARNES**—Could It Be Love X
- ★ **BILLY JOEL**—She's Got A Way X
- ★ **LITTLE RIVER BAND**—Take It Easy On Me X
- ★ **GERMAINE JACKSON**—I'm Just Too Sty X
- ★ **GREG LAKE**—Let Me Love You Once X
- ★ **THE BEACH BOYS**—Come Go With Me X
- ★ **THE CARs**—Shake It Up X
- ★ **STEVIE NICKS**—Leather And Lace X
- ★ **DEL SHANNON**—Sea Of Love X
- KHFI-FM—Austin (Ed Volkman—MD)**
- **HENRY PAUL BAND**—Keeping Our Love Alive
- **KENNY ROGERS**—Through The Years
- **SURVIVOR**—Poor Man's Son LX
- **DEL SHANNON**—Sea Of Love LX
- **JUICE NEWTON**—The Sweetest Thing LX
- **GENESIS**—Abacab Z
- KNUS-FM—Dallas (Garry Hamilton—MD)**
- ★ **PAUL DAVIS**—Cool Night 9-5
- ★ **THE BEACH BOYS**—Come Go With Me 11-6
- ★ **LULU**—If I Were You 15-10
- ★ **DAN FOGELBERG**—Leader Of The Band 16-11
- ★ **QUINCY JONES FEATURING JAMES INGRAM**—One Hundred Ways 29-23
- ★ **BARRY MANLOW**—Somewhere Down The Road

- **PLACIDO DOMINGO/JOHN DENVER**—Perhaps Love
- **AIR SUPPLY**—Sweet Dreams N
- **THE MOODY BLUES**—Talking Out Of Turn N
- **VANGELIS**—Titles A

KFM-FM—Houston (Jerry Steele—MD)

- ★ **KOOL & THE GANG**—Take My Heart 15-13
- ★ **STEVIE NICKS/DON HENLEY**—Leather And Lace 21-17
- ★ **RONNIE MILSAP**—I Wouldn't Have Missed It For The World 30-22
- ★ **LINDSEY BUCKINGHAM**—Trouble 25-23
- ★ **BARBRA STREISAND**—Comin' In And Out Of Your Life 11-9
- **BARRY MANLOW**—Somewhere Down The Road
- **KENNY ROGERS**—Through The Years
- **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do)
- **SHEENA EASTON**—You Could Have Been With Me
- **ROD STEWART**—Young Turks X
- **CRYSTAL GAYLE**—The Woman In Me X
- **OAK RIDGE BOYS**—Fancy Free X
- **ALABAMA**—Love In The First Degree X
- **BILLY JOEL**—She's Got A Way X
- **THE BEACH BOYS**—Come Go With Me X
- **JOHNNY LEE**—Bet Your Heart On Me X
- KBFM-FM—McAllen-Brownsville (Steve Owens—MD)**
- ★ **BARBRA STREISAND**—Comin' In And Out Of Your Life 20-11
- ★ **LITTLE RIVER BAND**—Take It Easy On Me 29-21
- ★ **NEIL DIAMOND**—Yesterday's Songs 19-12
- ★ **BILLY JOEL**—She's Got A Way 30-26
- ★ **KENNY ROGERS**—Through The Years
- ★ **AL JARREAU**—Breakin' Away
- ★ **DIANA ROSS**—Mirror, Mirror A
- ★ **BERTIE HIGGINS**—Key Largo A
- ★ **BARRY MANLOW**—Somewhere Down The Road A
- ★ **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics B
- ★ **RICK SPRINGFIELD**—Love Is Alright Tonte B
- ★ **THE BEACH BOYS**—Come Go With Me B
- ★ **AIR SUPPLY**—Sweet Dreams B
- ★ **LOVERBOY**—Working For The Weekend X
- ★ **SHEILA**—Little Darlin' X
- ★ **FOREIGNER**—Juke Box Hero X
- ★ **BUCKMAN & GARCIA**—Pac Man Fever X
- ★ **GREG LAKE**—Let Me Love You Once X

WQEE-AM—New Orleans (Chris Bryan—MD)

- ★ **BARBRA STREISAND**—Comin' In And Out Of Your Life 15-10
- ★ **ROLLING STONES**—Waiting On A Friend 17-11
- ★ **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) 6-2
- ★ **BERTIE HIGGINS**—Key Largo 26-23
- ★ **AL JARREAU**—Breakin' Away 29-26
- **LITTLE RIVER BAND**—Take It Easy On Me
- **JUICE NEWTON**—The Sweetest Thing
- **THE BEACH BOYS**—Come Go With Me A
- **TEDDY PENDERGRASS**—You're My Latest, Greatest Inspiration A
- **AIR SUPPLY**—Sweet Dreams B
- **GREG LAKE**—Let Me Love You Once B
- **GROVER WASHINGTON JR.**—Be Mine B
- **DR. JOHN**—Spish Splash B
- **FREDDIE/FISHTICKS**—Elvis Impersonator X
- **ABBA**—When It's All Said And Done X
- KOFM-FM—Oklahoma City (Steve Morgan—MD)**
- ★ **STEVIE NICKS/DON HENLEY**—Leather And Lace 7-5
- ★ **LINDSEY BUCKINGHAM**—Trouble 10-7
- ★ **NEIL DIAMOND**—Yesterday's Songs 11-8
- ★ **JOURNEY**—Don't Stop Believin' 14-11
- ★ **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) 17-14
- **ROLLING STONES**—Waiting On A Friend
- **EDDIE SCHWARTZ**—All Our Tomorrows A
- **SHEILA**—Little Darlin' A
- **ALABAMA**—Love In The First Degree B

WFM-FM—Baton Rouge (Wayne Watkins—MD)

- ★ **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) 9-4
- ★ **DAN FOGELBERG**—Leader Of The Band 25-19
- ★ **EARTH, WIND & FIRE**—Let's Groove 1-1
- ★ **JUICE NEWTON**—The Sweetest Thing 18-12
- **RICK SPRINGFIELD**—Love Is Alright Tonte
- **BARRY MANLOW**—Somewhere Down The Road
- **AIR SUPPLY**—Sweet Dreams B
- **LITTLE RIVER BAND**—Take It Easy On Me B
- **BOB SEGER/SILVER BULLET BAND**—Feel Like A Number A
- **KENNY ROGERS**—Through The Years A
- **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics X
- **AL JARREAU**—Breakin' Away X
- **AC/DC**—Put The Finger On You X
- KINT-FM—El Paso (Patty Zizzo—MD)**
- ★ **EARTH, WIND & FIRE**—Let's Groove 10-3
- ★ **EDDIE RABBITT**—Someone Could Lose A Heart Tonight 11-6

- ★ **RICK SPRINGFIELD**—Love Is Alright Tonte 12-9
- ★ **ROLLING STONES**—Waiting On A Friend 13-10
- **TEDDY PENDERGRASS**—You're My Latest, Greatest Inspiration
- **ZZ TOP**—Tube Snake Boogie
- **BALANCE**—Falling In Love A
- **T.G. SHEPPARD**—Only One You A
- **PATTI AUSTIN**—Every Home Should Have One A
- **AIR SUPPLY**—Sweet Dreams X
- **DONNIE IRIS**—Love Is Like A Rock X
- **BOB SEGER/SILVER BULLET BAND**—Feel Like A Number X
- **NIKKI HILLS**—Some Guys Have All The Luck X
- **BILL CHAMPLIN**—Tonight, Tonight X

KILE-AM—Galveston (Scott Taylor—MD)

- ★ **DIANA ROSS**—Why Do Fools Fall In Love 1-1
- ★ **ROD STEWART**—Young Turks 6-2
- ★ **LINDSEY BUCKINGHAM**—Trouble 16-13
- ★ **SHEENA EASTON**—You Could Have Been With Me 19-15
- ★ **DARYL HALL/JOHN OATES**—



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.

Every month RADIORADIO brings you concerts recorded live and broadcast in stereo. You can depend on these 90-minute gala events to feature the most outstanding talent available.

And every month RADIORADIO delivers long-form music specials that spotlight the hottest groups and solo artists around. An exciting combination of music and live interviews brings you the best talent in the business. Plus, RADIORADIO will have an open telephone line during these music specials. Listeners all

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.

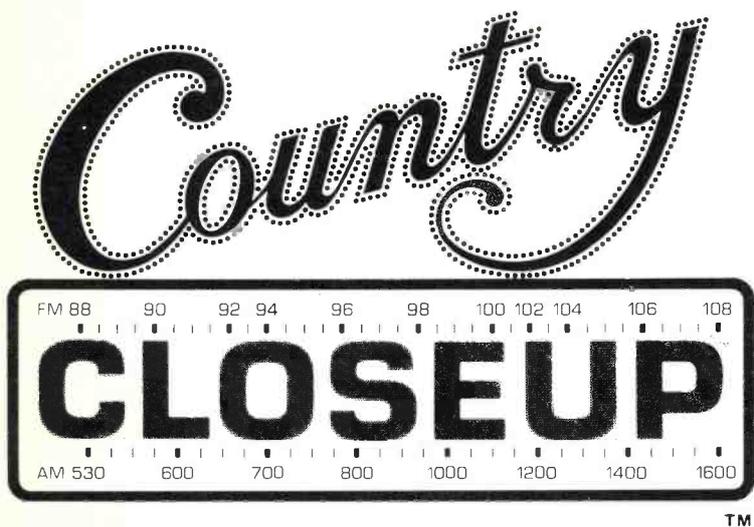
RADIORADIO also provides 90-second informational programs to attract the listeners you want to reach. Scheduled four times a day, these features directly respond to the interests and lifestyles of young adults.

RADIORADIO gives you an unrivaled program mix that will decidedly increase your station's impact. You can count on the long-acclaimed expertise, quality and credibility of CBS itself. Don't let your competition get the jump on you. Make the first move...call David West in New York at (212) 975-2097 or Steven Epstein in Los Angeles at (213) 460-3547.



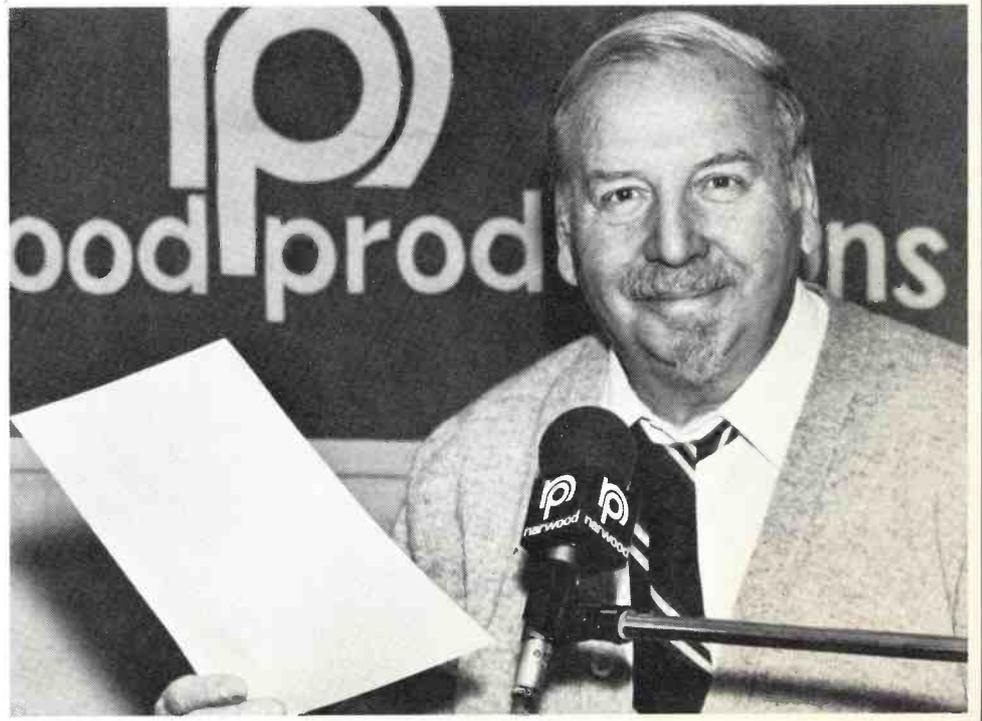
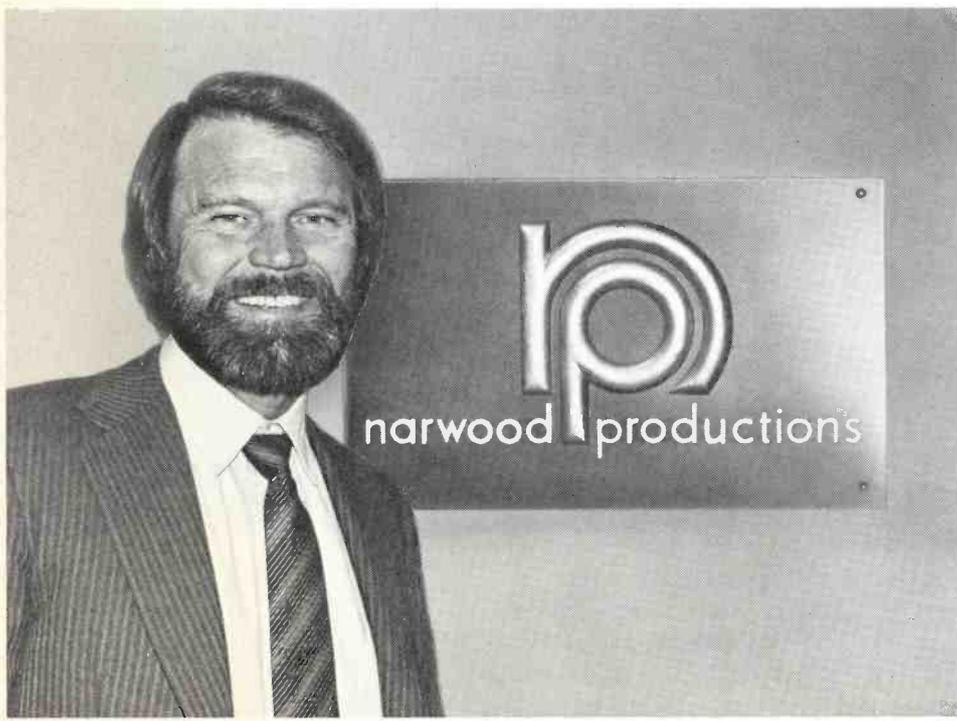
NOW GREAT CONVERSATION IS MUSIC TO YOUR EARS

Narwood Productions presents two very special weekly one-hour radio series spotlighting the stars and their music, each with a very special host.



Glen Campbell on "Country Closeup" hosts country music's finest like Loretta Lynn, Mickey Gilley, Tammy Wynette, Anne Murray, The Bellamy Brothers, Alabama and many other leading artists. Each week he'll take listeners behind the voice and music into the personality of the artists as they tell their own stories.

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



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

 **NARWOOD PRODUCTIONS**... Where the stars talk so your listeners listen!

Rob Balon

Maximizing Radio Promos

AUSTIN—Virtually every station advertises itself in one form or another, but few truly understand how to maximize the benefits derived from "paid" exposure. Indeed, some broadcasters pay far too much and derive far too little. To understand why this occurs, let's examine some of the tenets regarding broadcast advertising.



First, advertising is basically a vehicle of reinforcement. It serves to strengthen name and product identification and to keep the item in question before the buying public. Such is the case with advertising for a radio or television station. Almost no amount of money spent on advertising can create an audience. The product has to be appealing and consistently likeable before a steady audience can be established.

We've all heard of stations that have spent relative fortunes on "kick-off" advertising campaigns. I know of one radio station that spent close to \$1 million over a two-year period in an attempt to get a new show on the road. But the station never established a consistently likeable programming package for its target audience; hence, the result was all too predictable.

The key point is this: people "discover" radio and tv stations by sampling the wares: punching around on the car dial or flipping channels at home.

Yet television has an inherent advantage over radio in the discovery process—because it has the power of consistent network programming and massive network publicity in helping people discover local tv stations. Radio stations do not have that advantage.

When a radio station is discovered, the combination of music and personality must be instantly appealing to the listener. When he finds something he likes, he'll stay with it, and secondarily, he'll tell his friends. And those factors, discovery and word-of-mouth, are the two predominant methods that people use

to choose a radio station.

This is where advertising comes in. The person who has "discovered" the station sees a billboard that reconfirms the call letters in his mind. He catches the tail end of a television spot. He picks up the call letters again on a newspaper tradeout.

People need to be constantly reminded of the station they're listening to. And they need to be told that the listening decision is a good one, a logical one for the kind of lifestyle that they embrace. That is the ultimate power of radio station advertising, and its ultimate utility.

You can't use advertising to create a new audience. It is just one step in the total process of presenting a station to a potential audience. Stations who change formats often are the victims of the kind of faulty logic mentioned above. They feel that if they spend enough on advertising, the audience will ultimately fall into place. Nothing could be farther from the truth.

Another mistake that stations make is to try to outdo each other with visually exciting or aesthetic ads. A good point to remember here: don't overcomplicate the basic selling message. People are not going to tune in the station for any length of time because your billboard or tv spot is more visually appealing than the next guy's.

Consumers of radio need to be hit with the basic message. "Buy it because..." or, "listen to it." And then get those call letters out. The simpler, the better.

This is not to say that commercials should be visually dull. To succeed, they must stand apart. But they must not become larger than what it is they are trying to promote. And, in radio, the product being advertised must be consistently tied-in with each facet of the promotional campaign, i.e., the station must sound like the advertising image it has created. Even subtle discrepancies on this point can drive listeners away in droves.

Dr. Balon is available for comment and questions at Balon & Assoc., 2525 Wallingwood, Suite 1104, Austin, Texas 78746 (512) 327-7010.



MOR MEETS COUNTRY—Skitch Henderson, host of Narwood Productions' "The Music Makers," a weekly show geared for MOR stations, and Glenn Campbell, host of "Country Closeup," another weekly Narwood show, confer with Narwood chief Ted LeVan on the debut of both shows on Jan. 4.

National Programming
Satellite Adds Religious Network

NEW YORK—Much has been made of the formation and development of the Satellite Music Network, which debuted country and adult contemporary 24-hour satellite-delivered formats last spring.

But a similarly named Satellite Radio Network, with some of the same principals, has gone virtually unnoticed.

Headed by John Tyler, who is a partner in the Satellite Music Network, SRN is offering a satellite distribution system for currently syndicated religious programs. To get stations on line, SRN is offering to install a \$10,000 satellite receiving dish in trade for two 15-minute blocks of air time.

Six stations have already signed up: WROL-AM Boston; WFAX-AM Washington; WZZD-AM Philadelphia; KLIQ-AM Portland, Ore.; KBIF-AM Fresno; KICN-FM Spokane. Tyler notes the network is attractive to religious syndicators because the satellite route cuts their distribution costs by 30%.

While the Satellite Music Network maintains studios in Chicago, the Radio Network is located in Charlotte. And while the Music Network originates programming, the Radio Network is geared to distribute others' programming. Overnight the Radio Network is now carrying the audio signal of the PTL tv religious show.

Tyler is working on getting the Radio Network on cable systems and is developing a black gospel network for cable.

NBC's Source Report has won the Edwin Armstrong award for superior documentary programming. The show, produced, written and hosted by Jim Cameron, has also won the Peabody award.... Bonneville Broadcast Consultants have changed the company name to Bonneville Broadcast System. John Paton, general manager of the Tenafly, N.J.-based firm, notes, "with the advent of satellite delivery, Bonneville has become more than just a tape syndicator." Bonneville has moved into satellite-distribution of its beautiful music in a cooperative venture with the Satellite Music Network.

Stephen van Ophuysen has been named director of network sales for Drake-Chenault, a new position reflecting Drake-Chenault's decision to sell time on shows such as the "History Of Country Music." He comes to the syndicator from the Los Angeles office of the Katz Agency, where he was director of marketing

development. He had previously been with Mutual and ABC.

Inner City's WBL5-FM. New York has become an ABC affiliate for the FM Network. The move replaces ABC's own WPLJ-FM New York, which has become the flagship for ABC's new Rock Network. The Rock Network is headed by Tom Plant and programmed by Denise Oliver... Cynthia Pallotto has joined United Stations as New York station clearance rep. She had been

the East Coast staff publicist for EMI/Liberty Records and previously worked in radio at NBC's WYNY-FM New York and WRNW-FM Briarcliff Manor, N.Y. ... Janice Ginsberg has joined Narwood Productions as public relations director and talent coordinator for the firm's syndicated series "Country Closeup" and "The Music Makers," which debut next month. She comes to Narwood from New York's Beacon Theatre where she was public relations director and program coordinator.

DECEMBER 26, 1981 BILLBOARD

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Goodphone Commentaries

1996: Radio Future Shock

By MICHAEL R. LEE, Ph.D.

DENVER—"I think that what we're talking about is semi-soft split focus 45 to 50 female and 18 to 24 male fractionalization. A poignant reduction in late '80s gunner artists is compromised by a front loaded obsession with the 93-94 leather wave stuff."

Meet Waldo Jackson, Arbitron participant, 1996. Waldo's a pro. From humble origins as an autoworker, Jackson has realized the wildest ambition of his Respondent School graduating class. During the last four years, Waldo has worked for them all—Trendlock, People Are Statistics, Nielsen and, now, the most challenging respondent gig in America: Arbitron, radio division.

Ever since 1985, when the ratings services gave up on being cursed by people who wanted nothing to do with five bucks to fillout a diary, people like Waldo have been hauling down huge dinero to do the job for them—all of them.

In fact, Waldo was San Francisco radio. His was the only opinion that really mattered, as he was the only respondent employed by Arbitron in the Bay Area. At \$17,500 a book, Waldo was decidedly dedicated. He listened to the radio approximately 16 hours a day, seven days a week.

"From my country metal beginnings to my infatuation with flamenco blues, I have unwaveringly pursued a taste for all kinds of music—plus sports, information, talk shows, evangelical uranium hunts and the rest. Am I not the ideal respondent to carry forth the wishes of my brethren?"

Waldo's protestations aside, he could hardly be viewed as "normal." He moved at least once a week between a succession of safe houses established by Arbitron. His phone calls and mail were monitored. No less than 64 private investigators sought Waldo's identity and whereabouts. Diary tampering was now a multi-million dollar radio sport.

(Continued on page 39)

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (12/15/81)

Continued from page 31

Midwest Region

★ PRIME MOVERS
THE J. GEILS BAND—Centerfold (EMI-America)
QUARTERFLASH—Harden My Heart (Geffen)
DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) (RCA)

● TOP ADD ONS
THE GO-GO'S—Our Lips Are Sealed (I.R.S.)
DONNIE IRIS—Love Is Like A Rock (MGA/Sweet City)
THE BEACH BOYS—Come Go With Me (Caribou)

● BREAKOUTS
BUCKMAN AND GARCIA—Pac Man Fever (Columbia)
JOURNEY—Open Arms (Columbia)
KENNY ROGERS—Through The Years (Liberty)

WLS-AM—Chicago
(Dave Denver—MD)
★ THE J. GEILS BAND—Centerfold 8-3
★ QUARTERFLASH—Harden My Heart 22-14
★ THE GO-GO'S—Our Lips Are Sealed

WLS-FM—Chicago
(Dave Denver—MD)
★ THE J. GEILS BAND—Centerfold 8-3
★ QUARTERFLASH—Harden My Heart 22-14
★ QUEEN/DAVID BOWIE—Under Pressure 10-8
● DONNIE IRIS—Love Is Like A Rock
● THE GO-GO'S—Our Lips Are Sealed

WHB-AM—Kansas City
(Tom Land—MD)

No List
WOKY-AM—Milwaukee
(Rick Brown—MD)

★ GEORGE BENSON—Turn Your Love Around 8-5
★ LINDSEY BUCKINGHAM—Trouble 10-6
● LULU—If I Were You
● ROO STEWART—Young Turks
● AIR SUPPLY—Sweet Dreams A

WZUO-FM—Milwaukee
(Bill Sharron—MD)

★ SHEENA EASTON—For Your Eyes Only 1-1
★ OLIVIA NEWTON-JOHN—Physical 2-2
★ DIANA ROSS—Why Do Fools Fall In Love 5-3
● GEORGE BENSON—Turn Your Love Around
● PAUL DAVIS—Cool Night B

KDWB-AM—Minneapolis
(Karen Anderson—MD)

★ PAUL DAVIS—Cool Night 9-4
★ EDDIE RABBITT—Someone Could Lose A Heart Tonight 17-13
★ GEORGE BENSON—Turn Your Love Around 13-10
★ QUARTERFLASH—Harden My Heart 19-14
★ BARBRA STREISAND—Comin' In And Out Of Your Life 21-17
● DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do)
● THE BEACH BOYS—Come Go With Me
● LITTLE RIVER BAND—Take It Easy On Me A
● DAN FOGELBERG—Leader Of The Band A
● AIR SUPPLY—Sweet Dreams A
● DON McLEAN—Castles In The Air X
● STEVIE WOODS—Steal The Night X
● BARRY MANILOW—Somewhere Down The Road X

KSLO-FM—St. Louis
(Tom Stone—MD)

No List
KSTP-FM (KS-95)—St. Paul
(Chuck Napp—MD)

★ BARBRA STREISAND—Comin' In And Out Of Your Life 6-4
★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 10-8
★ BARRY MANILOW—Somewhere Down The Road 140-10
● AIR SUPPLY—Sweet Dreams
● DAN FOGELBERG—Leader Of The Band X
● THE BEACH BOYS—Come Go With Me X
● BILLY JOEL—She's Got A Way X
● BARRY MANILOW—Somewhere Down The Road X
● ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics b
● LINDSEY BUCKINGHAM—Trouble B
● PAUL DAVIS—Cool Night B

WIKS-FM—Indianapolis
(Tom Gilligan—MD)

★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 18-13
★ RICK SPRINGFIELD—Love Is Alright Tonight 22-17
★ FOREIGNER—Waiting For A Girl Like You 1-1
★ STEVIE NICKS/DON HENLEY—Leather And Lace 3-2
★ QUARTERFLASH—Harden My Heart 5-4
● JOURNEY—Open Arms
● LITTLE RIVER BAND—Take It Easy On Me
● GENESIS—Abacab A
● DONNIE IRIS—Love Is Like A Rock A
● NEIL YOUNG/CRAZY HORSE—Southern Pacific A
● BOB SEGER/SILVER BULLET BAND—Feel Like A Number B

● DAN FOGELBERG—Leader Of The Band B
KBEQ-FM—Kansas City
(Mike Schmidt—MD)

★ EDDIE RABBITT—Someone Could Lose A Heart Tonight 12-8
★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 14-9
★ BILLY JOEL—She's Got A Way 17-12
★ KOOL & THE GANG—Take My Heart 23-18
★ EARTH, WIND & FIRE—Let's Groove 34-31
● OLIVIA NEWTON-JOHN—Physical
● THE BEACH BOYS—Come Go With Me
● KENNY ROGERS—Through The Years A
● EDDIE SCHWARTZ—All Our Tomorrows A
● BRUCE SPRINGSTEEN—Santa Claus Is Comin' To Town X
● SUE SAAD—The Looker X
● BUCKMAN & GARCIA—Pac Man Fever X

WISM-AM—Madison
(Bob Starr—MD)

WZEE-FM—Madison
(Matt Hudson—MD)

★ BILLY SQUIER—My Kinda Lover 27-19
★ ROLLING STONES—Waiting On A Friend 21-12
★ GEORGE BENSON—Turn Your Love Around 22-17
★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 28-20
★ PAUL DAVIS—Cool Night 26-21
● LITTLE RIVER BAND—Take It Easy On Me
● BUCKMAN & GARCIA—Pac Man Fever
● HENRY PAUL BAND—Keeping Our Love Alive A
● GREG LAKE—Let Me Love You Once A
● GENESIS—Abacab X
● DEVO—Beautiful World X
● THE BEACH BOYS—Come Go With Me X
● EDDIE SCHWARTZ—All Our Tomorrows X

WLOL-FM—Minneapolis
(Phil Huston—MD)

★ BARBRA STREISAND—Comin' In And Out Of Your Life 9-5
★ PAUL DAVIS—Cool Night 10-7
★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 12-8
★ LINDSEY BUCKINGHAM—Trouble 11-9
★ THE POLICE—Every Little Thing She Does Is Magic 17-11
● JOURNEY—Don't Stop Believin'
● THE CARS—Shake It Up
● EARTH, WIND & FIRE—Let's Groove B
● GREG LAKE—Let Me Love You Once X
● DAN FOGELBERG—Leader Of The Band X
● DON McLEAN—Castles In The Air X
● THE BEACH BOYS—Come Go With Me X
● EDDIE SCHWARTZ—All Our Tomorrows X
● LEIF GARRETT—Runaway Rita X
● STEVE CARLISLE—WKRP In Cincinnati X
● LULU—If I Were You X

WOW-AM—Omaha
(Jim Corcoran—MD)

★ ROD STEWART—Young Turks 4-2
★ DIANA ROSS—Why Do Fools Fall In Love 6-3
★ LINDSEY BUCKINGHAM—Trouble 7-4
★ NEIL DIAMOND—Yesterday's Songs 9-7
★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 10-8
● AIR SUPPLY—Sweet Dreams
● LITTLE RIVER BAND—Take It Easy On Me N
● JOURNEY—Don't Stop Believin' N
● THE GO-GO'S—Our Lips Are Sealed N
● STEVE MILLER BAND—Heart Like A Wheel N
● THE J. GEILS BAND—Centerfold N
● RUFUS/CHAKA KHAN—Sharing The Love N
● GENESIS—Abacab N
● EARTH, WIND & FIRE—Let's Groove N
● QUEEN/DAVID BOWIE—Under Pressure N
● RICK SPRINGFIELD—Love Is Alright Tonight N
● LITTLE RIVER BAND—The Night Owls N
● BARRY MANILOW—The Old Songs N
● COMMODORES—Oh No N

KXOK-AM—St. Louis
(Lee Douglas—MD)

No List
WSPF-FM—Stevens Point
(Brad Fuhr—MD)

★ THE J. GEILS BAND—Centerfold 5-3
★ BILLY SQUIER—My Kinda Lover 23-15
★ STEVIE NICKS/DON HENLEY—Leather And Lace 1-1
★ ROD STEWART—Young Turks 2-2
★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 11-7
● SHEENA EASTON—You Could Have Been With Me
● ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics
● EDDIE SCHWARTZ—All Our Tomorrows B
● LITTLE RIVER BAND—Take It Easy On Me B
● BILLY JOEL—She's Got A Way B
● RONNIE MILSAP—I Wouldn't Have Missed It For The World B
● HENRY PAUL BAND—Keeping Our Love Alive A
● AIR SUPPLY—Sweet Dreams A
● RICK SPRINGFIELD—Love Is Alright Tonight X
● SOFT CELL—Tainted Love L/N
● TOMMY TUTONE—867-5309 L/N

● FOREIGNER—Juke Box Hero L/N
● RUSH—Closer To The Heart L/N
● THE POLICE—Spirits In The Material World L/N
● JOHN HALL—Crazy L/N
● GENESIS—Abacab L/N

KFYR-AM—Bismarck
(Dan Brannan—MD)

★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 12-4
★ THE GO-GO'S—Our Lips Are Sealed 13-8
★ SHEENA EASTON—You Could Have Been With Me 18-12
★ THE CARS—Shake It Up 16-14
★ ROLLING STONES—Waiting On A Friend 20-17
● KENNY ROGERS—Through The Years
● BILLY JOEL—She's Got A Way B
● THE BEACH BOYS—Come Go With Me B
● BERTIE HIGGINS—Key Largo X
● BARRY MANILOW—Somewhere Down The Road X
● DAN FOGELBERG—Leader Of The Band X
● AIR SUPPLY—Sweet Dreams X
● LITTLE RIVER BAND—Take It Easy On Me X
● PAUL DAVIS—Cool Night X
● BARBRA STREISAND—Comin' In And Out Of Your Life X
● QUEEN/DAVID BOWIE—Under Pressure X
● RINGO STARR—Wrack My Brain X
● NEIL DIAMOND—Yesterday's Songs X

KIOA-AM—Des Moines
(A.W. Pantoja—MD)

★ ANNE MURRAY—It's All I Can Do 8-7
★ GEORGE BENSON—Turn Your Love Around 13-6
★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 18-13
★ SNEAKER—More Than Just The Two Of Us 19-16
★ PAUL DAVIS—Cool Night 20-17
● BERTIE HIGGINS—Key Largo
● GREG LAKE—Let Me Love You Once
● CARPENTERS—Those Good Old Dreams
● KENNY ROGERS—Through The Years
● STEVE CARLISLE—WKRP In Cincinnati
● THE BEACH BOYS—Come Go With Me B
● STEVIE NICKS/TOM PETTY—Stop Dragging My Heart Around B
● JENNIFER WARNES—Could It Be Love B

WNAF-FM—Indianapolis
(Paul Mendenhall—MD)

★ FOREIGNER—Waiting For A Girl Like You 2-1
★ STEVIE NICKS/DON HENLEY—Leather And Lace 8-2
★ PAUL DAVIS—Cool Night 11-3
★ GEORGE BENSON—Turn Your Love Around 15-11
★ DON McLEAN—Castles In The Air 19-14
● LINDSEY BUCKINGHAM—Trouble
● RONNIE MILSAP—I Wouldn't Have Missed It For The World
● BILLY JOEL—She's Got A Way B
● ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics X
● BERTIE HIGGINS—Key Largo X
● PLACIDO DOMINGO/JOHN DENVER—Perhaps Love X

KEYN-FM—Wichita
(Terri Springs—MD)

★ STEVIE NICKS/DON HENLEY—Leather And Lace 4-1
★ LINDSEY BUCKINGHAM—Trouble 8-4
★ GEORGE BENSON—Turn Your Love Around 9-6
★ EDDIE RABBITT—Someone Could Lose A Heart Tonight 14-10
★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 19-12
● ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics
● DAN FOGELBERG—Leader Of The Band

KWKN-AM—Wichita
(Dan Dickgrafe—MD)

No List
Northeast Region

★ PRIME MOVERS
DARYL HALL & JOHN OATES—I Can't Go For That (No Can Do) (RCA)
FOREIGNER—Waiting For A Girl Like You (Atlantic)
GEORGE BENSON—Turn Your Love Around (WB)

● TOP ADD ONS
SHEENA EASTON—You Could Have Been With Me (EMI-America)
JUICE NEWTON—The Sweetest Thing (Capitol)
BARRY MANILOW—Somewhere Down The Road (Arista)

● BREAKOUTS
KENNY ROGERS—Through The Years (Liberty)
BARRY WHITE—Beware (Unlimited Gold)
CARPENTERS—Those Good Old Dreams (A&M)

WXKS-FM—Boston
(Vinnie Peruzzi—MD)

No List
WKBW-AM—Buffalo
(John Summers—MD)

★ GEORGE BENSON—Turn Your Love

Around 14-10
● J. GEILS BAND—Centerfold
● ROLLING STONES—Waiting On A Friend
● RONNIE MILSAP—I Wouldn't Have Missed It For The World X
● LITTLE RIVER BAND—Take It Easy On Me X
● SHEENA EASTON—You Could Have Been With Me X
● CARS—Shake It Up B

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

★ COMMODORES—Oh No 13-11
● JUICE NEWTON—The Sweetest Thing
● KENNY ROGERS—Through The Years B
● LULU—If I Were You A
● PAUL DAVIS—Cool Night X
● RONNIE MILSAP—I Wouldn't Have Missed It For The World X

WVBF-FM—Boston
(Reg Johns—MD)

★ STEVIE WOODS—Steal The Night 15-12
★ JUICE NEWTON—The Sweetest Thing 14-9
★ RONNIE MILSAP—I Wouldn't Have Missed It For The World 17-14
★ DON McLEAN—Castles In The Air 24-19
★ BILLY JOEL—She's Got A Way 29-22
● KENNY ROGERS—Blaze Of Glory
● CARLY SIMON—Hurt X

WBEN-FM—Buffalo
(Roger Christian—MD)

No List
WKTU-FM—New York City
(Michael Ellis—MD)

★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 3-1
★ TOM TOM CLUB—Genius Of Love 24-8
★ OLIVIA NEWTON-JOHN—Physical 10-3
★ GEORGE BENSON—Turn Your Love Around 9-5
★ COMMODORES—Oh No 18-13
● BARRY WHITE—Beware
● O TRAIN—You're The One For Me B
● SKYY—Call Me B
● PEABO BROWNE—Let The Feeling Flow A
● BROOKLYN EXPRESS—69 X
● MIKE/JECKYL/MR. HYDE—Genius Rap X
● DR. K & BRENDA SUTTON—We'll Make It X
● TRACY WEBER—Sureshot X
● OYNASTY—Love In The Fast Lane X
● VICKI D.—This Beat Is Mine X
● BAR-KAYS—Hit And Run X

WFLY-FM—Albany
(Jack Lawrence—MD)

No List
WTRY-AM—Albany
(Bill Cahil—MD)

★ BARBRA STREISAND—Comin' In And Out Of Your Life 12-8
★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 15-9
★ CARS—Shake It Up 19-16
★ GEORGE BENSON—Turn Your Love Around 21-19
★ ROLLING STONES—Waiting On A Friend 25-21
● JUICE NEWTON—The Sweetest Thing
● RICK SPRINGFIELD—Love Is Alright Tonight B
● AIR SUPPLY—Sweet Dreams B
● RONNIE MILSAP—I Wouldn't Have Missed It For The World X

WGUY-AM—Bangor
(Jim Randall—MD)

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

● AIR SUPPLY—Sweet Dreams
● DEL SHANNON—Sea Of Love
● BARRY MANILOW—Somewhere Down The Road A
● KENNY ROGERS—Through The Years A
● SHEILA—Little Darlin' A
● NEIL YOUNG/CRAZY HORSE—Southern Pacific A
● DONNIE IRIS—Love Is Like A Rock A
● PLACIDO DOMINGO/JOHN DENVER—Perhaps Love A
● BUCKMAN & GARCIA—Pac Man Fever A

WTC-FM—Hartford
(Rick Donahue—MD)

No List
WBLI-FM—Long Island
(Bill Terry—MD)

★ GEORGE BENSON—Turn Your Love Around 15-13
★ PAUL DAVIS—Cool Night 20-17
★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 23-20
★ ROLLING STONES—Waiting On A Friend 28-24
★ BILLY JOEL—She's Got A Way 30-26
● KENNY ROGERS—Through The Years
● RONNIE MILSAP—I Wouldn't Have Missed It For The World
● BEACH BOYS—Come Go With Me B
● EDDIE RABBITT—Someone Could Lose A Heart Tonight B

● DAN FOGELBERG—Leader Of The Band B
● AIR SUPPLY—Sweet Dreams X
● SHEENA EASTON—You Could Have Been With Me X
● GIDEA PARK—Seasons Of Gold X

WKCI-FM—New Haven
(Danny Lyons—MD)

● GIDEA PARK—Seasons Of Gold
● BARRY MANILOW—Somewhere Down The Road
● AIR SUPPLY—Sweet Dreams A
● EDDIE SCHWARTZ—All Our Tomorrows A
● CARPENTERS—Those Good Old Dreams A
● KENNY ROGERS—Through The Years A

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

★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 14-11
★ FOREIGNER—Waiting For A Girl Like You 4-1
● OLIVIA NEWTON-JOHN—Physical 6-4
★ KENNY ROGERS—Through The Years 19-16
★ BILLY JOEL—She's Got A Way
● LINDSEY BUCKINGHAM—Trouble
● SHEENA EASTON—You Could Have Been With Me

WPJB-FM—Providence
(Mike Waite—MD)

★ THE J. GEILS BAND—Centerfold 1-1
★ FOREIGNER—Waiting For A Girl Like You 4-2
★ CHILLIWACK—My Girl 6-5
★ JOURNEY—Don't Stop Believin' 8-6
★ QUARTERFLASH—Harden My Heart 13-10
★ BARRY MANILOW—Somewhere Down The Road A
● IRENE CARA—Anyone Can See A
● KENNY ROGERS—Through The Years A
● GENESIS—Abacab L
● BILLY SQUIER—My Kinda Lover L

WPRO-FM—Providence
(Gary Berkowitz—MD)

★ EARTH, WIND & FIRE—Let's Groove 14-9
★ STEVIE NICKS/DON HENLEY—Leather And Lace 10-7
★ LINDSEY BUCKINGHAM—Trouble 8-5
★ THE J. GEILS BAND—Centerfold 13-11
★ PAUL DAVIS—Cool Night 19-15
● BARRY MANILOW—Somewhere Down The Road
● KENNY ROGERS—Through The Years
● GREG LAKE—Let Me Love You Once B
● IRENE CARA—Anyone Can See B
● LITTLE RIVER BAND—Take It Easy On Me B
● BOB SEGER/SILVER BULLET BAND—Feel Like A Number A
● KISS—A World Without Heroes X

WHFM-FM—Rochester
(Kelly McCann—MD)

★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 10-5
★ BARBRA STREISAND—Comin' In And Out Of Your Life 11-8
★ GEORGE BENSON—Turn Your Love Around 6-4
★ THE FOUR TOPS—When She Was My Girl 12-10
★ THE BEACH BOYS—Come Go With Me 24-18
● BARRY MANILOW—Somewhere Down The Road
● ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics
● BERTIE HIGGINS—Key Largo
● DEL SHANNON—Sea Of Love
● SHEILA—Little Darlin'
● GREG LAKE—Let Me Love You Once X

WFTQ-AM—Worcester
(Gary Noland—MD)

● CARPENTERS—Those Good Old Dreams
● SHEENA EASTON—You Could Have Been With Me
● AIR SUPPLY—Sweet Dreams A

WACZ-AM—Bangor
(Michael O'Hara—MD)

No List
WICY-FM—Bath
(Willie Mitchell—MD)

No List
WTSN-AM—Dover
(Jim Sebastian—MD)

★ LINDSEY BUCKINGHAM—Trouble 6-4
★ THE J. GEILS BAND—Centerfold 14-10
★ QUARTERFLASH—Harden My Heart 8-6
★ ROLLING STONES—Waiting On A Friend 29-24
● KENNY ROGERS—Through The Years
● BERTIE HIGGINS—Key Largo
● SHEENA EASTON—You Could Have Been With Me B
● DEL SHANNON—Sea Of Love B
● THE BEACH BOYS—Come Go With Me B
● GREG LAKE—Let Me Love You Once B
● BILLY SQUIER—My Kinda Lover X
● VANGELIS—Titles A

WFEA-AM—Manchester
(Keith Lemire—MD)

★ FOREIGNER—Waiting For A Girl Like You 2-1

★ LINDSEY BUCKINGHAM—Trouble 5-3
★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 8-5
★ BARBRA STREISAND—Comin' In And Out Of Your Life 17-14
★ GEORGE BENSON—Turn Your Love Around 18-15

● EDDIE SCHWARTZ—All Our Tomorrows
● BARRY MANILOW—Somewhere Down The Road

● BEACH BOYS—Come Go With Me B
● AIR SUPPLY—Sweet Dreams B
● DAN FOGELBERG—Leader Of The Band B
● KISS—A World Without Heroes A
● RICK SPRINGFIELD—Love Is Alright Tonight X
● DEL SHANNON—Sea Of Love X
● BOB SEGER/SILVER BULLET BAND—Feel Like A Number X
● GREG LAKE—Let Me Love You Once X
● THE J. GEILS BAND—Centerfold X
● SOFT CELL—Tainted Love X

WHEB-AM—Portsmouth
(Rick Dean—MD)

★ OLIVIA NEWTON-JOHN—Physical 1-1
★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do)
● STEVIE NICKS/DON HENLEY—Leather And Lace 6-4
★ JUICE NEWTON—The Sweetest Thing 11-9
★ GEORGE BENSON—Turn Your Love Around
● KENNY ROGERS—Through The Years
● SHEENA EASTON—You Could Have Been With Me B
● KOOL & THE GANG—Take My Heart X
● VANGELIS—Titles X

WBBF-AM—Rochester
(Jay Stevens—MD)

★ BEACH BOYS—Come Go With Me 21-13
★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do)
★ EDDIE RABBITT—Someone Could Lose A Heart Tonight 21-16
● SHEENA EASTON—You Could Have Been With Me
● THE BEACH BOYS—Come Go With Me
● DON McLEAN—Castles In The Air B
● BILLY JOEL—She's Got A Way B
● DAN FOGELBERG—Leader Of The Band L

WPST-FM—Trenton
(Tom Taylor—MD)

★ STEVIE NICKS/DON HENLEY—Leather And Lace 8-5
★ THE CARS—Shake It Up 22-18
★ THE J. GEILS BAND—Centerfold 10-7
★ LINDSEY BUCKINGHAM—Trouble 12-9
★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 14-11
● DONNIE IRIS—Love Is Like A Rock
● GENESIS—Abacab B

WRCK-FM—Utica/Rome
(Jim Reitz—MD)

★ EARTH, WIND & FIRE—Let's Groove 13-11
★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 12-10
★ QUARTERFLASH—Harden My Heart 7-5
● BOB SEGER/SILVER BULLET BAND—Feel Like A Number
● DONNIE IRIS—Love Is Like A Rock
● DAN FOGELBERG—Leader Of The Band
● DEL SHANNON—Sea Of Love
● GREG LAKE—Let Me Love You Once B
● LITTLE RIVER BAND—Take It Easy On Me B
● BILLY SQUIER—My Kinda Lover

Mid-Atlantic Region

★ PRIME MOVERS
DARYL HALL & JOHN OATES—I Can't Go For That (No Can Do) (RCA)
THE CARS—Shake It Up (Elektra)
OLIVIA NEWTON-JOHN—Physical (MCA)

● TOP ADD ONS
BARRY MANILOW—Somewhere Down The Road (Arista)
AL JARREAU—Breakin' Away (WB)
BOB SEGER & THE SILVER BULLET BAND—Feel Like A Number (Capitol)

● BREAKOUTS
KENNY ROGERS—Through The Years (Liberty)
JEFFERSON STARSHIP—Stairway To Cleveland (Grunt)
AC/DC—Let's Get It Up (Atlantic)

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

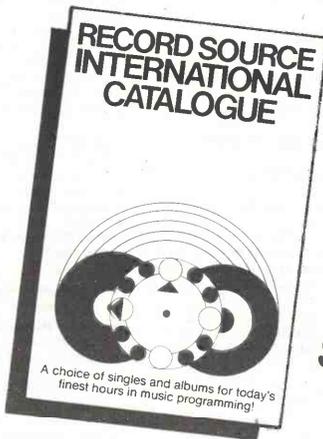
★ THE J. GEILS BAND—Centerfold 10-5
★ JOURNEY—Don't Stop Believin' 22-13
★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do)
★ BARBRA STREISAND—Comin' In And Out Of Your Life 5-4
★ GEORGE BENSON—Turn Your Love Around 25-14

(Continued on next page)

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DECEMBER 26, 1981, BILLBOARD

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DECEMBER 26, 1981, BILLBOARD

Continued from previous page

- KENNY ROGERS—Through The Years
- DAN FOGELBERG—Leader Of The Band
- LITTLE RIVER BAND—Take It Easy On Me
- AIR SUPPLY—Sweet Dreams B
- SHEENA EASTON—You Could Have Been With Me
- RONNIE MILSAP—I Wouldn't Have Missed It For The World X
- BUCKMAN & GARCIA—Pack Man Fever X
- EDDIE SCHWARTZ—All Our Tomorrows X

WCAO-AM—Baltimore (Scott Richards—MD)

- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 8-1
- ★ THE GO-GO'S—Our Lips Are Sealed 27-16
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 10-3
- ★ PAUL DAVIS—Cool Night 17-13
- ★ THE BEACH BOYS—Come Go With Me 30-25
- AL JARREAU—Breakin' Away
- KENNY ROGERS—Through The Years
- JENNIFER WARNES—Could It Be Love A
- AIR SUPPLY—Sweet Dreams X
- EDDIE SCHWARTZ—All Our Tomorrows X
- DEL SHANNON—Sea Of Love X
- BILL CHAMPLIN—Tonight Tonight X
- LULU—I'll Wre You B
- RICK SPRINGFIELD—Love Is Alright Tonite B
- DAN FOGELBERG—Leader Of The Band B
- LITTLE RIVER BAND—Take It Easy On Me B

WIFI-FM—Philadelphia (L. Kiley—MD)

- ★ THE CARS—Shake It Up 22-16
- ★ PAUL DAVIS—Cool Night 26-20
- ★ RICK SPRINGFIELD—Love Is Alright Tonite 24-19
- ★ EDDIE RABBITT—Someone Could Lose A Heart Tonight 28-22
- ★ ROLLING STONES—Waiting On A Friend 29-23
- BARRY MANILOW—Somewhere Down The Road
- BOB SEGER/SILVER BULLET BAND—Feel Like A Number
- QUEEN/DAVID BOWIE—Under Pressure B
- BILLY SQUIER—My Kinda Lover B
- DAN FOGELBERG—Leader Of The Band B
- SHEENA EASTON—You Could Have Been With Me B
- THE BEACH BOYS—Come Go With Me B
- KISS—A World Without Heroes A
- EDDIE SCHWARTZ—All Our Tomorrows A
- HENRY PAUL BAND—Keeping Our Love Alive A
- KENNY ROGERS—Through The Years A
- SHEILA—Little Darlin' X
- GREG LAKE—Let Me Love You Once X
- STEVE WOODS—Steal The Night X
- AIR SUPPLY—Sweet Dreams X
- LITTLE RIVER BAND—Take It Easy On Me X

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

- ★ OLIVIA NEWTON-JOHN—Physical 10-1
- ★ DAN FOGELBERG—Leader Of The Band 26-20
- ★ THE CARS—Shake It Up 15-12
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 8-6
- ★ ROD STEWART—Young Turks 7-5
- THE BEACH BOYS—Come Go With Me B
- GENESIS—Abacab B
- JOURNEY—Open Arms X
- TARNLEY SPENCER BAND—No Time To Lose X
- STEVIE NICKS—Edge Of 17 X
- AC/DC—For Those About To Rock X

WAB-AM—Allentown (Jefferson Ward—MD)

NO LIST

WBSB-FM—Baltimore (Rick James/Jan Jeffries—MD)

- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 4-1
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 6-2
- ★ QUARTERFLASH—Harden My Heart 5-3
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 9-6
- ★ THE J. GEILS BAND—Centerfold 13-9
- KENNY ROGERS—Through The Years
- DEL SHANNON—Sea Of Love B
- PATTI AUSTIN—Every Home Should Have One B
- BARRY MANILOW—Somewhere Down The Road B
- THE BEACH BOYS—Come Go With Me B
- BOB SEGER/SILVER BULLET BAND—Feel Like A Number X
- EDDIE SCHWARTZ—All Our Tomorrows X
- SNEAKER—More Than Just The Two Of Us X
- LOVERBOY—Working For The Weekend X
- DONNIE IRIS—Love Is Like A Rock X
- BUDKMAN & GARCIA—Pack Man Fever X
- GENESIS—Abacab X

WBR-AM—Baltimore (Andy Szulinski—MD)

- ★ GEORGE BENSON—Turn Your Love Around 11-6
- ★ EARTH, WIND & FIRE—Let's Groove 18-7
- ★ QUARTERFLASH—Harden My Heart 3-1

★ STEVIE NICKS/DON HENLEY—Leather And Lace 4-3

- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 8-4
- KENNY ROGERS—Through The Years
- BARRY MANILOW—Somewhere Down The Road
- AL JARREAU—Breakin' Away B
- DEL SHANNON—Sea Of Love X
- JENNIFER WARNES—Could It Be Love X
- SNEAKER—More Than Just The Two Of Us X
- ABBA—When All Is Said And Done A
- CARPENTERS—Those Good Old Dreams A

WCCF-FM—Ernie (Bill Shannon—MD)

- ★ THE J. GEILS BAND—Centerfold
- ★ AC/DC—Let's Get It Up 24-15
- ★ DIESEL—Down In The Silver Mine 26-20
- ★ EDDIE RABBITT—Someone Could Lose A Heart Tonight 32-24
- THE BEACH BOYS—Come Go With Me
- JEFFERSON STARSHIP—Stairway To Cleveland
- DIESEL—Going Back To China A
- KENNY ROGERS—Through The Years A
- VANGELIS—Titles A
- RICK SPRINGFIELD—Love Is Alright Tonite 34-27
- FOREIGNER—Juke Box Hero B
- PETER CETERA—Living In The Limelight B
- BILLY SQUIER—My Kinda Lover B

WKBO-AM—Harrisburg (Tim Burns—MD)

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

WGH-AM—Norfolk (Bob Canada—MD)

- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 9-7
- ★ THE BEACH BOYS—Come Go With Me 8-5
- ★ JENNIFER WARNES—Could It Be Love 20-14
- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 12-9
- ★ RONNIE MILSAP—I Wouldn't Have Missed It For The World 14-10
- BOB SEGER/SILVER BULLET BAND—Feel Like A Number
- KENNY ROGERS—Through The Years
- DONNIE IRIS—Love Is Like A Rock
- BILL CHAMPLIN—Tonight, Tonight
- PEAPO BRYSOON—Let The Feeling Flow
- DAN FOGELBERG—Leader Of The Band B
- SHEILA—Little Darlin' B
- BARRY MANILOW—Somewhere Down The Road B
- DIANA ROSS—Mirror, Mirror
- CHARLOTS OF FIRE—Assembled Multitude

WRVQ-FM—Richmond (Bill Thomas—MD)

No List

WFBG-FM—Altoona (Tony Booth—MD)

- ★ NEIL DIAMOND—Yesterday's Songs 6-5
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 10-9
- ★ GEORGE BENSON—Turn Your Love Around
- ★ THE CARS—Shake It Up 17-13
- AIR SUPPLY—Sweet Dreams
- KENNY ROGERS—Through The Years
- BALANCE—Falling In Love A
- DEL SHANNON—Sea Of Love A
- DONNIE IRIS—Love Is Like A Rock B
- GENESIS—Abacab B
- RICK SPRINGFIELD—Love Is Alright Tonite B
- BILL CHAMPLIN—Tonight, Tonight X
- BOB SEGER/SILVER BULLET BAND—Feel Like A Number X
- EDDIE SCHWARTZ—All Our Tomorrows X
- MADLEEN 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
- BILLY SQUIER—My Kinda Lover X
- JUICE NEWTON—The Sweetest Thing
- RONNIE MILSAP—I Wouldn't Have Missed It For The World X

WYRE-AM—Annapolis (Chuck Bradley—MD)

- ★ RONNIE MILSAP—I Wouldn't Have Missed It For The World 43-11
- ★ SHEENA EASTON—You Could Have Been With Me 22-16
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 8-4
- ★ LITTLE RIVER BAND—Take It Easy On Me 26-20
- ★ JENNIFER WARNES—Could It Be Love 24-18
- BOB SEGER/SILVER BULLET BAND—Feel Like A Number
- DAN FOGELBERG—Leader Of The Band B
- AIR SUPPLY—Sweet Dreams B
- ROD STEWART—Young Turks B
- RICK SPRINGFIELD—Love Is Alright Tonite B
- THE CARS—Shake It Up B
- EDDIE SCHWARTZ—All Our Tomorrows A
- BERTIE HIGGINS—Key Largo A
- QUEEN/DAVID BOWIE—Under Pressure X

WQRX-FM—Norfolk (Bruce Garraway—MD)

★ GEORGE BENSON—Turn Your Love Around 12-9

- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 14-11
- ★ JUICE NEWTON—The Sweetest Thing 17-13
- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 19-14
- ★ EDDIE RABBITT—Someone Could Lose A Heart Tonight 21-17
- SHEENA EASTON—You Could Have Been With Me
- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) B

WQXA-FM—York (Dan Steele—MD)

- ★ GEORGE BENSON—Turn Your Love Around 15-10
- ★ ROLLING STONES—Waiting On A Friend 26-18
- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 18-14
- ★ PAUL DAVIS—Cool Night 23-19
- ★ THE CARS—Shake It Up 24-20
- BERTIE HIGGINS—Key Largo
- KENNY ROGERS—Through The Years
- DEL SHANNON—Sea Of Love X
- BOB SEGER/SILVER BULLET—Feel Like A Number X
- BILLY SQUIER—My Kinda Lover X
- AC/DC—For Those About To Rock
- BALANCE—Falling In Love
- HENRY PAUL BAND—Keeping Our Love Alive

Southeast Region

★ PRIME MOVERS

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

THE J. GEILS BAND—Centerfold (EMI-America)

- NEIL DIAMOND—Yesterday's Song (Columbia)

● TOP ADD ONS

- SHEENA EASTON—You Could Have Been With Me (EMI-America)

GENESIS—Abacab (Atlantic)

- BARRY MANILOW—Somewhere Down The Road (Arista)

● BREAKOUTS

- KENNY ROGERS—Through The Years (Liberty)
- K.C. & THE SUNSHINE BAND—It Happens Every Night (Epic)

BUCKMAN AND GARCIA—Pac Man Fever (Columbia)

WZGC-FM—Atlanta (Dale O'Brien—MD)

- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 11-5
- ★ THE GO-GO'S—Our Lips Are Sealed 23-13
- ★ THE J. GEILS BAND—Centerfold 9-6
- ★ CHILLIWACK—My Girl 15-11
- ★ GEORGE BENSON—Turn Your Love Around 15-12
- BILLY JOEL—She's Got A Way
- GENESIS—Abacab
- DEL SHANNON—Sea Of Love A
- JOHN HALL—Crazy A
- ROLLING STONES—Waiting On A Friend B
- SHEENA EASTON—You Could Have Been With Me B
- LITTLE RIVER BAND—Take It Easy On Me B
- AIR SUPPLY—Sweet Dreams X
- BARRY MANILOW—Somewhere Down The Road X
- EDDIE SCHWARTZ—All Our Tomorrows X

WQXI-FM—Atlanta (Jeff McCartney—MD)

- ★ BERTIE HIGGINS—Key Largo 13-10
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 16-13
- ★ DAN FOGELBERG—Leader Of The Band 20-15
- ★ BILLY JOEL—She's Got A Way 22-18
- DEL SHANNON—Sea Of Love X
- BEACH BOYS—Come Go With Me X
- QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways X
- SNEAKER—More Than Just The Two Of Us X
- AIR SUPPLY—Sweet Dreams B
- EDDIE SCHWARTZ—All Our Tomorrows B
- STEVIE NICKS—Edge Of Seventeen
- JOHN HALL—Crazy F

WBQQ-FM—Augusta (Bruce Stevens—MD)

- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 8-6
- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 11-8
- ★ THE J. GEILS BAND—Centerfold 16-11
- ★ BILLY JOEL—She's Got A Way 29-24
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 20-16
- GENESIS—Abacab
- MADLEEN KANE—You Can
- DAN FOGELBERG—Leader Of The Band B
- LITTLE RIVER BAND—Take It Easy On Me B
- JENNIFER WARNES—Could It Be Love X

(Continued on page 38)

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Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (12/15/81)

Continued from page 37

- LULU—If I Were You X
- GREG LAKE—Let Me Love You Once X
- RICK SPRINGFIELD—Love Is Alright Tonite X
- BILLY SQUIRE—My Kinda Lover X
- DEL SHANNON—Sea Of Love X
- AIR SUPPLY—Sweet Dreams X
- BEACH BOYS—Come Go With Me X
- BARRY MANILOW—Somewhere Down The Road X
- NEIL YOUNG/CRAZY HORSE—Southern Pacific X
- ALABAMA—Love In The First Degree X
- SHEILA—Little Darlin' X

WXKS-FM—Birmingham (Chris Trane—MD)

- ★ THE J. GEILS BAND—Centerfold 1-1
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 2-2
- ★ SOFT CELL—Tainted Love 23-14
- ★ TOM TOM CLUB—Genius Of Love 25-16
- LITTLE RIVER BAND—Take It Easy On Me
- SHEENA EASTON—You Could Have Been With Me
- KENNY ROGERS—Through The Years A
- PEABO BRYSON—Let The Feeling Flow A
- DONNIE IRIS—Love Is Like A Rock A
- JUNIOR—Mama Used To Say A
- PATTI AUSTIN—Every Home Should Have One X
- SHEILA—Little Darlin' X
- RICK JAMES—Ghetto Life X
- SYREETA—Quick Slick X
- RAY, GOODMAN, BROWN—How Can Love Be So Right X
- CRUSADERS—This Ole' World Is Too Funky X
- SKYY—Call Me B
- RICK SPRINGFIELD—Love Is Alright Tonite B
- TEDDY PENDERGRASS—You're My Latest, Greatest Inspiration B
- EDDIE RABBITT—Someone Could Lose A Heart Tonight B
- DEL SHANNON—Sea Of Love B

WAYS-AM—Charlotte (Lou Simon—MD)

- ★ LINDSEY BUCKINGHAM—Trouble 6-3
- ★ JUICE NEWTON—The Sweetest Thing 10-6
- ★ OLIVIA NEWTON-JOHN—Physical 1-1
- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 2-2
- BEACH BOYS—Come Go With Me B/A
- ALABAMA—Love In The First Degree B/A
- STEVE CARLISLE—WKRP In Cincinnati X

WBCY-FM—Charlotte (Bob Kagan—MD)

- ★ THE J. GEILS BAND—Centerfold 2-1
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 10-6
- ★ LOVERBOY—Working For The Weekend 16-12
- ★ ROLLING STONES—Waiting On A Friend 18-15
- GENESIS—Abacab
- AIR SUPPLY—Sweet Dreams
- BOB SEGER/SILVER BULLET BAND—Feel Like A Number X
- HENRY PAUL BAND—Keeping Our Love Alive X
- BRUCE SPRINGSTEEN—Santa Claus Is Coming To Town X
- OLIVER—Prince Of Peace X
- BOB AND DOUG—12 Days Of Xmas X
- BILLY SQUIER—Xmas Is The Time X
- GREG LAKE—Let Me Love You Once B
- BILLY SQUIER—My Kinda Lover B
- RICK SPRINGFIELD—Love Is Alright Tonite B
- EDDIE SCHWARTZ—All Our Tomorrows B

WHBQ-AM—Memphis (Charles Duvall—MD)

- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 7-3
- ★ NEIL DIAMOND—Yesterday's Songs 9-4
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 10-7
- ★ JUICE NEWTON—The Sweetest Thing 12-8
- ★ DAN FOGELBERG—Leader Of The Band 17-12
- SHEENA EASTON—You Could Have Been With Me
- BARRY MANILOW—Somewhere Down The Road
- AIR SUPPLY—Sweet Dreams B
- PEABO BRYSON—Let The Feeling Flow B
- BEACH BOYS—Come Go With Me X
- PLACIDO DOMINGO/JOHN DENVER—Perhaps Love X

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

- ★ KOOL & THE GANG—Take My Heart 9-6
- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 6-1
- ★ GEORGE BENSON—Turn Your Love Around 22-16
- ★ JUICE NEWTON—The Sweetest Thing 23-17
- ★ RONNIE MILSAP—I Wouldn't Have Missed It For The World 25-19
- ALABAMA—Love In The First Degree
- BEACH BOYS—Come Go With Me X
- RICK SPRINGFIELD—Love Is Alright Tonite N
- LITTLE RIVER BAND—Take It Easy On Me N

WHYI-FM—Miami (Mark Shards—MD)

- ★ EARTH, WIND & FIRE—Let's Groove 1-1
- ★ ROD STEWART—Young Turks 12-6
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 14-10
- ★ DIESEL—Sausalito Summernight 16-14
- MAC DAVIS—You're My Bestest Friend
- K.C. & SUNSHINE BAND—It Happens Every Night
- CARS—Shake It Up B
- RICK SPRINGFIELD—Love Is Alright Tonite X
- BARBRA STREISAND—Comin' In And Out Of Your Life X
- AIR SUPPLY—Sweet Dreams X
- ROLLING STONES—Waiting On A Friend X
- BRUCE SPRINGSTEEN—Santa Claus Is Comin' To Town X
- ST. NICK—Jingle Bells X
- BOB & DOUG MAKENZIE—12 Gifts Of Christmas X

WANS-FM—Anderson (Sam Church—MD)

- ★ STEVIE NICKS/DON HENLEY—Leather & Lace 6-1
- ★ LINDSEY BUCKINGHAM—Trouble 9-6
- ★ THE J. GEILS BAND—Centerfold 15-10
- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 21-15
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 28-21
- BOB SEGER/SILVER BULLET BAND—Feel Like A Number
- DAN FOGELBERG—Leader Of The Band
- ROLLING STONES—Waiting On A Friend B
- RICK SPRINGFIELD—Love Is Alright Tonite B
- LITTLE RIVER BAND—Take It Easy On Me B
- BILLY JOEL—She's Got A Way B
- BEACH BOYS—Come Go With Me X
- EDDIE SCHWARTZ—All Our Tomorrows X
- BILLY SQUIER—My Kinda Lover X
- ALABAMA—Love In The First Degree X
- LOVERBOY—Working For The Weekend X
- HENRY PAUL BAND—Keeping Our Love Alive X
- AIR SUPPLY—Sweet Dreams X
- SHEENA EASTON—You Could Have Been With Me X
- GREG LAKE—Let Me Love You Once X

WISE-AM—Asheville (John Stevens—MD)

- ★ THE J. GEILS BAND—Centerfold 1-1
- ★ NEIL DIAMOND—Yesterday's Songs 22-10
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 24-20
- ★ BEACH BOYS—Come Go With Me 35-27
- KENNY ROGERS—Through The Years
- AIR SUPPLY—Sweet Dreams
- DONNIE IRIS—Love Is Like A Rock X
- AL JARREAU—Breakin' Away X
- BOB SEGER/SILVER BULLET BAND—Feel Like A Number X
- DEL SHANNON—Sea Of Love X
- KOOL & THE GANG—Take My Heart X
- SHEILA—Little Darlin' X
- EDDIE SCHWARTZ—All Our Tomorrows A
- BILL CHAMPLIN—Tonight Tonight A

WQXI-AM—Atlanta (J.J. Jackson—MD)

- ★ BERTIE HIGGINS—Key Largo 11-6
- ★ GEORGE BENSON—Turn Your Love Around 15-11
- SHEENA EASTON—You Could Have Been With Me
- BEACH BOYS—Come Go With Me X
- GIDEA PARK—Seasons Of Gold X

WERC-AM—Birmingham (Al Karrh—MD)

- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 12-9
- ★ DAN FOGELBERG—Leader Of The Band 21-16
- ★ SNEAKER—More Than Just The Two Of Us 23-18
- ★ BILLY JOEL—She's Got A Way 25-20
- ★ PLACIDO DOMINGO/JOHN DENVER—Perhaps Love 28-23
- AIR SUPPLY—Sweet Dreams
- VANGELIS—Titles X
- AL JARREAU—Breaking Away B
- ALABAMA—Love In The First Degree B
- SHEENA EASTON—You Could Have Been With Me B
- BARRY MANILOW—Somewhere Down The Road B

WGSN-AM—Birmingham (Sandra Chandler—MD)

- ★ NEIL DIAMOND—Yesterday's Songs 11-9
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 22-17
- ★ JENNIFER WARNES—Could It Be Love 21-19
- ★ ALABAMA—Love In The First Degree 25-22
- KENNY ROGERS—Through The Years
- SHEENA EASTON—You Could Have Been With Me
- AIR SUPPLY—Sweet Dreams A
- BILLY JOEL—She's Got A Way B
- LITTLE RIVER BAND—Take It Easy On Me B
- DAN FOGELBERG—Leader Of The Band B

WCKX-FM—Tampa (Ron Parker—MD)

- ROLLING STONES—Waiting On A Friend A

WFLB-AM—Fayetteville (Larry Canon—MD)

- ★ ROLLING STONES—Waiting On A Friend 23-19
- ★ QUARTERFLASH—Harden My Heart 17-12
- ★ SHEENA EASTON—You Could Have Been With Me 26-22
- ★ BILLY JOEL—She's Got A Way 27-23
- ★ DAN FOGELBERG—Leader Of The Band 31-24
- LITTLE RIVER BAND—Take It Easy On Me
- BARRY MANILOW—Somewhere Down The Road B
- CARS—Shake It Up B
- SNEAKER—More Than Just The Two Of Us B
- NIKKI WILLS—Some Guys Have All The Luck B
- EDDIE SCHWARTZ—All Our Tomorrows X
- MADLEEN KANE—You Can X
- RICK SPRINGFIELD—Love Is Alright Tonite X
- LULU—If I Were You X
- AL JARREAU—Breakin' Away X
- BEACH BOYS—Come Go With Me X
- SHEILA—Little Darlin' X
- BILL CHAMPLIN—Tonight Tonight X
- KISS—A World Without Heroes X
- HENRY PAUL BAND—Keeping Our Love Alive A
- BALANCE—Falling In Love A
- TEDDY PENDERGRASS—You're My Latest, Greatest Inspiration A
- LOVERBOY—Working For The Weekend A
- BILLY SQUIER—My Kinda Lover A
- VANGELIS—Titles A
- KC & THE SUNSHINE BAND—It Happens Every Night A

WAXY-FM—Ft. Lauderdale (Rick Shaw—MD)

- ★ PAUL DAVER—Cool Night 17-12
- ★ QUARTERFLASH—Harden My Heart 19-14
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 13-11
- ★ SHEENA EASTON—You Could Have Been With Me 24-19
- ★ AIR SUPPLY—Sweet Dreams 28-24
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics
- BILLY JOEL—She's Got A Way
- BARRY MANILOW—Somewhere Down The Road X
- LITTLE RIVER BAND—Take It Easy On Me X
- LULU—If I Were You X
- DAN FOGELBERG—Leader Of The Band B
- EDDIE RABBITT—Someone Could Lose A Heart Tonight B

WAAY-AM—Huntsville (Jim Kendrick—MD)

- ★ EARTH, WIND & FIRE—Let's Groove 9-3
- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 21-11
- ★ GEORGE BENSON—Turn Your Love Around 9-3
- ★ RONNIE MILSAP—I Wouldn't Have Missed It For The World 8-5
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 14-9
- KENNY ROGERS—Through The Years
- LOVERBOY—Working For The Weekend
- LITTLE RIVER BAND—Take It Easy On Me B
- RICK SPRINGFIELD—Love Is Alright Tonite B
- SHEILA—Little Darlin' B
- CARPENTERS—Those Good Old Dreams A
- JOHN HALL—Crazy A
- BUCKMAN AND GARCIA—Pac Man Fever A
- EDDIE SCHWARTZ—All Our Tomorrows X
- DON McLEAN—Castles In The Air X
- BEE GEES—Living Eyes X
- SUE SAAD—The Looker X
- AL JARREAU—Breakin' Away X
- DEL SHANNON—Sea Of Love X
- JENNIFER WARNES—Could It Be Love X
- GRAND FUNK RAILROAD—Stuck In The Middle X
- KOOL & THE GANG—Take My Heart X
- BARRY MANILOW—Somewhere Down The Road X
- BOB SEGER/SILVER BULLET BAND—Feel Like A Number X
- GIDEA PARK—Seasons Of Gold X

WIVY-FM—Jacksonville (Dave Scott—MD)

- No List
- WNOX-AM—Knoxville (Bill Evans—MD)
- ★ NEIL DIAMOND—Yesterday's Songs 10-7
- ★ PAUL DAVIS—Cool Night 13-10
- ★ RONNIE MILSAP—I Wouldn't Have Missed It For The World 16-13
- ★ ROLLING STONES—Waiting On A Friend 21-17
- ★ LITTLE RIVER BAND—Take It Easy On Me 25-21
- BOB SEGER/SILVER BULLET BAND—Feel Like A Number
- BARRY MANILOW—Somewhere Down The Road
- EDDIE SCHWARTZ—All Our Tomorrows A
- AL JARREAU—Breakin' Away A
- JENNIFER WARNES—Could It Be Love B

Q94-FM (KLPQ-FM)—Little Rock (Bob Lee—MD)

- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 3-2

- ★ FOREIGNER—Waiting For A Girl Like You 1-1
- ★ J. GEILS BAND—Centerfold 11-8
- ★ ROLLING STONES—Waiting On A Friend 15-11
- ★ CARS—Shake It Up 17-14
- RUSH—Closer To The Heart
- LULU—If I Were You
- DAN FOGELBERG—Leader Of The Band
- EDDIE SCHWARTZ—All Our Tomorrows B
- ALABAMA—Love In The First Degree X
- SHEILA—Little Darlin' X
- DONNIE IRIS—Love Is Like A Rock X

WINZ-FM—Miami (Johnny Dolan—MD)

- ★ J. GEILS BAND—Centerfold 11-6
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 12-9
- ★ FOREIGNER—Juke Box Hero 15-14
- ★ ROE STEWART—Young Turks 16-15
- ★ KINKS—Destroyer 17-16
- BUCKMAN AND GARCIA—Pac Man Fever
- SOFT CELL—Tainted Love
- MADLEEN KANE—You Can A
- GEORGE BENSON—Turn Your Love Around A
- QUARTERFLASH—Harden My Heart B

WHYI-FM—Montgomery (Neil Harrison—MD)

- ★ J. GEILS BAND—Centerfold 23-12
- ★ THE GO-GO'S—Our Lips Are Sealed 21-18
- ★ JOURNEY—Don't Stop Believin' 10-7
- ★ JUICE NEWTON—The Sweetest Thing 12-8
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 14-11
- RICK SPRINGFIELD—Love Is Alright Tonite K
- JENNIFER WARNES—Could It Be Love K
- EDDIE SCHWARTZ—All Our Tomorrows A
- GREG LAKE—Let Me Love You Once A
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics A
- QUEEN/DAVID BOWIE—Under Pressure B
- BUCKMAN AND GARCIA—Pac Man Fever B
- DON McLEAN—Castles In The Air B
- BERTIE HIGGINS—Key Largo X
- AIR SUPPLY—Sweet Dreams X
- DEL SHANNON—Sea Of Love X

WMAK-FM—Nashville (Scotter Davis—MD)

- No List
- WKKX-FM (KX-104)—Nashville (John Anthony—MD)
- ★ SHEENA EASTON—You Could Have Been With Me 27-24
- ★ THE J. GEILS BAND—Centerfold 17-13
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 16-12
- ★ EDDIE RABBITT—Someone Could Lose A Heart Tonight 20-17
- ★ ROLLING STONES—Waiting On A Friend 23-19
- KENNY ROGERS—Through The Years
- GENESIS—Abacab
- TEDDY PENDERGRASS—You're My Latest, Greatest Inspiration
- EDDIE SCHWARTZ—All Our Tomorrows X
- AL JARREAU—Breaking Away X
- BALANCE—Falling In Love X
- GREG LAKE—Let Me Love You Once X
- SHEILA—Little Darlin' X
- BILLY SQUIER—My Kinda Lover X
- SNEAKER—More Than Just The Two Of Us X
- BARRY MANILOW—Somewhere Down The Road X

WBWJ-FM—Orlando (Terry Long—MD)

- ★ THE J. GEILS BAND—Centerfold 10-2
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 5-3
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 12-8
- ★ NEIL DIAMOND—Yesterday's Songs 20-16
- ★ RONNIE MILSAP—I Wouldn't Have Missed It For The World 27-20
- HENRY PAUL BAND—Keeping Our Love Alive
- BARRY MANILOW—Somewhere Down The Road
- SNEAKER—More Than Just The Two Of Us B
- LOVERBOY—Working For The Weekend B
- AIR SUPPLY—Sweet Dreams B
- ALABAMA—Love In The First Degree B
- BOB SEGER/SILVER BULLET BAND—Feel Like A Number B
- DONNIE IRIS—Love Is Like A Rock A
- PEABO BRYSON—Let The Feeling Flow A
- KENNY ROGERS—Through The Years A
- DEL SHANNON—Sea Of Love X
- T.G. SHEPPARD—Only One You X
- RUSH—Closer To The Heart X
- ZZ TOP—Tube Snake Boogie X
- AL JARREAU—Breakin' Away
- BILLY SQUIER—My Kinda Lover X
- EDDIE SCHWARTZ—All Our Tomorrows X
- MADLEEN KANE—You Can X
- GREG LAKE—Let Me Love You Once X
- IRENE CARA—Anyone Can See X
- LULU—If I Were You X
- QUEEN/DAVID BOWIE—Under Pressure X
- DON McLEAN—Castles In The Air X
- FREDDIE/FISHSTICKS—Elvis Impersonator A

- DIANA ROSS—Mirror, Mirror A
- WSGF-FM—Savannah (J.P. Hunter—MD)
- ★ IRENE CARA—Anyone Can See 3-1
- ★ NEIL DIAMOND—Yesterday's Songs 19-14
- ★ EDDIE RABBITT—Someone Could Lose A Heart Tonight 20-15
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 22-16
- ★ JUICE NEWTON—The Sweetest Thing 21-17
- EDDIE SCHWARTZ—All Our Tomorrows
- QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways
- RONNIE MILSAP—I Wouldn't Have Missed It For The World B
- AIR SUPPLY—Sweet Dreams B
- LITTLE RIVER BAND—Take It Easy On Me B
- GROVER WASHINGTON JR.—Be Mine A
- MADLEEN KANE—You Can A
- BARRY MANILOW—Somewhere Down The Road X
- TEDDY PENDERGRASS—You're My Latest, Greatest Inspiration X
- AL JARREAU—Breakin' Away X
- DON McLEAN—Castles In The Air X
- THE J. GEILS BAND—Centerfold X
- BEACH BOYS—Come Go With Me X
- PRINCE—Controversy X
- BERTIE HIGGINS—Key Largo X
- GREG LAKE—Let Me Love You Once X
- RUFUS/CHAKA KHAN—Sharing The Love X
- STEVIE WOOD—Steal The Night X
- SHALAMAR—Sweeter As The Day Goes By X

WRBQ-FM—Tampa (Pat McKay—MD)

- SHEENA EASTON—You Could Have Been With Me A
- ALABAMA—Love In The First Degree A
- LITTLE RIVER BAND—Take It Easy On Me A
- LOVERBOY—Working For The Weekend A
- KENNY ROGERS—Through The Years A
- HENRY PAUL BAND—Keeping Our Love Alive A
- WSEZ-FM—Winston-Salem (Bob Mahoney—MD)
- ★ LINDSEY BUCKINGHAM—Trouble 2-1
- ★ JUICE NEWTON—The Sweetest Thing 12-6
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 22-13
- ★ ALABAMA—Love In The First Degree 27-17
- ★ ROLLING STONES—Waiting On A Friend 29-23
- STEVIE NICKS/DON HENLEY—Leather And Lace
- BILLY JOEL—She's Got A Way
- LTD—Kickin' Back B
- AIR SUPPLY—Sweet Dreams B
- STEVE CARLISLE—WKRP In Cincinnati B
- LOVERBOY—Working For The Weekend X
- SHEENA EASTON—You Could Have Been With Me X
- RICK SPRINGFIELD—Love Is Alright Tonite A
- BERTIE HIGGINS—Key Largo A
- DEL SHANNON—Sea Of Love A
- HENRY PAUL BAND—Keeping Our Love Alive A

WCSA-AM—Charleston (Chris Bailey—MD)

- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 6-1
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 4-2
- ★ LINDSEY BUCKINGHAM—Trouble 5-3
- ★ GEORGE BENSON—Turn Your Love Around 12-9
- ★ PAUL DAVIS—Cool Night 10-6
- KENNY ROGERS—Through The Years
- ABBA—When All Is Said And Done
- ALABAMA—Love In The First Degree B
- JENNIFER WARNES—Could It Be Love B
- EDDIE SCHWARTZ—All Our Tomorrows B
- PEABO BRYSON—Let The Feeling Flow A
- DONNIE IRIS—Love Is Like Rock A
- DEL SHANNON—Sea Of Love X
- LULU—If I Were You X
- HENRY PAUL BAND—Keeping Our Love Alive X
- QUINCY JONES FEATURING JAMES INGRAM—One Hundred Ways X

WSKZ-AM—Chattanooga (David Carroll—MD)

- ★ ROLLING STONES—Waiting On A Friend 18-14
- ★ PAUL DAVIS—Cool Night 14-9
- ★ GEORGE BENSON—Turn Your Love Around 15-12
- ★ CARS—Shake It Up 19-16
- ★ LITTLE RIVER BAND—Take It Easy On Me 20-17
- BILLY JOEL—She's Got A Way
- BEACH BOYS—Come Go With Me
- ALABAMA—Love In The First Degree
- LOVERBOY—Working For The Weekend X
- GENESIS—Abacab X
- BOB SEGER/SILVER BULLET BAND—Feel Like A Number X
- BILLY SQUIER—My Kinda Lover X
- RUSH—Closer To The Heart X
- EDDIE RABBITT—Someone Could Lose A Heart Tonight X
- ZZ TOP—Tube Snake Boogie X

- WJDX-AM—Jackson (Lee Adams—MD)
- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 12-7
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 14-11
- ★ EARTH, WIND & FIRE—Let's Groove 6-4
- ★ LULU—If I Were You 25-17
- ★ PATTI AUSTIN—Every Home Should Have One 29-22
- EDDIE SCHWARTZ—All Our Tomorrows
- BARRY MANILOW—Somewhere Down The Road X
- THE J. GEILS BAND—Centerfold X

WOKI-AM—Knoxville (Gary Adkins—MD)

- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 6-3
- ★ THE H. GEILS BAND—Centerfold 14-9
- ★ JUICE NEWTON—The Sweetest Thing 17-12
- ★ BERTIE HIGGINS—Key Largo 23-19
- ★ BILLY SQUIRE—My Kinda Lover 29-24
- ZZ TOP—Tube Snake Boogie
- GENESIS—Abacab
- QUINCY JONES—One Hundred Ways
- JOHN HALL—Crazy
- QUEEN/DAVID BOWIE—Under Pressure X
- LULU—If I Were You X
- HENRY PAUL BAND—Keeping Our Love Alive X
- KISS—A World Without Heroes X
- RUSH—Closer To The Heart X
- DEL SHANNON—Sea Of Love X
- SNEAKER—More Than Just The Two Of Us X
- SHEILA—Little Darlin' X
- NEIL YOUNG/CRAZY HORSE—Southern Pacific X

WONN-AM—Lakeland (Allan Rich—MD)

- ★ BILLY JOEL—She's Got A Way 14-9
- ★ LEE GREENWOOD—It Turns Me Inside Out 27-20
- ★ GEORGE BENSON—Turn Your Love Around 23-19
- CARPENTERS—Those Good Old Dreams
- BARRY MANILOW—Somewhere Down The Road
- PEABO BRYSON—Let The Feeling Flow
- QUINCY JONES—One Hundred Ways
- JERRY JEFF WALKER—She Knows Her Daddy Sings
- ABBA—When All Is Said And Done
- DAN HILL—I'm Just A Man
- FREDDIE/FISHSTICKS/JORDONAIRES—Elvis Imitator B

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

- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 7-4
- ★ BILLY JOEL—She's Got A Way 19-15
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 1-1
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 2-2
- ★ GEORGE BENSON—Turn Your Love Around 3-3
- EARTH, WIND & FIRE—Let's Groove B
- KOOL & THE GANG—Take My Heart B
- PEABO BRYSON—Let The Feeling Flow B
- AIR SUPPLY—Sweet Dreams B
- GREG LAKE—Let Me Love You Once X
- CARPENTERS—Those Good Old Dreams X
- BALANCE—Falling In Love X
- IRENE CARA—Anyone Can See X

WKXY-AM—Sarasota (Tony Williams—MD)

- ★ QUEEN/DAVID BOWIE—Under Pressure 20-17
- ★ CHILLIWACK—My Girl 22-18
- ★ ROLLING STONES—Waiting On A Friend 26-21
- AIR SUPPLY—Sweet Dreams
- JACKSONS—(Medley) I Want You Back, ABC, The Love You Save
- DAN FOGELBERG—Leader Of The Band A
- LITTLE RIVER BAND—Take It Easy On Me A
- SPINNERS—Love Connection A
- BARRY MANILOW—Somewhere Down The Road A
- RICK SPRINGFIELD—Love Is Alright Tonite A
- CARLY SIMON—Hurt A
- ALABAMA—Love In The First Degree A
- CARS—Shake It Up B
- LUTHER VANDROSS—Never Too Much B
- BEACH BOYS—Come Go With Me X
- HENRY PAUL BAND—Keeping Our Love Alive X
- JENNIFER WARNES—Could It Be Love X

WWSA-AM—Savannah (Ron Fredricks—MD)

- ★ THE J. GEILS BAND—Centerfold 20-16
- ★ DON McLEAN—Castles In The Air 22-17
- ★ BERTIE HIGGINS—Key Largo 23-18
- ★ ROLLING STONES—Waiting On A Friend 28-22
- BARRY MANILOW—Somewhere Down The Road
- BUCKMAN & GARCIA—Pac Man Fever
- GREG LAKE—Let Me Love You Once A
- RICK SPRINGFIELD—Love Is Alright Tonite A
- TEDDY PENDERGRASS—You're My Latest, Greatest Inspiration A

DECEMBER 26, 1981, BILLBOARD



COUNTDOWN HOSTS—United Stations programming vice president Ed Saloman holds a mike for Alabama's Teddy Gentry as Gentry prepares to tape his role as host of US' Weekly Country Music Countdown. Alabama's Jeff Cook follows proceedings at right.

K101 Works Hard To Stay On Top

Station Boosts Personalities, Listener Involvement

By JACK McDONOUGH

SAN FRANCISCO—"Jim Gabbert was a hard act to follow," smiles Fritz Beesemyer, who has been helming K101-FM since September of last year when Charter Broadcasting of San Diego completed a complicated series of moves initiated by Carl Eller in early 1980. Those moves transferred ownership from the fiercely independent and highly visible and successful Gabbert, who now runs his own television station (KTVO) in San Francisco.

"We bought one of the most successful radio operations in the country," says Beesemyer (who had started out with Eller and current Charter president John Bayliss at K11S-FM in Los Angeles years ago), "and we paid dearly for it. And it's a lot tougher to take that and make it more successful than to take something from the dumper and build it up."

Thus far, Beesemyer and new program director Rob Sherwood (who came aboard in April of this year from KOSO-FM in Modesto) have indeed succeeded in cranking K101 up a few notches, from 2.5 readings in the last previous fall and winter books to a 3.3 in spring and a 3.1 in summer.

They have done this, they say, by becoming a "truly adult contemporary FM station," geared decisively to personality radio and listener involvement. The hallmark of the new approach is Sherwood's morning show, when he teams up with buddy Ken Copper from 6 to 9 a.m. It's the only double-DJ FM morning show in local radio and as such is styled, in its humor, skits and easy banter, to appeal to the kinds of adult listeners who have been acclimated to that sort of thing via the well-known Frank Dill/Mike Cleary teamup on the AM dial at NBC's KNBR.

"We do listener involvement better than anyone in the market," claims Beesemyer. "We want people to be comfortable with us. That's why we created our catch slogan, 'We want to be your radio station.' In the morning we're at the breakfast table."

"We saw it as a real void on FM and in contemporary radio," says Sherwood. "FM in San Francisco had this huge hole, so we decided to fill it by becoming a foreground, listener-involved, active FM station."

Beesemyer cites the dynamics that created this situation: "AM radio is hanging on in San Francisco longer than in other markets. Partly that's due to the terrain, but partly because AM stations like KFRC have done a better job of entertaining the audience. Dr. Don Rose (KFRC's top-rated morning man) was one of the reasons we decided on a funny morning show. Our research showed that Doctor Don was part of a station that a lot of older listeners didn't feel was theirs anymore."

Notes Sherwood: "Rob Sisco, the program director I replaced, had also identified some of the same problems with adult contemporary in San Francisco as I saw myself. So basically what's happened is that the process he started in winter last year has continued and achieved more fruition under my direction. The new people we've hired are personality jocks. They're real people talking about real things—they're family people, married people, struggling young San Franciscans.

"I've never understood why 'adult radio' had to be boring. In the past, adult stations have frequently been boring because they felt that every

song, in order to be 'adult,' had to be vanilla. And that's not true."

As examples of non-vanilla tunes exemplified by K101, Sherwood cites items like "Lady (You Bring Me Up)" by the Commodores and "Waiting For A Girl Like You" by Foreigner, both of which he says "are very strong with our core audience."

Other tunes aired during a mid-morning aircheck in mid-November included Chris Rea's "Fool (If You Think It's Over)," Player's "Baby Come Back," Boz Scaggs' "Lowdown," the Eagles' "I Can't Tell You Why," Al Jarreau's "We're In This Love Together," Billy Joel's "Always A Woman To Me," Barbra Streisand's "The Main Event" and the Bee Gees' "Too Much Heaven."

Sherwood says his musical selections are highly dependent on research, "We have an entire department just to handle the research and we sample 150 people a week. It's a three-step process. The first step is totally at random when we call people in the zip codes where most of our listeners are. We take samplings and ultimately identify the people most likely to be our listeners, and go more in-depth with 150 of those people each week."

Sherwood says K101 also does "focus groups four or five times a year, and they are very valuable. On contests, for instance, it took the focus groups to tell us they were reacting negatively to the hype of contests and not to the contests themselves. I'm a believer in contests now as long as they're fun and simple. If you can't describe a contest in one word, look again.

"Theoretically all the music we play should appeal to the 25-34 group, and rather than let the ambience of a song decide it, we, so to speak, go to the horse's mouth to find out what he or she wants to hear."

Sherwood notes that K101 research includes the more routine things like monitoring of local sales, national trades, request lines and other stations.

K101's weekly "currents" list has 25 songs, with an oldies bank of "800 to 1,000 titles." The mix is 70-30 oldies to currents, with an average four hour rotation on the most popular new songs.

Dialogue '81

• Continued from page 28

man of Firesign Theater fame holding forth; "Preventing Burn-Out;" "Remote And Digital Music Recording;" Augie Blume on "Grassroots Publicity;" "Moving Beyond Talking Heads" (no, not the group, but a session on new ways to present news and interviews) and many more.

Two major realities came out at Dialogue '81. The independent producers, especially those targeting non-commercial and public outlets, are concerned with following their instincts and yet not being ripped off for their efforts. There were rumblings of producers unions at NPR. That situation could result in sweeping changes at the hundreds of non-commercial stations across the country, changes that will eventually make themselves felt in the more visible spectrum of commercial broadcasting.

But, more important, was the abundance of awareness and information on potential programming and delivery sources, both those of the very near future and those now available. How many broadcasters have really, seriously considered the impact on their stations, their communities and their livelihood when the "wired nation" becomes a reality.

DECEMBER 26, 1981, BILLBOARD

Washington Roundup

Problems With Cuba

By BILL HOLLAND

WASHINGTON—Both the National Assn. of Broadcasters and the Southern Florida Radio Broadcasters Assn. have written to Federal Communications Commission chairman Mark S. Fowler expressing grave concern over present AM radio interference from Cuba and the distinct probability of more to come in the future.

Both letters strongly suggest that Fowler appoint a representative from the Southern Florida group and the Florida Assn. of Broadcasters as a member of the U.S. delegation to the Second Session of the Conference on Region 2 AM Broadcasting.

Florida AM broadcasters have suffered severe interference from Cuba over the last 13 years, most of it "illegal" interference, and now Cuba is planning to expand its station operation to include two superstations that will broadcast at power levels far above those permitted by international treaty.

The conference, held for five weeks in Rio de Janeiro, is formally over, and many questions and issues have been left unanswered—and the Florida broadcasters want the FCC to make sure they will be able to "participate fully" in the negotiations that will continue.

Matthew L. Leibowitz, counsel to

the Southern Florida group, complained to Fowler that the role of advisory committee participants, as opposed to representatives, had been "diminished to a meaningless level," and that members of the organization are "uniquely suited to understand and appreciate the problems incurred as a result of Cuban interference."

In the resolution adopted by the broadcasters and passed on to Fowler, the association also makes it clear that their interests and needs "would be better represented in Washington and/or in negotiations with the Cuban government" if a representative from the group was appointed.

NAB general counsel Erwin G. Krasnow, in his letter, said that the NAB "firmly supports the request . . . in view of the gravity of the situation."

Krasnow also quoted parts of an article on Cuban interference from the Sept. 21 issue of Business Week: "Over the last two years," the article states, "President Fidel Castro has increased the number and power of his country's stations, and now Cuba's invasion of the AM dial is affecting radio stations from Miami to Richmond, Va., with Havana's version of Radio Moscow creeping into local radio broadcasts, especially at night."

Goodphone Commentaries

• Continued from page 35

"Mushroom 92 is making headway with the middle veggie crowd. It's a variant of the old electric contemporary format—you know, the Soft Sparkle sound."

The man is an encyclopedia of lineup changes, countdowns and contrived contests. Waldo had heard every great moment of '90s San Francisco radio: Miracle Melvin being fired on the air for a lack of inspirational rectitude as a Neo Gospel Cum Laude station; the debut of the one millionth Party Music daily countdown show; and KFUF's infamous guess-the-format contest in the spring of '91.

"Newsviews 1230 has brought some respectability back to AM. It's an endless analysis of the day's events before and after they happen by veterans like Lee Iacocca, Robert De Niro and Ervin 'Magic' Johnson—much better than their crossover Lithuanian format."

Waldo was safe and secure until late this afternoon. At 4:30 p.m. he joined Arthur Tucker and Emma Cosworth, two other respondents killed in the line of duty by malevolent radio interests. His are difficult shoes to fill; San Francisco will not be the same until another respondent picks up the banner of dear old Arbitron.

Michael R. Lee Ph.D., is president of Brown Bag Productions, Denver.

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Rock Albums

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	17	THE ROLLING STONES —Tattoo You, Rolling Stones Records	1	2	9	QUARTERFLASH —Harden My Heart, Geffen
2	2	10	THE POLICE —Ghost In The Machine, A&M	2	3	7	THE J. GEILS BAND —Centerfold, EMI/America
3	3	7	J. GEILS BAND —Freeze Frame, EMI-America	3	4	7	OZZY OSBOURNE —Flying High, Epic
4	4	5	THE CARS —Shake It Up, Elektra	4	7	5	THE CARS —Shake It Up, Elektra
5	5	7	QUARTERFLASH —Quarterflash, Geffen	5	1	14	THE POLICE —Every Little Thing She Does Is Magic, A&M
6	6	11	GENESIS —Abacab, Atlantic	6	9	6	LOVERBOY —Working For The Weekend, Columbia
7	8	6	LOVERBOY —Get Lucky, Columbia	7	5	11	GENESIS —Abacab, Atlantic
8	10	3	AC/DC —For Those About To Rock, Atlantic	8	8	13	TRIUMPH —Magic Power, RCA
9	7	24	FOREIGNER —4, Atlantic	9	6	19	ROLLING STONES —Start Me Up, Rolling Stones Records
10	12	6	OZZY OSBOURNE —Diary Of A Madman, Jet	10	10	8	QUEEN & DAVID BOWIE —Under Pressure, Elektra
11	13	6	ROD STEWART —Tonight I'm Yours, Warner Bros.	11	12	16	RED RIDER —Lunitic Fringe, Capitol
12	9	22	JOURNEY —Escape, Columbia	12	15	10	LINDSEY BUCKINGHAM —Trouble, Elektra
13	11	16	TRIUMPH —Allied Forces, RCA	13	13	7	RAINBOW —Jealous Lover, Polydor
14	15	7	STEVE MILLER BAND —Circle Of Love, Capitol	14	14	6	THE J. GEILS BAND —Freeze-Frame, EMI-America
15	14	6	RUSH —Exit Stage Left, Mercury	15	17	4	AC/DC —For Those About To Rock, Atlantic
16	18	4	MOLLY HATCHET —Take No Prisoners, Epic	16	18	5	THE ROLLING STONES —Waiting On A Friend, Rolling Stones Records
17	17	7	QUEEN —Greatest Hits, Asylum	17	20	7	THE STEVE MILLER BAND —Heart Like A Wheel, Capitol
18	19	6	NEIL YOUNG AND CRAZY HORSE —Re-Ac-Tor, Warner Bros.	18	19	7	TRIUMPH —Fight The Good Fight, RCA
19	20	5	BLACK SABBATH —Mob Rules, Warner Bros.	19	11	14	GENESIS —No Reply At All, Atlantic
20	16	9	LINDSEY BUCKINGHAM —Law And Order, Elektra	20	23	7	SURVIVOR —Poor Man's Son, Scotti Brothers
21	22	9	GREG LAKE —Greg Lake, Chrysalis	21	27	7	JOHN HALL —Crazy (Keep On Falling), EMI/America
22	26	4	THE HENRY PAUL BAND —Living Without Your Love, Atlantic	22	25	6	RUSH —Close To The Heart, Mercury
23	23	22	STEVIE NICKS —Bella Donna, Modern Records	23	29	6	QUARTERFLASH —Find Another Fool, Geffen
24	24	17	THE KINKS —Give The People What They Want, Arista	24	24	9	ROD STEWART —Young Turks, Warner Brothers
25	21	13	THE GO-GO'S —Beauty And the Beat, IRS	25	28	4	BLACK SABBATH —Turn Up The Night, Warner Bros.
26	25	8	SURVIVORS —Premonition, Scotti Bros./CBS	26	16	22	FOREIGNER —Waiting For A Girl Like You, Atlantic
27	27	24	PAT BENATAR —Precious Time, Chrysalis	27	21	13	THE KINKS —Destroyer, Arista
28	30	5	RAINBOW —Jealous Lover, Polydor	28	36	4	SNEAKER —Don't Let 'Em In, Handshake
29	31	3	SNEAKER —Sneaker, Handshake	29	30	5	STEVIE NICKS —Leather And Lace, Modern Records
30	28	14	BOB SEGER AND THE SILVER BULLET BAND —Nine Tonight, Capitol	30	31	5	HALL & OATES —I Can't Go For That, RCA
31	29	13	ATLANTA RHYTHM SECTION —Quinella, Columbia	31	32	4	THE POLICE —Spirits In The Material World, A&M
32	32	18	RED RIDER —As Far As Siam, Capitol	32	33	4	THE HENRY PAUL BAND —Keeping Our Love Alive, Atlantic
33	33	12	JOHN ENTWISTLE —Too Late, The Hero, Atco	33	34	4	MOLLY HATCHET —Bloody Reunion, Epic
34	40	2	PINK FLOYD —A Collection Of Great Dance Songs, Columbia	34	35	5	TOMMY TUTONE —867-5309 Jenny, Columbia
35	36	4	BOB WEIR —Bobby And The Midnites, Arista	35	37	5	NEIL YOUNG —Southern Pacific, Warner Bros.
36	37	5	BOB WELCH —Bob Welch, RCA	36	38	4	GREG LAKE —Nuclear Attack, Chrysalis
37	39	5	U-2 —October, Island	37	39	3	JOAN JETT —I Love Rock & Roll, Boardwalk
38	34	7	ROSSINGTON COLLINS BAND —This Is The Way, MCA	38	40	3	DONNIE IRIS —Love Is Like A Rock, MCA
39	35	16	CHILLIWACK —Wanna Be A Star, Millennium	39	41	3	PINK FLOYD —Money, Columbia
40	42	4	BRYAN ADAMS —You Want It, You Got It, A&M	40	42	2	AC/DC —Put A Finger On You, Atlantic
41	45	2	JOAN JETT —Victim Of Circumstance, Boardwalk	41	43	2	AC/DC —Let's Get It Up, Atlantic
42	43	14	HALL & OATES —Private Eyes, RCA	42	44	2	PETER CETERA —Living In The Limelight, Full Moon/Warner Bros.
43	NEW ENTRY		PETER CETERA —Peter Cetera, Full Moon/Warner Bros.	43	45	3	JOHN ENTWISTLE —Talk Dirty, Atco
44	NEW ENTRY		EDDIE SCHWARTZ —No Refuge, Atco	44	47	3	RUSH —Tom Sawyer, Mercury
45	38	18	SHOOTING STAR —Hang On For Your Life, Virgin/Epic	45	46	3	NOVO COMBO —Up Periscope, Polydor
46	46	35	BILLY SQUIER —Don't Say No, Capitol	46	48	3	ROD STEWART —Tora, Tora, Tora, Warner Bros.
47	41	8	THE WHO —Hooligans, MCA	47	49	2	THE CLASH —Radio Clash, Epic
48	44	15	DAN FOGELBERG —Innocent Age, Full Moon/Epic	48	50	2	MOLLY HATCHET —Lady Luck, Epic
49	47	4	COZY POWELL —Tilt, Polydor	49	51	2	BLACK SABBATH —Voodoo, Warner Bros.
50	48	10	MICHAEL SCHENKER —MSG, Chrysalis	50	53	2	BOB WEIR —Too Many Losers, Arista
				51	22	12	THE ROLLING STONES —Little T and A, Rolling Stones Records
				52	26	14	CHILLIWACK —My Girl, Millennium
				53	52	14	THE ROLLING STONES —Hangfire, Rolling Stone Records
				54	NEW ENTRY		THE CARS —Cruiser, Elektra
				55	55	16	BOB SEGER —Tryin' To Live My Life Without You, Capitol
				56	56	20	THE GO-GO'S —Our Lips Are Sealed, IRS
				57	57	23	FOREIGNER —Juke Box Hero, Atlantic
				58	58	22	STEVIE NICKS/TOM PETTY —Stop Draggin' My Heart Around, Modern Records
				59	59	20	JOURNEY —Don't Stop Believing, Columbia
				60	60	21	STEVIE NICKS —Edge Of Seventeen, Modern Records

Top Adds

1	STARFIGHTERS —Starfighters, Arista
2	YES —Classic Yes, Atlantic
3	DAVID BOWIE —Changes 2, RCA
4	STREEK —Streek, Columbia
5	TIM BOGART —Progressions, Accord
6	THE BLUES BROTHERS —Greatest Hits, Atlantic
7	IN HARMONY —2, Columbia
8	LAMONT CRANSTON BAND —Shakedown, Waterhouse
9	DAVID BYRNE —Catherine Wheel, Island
10	KISS —The Elder, Casablanca

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

Vox Jox

NEW YORK—Bobby Jay, the program director of WWRL-AM here, says he's looking forward to the challenge of re-establishing the station as the premier black-soul outlet in the country. "We're presenting ourselves as a serious alternative to the mass appeal sound of our urban contemporary competitors in the market," says Jay. "New York needs a full-time r&b station, and we're going to fill that void."

Jay, who joined WWRL in 1970 after stints with WDA-AM Memphis, WNJR-AM Newark, and WGLI-AM Babylon, N.Y., has wasted little time in reshuffling the station's weekday lineup. Don "Early" Allen continues in the 6 to 10 a.m. slot. Jay is heard from 10 a.m. to 2 p.m.; Gerry Bledsoe follows from 2 p.m. to 6 p.m.; Darcel Holloway goes to 10 p.m.; Gary Byrd, 10 p.m. to 2 a.m.; and Vy Higginsen, 2 a.m. to 6 a.m. In addition, "The Duo Wop

Corner," the show Jay has hosted since February 1979, moves to its original time spot on Saturdays during Jay's midday shift.

The board of directors of Westinghouse Broadcasting has established the office of the chairman and has elected Russell Karp vice chairman. The office will consist of Karp, president of Teleprompter (which Westinghouse acquired earlier this year), and Daniel Ritchie, chairman and chief executive officer of Group W. . . . RKO Radio has promoted two of its station general managers to vice presidential posts: Bob Fish of WRKO-AM Boston and Ron Thompson of WHBQ-AM Memphis. . . . Fred Seiden will take over as operations manager of Cox Broadcasting's KOST-FM Los Angeles next month. . . . At WKOS-FM Nashville, Bill McGlamery is named vice president and general manager. He was general sales manager at KFMC-FM Houston.

WHTL-FM Whitehall, Wis., has a new lineup: Dave Daniels, 6-10 a.m.; Rick Simon, 10 a.m. to 2 p.m.; Dave Comee, 3-7 p.m.; and Doug Wickham, 7 p.m. to midnight. . . . Randy Kotz assumes the 2-6 a.m. shift at WMMR-FM Philadelphia. . . . WCXI-AM Detroit's morning man, Deano Day, has recorded a poem by a station listener, Karl Listerman, called "Toby, Santa Claus and Me." The song first aired late last month. The record features local country act A.C. and the Kentucky Fox.

Hubert J. DeLynn has been named vice chairman and chief operations officer of RKO General Inc. He joined the company in 1967 as vice president for finance and legal affairs, became treasurer two years later and has been vice president for finance and legal since 1977. He succeeds John B. Poor Sr., who retired last July after 29 years with the company. . . . Margret Baranovics has been appointed assistant director of creative services of WABC Radio. She joined the company six years ago as a sales assistant, and was named promotion coordinator in September 1978.

Radio Specials

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

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

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

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

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

Dec. 25, **Lionel Barrymore, Orson Wells**, rebroadcast of 1935 production of "A Christmas Carol," Mutual Broadcasting, one hour.

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

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

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

Dec. 26-27, **Ronnie Milsap**, MusicStar Special, RKO Two, one hour.

Dec. 26-27, **Robert W. Morgan Presents The Best Of 1981**, Robert W. Morgan Special Of The Week, Watermark, one hour.

Dec. 27, **Santana, Jefferson Starship, Squeeze, Point Blank, 38 Special, Greg Kihn, Pretenders, Pat Benatar**, King Biscuit Year End Special, ABC FM, one hour.

Dec. 28, **Dan Fogelberg**, Mary Turner Off the Record, Westwood One, one hour.

Dec. 31, **Grover Washington Jr., Pieces of Dreams, Asleep at the Wheel, Beto and the Fairlane, Chick Corea, Jazz Alive**, National Public Radio, seven and a half hours.

Dec. 31-Jan. 2, **The News That Rocked '81**, NBC Source, two hours.

Jan. 1, **Oak Ridge Boys**, Country Music Countdown 1981, Mutual Broadcasting, three hours.

Jan. 2, **Dick Clark** National Music Survey, yearend national music, Mutual, three hours.

Jan. 2, **Jerry Reed, Leon Everette, Sue Powell, Silver Eagle**, ABC Entertainment, 90 minutes.

Jan. 2, **Luther Vandross**, Special Edition, Westwood One, one hour.

Jan. 2-3, **Lynn Anderson**, Live From Gilley's, Westwood One, one hour.

Jan. 4, **Rod Stewart**, Mary Turner Off the Record, Westwood One, one hour.

Jan. 4, **Tony Bennett**, The Music Makers, Narwood Productions, one hour.

Jan. 4, **Glenn Campbell**, Country Closeup, Narwood Productions, one hour.

Jan. 8, **Alabama, Rosanne Cash, Steve Wariner**, Stars to Watch in 1982, Weekly Country Music Countdown, United Stations, three hours.

Jan. 9, **Natalie Cole**, Special Edition, Westwood One, one hour.

Jan. 9, **Hank Williams Jr.**, Silver Eagle, ABC Entertainment, 90 minutes.

Jan. 9-10, **Johnny Rodriguez**, Live From Gilley's, Westwood One, one hour.

Jan. 11, **Mel Torme**, The Music Makers, Narwood Productions, one hour.

Jan. 11, **Moe Bandy**, Country Closeup, Narwood Productions, one hour.

Jan. 11, **Van Halen**, part one, Mary Turner Off The Record, Westwood One, one hour.

Adult Contemporary

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These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

TOP 50	This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
☆	1	8	1	YESTERDAY'S SONGS Neil Diamond, Columbia 18-02604 (Stonebridge, ASCAP)
☆	3	7	1	COMIN' IN AND OUT OF YOUR LIFE Barbra Streisand, Columbia 18-02621 (Songs Of Bandier-Koppelman/Landers-Whiteside/Emanuel, ASCAP)
☆	2	10	3	WHY DO FOOLS FALL IN LOVE Diana Ross, RCA 12349 (Patricia, BMI)
☆	6	10	6	THE SWEETEST THING Juice Newton, Capitol 5046 (Sterling/Addison Street, ASCAP)
☆	7	8	7	I WOULDN'T HAVE MISSED IT FOR THE WORLD Ronnie Milsap, RCA 12342 (Pi-Gem/Chess, BMI/ASCAP)
☆	12	6	12	COOL NIGHT Paul Davis, Arista 9645 (Web IV, BMI)
☆	8	10	8	CASTLES IN THE AIR Don McLean, Millennium 11819 (RCA) (Mayday/Benny Bird, BMI)
☆	10	10	10	HOOKEO ON CLASSICS Royal Philharmonic Orchestra, RCA 12304 (Chappell, ASCAP)
☆	9	9	9	TURN YOUR LOVE AROUND George Benson, Warner Bros. 49846 (Garden Rake/Rehtakul/JSH, ASCAP)
☆	10	11	8	LEATHER AND LACE Stevie Nicks With Don Henley, Modern 7341 (Atlantic) (Welsh Witch, BMI)
☆	13	5	13	SOMEONE COULD LOSE A HEART TONIGHT Eddie Rabbitt, Elektra 47239 (Briarpatch/Debdave, BMI)
☆	14	5	14	COME GO WITH ME The Beach Boys, Caribou 5-02633 (Epic) (Gil/See Bee, BMI)
☆	17	5	17	SHE'S GOT A WAY Billy Joel, Columbia 18-02628 (April/Impulsive, ASCAP)
☆	15	8	15	TROUBLE Lindsay Buckingham, Asylum 77223 (Elektra) (Now Sounds, BMI)
☆	15	5	11	WAITING FOR A GIRL LIKE YOU Foreigner, Atlantic 3858 (Somerset/Evensongs, ASCAP)
☆	20	3	20	LEADER OF THE BAND Dan Fogelberg, FullMoon/Epic 14-02647 (Hickory Grove/April, ASCAP)
☆	24	3	24	YOU COULD HAVE BEEN WITH ME Sheena Easton, EMI-America 8101 (ATV, BMI)
☆	21	6	21	MORE THAN JUST THE TWO OF US Sneaker, Handslike 9-02557 (Shellsongs/Sneaker/Home Grown, BMI)
☆	22	5	22	I CAN'T GO FOR THAT Daryl Hall & John Oates, RCA 12361 (Fust Buzza/Hot-Cha/Six Continents, BMI)
☆	20	4	12	THE OLD SONGS Barry Manilow, Arista 0633 (WB/Upward Spiral, ASCAP)
☆	26	3	26	COULD IT BE LOVE Jennifer Warnes, Arista 0611 (Cee Sharp, BMI)
☆	22	16	13	OH NO Commodores, Motown 1527 (Jobete/Commodores Entertainment, ASCAP)
☆	23	18	12	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)
☆	24	23	15	THE THEME FROM HILL STREET BLUES Mike Post, Elektra 47186 (MGM, ASCAP)
☆	28	4	28	BLAZE OF GLORY Kenny Rogers, Liberty 1441 (House Of Gold, BMI)
☆	35	2	35	SOMEWHERE DOWN THE ROAD Barry Manilow, Arista 0658 (ATV/Mann and Weil/Snow, BMI)
☆	27	7	27	IF I WERE YOU Lulu, Alfa 7011 (Blackwood/Fullness, BMI)
☆	37	2	37	SWEET DREAMS Air Supply, Arista 0655 (Careers/Bestall Reynolds, BMI/Riva PRS)
☆	32	3	32	THOSE GOOD OLD DREAMS Carpenters, A&M 2386 (Almo/Sweet Harmony/Hammer & Nails, ASCAP)
☆	30	19	15	HERE I AM Air Supply, Arista 0626 (Al Gallico/Turtle, BMI)
☆	38	2	38	LOVE IN THE FIRST DEGREE Alabama, RCA 12288 (House Of Gold, BMI)
☆	36	3	36	WRAP IN CINCINNATI Steve Carlisle, MCA 51205 (MTM/Fast Fade, ASCAP)
☆	33	25	18	HARD TO SAY Dan Fogelberg, Epic 14-02488 (Hickory Grove/April/Blackwood, ASCAP)
☆	34	31	20	WE'RE IN THIS LOVE TOGETHER Al Jarreau, Warner Bros. 49746 (Blackwood/Magic Castle, BMI)
☆	35	29	14	STEAL THE NIGHT Stevie Woods, Cotillion 46018 (Atlantic) (Sunrise, BMI)
☆	36	33	15	JUST ONCE Quincy Jones Featuring James Ingram, A&M 2357 (ATV/Mann & Weil, BMI)
☆	37	30	12	THE WOMAN IN ME Crystal Gayle, Columbia 02523 (OAS, ASCAP)
☆	38	42	2	KEY LARGO Bertie Higgins, Family 9-02524 (Jen-Lee/Chappell, ASCAP/Lowery, BMI)
☆	39	34	17	SHARE YOUR LOVE WITH ME Kenny Rogers, Liberty 1430 (Duchess, BMI)
☆	40	40	16	TITLES Vangelis, Polydor 2189 (Polygram) (Spheric B.V./WB, ASCAP)
☆	41	40	16	IT'S ALL I CAN DO Anne Murray, Capitol 5023 (Chess, ASCAP)
☆	42	41	19	ARTHUR'S THEME Christopher Cross, Warner Bros. 49787 (Irving/Woolnough/Unichappell/Begonia, BMI/Hidden Valley, ASCAP)
☆	43	39	5	LOVED BY THE ONE YOU LOVE Rupert Holmes, Elektra 47225 (WB/The Holmes Line, ASCAP)
☆	44	43	14	ATLANTA LADY Marty Balin, EMI-America 8093 (Mercury Shoes/Great Pyramid, BMI)
☆	45	44	15	FANCY FREE Oak Ridge Boys, MCA 51169 (Goldline/Silverline, ASCAP/BMI)
☆	46	45	9	PHYSICAL Olivia Newton-John, MCA 51182 (Stephen A. Kippner/April/Terry Shaddick, ASCAP/BMI)
☆	47	46	16	WHEN SHE WAS MY GIRL The Four Tops, Casablanca 2338 (MCA, ASCAP)
☆	48	47	8	NOBODY KNOWS ME LIKE YOU Benny Hester, Myrrh 228 (Word) (Word, ASCAP)
☆	49	48	6	WISH YOU WERE HERE Barbara Mandrell, MCA 51171 (Hall-Clement/Welk, BMI)
☆	50	49	25	ENDLESS LOVE Diana Ross And Lionel Richie, Motown 1510 (PGP/Brockman/Intersong, 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 Ass. of America seal for sales of 1,000,000 units (seal indicated by dot). ▲ Recording Industry Ass. of America seal for sales of 2,000,000 units (seal indicated by triangle).

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Mary Wilson Home, Shopping For Label

By PETER MUSTICH

NEW YORK—"It's time for me to come home," says Mary Wilson. Wilson, formerly of the Supremes, has spent the last two years in Europe, and was in town recently shopping for a label deal, having left Motown last year.

After making her solo debut in New York in late 1979, Wilson left for Europe, where she says audiences were "more appreciative" and bookings "more lucrative."

"The name 'Mary Wilson' is big in Europe, and I'm able to get crowds there," she says. "But this success has not helped me establish myself here. U.S. fans say, 'What have you been doing all this time—sleeping, not doing anything?' But I've been working over there 11 months out of the year."

Wilson feels the inability of some black product to cross over is due in part to the politics of the music industry. "It's really up to us to get our voices out there into the market," she says. "Let's face it, black people have to push black people. It's really needed now."

For the first time since the early '60s, Wilson is without a recording contract. Overcoming the image of "just" a background singer has not been easy, she says. "I went to one record company and they asked if I could sing. At first I became angry. Hell yeah, I can sing. I've been singing all my life. Well, they don't know that. They've only heard me sing 'oohs' and 'baby loves'."

In the early days of the Supremes, Wilson shared the lead with Diana Ross and the late Florence Ballard. But from 1964 to 1972 her role in the group was as a background singer. However, from 1972 to 1977 she again shared the lead spot.

Wilson admits there was a time when she was "scared" to be the lead. "I'm no longer afraid. The past few years in Europe have helped me gain my self-confidence."

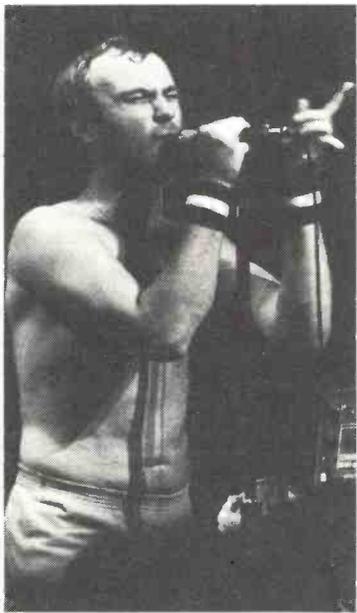
Now that Wilson has left Motown and is determined to establish herself as a solo performer, does this mean the Supremes (in any form) will never be heard from again?

Perhaps not, "I've been asked to go back to Motown as 'Mary Wilson & the Supremes,'" Wilson says. "It's only in the talking stages, and at first I thought, no way."

Wilson says that if the Supremes were to re-group, she would like

Cindy Birdsong to return. "We would only do it for a short time and make it very special," she says. "The Supremes never had a farewell like when Diana left. People still ask what happened to them."

Wilson believes the Supremes could never recapture what they originally had, even if Diana Ross rejoined them. "But," she says, "It would do my heart good to do it one more time with the Supremes. It would be the Supremes' chance to say one final goodbye."



Billboard photo by Chuck Pulin

CLUB DATE—Phil Collins, the drummer and singer of Genesis, takes a solo turn during a rare club appearance by the band at the Savoy in New York.

Milwaukee Booking For Johnny Mathis

MILWAUKEE—Johnny Mathis will headline the Milwaukee Summerfest stage for an afternoon and evening performance on Tuesday, June 29. The singer is the first announced Main Stage talent booked for next year's Summerfest, which will run from June 24 to July 5. Mathis is currently touring Australia and New Zealand as part of his Silver Anniversary concert schedule.

Eleven more Main Stage entertainers remain to be announced for Summerfest, which has expanded its run to 12 days in 1982.

Talent Atlantic City Nugget Cans Taped Music

ATLANTIC CITY, N.J.—In a surprise move, the Golden Nugget hotel-casino here has decided to book live entertainment in two of its three cocktail lounges. Since opening over a year ago, the Golden Nugget has used only canned music in its lounges and main showroom. Even for its West Coast-originated house revue, "Brand New Day," the accompanying music was on tape.

Although the state Casino Control Commission at the time required nightly live entertainment and the local musicians' union picketed the motel, Golden Nugget executives argued they did not have to hire live musicians for the main showroom or lounges to conform to the law. The point was made moot when the commission subsequently lifted the nightly live entertainment requirement for all hotel-casinos.

Bobby Young, local musician who at one time managed comedian Lenny Bruce, was appointed musical director and contractor for the Golden Nugget. First in are the duo of Count Lewis and Jay Rossi alternating with guitarist Mike Howard in the Prince Albert lounge and pianist Stan Hunter in the King Edward lounge. It is reported the hotel is seeking to book a major name for its 524-seat Opera House showroom for the New Year's holiday weekend. There is also talk of booking off-Broadway musicals, revues and headline acts for the showroom for the big spring and summer season.

There is also the possibility that Golden Nugget will turn the room over to independent producers in Philadelphia "four-wall" agreements that have met with considerable success at Resorts International Hotel-Casino here. "Four-walling" its 1750-seat Superstar Theatre has helped keep Resorts International at the head of the talent parade here since it opened the first casino at the resort. The deal, helping the hotel stretch its entertainment budget during the off-season months, generally calls for Resorts International to handle most of the advertising costs and keep the money raised through the sale of drinks. Admission and cover charges go to the artists.

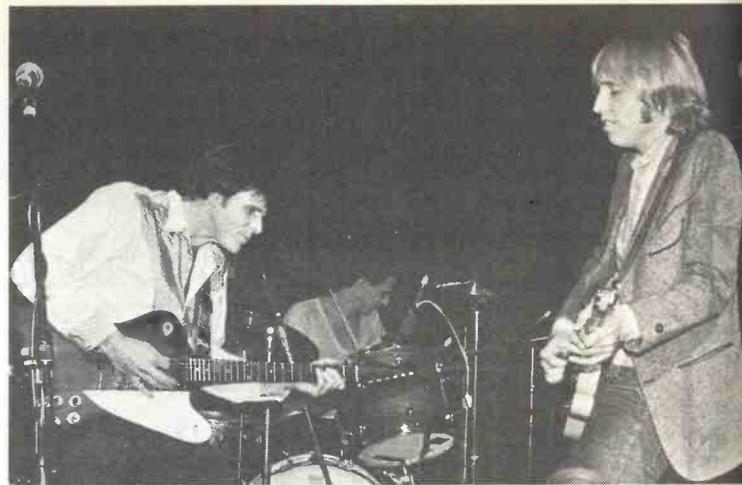
A four-wall deal in October already proved successful for singer-songwriter Peter Allen, whose three-day engagement resulted in a packed house for two of his shows. In fact, Allen is returning to Resorts International for New Year's Eve. The "Beatlemania" music show also four-walled it Nov. 3-15, as did Manhattan Transfer last month, with Kool and the Gang also coming in this month on the same deal.

As a result of the four-wall deals, Resorts International will be able to buy big names for weekend offering during the winter months. Frank Sinatra and Don DeLuise are already set for January dates and Don Rickles for February.

MAURIE ORODENKER

Charlie Daniels Jam Date Fixed

NASHVILLE—January 30 has been set for the annual Charlie Daniels Band Volunteers Jam VIII at the Municipal Auditorium. The yearly event features numerous musicians in various fields and the talent lineup is always kept a secret prior to the marathon concert.



GOOD COMPANY—Tom Petty, right, sits in with Del Shannon at the latter's concert at Dooley's in Tempe, Ariz. Petty produced Shannon's comeback album, "Drop Down And Get Me," for Network Records.

'KING OF LATIN MUSIC'

Tito Puente, With 88 LPs, Still Rolling In High Gear

By ARNOLD SMITH

NEW YORK—Tito Puente just goes on and on. Where some of his peers in the Latin bandleader ranks have chosen to let their younger counterparts take over, Puente has moved to higher ground.

Dubbed the "King of Latin Music," Puente's name means swinging sounds. While necessarily part of the current Salsa crop, he is also apart from it. His is an improvisational approach. The dancers at dance emporia such as the long gone Palladium were weaned on Puente's rhythms. Guests such as Dizzy Gillespie, Max Roach and Buddy Rich continue to pass through his gigs, only now they are held at such discos as Magique, Studio 54, the Underground, the Garage and Les Mouches.

When the momentum slowed for Latin big bands in the '70s, Martin Cohen of the Latin Percussion instrument company came up with the idea of a touring band of professionals offering workshops as well as concerts and dances. Puente decided to form a small combo to play for dancers (Latin) and listeners (jazz). With himself on timbales and vibes, the group features Carlos "Potato" Valdez, congas; Johnny Rodriguez, bongos; Jorge Dalto, keyboards; Andy Gonzalez or Bobby Rodriguez, bass; Mario Rivera, reeds, and Alfredo de la Fe, violin.

"We went to Europe in 1979 when the Latin scene was just getting under way there," Puente relates. "They liked us so much that the

small group idea developed into a full-blown tour. Promoters picked up on the idea and began booking us on their own." The tour has encompassed Japan and the U.S.

The Puente Quintet has played Fat Tuesday's and the Village Gate's Salsa Meets Jazz series. Plans are for the group to become a permanent part of his big band. "We would like to see the small group become something like Benny Goodman's groups, Artie Shaw's Gramercy Five and Tommy Dorsey's Clambake Seven," Puente says.

The lecture workshop idea stems from an appearance Puente made with Ray Barretto and Puente aide-camp Joe Conzo at the New School for Social Research in 1978. "We answered questions in a live interview with demonstrations of taped music, mostly unavailable. We decided to expand on that idea when we went to Europe in August, 1979."

Puente, into his fourth musical decade, is finding himself in demand for concerts to include his "Latin Tinge" ideas. He has recorded 88 albums for Tico, RCA and Fania. His feelings about Latin recording companies are frank. "They seem to be dead ends. What we all need is international recognition, a major label affiliation," he says. The tours have given renewed confidence in his ability as a musician of varying stripes. "I still want to make 12 more albums. Once I hit 100 I'll quit."

Talent Talk

New group Skool Boyz, currently on the soul charts with "Your Love," had to get police protection after a gig at the Infinity Club in Inglewood, Calif. Apparently, the group attracts many excitable female fans who managed to rip off many of the members' clothes.

This year WNEW-FM in New York aired two special Christmas shows. On Monday (14) the station sponsored a concert at the Capitol Theatre in Passaic starring Rick Springfield and Karla DeVito, with proceeds going to the Greater Newark Christmas Fund. Three days later (17), at the Savoy in Manhattan, the station sponsored a show featuring the Ian Hunter Band and Novo Combo benefiting United Cerebral Palsy.

Bash of the year, to end the year, promises to be the New Year's Eve

Rock'n'Roll Ball, to be seen on MTV, featuring Bo Wow Wow, David Johansen and Karla DeVito... Joe Ely in Phoenix and the Lamont Cranston Band in the Midwest, are two of the acts to have benefited from opening for the Rolling Stones on their current tour.

Carmine Appice is going out on tour of Japan with such "friends" as Tom Peterssen (ex of Cheap Trick), Rick Derringer and Eric Carmen... Scottish video artist Jesse Rae has received a grant from the National Endowment for the Arts to "further video arts."

Perennial sideman Chris Spedding is embarking on a solo career next year... Lead singer Steve Walsh has left Kansas, the Rock Report reports... Roomful of Blues will be backing Otis Rush at Tramps in

(Continued on page 44)

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Canadian Brass *Hamilton Philharmonic Orchestra *Paul Williams *Carroll Baker
André Gagnon *Ray Charles *Juice Newton *Martin Mull *The Brass Connection
Dizzy Gillespie *Oscar Peterson *Kinesis *Carmen McRae *The Boss Brass
Pat Metheny Group *Woody Herman & The Young Thundering Herd
Ramsey Lewis Quartet *Gato Barbieri *The Toronto Symphony *Henry Mancini
Victor Borge *John Williams *Ontario Youth Concert Band *Raffi *Freddy Fender
The Mercey Brothers *Louise Lambert *Larry Gatlin & The Gatlin Brothers Band
Judy Collins *Pete Seeger & Arlo Guthrie *Janis Ian *Peter Allen
Buddy Rich & The Buddy Rich Band *The Temptations *Don McLean
Tony Bennett *Toronto *Leyden Zar *Maynard Ferguson & His Orchestra
Frankie Valli & The Four Seasons *Melissa Manchester *Eddie Murphy
Preservation Hall Jazz Band *Chuck Mangione *Peter Frampton
Manhattan Transfer *Peter, Paul and Mary *Ivan Romanoff Orchestra & Chorus
Kris Kristofferson *Kool & The Gang *Slim Whitman *Liona Boyd
The Merrymen of Barbados *Bobby Vinton *B.B. King *The Nylons
The National Ballet of Canada *Karen Kain & Frank Augustyn *Pete Fountain
The Carlton Showband *Mitch Ryder *Pete Barbutti *Henny Youngman
The Ron Bagnato Big Band *Tom Wopat *Sonny Terry & Brownie McGhee
Central Band of the Canadian Forces *Peter Pringle *Ozark Mountain Daredevils
Sylvia Tyson & The Great Speckled Bird *Riders In The Sky *Salome Bey
The Powder Blues *Carl Wilson *Leo Sayer *Murray McLauchlan
Aretha Franklin *Tony Bennett*

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Talent In Action

JOURNEY

Cow Palace, San Francisco
Tickets: \$10.50, day of show \$12

As they had on the two previous nights, Journey packed the 14,000-capacity Cow Palace to the rafters Dec. 2 for a show produced by Bill Graham and sponsored by KMEL-FM in yet another benefit for San Francisco's fund to restore the cable cars.

Journey is the only San Francisco band in the last half-decade to have achieved the same mythical status as the early Dead and Airplane. The recent ascension of its current LP, "Escape," to the No. 1 slot is only confirmation of this status, and the hometown crowd responded accordingly by remaining on its collective feet for the entire 90-minute, 17-song show. The audience gave the band an absolutely frenzied acclaim between set's end and encore, when deafening waves of applause cascaded through the vast hall for a good five minutes.

Journey is at its best with grandly themed, full-blooded romantic material. Though the set suffered from some undistinguished metal-oriented segments, this was more than compensated for by such melody-laden songs like "Don't Stop Believin'" and "Who's Crying Now," "Open Arms" (which appears on both the "Heavy Metal" soundtrack and "Escape" and which is slated as the next single), and "Stone In Love."

The group worked with wireless mikes and instruments on an almost completely clean stage highlighted by sweeping front ramps which vocalist Steve Perry—easily the most colorful and extroverted Journeyman—roamed at will. Neal Schon proved himself once again to be one of the best young guitarists on the scene, delivering delicate arpeggios and crunching Hendrixian riffs with equal aplomb.

New member Jon Cain, whose writing and arranging contributed immeasurably to the success of "Escape," split the evening between keyboards and guitar, on which he worked up a sweat doubling with Schon. Bassist Ross Valory and drummer Steve Smith make up a rhythm section that is both steady and exciting.

The band did most of the material from "Escape" and filled in with tunes from the three previous albums, including local favorite "Lights." The set ended with "Wheel In The Sky," a perfect closer. Encore selections were "Loving, Touching, Squeezing" and "Any Way You Want It." Perry has often cited Sam Cooke as a chief influence, and indeed his vocal on "Loving, Touching, Squeezing" is uncannily reminiscent of the late master.

The show closed with the running of an intriguing 90-second film which introduced clips

of the individual players by name and then ran credit lines for the band's management personnel against Journey's organo-techo logo and graphics.

JACK McDONOUGH

GEORGE THOROGOOD & THE DESTROYERS ALBERT COLLINS

*Perkins Palace,
Pasadena, Calif.*
Admission: \$10.50

Some artists are best taken in small doses. Such is the case with George Thorogood, who wrapped up his inspired 50/50 tour (covering 50 states in 50 days) with a Nov. 11 date at this 1,800-seat venue outside Los Angeles. Playing to an audience whose enthusiasm bordered on the maniacal, Thorogood's set, which ran more than two hours, was a trying experience for those who don't see Thorogood as the greatest thing since the invention of the wheel.

Thorogood and his three-piece backup band play barroom blues boogie and they are effective in creating a party atmosphere. Unfortunately, Thorogood's chunky slide guitar style and his grating, jagged voice don't wear well after the first hour. When coupled with extremely loud volume, plus the slight echo which this elegant former movie palace is blessed with, the result is not exactly a great concertgoing event.

Thorogood is a good guitarist and an eye-catching showman, though most of his guitar licks and stage moves are repeated many times over. The true blues artists, whom Thorogood obviously admires, have tinges of sweetness in their down to earth vocals. Thorogood, on the other hand, has little range in his voice. By the end of the 19-song set, the tunes had blurred into each other.

Still, Thorogood deserves a round of applause for such a novel tour idea. Don't think he's resting on his laurels as he went on to open some Rolling Stones dates. Opening for Thorogood was blues guitarist Albert Collins. While his 45-minute, seven-song set was entertaining, he is much better seen in a smaller venue.

CARY DARLING

JERRY LEE LEWIS

Opry House, Nashville
Admission: \$10.50

It was an occasion tinged with awe: the return to Nashville of a legendary performer given less than a 50-50 chance of surviving only a few months ago. But if Lewis' health is questionable, his talent isn't. Amid a bank of television cameras crowding the Opry stage, and before a nearly full house as eager to hear him as he was

to play, Lewis put on an hour-long set Dec. 3 that left no doubts about his energies or his ability to rock.

An original in action throws imitations into the shadows. Lewis, openly copied and borrowed from for years by other performers, combines a razor sharp rockabilly edge with a gut-level country traditionalism. Live, he's nothing short of mesmerizing (even minus the stage antics he's dropped from his show now). He pounds the piano. Then one hand flops by his side while the other races up and down the keyboard, raising small, furious chord storms. Both hands flail together, riffling the keys so fast they look like ribbons instead of ivory.

With a five-piece group supporting him (led by Nashville's popular harmonica/percussionist Terry McMillan), Lee steamrolled through a non-stop collection of favorites and classics indigenous to him: "Whole Lotta Shakin' Goin' On," "Great Balls Of Fire," "Memphis," "What'd I Say," "Middle Age Crazy," "You Win Again," "Somewhere Over The Rainbow," "You're Number One." He launched into a version of "Mexicali Rose" at one point that would have sent Gene Autry spinning around his desk.

Lee even included a short Christmas medley that gave him a chance to restyle such chestnuts as "White Christmas" and "Blue Christmas." This is possibly the most significant aspect about Lee as a performer—aside from his tireless charisma onstage—that he can slide so effortlessly from a stone-cold country ballad into his own arrangement of "Somewhere Over The Rainbow" or "White Christmas" and make it brand new.

Perhaps the biggest compliment paid to Lewis by the enthusiastic house came as he wound up the evening with "Good Golly Miss Molly." When the cheers and applause died down, no one bothered to call out for an encore: he'd given enough already.

Kippi Brannon, MCA's 15½-year-old discovery, made an interesting opening act. With a husky maturity in her voice, Brannon delivers ballads convincingly, especially "Slowly" and "Come On Back To Me," which gave her a chance to display her strengths. She was less effective on high energy numbers where she clapped her hands and entreated the audience to "sing along." With a natural stage poise and confidence, however, Brannon shows promise as a concert attraction.

KIP KIRBY

ROSEMARY CLOONEY & MARGARET WHITING

The New Ballroom, New York
Cover charge: \$10

There used to be Four Girls Four, but Helen O'Connell and Baby Marie split, leaving the solid duo of troupers, singers Clooney and Whiting, who work well together. In some ways this is a more tightly knit unit than the foursome was.

The act opens with the two singing their hits offstage—Clooney on "Tenderly" and Whiting on "It Might As Well Be Spring" and then they burst on the stage with a sprightly "Fancy Meeting You Here" with some special lyrics for the occasion, i.e., "We're Two Girls Two Now."

There's some more swapping of hits: Whiting on "Slipping Around" and Clooney on "This Ole House." They sing duets effectively on such material as Barbara Mandrell's "I Was Country When Country Wasn't Cool."

The show, as performed Dec. 2, was well balanced. Whiting's sensitive "Sophisticated Lady" was carefully interwoven with Clooney's "Have I Stayed Too Long At The Fair?"

But the piece de resistance was a 22-minute medley of 55 songs, mostly by the Gershwins and Richard Whiting. A rousing performance.

DOUGLAS E. HALL

Talent Talk

• Continued from page 42

New York, Monday (21).

Olympic silver medalist **Linda Fratianne** is recording a dance/exercise album for Columbia Records to be released next month. ... The **Chieftains** will perform on the steps of New York City's City Hall on Friday noon (18), before doing two concerts at Avery Fisher Hall Sunday (20).

Wedding bells will ring for **Melissa Manchester** May 1 when she weds Kevin DeRemer, a tour coordinator and sound consultant with Michael Lippman, who manages Manchester. Next month she debuts at the recently reopened MGM Grand in Las Vegas, where she will be performing with a full orchestra.

Both **Don McLean** and the **Romantics** have had problems with their buses recently. McLean and crew were stranded in Hope, Ariz. where their bus broke down and they had to hitchhike to make a gig at the Roxy in L.A. Also on their way to California, the Romantics suffered through a wild ride, when brakes failed while going downhill in the Colorado Rockies. Both acts made their shows.

Terry And Wills In Fiddlers Hall

MOULTON, Ala.—Gordon Terry and the late Bob Wills were inducted into the Fiddlers Hall of Fame during the first annual world fiddlers convention here. Terry, a native of Moulton, was present for the ceremonies. Johnnie Lee Wills accepted the award on his brother's behalf. According to the institution's founders, the hall of fame will add three members each year: one deceased, one participating in the annual contest and one living but not involved in the contest.

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Survey For Week Ending 12/26/81

Boxscore

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

- **ROLLING STONES, GEORGE THOROGOOD & THE DESTROYERS, JOE ELY**—\$1,287,488, 74,637, \$17.25, Feyline Presents, Ariz. State Univ. Sun Devil Stadium, Tempe, sellout, Dec. 13.
- **GENESIS**—\$380,964, 31,520 (34,200 capacity), \$12.50 & \$10.50, Concert Prods. Int'l, Maple Leaf Gardens, Toronto, two shows, Dec. 6-7.
- **AC/DC**—\$376,562, 30,768 (33,350), \$12.50 & \$11.50, Concert Prods. Int'l, Maple Leaf Gardens, Toronto, two shows, one sellout, Dec. 10-11.
- **GENESIS**—\$338,415, 32,230, \$10.50, Monarch Entertainment Bureau, Syracuse (N.Y.) Univ. Carrier Dome, sellout, Dec. 11.
- **BARRY MANILOW**—\$292,595, 20,772, \$15 & \$12.50, Monarch Entertainment Bureau, Brendan Byrne Meadowlands Arena, E. Rutherford, N.J., sellout, Dec. 7.
- **AC/DC, MIDNIGHT FLYER**—\$285,108, 30,955, \$10 & \$8.50, Electric Factory Concerts, the Spectrum, Philadelphia, two sellouts, Dec. 7-8.
- **ROD STEWART**—\$284,619, 24,000 (28,000), \$12.50 & \$10.50, Avalon Attractions, the Coliseum, Vancouver, B.C., two shows, Dec. 6-7.
- **ROD STEWART**—\$261,288, 21,328 (29,000), \$12.50 & \$10.50, Bill Graham Presents/Avalon Attractions, Cow Palace, San Francisco, two shows, Dec. 9-10.
- **BARRY MANILOW**—\$259,057, 18,047, \$15 & \$12.50, Concert Prods. Int'l, Maple Leaf Gardens, Toronto, Ont., sellout Dec. 3.
- **GENESIS**—\$242,850, 20,626, \$12.50 & \$10.50, Monarch Entertainment Bureau, Brendan Bryne Meadowlands Arena, E. Rutherford, N.H., sellout, Dec. 10.
- **AC/DC, MIDNIGHT FLYER**—\$237,037, 20,161, \$12.50 & \$10.50, Monarch Entertainment Bureau, Brendan Bryne Meadowlands Arena, E. Rutherford, N.J., sellout, Dec. 6.
- **J. GEILS BAND, RED RIDER**—\$149,500, 14,950, \$10, Belkin Prods., Richfield Coliseum, Cleveland, Ohio, sellout, Dec. 10.
- **ROD STEWART**—\$140,837, 11,813 (12,000), \$12.50 & \$10.50, Avalon Attractions/Marc Berman Concerts, San Diego (Calif.) Sports Arena, Dec. 13.
- **EARTH, WIND & FIRE**—\$136,945, 9,368 (14,374), \$15-\$12.50, in-house promotion/producer Southwest Concerts, Univ. of Texas Frank C. Erwin Jr. Special Events Center, Austin, Dec. 7.
- **GENESIS**—\$119,844, 10,000, \$12, Concert Prods. Int'l, Ottawa (Ont.) Civic Center, sellout, Dec. 5.
- **FOREIGNER, MICHAEL STANLEY BAND**—\$116,176, 11,881 (13,500), \$10.50 & \$9.50, Celebration Prods./Belkin Prods., Veterans Memorial Auditorium, Des Moines, Dec. 8.
- **ALLMAN BROTHERS BAND, MOLLY HATCHET, PETER ROWAN & GREG DOUGLAS**—\$111,993, 10,205, \$11.50, \$10.50, & \$9.50, Cross Country Concerts, New Haven (Conn.) Coliseum, sellout, Dec. 12.
- **ALICE COOPER**—\$109,977, 10,754 (\$12,451), \$10.50, Concert Prods. Int'l, Maple Leaf Gardens, Toronto, Nov. 24.
- **FOREIGNER, MICHAEL STANLEY BAND**—\$109,340, 10,934 (19,400), \$10, Sunshine Promotions, Freedom Hall, Louisville, Dec. 11.
- **GRATEFUL DEAD**—\$108,754, 9,643 (\$12,209), \$11.50 & \$10.50, Feyline Presents/Monarch Entertainment Bureau, Colo. Univ. Events Center, Boulder, Dec. 9.
- **DEVO**—\$107,634, 13,479, \$9.75 & \$8.75, Avalon Attractions, the Forum, Los Angeles, sellout, Dec. 10.
- **ALLMAN BROTHERS BAND, MOLLY HATCHET**—\$99,943, 10,705 (13,416), \$9.75 & \$8.75, Danny Kresky Enterprises, the Spectrum, Philadelphia, Dec. 14.
- **FOREIGNER, MICHAEL STANLEY BAND**—\$88,920, 9,834 (10,816), \$10 & \$8, Jam Prods., S. Ill. Univ. Arena, Carbondale, Dec. 9.
- **FOREIGNER, MICHAEL STANLEY BAND**—\$86,387, 8,737 (12,283), \$10.50 & \$9.50, Jam Prods., Notre Dame Univ. Convocation Center, S. Bend, Ind., Dec. 13.
- **RODNEY DANGERFIELD, BILL ACOSTA**—\$80,970, 5,628, \$15 & \$12.50, Tony Anzaldo Prods., Orpheum Theatre, Omaha, two sellouts, Dec. 4.
- **FOREIGNER, MICHAEL STANLEY BAND**—\$78,750, 7,500, \$10.50, Belkin Prods., Toledo (Ohio) Sports Arena, sellout, Dec. 12.
- **FRANK ZAPPA**—\$69,130, 5,589 (6,000), \$12.50 & \$10.50, Avalon Attractions, Santa Monica Civic Center, two shows, Dec. 11.
- **J. GEILS BAND, RED RIDER**—\$67,500, 7,500, \$9, Belkin Prods., Toledo (Ohio) Sports Arena, sellout, Dec. 11.
- **RUSH, RIOT**—\$60,735, 7,000, \$9.50 & \$8.50, Beach Club Concerts, Greenville, (N.C.) Memorial Auditorium, sellout, Dec. 11.
- **ALICE COOPER**—\$56,773, 5,407 (6,000), \$10.50, Concert Prods. Int'l, London (Ont.) Gardens, Nov. 26.
- **J. GEILS BAND, RED RIDER**—\$55,250, 6,500, \$8.50, Belkin Prods./Your Friends Concerts, Fairgrounds Coliseum, Columbus, Ohio, sellout, Dec. 13.
- **GRATEFUL DEAD**—\$41,025, 2,735, \$15, Schon Prods./Monarch Entertainment Bureau, Civic Center, Des Moines, sellout, Dec. 7.
- **TUBES**—\$38,203, 4,100 (4,200), \$9.95, \$8.95, & \$7.95, Bill Graham Presents, Sacramento (Calif.) Memorial Auditorium, Dec. 11.
- **ALICE COOPER**—\$34,723, 3,394 (4,700), \$10.50, Concert Prods. Int'l, Kitchener (Ont.) Auditorium, Nov. 25.
- **J. GEILS BAND, IRON CITY ROCKERS**—\$34,171, 3,516, \$10 & \$8.50, Electric Factory Concerts, Stanley Theatre, Pittsburgh, sellout, Dec. 12.
- **GRAND FUNK RAILROAD, DIESEL**—\$22,464, 2,611 (5,000), \$9, Schon Prods., Met Center, Minneapolis, Dec. 8.
- **MCGUFFEY LANE, JOHN MCKUEN**—\$20,990, 2,696 (2,839), \$8.50 & \$7.50, Paradise Island Prods., Palace Theatre, Columbus, Ohio, Dec. 12.
- **TUBES**—\$20,558, 1,964, \$11 & \$9.50, Bill Graham Presents, Santa Cruz (Calif.) Civic Center, sellout, Dec. 8.
- **SPYRO GYRA, JOE DE LIONS**—\$19,208, 1,966 (3,034), \$10.50 & \$9.50, Monarch Entertainment Bureau, Eastman Theatre, Rochester, N.Y., Dec. 10.
- **TUBES**—\$18,008, 1,868 (2,092), \$9.75 & \$8.75, Bill Graham Presents, Veterans Memorial Auditorium, Marin, Calif., Dec. 9.
- **MUDDY WATERS, JAMES COTTON BAND**—\$13,050, 1,305 (1,701), \$10, Brass Ring Prods., Royal Oak (Mich.) Music Theatre, Dec. 11.
- **DAVID GRISMAN QUARTET, TAJ MAHAL**—\$11,831, 1,251 (1,500), \$9.50 & \$8.50, Double Tee Promotions, Portland (Ore.) Hilton Ballroom, Dec. 8.

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.

Artists No Longer Hibernate Through Winter Off-Season

By EDWARD MORRIS

NASHVILLE—Because country music is more popular, winter is not the austere off-season for artists and agents that it was just a few years ago.

Although winter bookings remain generally slimmer than those for summer and fall, they are largely offset by higher concert fees, increased record sales and the opening of new markets.

Many performers take advantage of the winter lull to write and record, while their booking agents use the time to showcase and sign talent for the lucrative fair and theme park circuits.

Says Tony Conway of Buddy Lee Attractions, "Winter used to be grim, but I don't think it is anymore—mainly because of the greater acceptance of country music." Conway reports that there is a significant rise in the number of night clubs eager to book country acts. "Five years ago," he says, "a country music artist might normally have four or five shows a month during December and January. Now it's up to two to three dates a week if they're wanted."

Tandy Rice, president of Top Billing International, points out that winter is a prime time for clients to do commercials and product endorsements.

Pageant On TV

NASHVILLE—The first annual "Miss Country Music U.S.A." pageant will be nationally televised from the Grand Ole Opry House July 13, 1982.

Local and regional contests sponsored by country radio stations will be held prior to the national competition. Judging will be based on knowledge of country music, appearance, talent, personality and poise.

Among the radio stations participating in the contest are KSSS-AM, Colorado Springs; WIRK-FM, West Palm Beach; WDGY-AM Minneapolis; WJRB-AM Nashville; WVOK-AM Birmingham, Ala.; and WYAY-AM and WAXX-FM Eau Claire, Wis.

Alert concert promoters, Conway asserts, are testing the notion that cold weather keeps people at home by booking shows during the usual off months. He says they are finding an audience that the more conventional promoters assumed didn't exist.

But RCA artist Tom T. Hall observes, "Country music is a lot more appreciated in warm weather when people can get out in the grass and bring their whole family to listen." In deference to this, Hall says he will be off the road between Christmas and April, writing songs and completing his novel for Doubleday, "The Laughing Man Of Woodmont Coves."

Hall has also added 24-track capabilities to his Toy Box studio, where he will record some songs this winter for his next album.

Bill Anderson, MCA artist, and Don King, of Epic, also say they will spend much of the winter writing new material. Noting that 1981 has been his "busiest year on the road," Anderson says he plans to do some co-writing. "I've never stopped writing," he explains, "but I've slowed down a bit out of necessity."

King says he will head for Canada for an appearance on the Family Brown television show before settling in for the winter. Then, he adds, he will write and listen to material for a new album project.

Jim Stafford, a host for the syndicated tv show "Nashville On The Road," will do two weeks on the boards this month at Burt Reynolds' dinner theater, following the completion of a 13-week taping stint.

"There are a lot more strategy meetings in winter than during the summer months," says Dan Wojcik, of the Shorty Lavender Agency. "We're kind of like field generals, sitting down with all our maps and information." A major part of this planning, Wojcik says, is seeing that tours by his artists don't follow too closely on the heels of those by other performers within the same territory. "This has to do with the economy. People are a little more choosy about spending their entertainment dollar."

Wojcik says that some promoters

he deals with start their tours in December and January. He notes, however, that "it doesn't make sense for us to put a major act on tour during the holidays if it doesn't look like it's going to be successful."

Another limiting factor in mounting tours, he says, is that record companies have usually exhausted their budget by year's end and can offer little support of tours during the Christmas-New Year season. "A lot of what we do depends on what the record companies do."

Patricia Craven, an agent for ICM agrees: "Rock acts tend to tour to support albums. Country acts used to tour all the time; but now it seems the tours are more tied to specific projects and coordinated through the labels."

Part of the winter dilemma, Wojcik says, has little to do with weather or economics. Most people in the business nowadays, he concludes, would rather not work during the holidays. Artists who want to do talk shows around Christmas often find themselves faced with a guest host instead of the show's star, Wojcik complains, because the star is taking the holiday off.

The Grand Ole Opry is a particularly sensitive barometer for detecting a decline in road bookings for its more than 60 members. "We always have a lot more who want to be on the Opry in the winter," says director of public relations Jerry Strobel. "After all, there are no bluegrass festivals or state fairs. So far, though, we've been able to get them all on. A lot of times we've had to start the show a half-hour earlier or limit the number of songs they do."

However, Strobel says, the saturation period is fairly brief, ranging from early December into early February.

Mixed Bag For W. Va. Facility

MILTON, W. Va.—The new manager of the Mountaineer Opry House is looking to a mixture of local and name country and gospel talent to rebuild the crowds the house drew in the mid and late '70s. Don Smith took over the Opry management from owner and founder Paul King in October.

King opened the 580-seat facility in 1972 and made it a country and bluegrass stronghold with concerts by such acts as the Country Gentlemen, the Osborne Brothers, Ralph Stanley, Ernest Tubbs, Charlie Louvin, Skeeter Davis, Kenny Price and the Stonemans. In the past few months, however, local acts were used almost exclusively and crowds dwindled.

Smith says he is a novice to concert promotion, but he has already staged several Friday night gospel concerts with such name acts as Wendy Bagwell, the Lewis Family and Jerry and the Singing Goffs. Upcoming appearances have been scheduled for the Dixie Echoes, the Cathedrals, the Rex Nelson Singers and the Hopper Brothers and Connie. "There are not that many people around here who do gospel on a weekly basis," Smith notes. The Opry is located midway between Charleston and Huntington, the state's most populous cities.

(Continued on page 73)

Thomas Writes His Hits With An Insightful Ear

By KIP KIRBY

NASHVILLE—If he has taken Earl Thomas Conley years of struggling to reach his level of current success, he is still self-admittedly "overwhelmed" by the immediate critical response his debut RCA album, "Fire & Smoke," has garnered.

Conley is considered an introspective, soul-searching songwriter whose penned works often pose personal questions that his lyrics don't answer. Perhaps for this reason, his material has rarely been covered by other singers; and only now is he beginning to come into his own as an artist.

After stints on GRT, Warner Bros. and Sunbird (where he managed to score a No. 1 hit this year with his "Fire & Smoke" single), Conley is emerging as one of RCA's hottest new country acts. His current release, "Tell Me Why," is streaking up the charts toward the top 10, while his album has climbed into the 30% on the Billboard Hot Country LP chart.

Coincidentally, this RCA album contains four songs that were previously included on Conley's 1980 Sunbird album, "Blue Pearl."

"Why the duplication? "Well," says Conley, "when I signed with RCA, the label was anxious to bring out an album before Christmas. There wasn't enough time to go into the studio and record an entire album of new material, so we included several numbers from 'Blue Pearl,' which we felt many people hadn't heard."

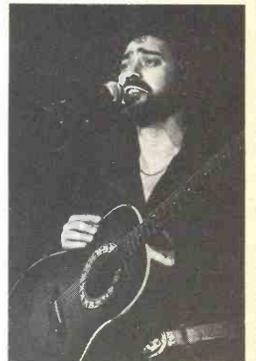
Conley's background reads like one of his songs. He was one of eight children born to a railroad worker whose career came to a halt when the railroads replaced steam engines with diesels in the 1940s. Inured to a background of lean poverty, Conley left home at 14 to stay with a sister in Dayton, then hitch-hiked alone to Denver at 17.

At the time, he was studying to be an artist, but he rejected a partial art scholarship to college "because I had enough of formal schooling." Instead, he joined the service where he first began listening to country music. "I experienced country music when it wasn't cool, too," says Conley, referring to Barbara Mandrell's recent hit single, "and it wasn't cool to me then, either."

After jobs in steel mills, print shops, paint stores and railroad yards, Conley eventually landed in Huntsville, Ala., where he met his future producer, Nelson Larkin.

"I wasn't very good back then," he recalls. "My songs were terrible, and I sang flat. Everything I've learned since then comes from having done things wrong the first time."

In 1975, artist Billy Larkin (Nelson's brother) took one of Conley's songs, "Leave It Up To Me," into the top 20. This was followed by cuts on Bobby G. Rice and Price Mitchell. Conley's biggest break, however, came when the late Mel Street recorded "Smokey Mountain Memories." Its chart success gave Conley the first tangible indica-



RISING STAR—Earl Thomas Conley on a recent showcase in Manhattan.

tion that he had a solid future as a songwriter.

"Up until then, I'd always pretended I was good enough, but I'd had my feet knocked out from under me each time," he explains. This showed me that my material had gotten good enough, and enough people believed in me that I was able to believe in myself as well."

In 1976, Conway Twitty had a No. 1 hit with Conley's "This Time I've Hurt Her More Than She Loves Me." This established Conley as a songwriter, but his own artistic career was having less success. He had five barely noticed singles on the GRT label, followed by three similar singles on Warner Bros.

"What was so painful was that I believed in myself then, yet I couldn't somehow get that belief to come out in a record," says Conley of that time period. "I couldn't seem to communicate what I heard in my mind to the musicians on our sessions."

Finally, in 1979, Larkin brought Conley to Sunbird. His first release, an original song called "Silent Treatment," reached the top 20 and was followed by "Fire & Smoke." Conley's first No. 1 record. Shortly after this, he signed with RCA/Nashville.

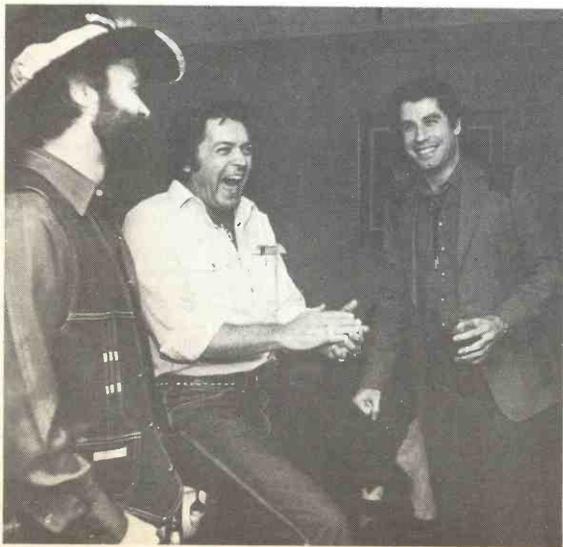
Since April, Conley has been opening dates for Charley Pride on the road. Recently, RCA boosted his career by pairing him on a limited-engagement, major market showcase tour with Alabama. And Conley showcased his songwriting abilities at a recent international conference hosted by his publisher, CBS Songs, in Nashville.

He admits he has had to overcome a problem with stage fright prior to his concerts, something he believes will be alleviated when he is able to form his own band.

"Building a stage show is a lot like building a song," he explains. "It has to be a natural segue for the performer, and it takes time for musicians to learn how you work in front of an audience."

The one thing he regrets is that extensive road tours have made it difficult for him to sustain his songwriting. (He's taking two months off to compose material for his upcoming May LP.)

(Continued on page 49)



URBAN COWBOYS—Mickey Gilley and John Travolta share a laugh backstage after Gilley's appearance at the Aladdin Hotel in Las Vegas. Also on the bill with Gilley was Johnny Lee.

Nashville Scene

By KIP KIRBY

Hard to believe we're already counting out the remainder of 1981 as this last column of 1981 goes to press. Country music has continued to generate its own growth fuel within the past 12 months, just as it did in the preceding 12, and there have been many highlights that make 1981 another standout year for this industry.

Perhaps 1981 will best be remembered as the "year of the new artist," with a number of these achieving their first No. 1 single this year. It was as if everyone recognized the need for new blood in the industry at the same time and opened the doors wide to the newcomers. Yet the charts continued to be sprinkled with the familiar names as well, indicating that there is plenty of room for both.

Nashville Scene would like to extend its congratulations to all the artists who broke through to the top this year, along with a warm welcome to the future new acts coming along in 1982. And to all readers of this column, best wishes for a peaceful, musical holiday season.

Along the subject of increased visibility for country performers, T.G. Sheppard has been literally burning up the tv airwaves, with national appearances on "The Barbara Mandrell Show,"



"Merv Griffin," "Solid Gold," "The Dean Martin Christmas Special," "Country Top 20," "Entertainment Tonight," "Battle Of The Las Vegas Show Girls" and the "Oral Roberts Christmas Show." T.G. is also scheduled to be featured on HBO's "Jamboree In The Hills," while in January, he hosts a syndicated new tv special for producer Don Kirshner.

Many artists come off the road for several months during this season, but Crystal Gayle has already committed to making her first concert appearance of 1982 in February at the MGM Grand Hotel in Las Vegas. This will cause her to bypass the premiere Feb. 10 of Francis Ford Coppola's newest film, "One From The Heart," for which Crystal and Tom Waits perform the score.

North Carolina's Super Grit Cowboy Band is scheduled to appear Jan. 30 on Ralph Emery's "Nashville Alive" show via live satellite from Opryland's Stage Door Lounge. Super Grit will also be playing Billy Bob's Texas March 3-4.

Unfortunately, the title of Earl Thomas Conley's RCA debut album proved to be somewhat of a prophecy for one Columbia, S.C. club he was supposed to perform in recently. The club burned to the ground only two days before Conley's scheduled appearance there. (And for anyone who's suffering amnesia, Earl Thomas' album is entitled "Fire And Smoke"!)

Definite that Gary Stewart and Dean Dillon are cutting in the studio together. Could be an album project, depending on how things turn out. Either way, it ought to be a very interesting pairing of two talented and unusual artists.

Johnny Cash and his wife June made a guest visit to ABC-TV's "Good Morning America" to chat about their holiday tv special aired a week ago, "Christmas in Scotland." The show was filmed on location in Edinburgh, Scotland, home of Cash's ancestors.

Ricky Skaggs and Charly McClain were featured headliners at Manhattan's newest country nightery, the Sundown Club, when the venue made its official debut in the Big Apple.

When Larry, Rudy and Steve Gatlin made their traditional holiday concert appearance in Nashville at the Grand Ole Opry House to benefit the Christian counseling services, they brought along as special guests Mike Campbell and gospel group the Masters Five. As in previous years, the Gatlins also brought all their children onstage for a family-oriented finale.

More New Year's Eve itineraries for country jet-setters looking for a spot to spend the traditional ringing in of the new year: Merle Haggard will be at the Nugget in Sparks, Nev., Bobby Bare is set for Graham Central Station in Phoenix, Doug Kershaw headlines the Turn Of The

Century club in Denver, Ronnie McDowell will be at Peoria's Continental Regency Hotel, Willie Nelson slated for the Summit in Houston, and Charly McClain will warble at the Sheraton Hotel in scenic Steamboat Springs, Colo. (Now that's the kind of Alpine setting we'd like to enjoy for New Year's Eve!)

Remember an album called "The Legend Of Jesse James," written and produced by English songwriter Paul Kennerly and released through A&M Records? The album featured Emmylou Harris, Waylon Jennings, Charlie Daniels and Johnny Cash in its soundtrack and focused on characters situated in the Civil War. . . . Well, it seems that Jeff Wald (Helen Reddy's manager/husband) and movie producer Julia Phillips (whose credits include "Taxi Driver," "The Sting" and "Close Encounters") have plans to turn the album into a Broadway musical—and they want to have all four of these artists recreate their recorded roles onstage. None of the singers has yet been contacted by the producers to see their reactions (it will be interesting to see if any are willing to consider appearing on Broadway), but it is definite that Kennerly's original score will be used for the musical. Apparently, Wald hopes to unveil the ambitious project next fall "either at the World's Fair in Knoxville or in Nashville at the Grand Ole Opry House." Wald says he wants to keep this project "Southern-based . . . true to the roots of the performers involved."

Larry James, a former CMA medium-market award-winning air personality, has left WDAK-AM in Columbus, Ga. Interested programmers may reach him at (404) 689-1233.

When Ed Bruce made his debut as a featured character on NBC's new "Bret Maverick" tv series with James Garner, he found himself part of what may be the season's newest hit show—the premiere episode snared a 35% share out of the box, making it the highest rated new program of the season schedule. Bruce is quick to add that his new tv responsibilities won't interfere with his recording for MCA. With both Ed and Barbara Mandrell attaining national media attention via the tube, this gives MCA/Nashville two very visible artists within its recording stable.

Terry Slane, now an air personality at WIRK-AM/FM in West Palm Beach, Fla., tells Scene that even though George Jones failed to show up for a "Country K-sponsored" concert during the week of Thanksgiving, his record sales escalated immediately afterwards anyway. Now that's a switch—higher sales after a "no-show." Guess only George Jones could get by with this one!

Nashville songwriters Holly Dunn and Stewart Harris have scored with one of their first collaborations, a song titled "Could It Be Love." The theme was featured during a recent airing of tv's "Flamingo Road."



TILLIS TONIGHT—Mel Tillis chats with "Tonight Show" host Johnny Carson about his career in a recent airing.

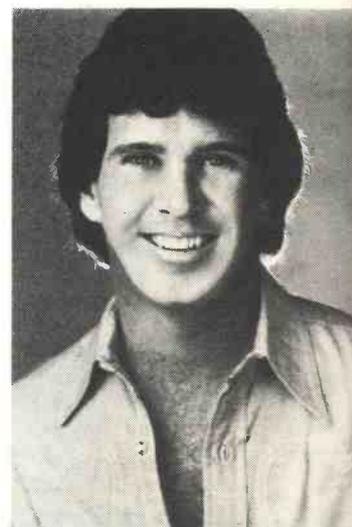
New On The Charts

MIKE CAMPBELL
"Barroom Games"—85

At the age of six, after hearing Elvis Presley, Mike Campbell decided he wanted to become a rock'n'roll star. When Campbell formed a high school band, his father encouraged him to incorporate a fiddle and steel guitar player, so the group could play country tunes. But Campbell did not become interested in country music until he heard Merle Haggard's "Branded Man" during his final year at Pan American Univ. in Texas.

Following a stint as a solo performer in Austin, Campbell moved to Nashville, upon the advice of lifelong friend Larry Gatlin. Encouraged by Bob Beckham of Combine Music, Campbell began doing demo sessions. Then his father died and the singer/songwriter went to Tulsa to be with his family. Upon returning to Nashville some months later, Campbell tried to make a living working the night club circuit, but soon packed his bags and moved to Edinburg, Tex., where he opened his own club.

Encouraged by Gatlin, Campbell relocated to Nashville for the third time in the fall of 1980. Gatlin arranged for Campbell to sing a tune during the group's slot on the CBS



Records' label show during the annual DJ Week festivities. Within a month following that performance, Campbell had secured contracts with Columbia Records, MCA Music and BMI.

"Barroom Games" is penned by Campbell, Gerry House and producer Jerry Crutchfield, who also heads the Nashville division of MCA Music. For more information about Campbell, contact CBS Records, 49 Music Square West, Nashville, Tenn. 37203. (615) 329-4321.

DECEMBER 26, 1981, BILLBOARD



SATELLITE DISH—Con Hunley performs on a recent satellite telecast of "Nashville Alive" at Opryland's Stage Door Lounge.



WYVON Alexander
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Chart Fax

By ROBYN WELLS

"Love In The First Degree" sizzles to the top for Alabama. It's the third No. 1 single for the fearsome foursome this year, following "Old Flame" and "Feels So Right."

Alabama also becomes the fourth act this year to rack up three chart-toppers, joining the ranks of Razy Bailey, T.G. Sheppard and Hank Williams Jr.

More impressive is the fact that Alabama becomes the first country group ever to score more than two toppers in one year. In 1980, both Alabama and the Oak Ridge Boys reached the country apex twice.

And in the meantime, Alabama's "Feels So Right" album charges back to the top of the LP chart for the 17th time this year. With this feat, "Feels So Right" moves into a tie for third place on the list of albums racking up the most weeks at No. 1 in a given calendar year. Here's a list of the top 10 albums in terms of weeks amassed at No. 1 during a given calendar year:

"The Gambler," Kenny Rogers, United Artists, 23 weeks, 1979.

"Johnny Cash At San Quentin," Johnny Cash, Columbia, 20 weeks, 1969.

"Feels So Right," Alabama, RCA, 17 weeks, 1981.

"Kenny," Kenny Rogers, U/A, 17 weeks, 1980.

"Best Of Charley Pride, Vol. 2," Charley Pride, RCA, 16 weeks, 1972.

"Charley Pride Sings Heart Songs," Charley Pride, RCA, 16 weeks, 1972.

"Wichita Lineman," Glen Campbell, Capitol, 15 weeks, 1969.

"Greatest Hits," Waylon Jennings, RCA, 15 weeks, 1979.

"I've Got A Tiger By The Tail," Buck Owens, Capitol, 15 weeks, 1965.

"Rose Garden," Lynn Anderson, Columbia, 14 weeks, 1971.

"Ring Of Fire—The Best Of Johnny Cash," Johnny Cash, Columbia, 14 weeks, 1964.

Some of these albums, of course, were also in the top spot during other years. But for a countdown of the all-time biggest No. 1 country albums, stay tuned to a future Chart Fax column.

A final Alabama note—with the success of "Feels So Right," (the single), coming on the heels of Steve Wariner's first topper, "All Roads Lead To You," RCA becomes the second label this year to score back-to-back No. 1 tunes. Epic turned the trick earlier this year with Ronnie McDowell's "Older Women" and Mickey Gilley's "You Don't Know Me."

Sonny James makes his Dimension debut at starred 70 this week with "Innocent Lies." James' last appearance on the chart was with "Lorelei," which peaked at 62 in 1979.

And now, here it is, what you've all been waiting for, the year-end breakdown of this year's chart-toppers as opposed to those in 1980! RCA emerges as the top singles label, scoring 14 No. 1 tunes. Three of those songs—Alabama's "Feels So Right," Ronnie Milsap's "(There's) No Gettin' Over Me" and Charley Pride's "Never Been So Loved"—stayed at the top spot for two weeks

apiece, giving RCA 17 weeks at the country summit. This compares with 13 toppers in 1980 for the Nipper, with one tune—Ronnie Milsap's "My Heart"/"Silent Night (After The Fight)"—retaining the premier position for three weeks, giving the label 15 weeks at the top in 1980.

Elektra/Asylum and affiliated labels racked up seven toppers this year, as opposed to six in 1980. One 1980 song—Johnny Lee's "Lookin' For Love"—stayed No. 1 for three weeks, giving E/A one more week at the top in 1980 than garnered in 1981. MCA captured the apex six times both last year and this year. But Don Williams' "I Believe In You" held the top spot for two weeks in 1980, giving MCA one more week at No. 1 than it earned this year.

Epic doubled its No. 1 status this year, catapulting to the top six times in 1981 as opposed to three occasions in 1980. Columbia remained constant, with four toppers both years. However, Willie Nelson's "My Heroes Have Always Been Cowboys" stayed in the premier position for two weeks in 1980, giving Columbia one more week at the top in 1980 than it scored in 1981.

Warner Bros. and affiliated labels racked up five chart-toppers this year, one shy of last year's total. Also, T.G. Sheppard's "I'll Be Coming Back For More" held its No. 1 status for two weeks in 1980, meaning that WB stayed atop the chart for two weeks longer in 1980 than it did in 1981.

Liberty scored three top tunes this year, with Kenny Rogers' "I Don't Need You" holding the (Continued on page 48)

We were country when country wasn't cool.

There was nothing cool about country music back in 1925 when the Grand Ole Opry was first broadcast, as the "WSM Barn Dance." Country was the music of the mountains and farms—hillbilly music to the rest of the world.

We've been here a long time now, 56 years at the center of the country music industry. As our music has grown, so have our audiences. We kept our old fans and added new. Today, folks who wouldn't know a hand-plow from a hay-bailer know their country music. And they want more all the time.

They get it at the Grand Ole Opry. In 1981 Opry

attendance was up, so we're adding more performances to our 1982 schedule to meet the demand.

Fan Fair, held each June in Nashville, has become a major attraction. This year, the crowd was so large that we're planning to increase capacity in 1982.

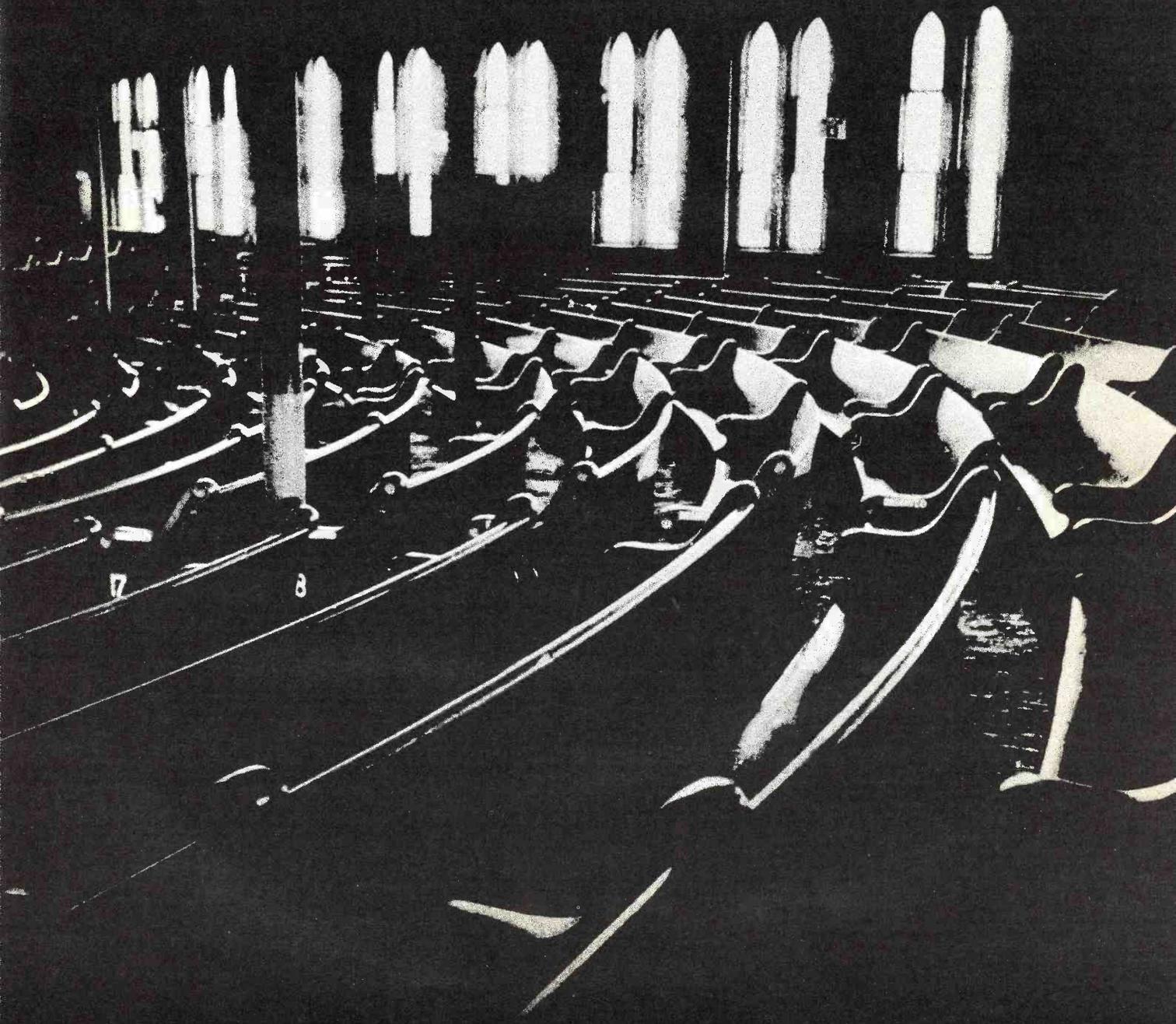
The Opry's October birthday bash was a roaring success, drawing disc jockeys from 49 states and 11 countries, as well as a stellar crowd of music industry movers and shakers. We had a grand party, thanks to the enthusiasm of all who attended.

We're proud that once again, the Opry's own

Barbara Mandrell was named Entertainer of the Year by the Country Music Association. Opry member George Jones was voted Male Vocalist of the Year by the CMA, while Grant Turner, the venerable "voice" of the Opry, was inducted into the Country Music Hall of Fame.

Now that country is cool, the Grand Ole Opry is hotter than ever. And we want to express our appreciation to everyone in the music industry who has shown the support and interest it takes to keep a good thing growing. And we wish for you a 1982 that is filled with continued prosperity.

The Grand Ole Opry®



Hot Country LPs™

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DECEMBER 26, 1981, BILLBOARD

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)
★	2	41	FEELS SO RIGHT ▲ Alabama, RCA AHL1 3930	★	50	24	URBAN CHIPMUNK ● The Chipmunks, RCA AFL1 4027
	2	14	GREATEST HITS Willie Nelson, Columbia KC2 37542	★	46	3	WHITE CHRISTMAS John Schneider, Scotti Bros. FZ 37617 (CBS)
	3	16	THERE'S NO GETTING OVER ME ● Ronnie Milsap, RCA AHL1 4060		42	37	NOW OR NEVER John Schneider, Scotti Bros. FZ 37400 (CBS)
	4	29	FANCY FREE ▲ The Oak Ridge Boys, MCA 5209		43	45	HIGH TIMES Dottie West, Liberty LT 51114
★	7	7	BIG CITY Merle Haggard, Epic FE 37593		44	47	CHRISTMAS COUNTRY Various Artists, Elektra 5E 554
	6	17	THE PRESSURE IS ON Hank Williams Jr., Elektra/Curb 5E 535	★	55	5	CHRISTMAS WISHES Anne Murray, Capitol SN 16232
	7	14	HOLLYWOOD, TENNESSEE Crystal Gayle, Columbia FC 37438		46	48	THE NEW SOUTH Hank Williams Jr., Elektra/Curb 5E 539
	8	18	STEP BY STEP ● Eddie Rabbitt, Elektra 5E 532	★	57	6	I JUST CAME HOME TO COUNT THE MEMORIES John Anderson, Warner Bros. BSK 3599
☆	14	40	JUICE ● Juice Newton, Capitol ST 12136	★	58	2	GREATEST HITS Jim Reeves & Patsy Cline, RCA AHL1 4127
	10	16	LIVE Barbara Mandrell, MCA 5243		49	41	111 WHISKEY BENT AND HELL BOUND Hank Williams Jr., Elektra/Curb 6E-237
☆	16	5	CHRISTMAS Kenny Rogers, Liberty 51115	★	50	NEW ENTRY	HURRICANE Leon Everette, RCA AHL1 4152
	12	10	BET YOUR HEART ON ME Johnny Lee, Full Moon/Asylum 5E 541		51	52	36 I LOVE EM ALL T.G. Sheppard, Warner/Curb BSK 3528
	13	8	GREATEST HITS Charley Pride, RCA AHL1 4151		52	54	139 GREATEST HITS ▲ Waylon Jennings, RCA AHL1 3378
☆	20	4	STILL THE SAME OLE ME George Jones, Epic FE 37106		53	35	76 HORIZON ▲ Eddie Rabbitt, Elektra 6E-276
	15	25	SHARE YOUR LOVE ▲ Kenny Rogers, Liberty LOO 1108		54	59	31 CARRYIN' ON THE FAMILY NAMES David Frizzell & Shelly West, Warner Bros. BSK 3555
	16	11	NOT GUILTY Larry Gatlin & the Gatlin Brothers Band, Columbia FC 37464		55	56	34 LIVE Hoyt Axton, Jeremiah 5002
	17	17	GREATEST HITS ▲ Kenny Rogers, Liberty LOO 1072		56	36	24 YEARS AGO The Statler Brothers, Mercury SRM 16002
	18	23	ESPECIALLY FOR YOU Don Williams, MCA 5210		57	63	19 YOU DON'T KNOW ME Mickey Gilley, Epic FE 37416
	19	12	TOWN & COUNTRY Ray Price, Dimension DL 5003	★	58	NEW ENTRY	GREATEST HITS VOL. 1 Elvis Presley, RCA AHL1 2347
	20	81	MY HOME'S IN ALABAMA ● Alabama, RCA AHL1-3644		59	33	31 SURROUND ME WITH LOVE Charly McClain, Epic FE 37108
	21	23	MR. T Conway Twitty, MCA 5204		60	66	9 RODNEY CROWELL Rodney Crowell, Warner Brothers BSK 3587
	22	65	I AM WHAT I AM ● George Jones, Epic JE 36586		61	68	190 STARDUST ▲ Willie Nelson, Columbia JC 35305
☆	53	2	CIMARRON Emmylou Harris, Warner Bros. BSK 3603		62	69	4 MEL & NANCY Mel Tillis & Nancy Sinatra, Elektra 5E 549
	24	19	ROWDY Hank Williams Jr., Elektra/Curb 6E 330		63	51	8 WAITIN' FOR THE SUN TO SHINE Ricky Scaggs, Epic FE 37193
	25	24	SEVEN YEAR ACHE Rosanne Cash, Columbia JC 36965		64	49	111 THE BEST OF EDDIE RABBITT ● Elektra 6E 235
	26	10	MIDNIGHT CRAZY Mac Davis, Casablanca NBLP 7257		65	43	9 FRAGILE, HANDLE WITH CARE Cristy Lane, Liberty LT 51112
	27	22	WITH LOVE John Conlee, MCA		66	62	65 GREATEST HITS ▲ Anne Murray, Capitol SOO 12110
	28	20	GOOD TIME LOVIN' MAN Ronnie McDowell, Epic FE 37399		67	44	9 ONE NIGHT STAND Hank Williams Jr., Elektra/Curb 5E 538
	29	32	GREATEST HITS ▲ The Oak Ridge Boys, MCA 5150		68	70	5 RODEO ROMEO Moe Bandy, Columbia FC 37568
★	40	3	FIRE & SMOKE Earl Thomas Conley, RCA AHL1 4135		69	73	22 RAINBOW STEW Merle Haggard, MCA 5216
	31	13	STRAIT COUNTRY George Strait, MCA 5248		70	61	21 TAKIN IT EASY Lacy J. Dalton, Columbia FC 37327
	32	29	GREATEST HITS ● Ronnie Milsap, RCA AHL1 3772		71	60	10 OLD LOVES NEVER DIE Gene Watson, MCA 5241
	33	26	I'M COUNTRIFIED Mel McDaniel, Capitol ST 12116		72	67	11 SLEEPING WITH YOUR MEMORY Janie Fricke, Columbia FC 37535
	34	27	DESPERATE DREAMS Eddy Raven, Elektra 5E 545		73	71	71 I BELIEVE IN YOU ▲ Don Williams, MCA 5133
	35	39	FAMILY TRADITION Hank Williams Jr., Elektra/Curb 6E 194		74	72	9 I'M A LADY Terri Gibbs, MCA 5255
	36	31	SOME DAYS ARE DIAMONDS John Denver, RCA AFL1 4055		75	64	13 HEART TO HEART Reba McEntire, Mercury SRM 16003
★	37	38	HABITS OLD & NEW ● Hank Williams Jr., Elektra/Curb 6E 278				
★	38	14	CHRISTMAS AT GILLEY'S Mickey Gilley, Epic FE 37595				
★	39	42	9 LOVIN' HER WAS EASIER Tompall and the Glaser Brothers, Elektra 5E 542				

☆ 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).

Country

Chart Fax

• Continued from page 46

No. 1 spot for two weeks, thereby giving the label four weeks at the apex in 1981. This stacks up against four toppers in 1980, with one song—Rogers' "Coward Of The County"—ruling the summit for three weeks, and thereby increasing the label's share of top tune action to six weeks.

Capitol stays steady with one chart-topper apiece in 1980 and 1981. And Sunbird racked up one top tune this year, Earl Thomas Conley's "Fire & Smoke." No other independent labels managed to forge their way to the top in 1980.

Groups and duets accounted for seven toppers both in 1980 and 1981. Alabama scored three No. 1 tunes this year, as opposed to two last year. The Oak Ridge Boys hit the top twice both years. The Bellamy Brothers racked up one topper this year, half of last year's total. And David Frizzell and Shelly West cracked the top for the first time this year. Rounding out 1980's scorecard in this category was a duet by Merle Haggard and Clint Eastwood.

11 tunes by female artists graced the country summit this year, opposed to 10 in 1980. Three women hit the top twice in 1981—Dolly Parton, Dottie West and Rosanne Cash. Two women—Parton and Crystal Gayle—scored two No. 1 tunes in 1980.

Seven acts made their way to the top for the first time in both 1980 and 1981 (Chart Fax, Dec. 19). 13 acts scored more than one No. 1 tune this year, with four acts charging to the fore three separate times. 15 acts commanded the top on two separate occasions in 1980, but only one—Ronnie Milsap—zoomed to the apex more times than that, Milsap ultimately racked up four No. 1 tunes in 1980.

The median gestation period for a 1981 chart-topper was 11 weeks. And in response to the many inquiries, yes, the 47 different No. 1 tunes scored in 1981 is a record for the country chart. 43 different songs made their way to the top in 1980, but the median number of No. 1 singles during the '70s was 32. The all-time low for the number of chart-toppers was 1954, when

only three tunes managed to hit the top for the first time. The lucky three were Webb Pierce's "Slowly," (17 weeks); Hank Snow's "I Don't Hurt Anymore," (20 weeks); and Pierce's "More And More," eight weeks. Making up the seven-week balance was Pierce's "There Stands The Glass," which first hit the top in 1953.

On the album side, RCA also emerges as the leader, racking up 31 weeks at the top, divided between four albums. Columbia had three No. 1 albums this year, for a total of eight weeks at the top. Liberty saw two LPs strike the summit in 1981, for a total of six chart-topping weeks. Elektra/Asylum had two albums bound to the top this year, holding the premier position for four weeks. And MCA had one album topper this year, holding the spot for two weeks.

The 1981 album picture is drastically different from 1980's, when UA/Liberty was the clear-cut winner with three albums commanding the top of the chart for 30 weeks. Elektra/Asylum had two chart-toppers, including the "Urban Cowboy" soundtrack, for a total of nine weeks at the summit. RCA held the top spot for seven weeks, divided between four LPs. And Columbia saw one album reach the top in 1980, for a total of six weeks.

One final note, for those clicking away at their calculators, 52 issues of Billboard were published in 1980, opposed to 51 in 1981.

And with the annual chart freeze, Chart Fax is going on ice for a couple of weeks. Happy holidays!



RODRIGUEZ REGALES—Johnny Rodriguez performs for a Christmas Village benefit held in Nashville.

When you've had six Number One hits in two years—and four in a row—you're in the driver's seat.



You can add T.G. Sheppard's latest hit, "Only One You" (WBS 49858), to his remarkable string of smashes. It's the biggest T.G. hit yet.

IT'S THE LYRIC, NOT THE LICK

The Tune's Title Tells The Story

NASHVILLE—Unlike rock'n'roll, country music is generally known for the lyric, rather than the lick. Not surprisingly, country's clever way with words is often reflected in colorful song titles. Here's a run-down of some of the more amusing tunes that dotted the country chart during 1981.

A number of song titles deal with love in an interesting and sometimes suggestive fashion. Sure to raise a few eyebrows are Razyzy Bailey's "She Left Love All Over Me," Janie Fricke's "Do Me With Love," the Bellamy Brothers' "Do You Love As Good As You Look," the Burrito Brothers' "She Belongs To Everyone But Me," Judy Bailey's "The Best Bedroom In Town" and Mel Tillis and Nancy Sinatra's "Play Me Or Trade Me."

Other titillating tunes on playlists this past year included T. G. Sheppard's "I Loved 'Em Every One," Conway Twitty's "Red-Neckin', Love-Makin' Night" and "Tight Fit-in' Jeans," and Sami Jo Cole's "One Love Over Easy." And despite innocent sounding titles, both Tammy Wynette's "Cowboys Don't Shoot Straight (Like They Used To)" and Marty Robbins' "Jumper Cable Man" carry some spicy twists.

Donna Hazard scored with "Love Never Hurt So Good," which brings to mind Porter Wagoner's 1962 hit, "I've Enjoyed As Much Of This As I Can Stand." Bobby Goldsboro played around with the title of a popular movie and came up with "Alice Doesn't Love Here Anymore." And Whitey Shafer bluntly

sings, "If I Say I Love You (Consider Me Drunk)."

1981 was noteworthy for the appearance of the Sligo Studio Band's "You're The Reason." Despite its innocuous name, the single's flip side was titled "She Offered Her Honor And He Honored Her Offer, Then All Through The Night It Was Honor And Offer."

And some of the most entertaining love lyrics of the year are embedded in Wayne Kemp's diatribe, "Your Wife's Cheatin' On Us Again." A tongue-in-cheek self-righteous verse from the song is: "Your wife is cheatin' on us again! What's mine is mine and what's

yours is mine! That's the way it's always been! If you don't help me straighten her out/we ain't gonna stay friends! Your wife is cheatin' on us again."

A pair of graphic titles are Jim Stafford's "Cow Patti" and Jerry Reed's "Caffeine, Nicotine, Benzadrine (And Wish Me Luck)." Several of the most unusual and quixotic songs of the year include Glen Campbell's "I Love My Truck" and Rosanne Cash's "My Baby Thinks He's A Train" and "Seven Year Ache." Winner of the "Me Decade Memorial" award goes to Ronnie Milsap's "(There's) No Gettin' Over Me." And an amusing, back-handed tribute gracing playlists was Gary Gentry's "I Sold All Of Tom T.'s Songs Last Night."

Alliteration and repetition also played a big role in clever 1981 song titles. Mickey Gilley sang "A Headache Tomorrow (Or A Heartache Tonight)" while Loretta Lynn was "Cheatin' On A Cheater." Charly McClain scored her first chart-topper with "Who's Cheatin' Who" and Barbara Mandrell hit with "I Was Country When Country Wasn't Cool." While Joe Stampley crooned "I'm Gonna Love You Back To Loving Me Again," Conway and Loretta were "Lovin' What Your Lovin' Does To Me."

On the philosophical side were Sammi Smith's "Cheatin's A Two-Way Street" and John Anderson's optimistic "I'm Just An Old Chunk Of Coal (But I'm Going To Be A Diamond Someday)."

ROBYN WELLS

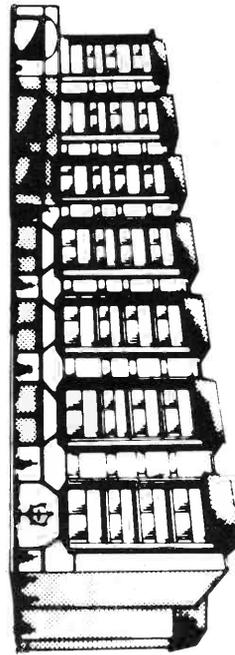
Thomas Pens Hits

• Continued from page 45

"I'm not a prolific songwriter," Conley says quietly. "For me, that would be the key to instant plasticity. I have to go inside myself too far, and my songs contain emotions that are highly personal. I use a lot of in-sentiment when I write, and it takes complete concentration and focus for me. There's an intuitive, inspirational side of me that guides my songwriting completely."

Most important, Conley feels, is the ongoing psychological process that helps him write. "I'm into discovering who I am through my music," he says. "After you find answers that work for you in life, you want to help everyone else. I guess that's what I'm trying to do through my songs."

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Billboard® Hot Country Singles

Survey For Week Ending 12/26/81

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★	2	10	LOVE IN THE FIRST DEGREE—Alabama (J. Hurt, T. DuBois), RCA 12288 (House Of Gold, BMI)	35	40	7	I CAN'T SAY GOODBYE TO YOU—Terry Gregory (B. Hobbs), Handshake 02563 (Al Gallico, BMI)	69	NEW ENTRY		IF SOMETHING SHOULD COME BETWEEN US—Burrito Brothers (J. Beland, G. Guilbeau), Epic 1402667 (Atlantic, BMI)
★	3	13	FOURTEEN KARAT MIND—Gene Watson (D. Frazier, L. Lee), MCA 51183 (Acutt-Rose, BMI)	36	43	4	EVERYBODY MAKES MISTAKES/WILD TURKEY—Lacy J. Dalton (L.J. Dalton, B. Sterril, H. Moffatt, P. Sebert), Columbia/Sherrill 18-02637 (Algee, Song Biz, BMI)	70	NEW ENTRY		INNOCENT LIES—Sonny James (S. James, C. Smith), Dimension 1026 (Marson, BMI)
★	5	12	THE WOMAN IN ME—Crystal Gayle (S.M. Thomas), Columbia 18-02523 (O.A.S., ASCAP)	37	44	5	LADY LAY DOWN—Tom Jones (R. Van Hoy, D. Cook), Mercury 76125 (Tree, BMI/Cross Keys, ASCAP)	71	80	2	LET THE GOOD TIMES ROLL—Jon & Lynn (L. Lee), Soundwaves 4656 (NSD) (Atlantic, Unart, BMI)
★	6	9	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, Welk, BMI/ASCAP)	38	41	5	PLAY SOMETHING WE COULD LOVE TO—Diane Pfeifer (D. Pfeifer), Capitol 5060 (Strawberry Patch, ASCAP)	72	77	2	IT'S SO CLOSE TO CHRISTMAS—Bellamy Brothers (D. Bellamy), Warner/Curb 49875 (Famous, Bellamy Brothers, ASCAP)
★	8	9	RED NECKIN' LOVE MAKIN' NIGHT—Conway Twitty (T. Seals, M.D. Barnes), MCA 51199 (Warner-Tamerlane/Face The Music, Blue Lake, BMI)	39	16	12	HUSBANDS AND WIVES—David Frizzell & Shelly West (R. Miller), Warner/Viva 49825 (Tree, BMI)	73	74	4	IT'S NOT THE SAME OLD YOU—Johnny Rodriguez (T. Seals, R. Kerr), Epic 14-02638 (WB, Tangerine, Face The Music, Irving, Buchanan-Kerr, BMI)
★	10	10	THE SWEETEST THING—Juice Newton (O. Young), Capitol 5046 (Sterling, Addison, ASCAP)	40	50	3	DO ME WITH LOVE—Janie Fricke (J. Schwers), Columbia 18-02644 (Jack & Bill, Welk, ASCAP)	74	51	13	THEM GOOD OL' BOYS ARE BAD—John Schneider (J. Pennig, J. Harrington, K. Espy), Scotti Bros. 35-02489-3 (Flowering Stone, ASCAP/Holy Moley, BMI)
7	7	12	YOU'RE MY FAVORITE STAR—Bellamy Brothers (D. Bellamy), Warner/Curb 49815 (Famous, Bellamy Bros., ASCAP)	41	34	13	STILL DOIN' TIME—George Jones (J. Moffat, M.B. Heaney), Epic 14-02526 (Cedarwood, BMI)	75	85	2	LAY BACK DOWN AND LOVE ME—Rich Landers (J. Young), AMI 1301 (Nub-Pub, Washington Girl, Bagdad, ASCAP)
★	9	11	HEADED FOR A HEARTACHE—Gary Morris (J. Dowell, K. Blazy), Warner Bros. 49829 (New Albany, BMI/Hoosier, ASCAP)	42	47	6	I'M GONNA TAKE MY ANGEL OUT TONIGHT—Ronnie Rogers (R. Rogers), Lifesong 45094 (Sister John, Sugarplum, New Keys, BMI)	76	53	18	MISS EMILY'S PICTURE—John Conlee (R. Lane), MCA 51164 (Tree, BMI)
★	11	10	YOU'RE MY BESTEST FRIEND—Mac Davis (M. Davis), Casablanca 2341 (Songpainter, BMI)	43	49	5	TOO MANY HEARTS IN THE FIRE—Bobby Smith (W. Newton, T. DuBois, J. Hurt), Liberty 1439 (House Of Gold, BMI)	77	78	3	A GIRL LIKE YOU—Sonny Throckmorton (B. Cason, F. Weller), MCA 51214 (B. Cason, ASCAP/Young World, BMI)
★	17	8	LONELY NIGHTS—Mickey Gilley (K. Stegall, S. Harris), Epic 14-02578 (Blackwood, BMI)	44	35	8	DROPPING OUT OF SIGHT—Bobby Bare (T.T. Hall), Columbia 18-02577 (Unichappell, Morris, BMI)	78	54	15	IF I NEEDED YOU—Emmylou Harris And Don Williams (T. V. Zandt), Warner Bros. 49809 (United Artists, Columbia, ASCAP)
★	12	11	RODEO ROMEO—Moe Bandy (D. Mitchell), Columbia 18-02532 (Baray, BMI)	45	36	8	SHE'S GOT A DRINKING PROBLEM—Gary Stewart (D. Morrison, T. Dubois, W. Newton), RCA 12343 (House Of Gold, BMI)	79	NEW ENTRY		MIS'RY RIVER—Terri Gibbs (G. Wolf), MCA 51225 (Chiplin, ASCAP)
★	13	11	TELL ME WHY—Earl Thomas Conley (E. T. Conley, J. B. Acklen), RCA 12344 (Blue Moon, Easy Listening, April, ASCAP)	46	52	5	WHERE THERE'S SMOKE THERE'S FIRE—R.C. Bannon & Louise Mandrell (K. Fleming, D.W. Morgan), RCA 12359 (Hall-Clement, Welk, BMI)	80	82	2	DON'T CRY BABY—Randy Parton (D. Finnerly), RCA 12351 (Closed Door, Castle Hill, April/ASCAP)
★	14	10	YEARS AGO—The Statler Brothers (D. Reid), Mercury 57059 (American Cowboy, BMI)	47	39	7	HEARTACHES OF A FOOL—Willie Nelson (W. Nelson, W. Breeland), Columbia 18-02558 (Tree, Pardner, BMI)	81	NEW ENTRY		WHISKEY MADE ME STUMBLE—Bill Anderson (H. Moffatt), MCA 51204 (Boquillas Canyon, Atlantic, BMI)
★	15	11	WHO DO YOU KNOW IN CALIFORNIA—Eddy Raven (E. Raven), Elektra 47216 (Milene, ASCAP)	48	60	3	WHEN YOU WERE BLUE AND I WAS GREEN—Kin Vassy (E.T. Conley), Liberty 1440 (Blue Moon, Easy Listening, ASCAP)	82	NEW ENTRY		SLOW TEXAS DANCING—Donna Hazard (E. Keeley, S. Vining, D. Hazard), Excelsior 1020 (Captar, ASCAP)
★	26	6	SOMEONE COULD LOSE A HEART TONIGHT—Eddie Rabbitt (E. Rabbitt, D. Malloy, E. Stevens), Elektra 47239 (Briarpatch, Debdave, BMI)	49	56	4	LET'S GET TOGETHER AND CRY—Joe Stampley (J. Koosle), Epic 14-02533 (Honeytree, Tellum, ASCAP)	83	86	2	SAME OLD BOY—Gary Gentry (M. Crawford, S. Hall, J. Kent, G. Gentry), Elektra/Curb 47238 (Elektra/Asylum, Troll, BMI)
★	18	7	BLAZE OF GLORY—Kenny Rogers (J. Slate, D. Morrison, L. Keith), Liberty 1441 (House Of Gold, BMI)	50	57	5	CHEROKEE COUNTRY—Sold Gold Band (R. Russell), NSD 110 (Trail Of Tears, BMI)	84	87	2	ROCKIN' IN THE CONGO—Hank Thompson (H. Thompson), Churchill 7779 (Brazos Valley, BMI)
★	19	8	IT'S HIGH TIME—Dottie West (R. Goodrum, B. Maher), Liberty 1436 (Weibeck, Blue Quill, Random Notes, ASCAP)	51	67	2	BLUE MOON WITH HEARTACHE—Rosanne Cash (R. Cash), Columbia 18-02659 (Hotwire, Atlantic, BMI)	85	NEW ENTRY		BARROOM GAMES—Mike Campbell (M.A. Campbell, J. Crutchfield), Columbia 18-02622 (Duchess, NCA, BMI)
★	20	8	HAVE YOU EVER BEEN LONELY—Jim Reeves and Patsy Cline (P. DeRose, G. Brown), RCA 12346 (Shapiro, Bernstein, ASCAP)	52	63	4	LOVE NEVER COMES EASY—Helen Cornelius (J. Macrae, B. Morrison), Elektra 47237 (Southern Nights, ASCAP)	86	55	7	THE COWBOY AND THE LADY—John Denver (B. Goldsboro), RCA 12345 (House Of Gold, BMI)
★	21	7	WATCHIN' GIRLS GO BY—Ronnie McDowell (B. Killen, R. McDowell), Epic 14-02614 (Tree, Strawberry Lane, BMI)	53	61	4	COTTON FIELDS—Creedence Clearwater Revival (J. Ledbetter), Fantasy 920 (TRD-Folkways, BMI)	87	58	15	MY FAVORITE MEMORY—Merle Haggard (M. Haggard), Epic 14-02504 (Shade Tree, BMI)
★	22	15	IT TURNS ME INSIDE OUT—Lee Greenwood (J. Crutchfield), MCA 51159 (Duchess, Red Angus, BMI)	54	68	2	SHE LEFT LOVE ALL OVER ME—Razzy Bailey (C. Lester), RCA 13007 (House Of Gold, BMI)	88	NEW ENTRY		FULL MOON EMPTY POCKETS—Montana Skyline (M.J. Kossler, R.J. Jones), Snow 2022 (ATV, Blue Lake, BMI)
★	23	6	LORD I HOPE THIS DAY IS GOOD—Don Williams (D. Hanner), MCA 51207 (Sabal, ASCAP)	55	69	3	IF YOU'RE WAITING ON ME—The Kendalls (K. Bell, T. Skinner, J.L. Wallace), Mercury 76131 (Hall-Clement, Welk, BMI)	89	42	13	BET YOUR HEART ON ME—Johnny Lee (J. McBride), Full Moon/Asylum 47215 (April, Widmont, ASCAP)
★	25	7	MIDNIGHT RODEO—Leon Everette (D. Dreder, R. Ware), RCA 12355 (Denny, ASCAP)	56	59	5	OKLAHOMA CRUDE—The Corbin/Hanner Band (B. Corbin), Alfa 7010 (Sabal, ASCAP)	90	64	8	ALL NIGHT LONG—Johnny Duncan (D. Cavalier), Columbia 18-02570 (Sun Disc, Bosque, Rokblok, BMI)
★	24	8	IT'S WHO YOU LOVE—Kieran Kane (K. Kane, R. Bourke, C. Black), Elektra 47228 (Cross Keys, Chappell, ASCAP)	57	NEW ENTRY		MOUNTAIN OF LOVE—Charley Pride (H. Dorman), RCA 13014 (Morris, Unichappell, BMI)	91	65	17	ALL MY ROWDY FRIENDS—Hank Williams Jr. (H. Williams Jr.), Elektra/Curb 47191 (Bocephus, BMI)
★	27	7	PREACHING UP A STORM—Mel McDaniel (R. Murrain, S. Anders), Capitol 5059 (Blackwood, Magic Castle, BMI)	58	71	3	ALL I'M MISSING IS YOU—Eddy Arnold (W. Holyfield), RCA 13000 (Bibo, Welk, ASCAP)	92	92	2	UNTIL THE NIGHTS—Charlie McCoy & Laney Smallwood (B. Joel), Monument 21001 (Impulsive, April, ASCAP)
★	28	7	DIAMONDS IN THE STARS—Ray Price (J. Sholner), Dimension 1024 (Almarie, BMI)	59	70	4	I DON'T WANT TO WANT YOU—Lobo (R. Lavoie), Lobo 1 (Guyasuta, BMI)	93	93	3	MAKING BELIEVE—Paul Williams (J. Work), Paid 146 (Acutt-Rose, BMI)
★	29	6	ONLY ONE YOU—T.G. Sheppard (B. Jones, M. Garvin), Warner/Curb 49858 (Cross Keys, ASCAP/Tree, BMI)	60	62	4	HEARTS (Our Hearts)—Susie Allanson (K. Bear, D. Allen), Liberty/Curb 1422 (Tree, Duchess, Posey, BMI)	94	66	16	DOWN AND OUT—George Strait (D. Dillon, F. Dycus), MCA 51170 (Hall-Clement, Welk and Golden Opportunity, BMI/SESAC)
★	30	6	SHINE—Waylon Jennings (W. Jennings), RCA 12367 (Waylon Jennings, BMI)	61	73	2	LOVE WAS BORN—Randy Barlow (R.D. Eden, F. Kelly), Jamex 45-002 (Frebar, BMI)	95	75	3	LITTLE THINGS—Tennessee Express (B. Goldsboro), RCA 12362 (Unart, BMI)
★	31	5	YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD—Ed Bruce (W. Holyfield, R. Hatch), MCA 51210 (Bibo, Vogue, Welk, ASCAP, BMI)	62	45	6	TEARDROPS IN MY HEART—Marty Robbins (H. Horton), Columbia 18-02575 (Tro-Cromwell, ASCAP)	96	79	11	CATCH ME IF YOU CAN—Tom Carlie (T. Carlie), Door Knob 81-167 (Milene, ASCAP)
★	32	6	I JUST CAME HOME TO COUNT THE MEMORIES—John Anderson (G. Ray), Warner Bros. 49860 (Contention, SESAC)	63	76	2	WHEN A MAN LOVES A WOMAN—Jack Grayson (A. Wright, C. Lewis), Koala 340 (Cotillion, Quinzy, BMI)	97	81	16	YOU MAY SEE ME WALKIN'—Ricky Skaggs (T. Uhr), Epic 14-02499 (Amanda-Lin, ASCAP)
★	30	1	ALL ROADS LEAD TO YOU—Steve Wariner (K. Fleming, D. W. Morgan), RCA 12307 (Hall-Clement, Welk, BMI)	64	72	3	SOME DAY MY SHIP'S COMIN' IN—Joe Waters (J. Waters), New Colony 6812 (Lantern, BMI)	98	83	3	SOME YOU WIN, SOME YOU LOSE—Orion (O.E. Darnell, J. Brady), Sun 1170 (S. Singleton, Fay Fay, BMI)
★	31	33	THE ROUND UP SALOON—Bobby Goldsboro (B. Goldsboro), Curb/CBS 02583 (House Of Gold, BMI)	65	NEW ENTRY		THE VERY BEST IS YOU—Charly McClain (F. Stephens, L. Shell), Epic 1402656 (Aoudad, ASCAP/BEX, BMI)	99	84	3	FIRE IN THE NIGHT—Harvel Felts (D. Earl), GMC 115 (Sangrass, BMI)
★	32	4	WHAT ARE WE DOIN' LONESOME—Larry Gatlin & The Gatlin Brothers Band (L. Gatlin), Columbia 18-02522 (Larry Gatlin, BMI)	66	46	10	ONLY WHEN I LAUGH—Brenda Lee (R. Maltby Jr., D. Shire), MCA 51195 (Golden Touch, Gold Horizon, ASCAP/ BMI)	100	88	6	LONELY WOMAN—Silver Creek (R. Ivie), Cardinal 8103 (Starcom, BMI)
★	37	6	ONLY YOU AND YOU ALONE—Reba McEntire (B. Ram, A. Rand), Mercury 57062 (Tro-Hollis, BMI)	67	48	9	FAMILY MAN—The Wright Brothers (A. Rbody), Warner Brothers (Tree, BMI)				
★	38	5	STUCK RIGHT IN THE MIDDLE OF YOUR LOVE—Billy Swan (B. Morrison, J. MacRae), Epic 14-02601 (Southern Nights, ASCAP)	68	NEW ENTRY		PLAY ME OR TRADE ME/WHERE WOULD I BE—Mel Tillis & Nancy Sinatra (O. Davis, M. Huffman, J. McHaffey), Elektra 47247 (Prater, Movieville, ASCAP)				

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Country Singles A-Z

All I'm Missing Is You (N. Wilson)..... 58
 All My Rowdy Friends (Jimmy Bowen)..... 91
 All Night Long (Steve Gibson)..... 90
 All Roads Lead To You (Tom Collins)..... 30
 Barroom Games (J. Crutchfield)..... 85
 Bet Your Heart On Me (Jim Ed Norman) . 89
 Blaze Of Glory (Lionel B. Richie, Jr.)..... 16
 Blue Moon With Heartache (R. Crowell).... 51

Catch Me If You Can (Gene Kennedy)..... 96
 Cherokee Country (Jim Rowland)..... 50
 Cotton Fields (J. Fogerty)..... 53
 Diamonds In The Stars (Ray Pennington) . 25
 Do Me With Love (Jim Ed Norman)..... 40
 Don't Cry Baby (M. Post)..... 80
 Down and Out (Blake Melvis)..... 94
 Dropping Out of Sight (Rodney Crowell)... 44

Everybody Makes Mistakes (B. Sherrill).... 36
 Family Man (Buddy Killen)..... 67
 Fire In The Night (H. Darrell, B. Cannon) 99
 Fourteen Karat Mind (Russ Reeder, G. Watson)..... 2
 Full Moon Empty Pockets (H. Sacks)..... 88
 Have You Ever Been Lonely (Owen Bradley)..... 18

Headed For A Heartache (M. Morgan, P. Worley)..... 8
 Hearts (Our Hearts) (Michael Lloyd)..... 60
 Heartaches Of A Fool (Willie Nelson)..... 47
 Husbands And Wives (S. Garrett, S. Dorff)..... 39
 I Can't Say Goodbye To You (Mark Sherrill)..... 35

I Don't Want To Want You (K. Lavoie)..... 59
 I Just Came Home To Count The Memories (F. Jones)..... 29
 I Wouldn't Have Missed It For The World (R. Milsap, T. Collins)..... 4
 If I Needed You (B. Ahern, G. Fundis, D. Williams)..... 78
 If Something Should Come Between Us (M. Lloyd)..... 69
 If You're Waiting On Me (J. Gillespie)..... 55
 Innocent Lies (K. Stilts, S. James)..... 70
 I'm Gonna Take My Angel Out Tonight (T. West)..... 42
 Same Old Boy (J. Stroud)..... 83
 She Left Love All Over Me (B. Montgomery)..... 54
 She's Got A Drinking Problem (Eddie Kilroy)..... 45
 Shine (Chips Moman)..... 27
 Slow Texas Dancing (E. Keeley, S. Vining)..... 82
 Some Day My Ship's Comin' In (Joe Waters)..... 64
 Someone Could Lose A Heart Tonight (D. Malloy)..... 15
 Some You Win, Some You Lose (S. Singleton)..... 98
 Still Doin' Time (Billy Sherrill)..... 41
 Stuck Right In The Middle Of Your Love (L. Rogers)..... 34
 Teardrops In My Heart (M. Robbins, E. Fox)..... 62
 Tell Me Why (N. Larkin, E.T. Conley)..... 12
 The Cowboy And The Lady (Larry Butler) . 86
 The Round Up Saloon (Larry Butler)..... 31
 The Sweetest Thing (Richard Landis)..... 6
 The Woman In Me (Allan Reynolds)..... 3
 The Very Best Is You (N. Wilson)..... 65
 Them Good 'Ole' Boys Are Bad (Tony Scotti, John D'Andrea)..... 74
 Too Many Hearts In The Fire (B. Montgomery)..... 43
 Until The Night (C. McCoy)..... 92
 Watchin' Girls Go By (Buddy Killen)..... 19
 Who Do You Know In California (Jimmy Bowen)..... 14
 What Are We Doin' Lonesome (The Gatlin Bros.)..... 32
 When A Man Loves A Woman (B. Vaughn, J. Grayson)..... 63
 When You Were Blue (Larry Rogers)..... 48
 Where There's Smoke There's Fire (Tom Collins)..... 46
 Whiskey Made Me Stumble (J. Foglesong) 81
 Years Ago (Jerry Kennedy)..... 13
 You May See Me Walking (Ricky Scaggs) . 97
 You're My Bestest Friend (Rick Hall)..... 9
 You're My Favorite Star (Michael Lloyd)... 7
 You're The Best Break (Tommy West)..... 28
 It Turns Me Inside Out (Jerry Crutchfield)..... 20
 It's High Time (B. Maher, R. Goodrum).... 17
 It's Not The Same Old You (B. Sherrill).... 73
 It's So Close To Christmas (M. Lloyd)..... 72
 It's Who You Love (Jimmie Bowen)..... 23
 Lay Back Down and Love Me (M. Radford)..... 75
 Lady Lay Down (S. Popovich, B. Justis)... 37
 Let The Good Times Roll (E. Kilroy)..... 71
 Let's Get Together And Cry (Ray Baker)... 49
 Little Things (N. Wilson)..... 95
 Lonely Nights (Jim Ed Norman)..... 10
 Lonely Women (T. Migliore)..... 100
 Lord I Hope This Day Is Good (D. Williams, G. Fundis)..... 21
 Love In The First Degree (Alabama, L. McBride, H. Shedd)..... 1
 Love Never Comes Easy (James Stroud)... 52
 Love Was Born (F. Kelly)..... 61
 Making Believe (C. Underwood)..... 93
 Midnight Rodeo (R. Dean, L. Everette).... 22
 Miss Emily's Picture (Bud Logan)..... 76
 Mis'ry River (E. Penney)..... 79
 Mountain Of Love (N. Wilson)..... 57
 My Favorite Memory (L. Talley, M. Haggard)..... 87
 Oklahoma Crude (Tommy West)..... 56
 Only One You (Buddy Killen)..... 26
 Only When I Laugh (Ron Chancey)..... 66
 Only You And You Alone (Jerry Kennedy). 33
 Play Me Or Trade Me (B. Strange)..... 68
 Play Something We Could Love To (Larry Butler)..... 38
 Preachin' Up A Storm (Larry Rogers)..... 24
 Red Neckin' Love Makin' Night (C. Twitty, R. Chancey)..... 5
 Rockin In The Congo (H. Thompson)..... 84
 Rodeo Romeo (Ray Baker)..... 11

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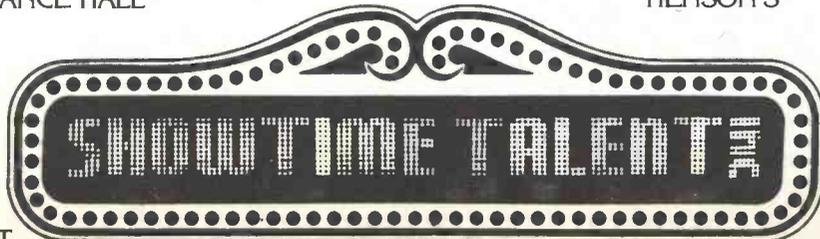
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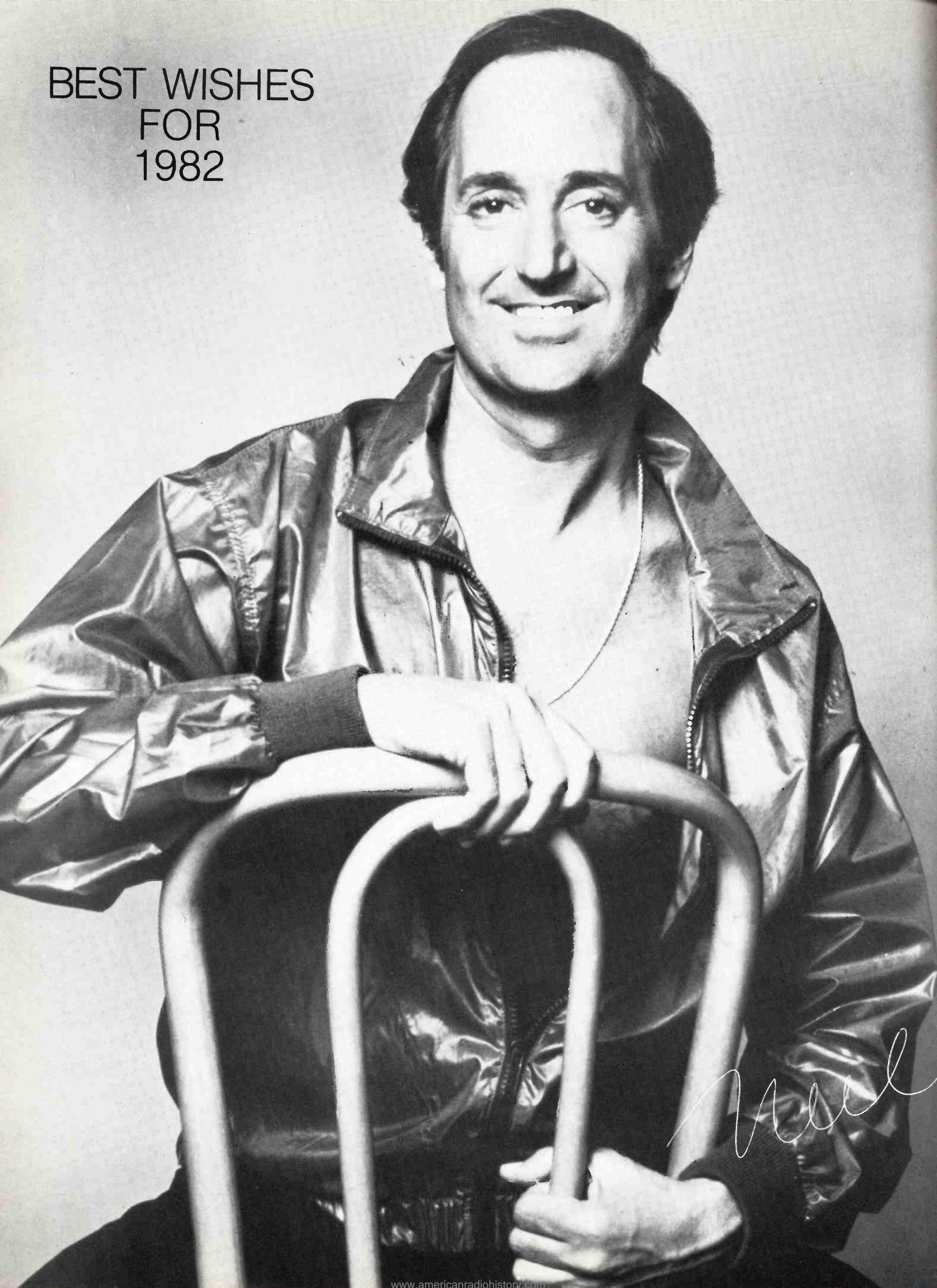
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Contents

COMBINED SINGLES/ALBUMS:

POP ARTISTS.....	4
COUNTRY ARTISTS	4
SOUL ARTISTS	4
POP MALE ARTISTS.....	6
POP FEMALE ARTISTS	6
POP NEW ARTISTS.....	6
POP GROUP/DUOS.....	6

POP

ALBUMS.....	8
ALBUMS DUOS/GROUPS.....	8
SINGLES	9
SINGLES DUOS/GROUPS	9
ALBUM ARTISTS	10
SINGLES ARTISTS	12
NEW ARTISTS.....	14
MALE/FEMALE ARTISTS.....	15

LABELS

.....	16
-------	----

ADULT CONTEMPORARY

SINGLES ARTISTS	21
-----------------------	----

SOUNDTRACKS

ALBUMS.....	21
-------------	----

PUBLISHERS

POP, SOUL, COUNTRY.....	22
-------------------------	----

JAZZ & COMEDY

ARTISTS & ALBUMS	24
------------------------	----

COUNTRY

ALBUMS & ALBUM ARTISTS.....	25
SINGLES ARTISTS	26
NEW ALBUM ARTISTS	26
SINGLES & NEW SINGLES ARTISTS	27

SOUL

ALBUMS & ALBUM ARTISTS.....	28
SINGLES ARTISTS	29
SINGLES & NEW ARTISTS	30

DISCO

AUDIENCE RESPONSE & ARTISTS	30
-----------------------------------	----

RELIGIOUS

INSPIRATIONAL ALBUMS & ARTISTS	32
SPIRITUAL ALBUMS & ARTISTS.....	32

CLASSICAL

ALBUMS.....	33
-------------	----

VIDEOCASSETTES.....	34
---------------------	----

CREDITS: Editor, Earl Paige; Assistant Editor, Ed Ochs; All charts under the direction of Bill Wardlow, Associate Publisher; Cover and design: J. Daniel Chapman.



quishes the soul album label crown after two years, to Gordy. Tamia is in second place.

Motown also has the year's top two soul albums and top three soul singles. This is the second year in a row that Motown has claimed the No. 1 soul single. Ross & Richie's "Endless Love" takes the prize won last year by Jermaine Jackson's "Let's Get Serious."

Rick James is the year's top soul album artist and also jumps from number 27 last year to No. 1 on the combined singles/albums listing. James is ranked third in terms of singles activity, a field won by labelmate Stevie Wonder.

First-time pairings of established solo stars walk away with new artist honors in soul: Ross & Richie win the singles award; Stanley Clarke & George Duke prevail in LPs. (The Epic act also represents CBS' only toe-hold in this year's soul awards.) Jobete is top soul publisher for the second straight year.

COUNTRY: For the third year in a row, Kenny Rogers is named top country album artist and top country artist—albums and singles combined. But Rogers ranks no higher than number 30 on the list of top country singles acts. The leader there is Razy Bailey, the fourth RCA act to win in the past five years. Ronnie Milsap won last year, Dolly Parton in 1978 and Waylon Jennings in '77.

Rogers narrowly missed winning his third consecutive award for top country album, as his "Greatest Hits" finished second to Dolly Parton's "9 To 5 And Odd Jobs." Incidentally, five of the top 10 country albums of 1981 are greatest hits sets, with Ronnie Milsap, Waylon Jennings, Anne Murray and the Oak Ridge Boys also represented.

RCA wins as top country singles label, as it has every year since the introduction of the award in 1974. RCA is also the top country album label for the second year in a row.

Tree is top country publisher for the sixth straight year and the eighth time in the past 10 years. The top country single is Earl Thomas Conley's "Fire And Smoke" on Sunbird.

ADULT CONTEMPORARY: Kenny Rogers finally wins as top adult contemporary artist, after being beat the past three years by Anne Murray, Al Stewart and Barry Manilow. Rogers' "I Don't Need You" is the top AC single. In the label competition, Columbia returns to its customary top spot, bumping last year's winner, Arista, to second place.

JAZZ: Elektra is the top jazz label and has the top artist and album with Grover Washington Jr. and "Winelight." E/A wasn't even in the label top 10 as recently as 1978, but finished fifth in '79 and fourth in '80 before its surge to the top this year.

The Crusaders had the top jazz album the past two years running with "Street Life," but this year are boosted to 30th place with "Rhapsody & Blues."

DISCO: Pavilion's Fantasy is the year's top disco act, but RFC has two of the top three, with Gino Soccio and Change, last year's winner. The top disco label, however, is Atlantic, up from third place last year. Casablanca, the winning label the past four years, vanishes from the top 25. The increasing crossover between disco, pop, rock and r&b is seen in the inclusion of records by Rick James, Blondie, Abba, Quincy Jones, Kraftwerk, Frankie Valli, Duran Duran and the Police in the year's disco top 50.

CLASSICAL: London is the top classical label for the fourth straight year, thanks largely to Luciano Pavarotti, who has five of the year's top 10 albums—up from a mere four out of 10 in 1980. The new addition is "Verisimo Arias," in eighth place.

VIDEOCASSETTES: Paramount Pictures and Paramount Home Video win again, with "Airplane" taking the award won last year by "The Godfather." But D.C. Comics and Warner Home Video have the only cassette to appear in the top 10 for both '80 and '81: "Superman," which dips from third to fourth place.

PAUL GREIN

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The hottest music trend of 1981 wasn't new wave or old wave—it was the Rogers Connection.

The most casual glance through Billboard's year-end charts dramatizes how deep Kenny Rogers' influence on contemporary music has been this year. Not only are there Rogers' own achievements—he leads all artists with eight Year-End awards—but those of the acts with whom he's worked.

In pop singles, for example, Rogers is the year's top artist; Lionel Richie Jr., composer of Rogers' smash hit "Lady," is top producer and Kim Carnes, Rogers' songmate on last year's "Don't Fall In Love With A Dreamer," has the No. 1 single. (The number two single is by Diana Ross & Lionel Richie, while "Lady" is ranked third, giving Rogers and his proteges a clean sweep of the year's top three hits.)

Rogers also wins his second consecutive award for top male artist (albums and singles combined), while Pat Benatar wins the equivalent female award, after being runnerup last year to two-time winner Donna Summer.

But Rogers was nosed out by REO Speedwagon for the most important award—top pop artist of the year. The band won largely on the strength of "Hi Infidelity," the year's runaway No. 1 album.

Here's a breakdown by category on the key awards.

POP ALBUMS: This is the third year in a row that CBS has had the year's top-ranked LP. It triumphed in 1979 with Billy Joel's "52nd Street" and last year with Pink Floyd's "The Wall." And this is the fourth straight year that Columbia has been named the top pop album label.

In addition to being cited as the year's top male and female album artists, Kenny Rogers and Pat Benatar stand as the only acts to have placed LPs in the year-end top 10 the last two years running. Rogers has scored, in turn, with "Kenny" and "Greatest Hits," Benatar with "In The Heat Of The Night" and "Crimes Of Passion."

This is Rogers second straight award as top male album artist, making him the only repeat winner in the pop album category.

And Rodney Dangerfield finally gets a little respect: He's the year's top comedy artist, breaking Steve Martin's three-year hold on the award.

POP SINGLES: The No. 1 posting of "Bette Davis Eyes" marks the third straight year that a rock-inflected track loosely associated with the new music has emerged as the year's biggest hit. Blondie's "Call Me" won last year; the Knack's "My Sharona" was tops in 1979.

Kim Carnes also becomes the first female solo act to sweep the top single award since Barbra Streisand won seven years ago with "The Way We Were."

Capitol is the year's top pop singles label, regaining the crown it carried in 1975 and '76. In the intervening years it was bested by Warner Bros., RSO and Columbia.

This is the first year that Kenny Rogers has been judged top pop singles artist. He lost the past three years to Michael Jackson, Donna Summer and the Bee Gees.

Lionel Richie's sweep as top pop producer and composer of two of the year's top three singles is the strongest showing a creative figure has made since 1978, when Barry Gibb shared the prize for top producer and also wrote or co-wrote seven of the year's top 15 hits.

Elsewhere on the year-end producer chart, Mike Chapman makes his fourth consecutive appearance in the top 10 and Bob Gaudio returns to the top 10 on the strength of "The Jazz Singer," the year's top soundtrack.

SOUL: The Motown group is the big winner in soul, taking 10 out of a possible 12 awards. Warner Bros. wins its third consecutive award as top soul singles label, but relin-

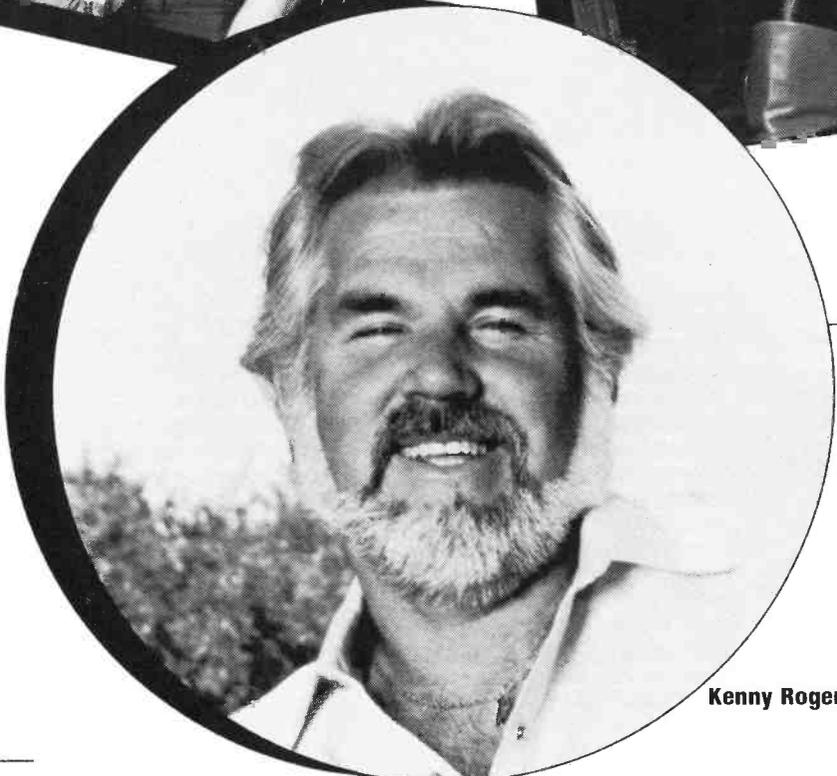


REO Speedwagon



Rick James

NUMBER ONE AWARDS 1



Kenny Rogers

Pop

Soul

ARTISTS

- HOT 100 & TOP LPs COMBINED (Male, Female, Duos/Groups) Pos. ARTIST (No. of Charted Singles & Albums) Label 1. REO SPEEDWAGON (10) Epic 2. KENNY ROGERS (9) Liberty 3. PAT BENATAR (7) Chrysalis 4. AC/DC (6) Atlantic 5. DARYL HALL & JOHN OATES (6) RCA 6. THE POLICE (6) A&M 7. STYX (7) A&M 8. KIM CARNES (5) EMI-America 9. BRUCE SPRINGSTEEN (7) Columbia 10. ROLLING STONES (10) Rolling Stones 11. AIR SUPPLY (6) Arista 12. CHRISTOPHER CROSS (5) Warner Bros. 13. THE ALAN PARSONS PROJECT (5) Arista 14. NEIL DIAMOND (4) Capitol 15. JOURNEY (8) Columbia 16. JOHN LENNON (3) Geffen (5) Capitol 17. RONNIE MILSAP (6) RCA 18. EDDIE RABBITT (5) Elektra 19. THE BEATLES (6) Capitol 20. KOOL & THE GANG (5) De-Lite 21. BARBRA STREISAND (3) Columbia 22. DIANA ROSS (7) Motown (1) RCA 23. GROVER WASHINGTON JR. (2) Elektra (2) Motown 24. JUICE NEWTON (4) Capitol 25. BLONDIE (3) Chrysalis

Chart results for this section under the direction of Bill Wardlow, Associate Publisher & Research Director. Research period Nov. 1, 1980 to Oct. 31, 1981.

Country

ARTISTS

- COMBINED SINGLES AND LPs Pos. ARTIST-Label (No. of Charted Albums & Singles) Label 1. KENNY ROGERS (5) Liberty (4) United Artists 2. ALABAMA (6) RCA 3. DOLLY PARTON (6) RCA 4. EDDIE RABBITT (6) Elektra 5. WILLIE NELSON (8) Columbia (3) RCA (1) MCA/Songbird 6. RONNIE MILSAP (7) RCA 7. HANK WILLIAMS JR. (9) Elektra/Curb 8. OAK RIDGE BOYS (8) MCA 9. ANNE MURRAY (6) Capitol 10. MICKEY GILLEY (6) Epic 11. DON WILLIAMS (7) MCA 12. MERLE HAGGARD (6) MCA (1) Epic 13. RAZZY BAILEY (6) RCA 14. JOHNNY LEE (2) Asylum (2) Full Moon/Epic (2) Full Moon/Asylum (1) Elektra 15. CONWAY TWITTY (6) MCA 16. BARBARA MANDRELL (6) MCA 17. LACY J. DALTON (7) Columbia 18. WAYLON JENNINGS (4) RCA 19. T.G. SHEPPARD (6) Warner/Curb 20. CRYSTAL GAYLE (6) Columbia (2) Liberty 21. CHARLY McCLAIN (7) Epic 22. GEORGE JONES (5) Epic 23. DOTTIE WEST (4) Liberty (2) RCA 24. EMMYLOU HARRIS (7) Warner Bros. 25. SYLVIA (5) RCA 26. ROSANNE CASH (3) Columbia

- 27. MEL McDANIEL (4) Capitol 28. MEL TILLIS (6) Elektra 29. MAC DAVIS (7) Casablanca 30. BELLAMY BROTHERS (5) Warner/Curb 31. EARL THOMAS CONLEY (3) Sunbird (1) RCA 32. THE STATLER BROTHERS (7) Mercury 33. JOHN ANDERSON (4) Warner Bros. 34. ED BRUCE (5) MCA 35. GENE WATSON (5) MCA (2) Capitol (1) Warner/Viva 36. GAIL DAVIES (4) Warner Bros. 37. TERRI GIBBS (4) MCA 38. CHARLEY PRIDE (5) RCA 39. JANIE FRICKE (5) Columbia 40. JUICE NEWTON (4) Capitol 41. JOHN CONLEE (6) MCA 42. DAVID FRIZZELL AND SHELLY WEST (3) Warner/Viva (1) Warner Bros. 43. ELVIS PRESLEY (4) RCA 44. LARRY GATLIN AND THE GATLIN BROTHERS BAND (6) Columbia 45. LEON EVERETTE (4) RCA 46. WAYLON JENNINGS AND JESSI COLTER (3) RCA 47. DAVE ROWLAND AND SUGAR (3) Elektra (2) RCA 48. REBA McENTIRE (4) Mercury 49. RONNIE McDOWELL (4) Epic 50. CONWAY TWITTY AND LORETTA LYNN (4) MCA

ARTISTS

- COMBINED SINGLES AND LPs Pos. ARTIST-La (No. of Charted Albums & Singles) Label 1. RICK JAMES (5) Gordy 2. STEVIE WONDER (5) Tamla 3. CAMEO (7) Chocolate City 4. KOOL & THE GANG (6) De-Lite 5. THE GAP BAND (4) Mercury 6. SMOKEY ROBINSON (5) Tamla 7. SHALAMAR (5) Solar 8. YARBROUGH & PEOPLES (3) Mercury 9. TEENA MARIE (6) Gordy 10. THE JACKSONS (5) Epic 11. LAKESIDE (3) Solar 12. ARETHA FRANKLIN (5) Arista 13. STEPHANIE MILLS (5) 20th Century 14. SLAVE (6) Cotillion 15. THE WHISPERS (6) Solar 16. RAY PARKER JR. & RAYDIO (4) Arista 17. TOM BROWNE (5) Arista/GRP 18. GROVER WASHINGTON JR. (3) Elektra (1) Motown 19. DIANA ROSS & LIONEL RICHIE Jr. (1) Motown 20. ATLANTIC STARR (3) A&M 21. POINTER SISTERS (6) Planet 22. QUINCY JONES (3) A&M 23. COMMODORES (6) Motown 24. DENIECE WILLIAMS (4) ARC/Columbia 25. CHAKA KHAN (6) Warner Bros. 26. FRANKIE SMITH (2) WMOT 27. JERMAINE JACKSON (4) Motown 28. DIANA ROSS (7) Motown (1) RCA 29. TEDDY PENDERGRASS (4) P.I.R. 30. DEBRA LAWS (4) Elektra 31. SISTER SLEDGE (4) Cotillion 32. STACY LATTISAW (5) Cotillion 33. MAZE (4) Capitol 34. EARTH, WIND & FIRE (5) ARC/Columbia 35. CHANGE (4) Atlantic (1) RFC 36. LARRY GRAHAM (4) Warner Bros. 37. A TASTE OF HONEY (3) Capitol 38. THE ISLEY BROTHERS (6) T-Neck 39. STANLEY CLARKE/GEORGE DUKE (3) Epic 40. MANHATTANS (5) Columbia 41. ZAPP (3) Warner Bros. 42. ONE WAY (4) MCA 43. THE REDDINGS (6) Believe In A Dream 44. AL JARREAU (4) Warner Bros. 45. CON FUNK SHUN (4) Mercury 46. THE JONES GIRLS (3) P.I.R. 47. LTD (3) A&M 48. GEORGE BENSON (3) Warner Bros. (1) Warner Bros./Qwest 49. T. S. MONK (3) Mirage 50. SWITCH (3) Gordy

LEON

★ (PERFORMER ★ COMPOSER ★ ARRANGER ★ PRODUCER) ★

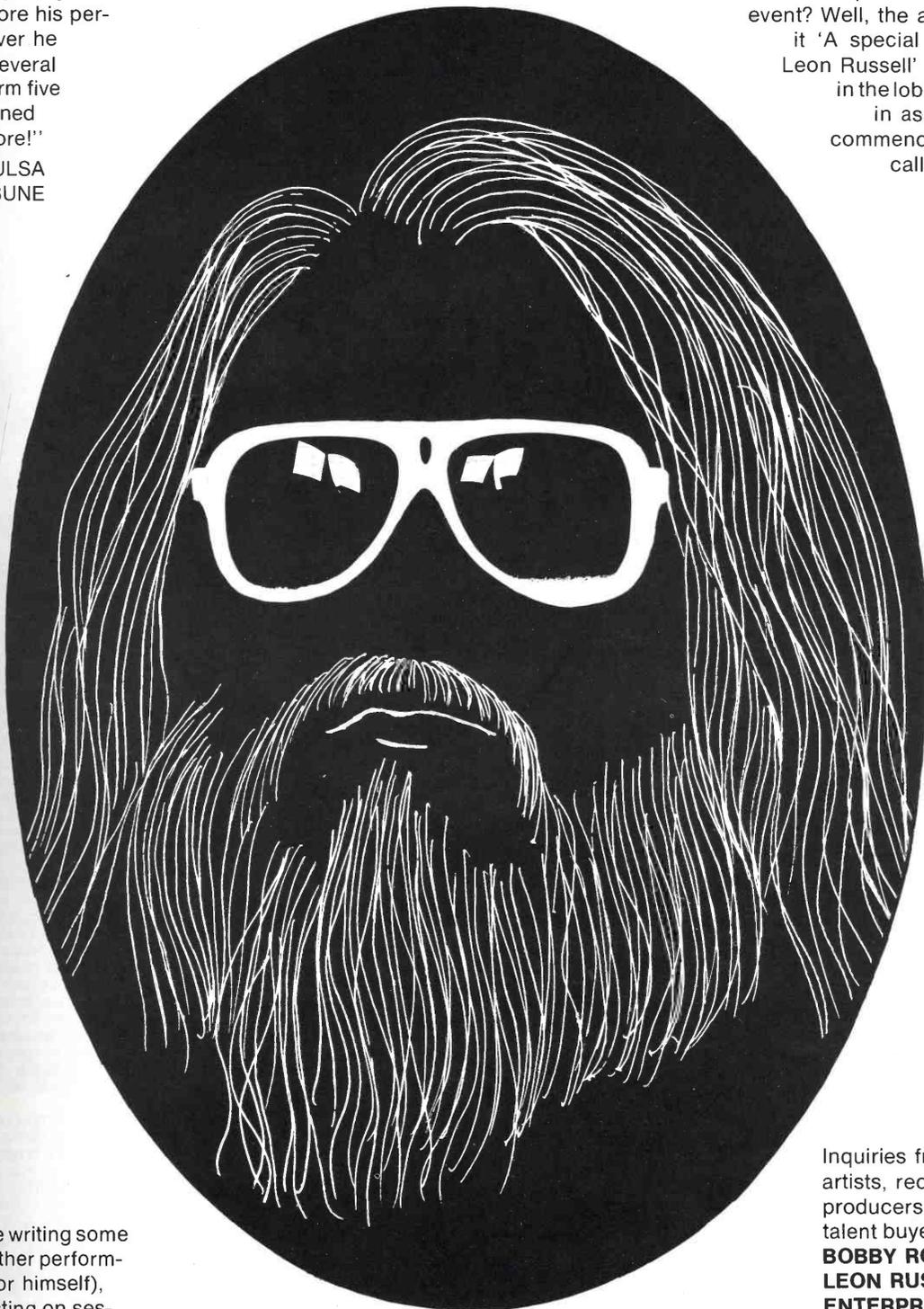
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COMBINED SINGLES/ALBUMS

Pop

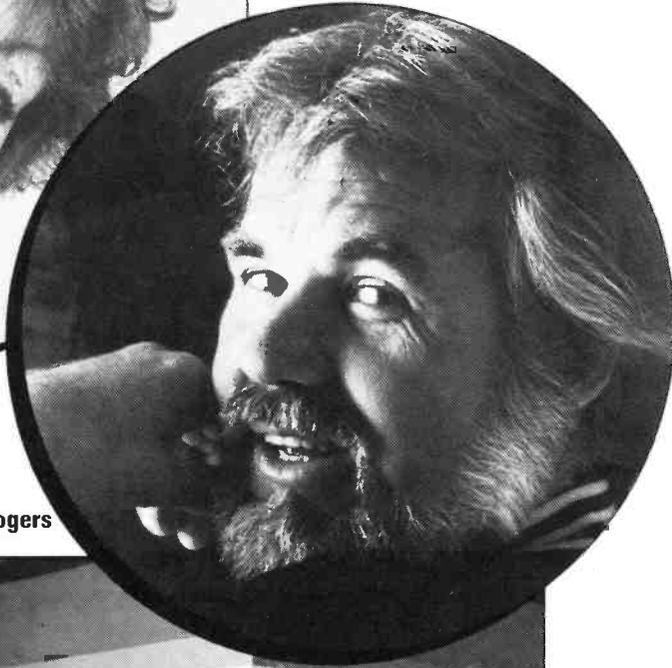
NUMBER ONE AWARDS 1



Pat Benatar



Sheena Easton



Kenny Rogers



REO Speedwagon

FEMALE ARTISTS

HOT 100 & TOP LPs COMBINED

Pos. ARTIST

(No. of Charted Singles & Albums) Label

1. PAT BENATAR (7) Chrysalis
2. KIM CARNES (5) EMI-America
3. BARBRA STREISAND (3) Columbia
4. DIANA ROSS (7) Motown (1) RCA
5. JUICE NEWTON (4) Capitol
6. SHEENA EASTON (4) EMI-America/Liberty
7. ANNE MURRAY (5) Capitol
8. DOLLY PARTON (4) RCA
9. TEENA MARIE (4) Gordy
10. STEPHANIE MILLS (4) 20th Century
11. DONNA SUMMER (4) Geffen (2) Casablanca
12. EMMYLOU HARRIS (4) Warner Bros.
13. ARETHA FRANKLIN (4) Arista
14. ROSANNE CASH (1) Columbia
15. STACY LATTISAW (4) Cotillion
16. STEVIE NICKS (2) Modern
17. TERRI GIBBS (3) MCA
18. DENIECE WILLIAMS (2) ARC/Columbia
19. CAROL HENSEL (1) Vintage
20. CHAKA KHAN (2) Warner Bros.
21. EVELYN KING (2) RCA
22. DIONNE WARWICK (5) Arista
23. LINDA RONSTADT (2) Asylum
24. RICKIE LEE JONES (2) Warner Bros.
25. GRACE JONES (1) Island
26. CAROLE BAYER SAGER (2) Boardwalk
27. DEBRA LAWS (2) Elektra
28. PHOEBE SNOW (3) Mirage
29. BETTE MIDLER (2) Atlantic
30. CARLY SIMON (3) Warner Bros.
31. DEBBIE HARRY (2) Chrysalis
32. DOTTIE WEST (2) Liberty
33. RANDY CRAWFORD (1) Warner Bros.
34. GRACE SLICK (1) RCA
35. PHYLLIS HYMAN (1) Arista
36. PATRICE RUSHEN (1) Elektra
37. YOKO ONO (2) Geffen
38. LULU (2) Alfa
39. CHERYL LYNN (2) Columbia
40. CRYSTAL GAYLE (2) Columbia
41. NICOLETTE LARSON (1) Warner Bros.
42. RITA COOLIDGE (3) A&M
43. JONI MITCHELL (1) Asylum
44. BARBARA MANDRELL (3) MCA
45. MINNIE RIPERTON (1) Capitol
46. LATOYA JACKSON (2) Polydor
47. MELISSA MANCHESTER (2) Arista
48. IRENE CARA (2) RSO
49. BRENDA RUSSELL (1) A&M
50. PATTI AUSTIN (1) Qwest

DUOS/GROUPS

HOT 100 & TOP LPs COMBINED

Pos. ARTIST

(No. of Charted Singles & Albums) Label

1. REO SPEEDWAGON (10) Epic
2. AC/DC (6) Atlantic
3. DARYL HALL & JOHN OATES (6) RCA
4. POLICE (6) A&M
5. STYX (7) A&M
6. ROLLING STONES (10) Rolling Stones
7. AIR SUPPLY (6) Arista
8. THE ALAN PARSONS PROJECT (5) Arista
9. JOURNEY (8) Columbia
10. THE BEATLES (7) Capitol
11. KOOL & THE GANG (5) De-Lite
12. BLONDIE (3) Chrysalis
13. QUEEN (5) Elektra
14. POINTER SISTERS (5) Planet
15. RUSH (5) Mercury
16. THE DOORS (2) Elektra
17. ABBA (4) Atlantic
18. THE MOODY BLUES (3) Threshold
19. APRIL WINE (4) Capitol
20. STEELY DAN (5) MCA
21. .38 SPECIAL (3) A&M
22. ALABAMA (3) RCA
23. RAY PARKER JR. & RAYDIO (3) Arista
24. DIANA ROSS & LIONEL RICHIE (1) Motown
25. LOVERBOY (3) Columbia
26. PRETENDERS (3) Sire
27. OAK RIDGE BOYS (3) MCA
28. COMMODORES (5) Motown
29. THE JACKSONS (5) Epic
30. BOB SEGER & THE SILVER BULLET BAND (3) Capitol
31. THE GREG KIHN BAND (2) Beserkley
32. SHALAMAR (4) Solar
33. DOOBIE BROTHERS (5) Warner Bros.
34. MANHATTAN TRANSFER (3) Atlantic
35. THE WHISPERS (3) Solar
36. ERIC CLAPTON & HIS BAND (2) RSO
37. DIRE STRAITS (2) Warner Bros.
38. LAKESIDE (2) Solar
39. MICHAEL STANLEY BAND (5) EMI-America
40. STANLEY CLARKE & GEORGE DUKE (2) Epic
41. HEART (3) Epic
42. TASTE OF HONEY (2) Capitol
43. OUTLAWS (2) Arista
44. EARTH, WIND & FIRE (5) ARC/Columbia
45. CAMEO (3) Chocolate City
46. CLIMAX BLUES BAND (3) Warner Bros.
47. SLAVE (4) Cotillion
48. BLUE OYSTER CULT (2) Columbia
49. MAZE (2) Capitol
50. THE TALKING HEADS (1) Sire

NEW ARTISTS

HOT 100 & TOP LPs COMBINED

Pos. ARTIST

(No. of Charted Singles & Albums) Label

1. SHEENA EASTON (3) EMI-America
2. PHIL COLLINS (3) Atlantic
3. BILLY SQUIER (4) Capitol
4. LOVERBOY (3) Columbia
5. FRANKE & THE KNOCKOUTS (3) Millennium
6. STARS ON (4) Radio Records
7. OZZY OSBOURNE (1) Jet
8. MARTY BALIN (3) EMI-America
9. STANLEY CLARKE & GEORGE DUKE (2) Epic
10. LEE RITENOUR (2) Elektra
11. TERRI GIBBS (3) MCA
12. JOHN SCHNEIDER (3) Scotti Bros.
13. CHAMPAIGN (2) Columbia
14. ADAM & THE ANTS (1) Epic
15. JIM STEINMAN (1) Cleveland Intl/Epic
16. CAROL HENSEL (1) Vintage
17. DIANA ROSS & LIONEL RICHIE (1) Motown
18. STEVIE NICKS (1) Modern Records
19. DEBRA LAWS (2) Elektra
20. PAT METHENY & LYLE MAYS (1) ECM
21. FRANKIE SMITH (2) WMOT
22. U2 (1) Island
23. T.S. MONK (2) Mirage
24. PHIL SEYMOUR (2) Boardwalk
25. DEBBIE HARRY (2) Chrysalis

Research period Nov. 1, 1980 to Oct. 31, 1981.

MALE ARTISTS

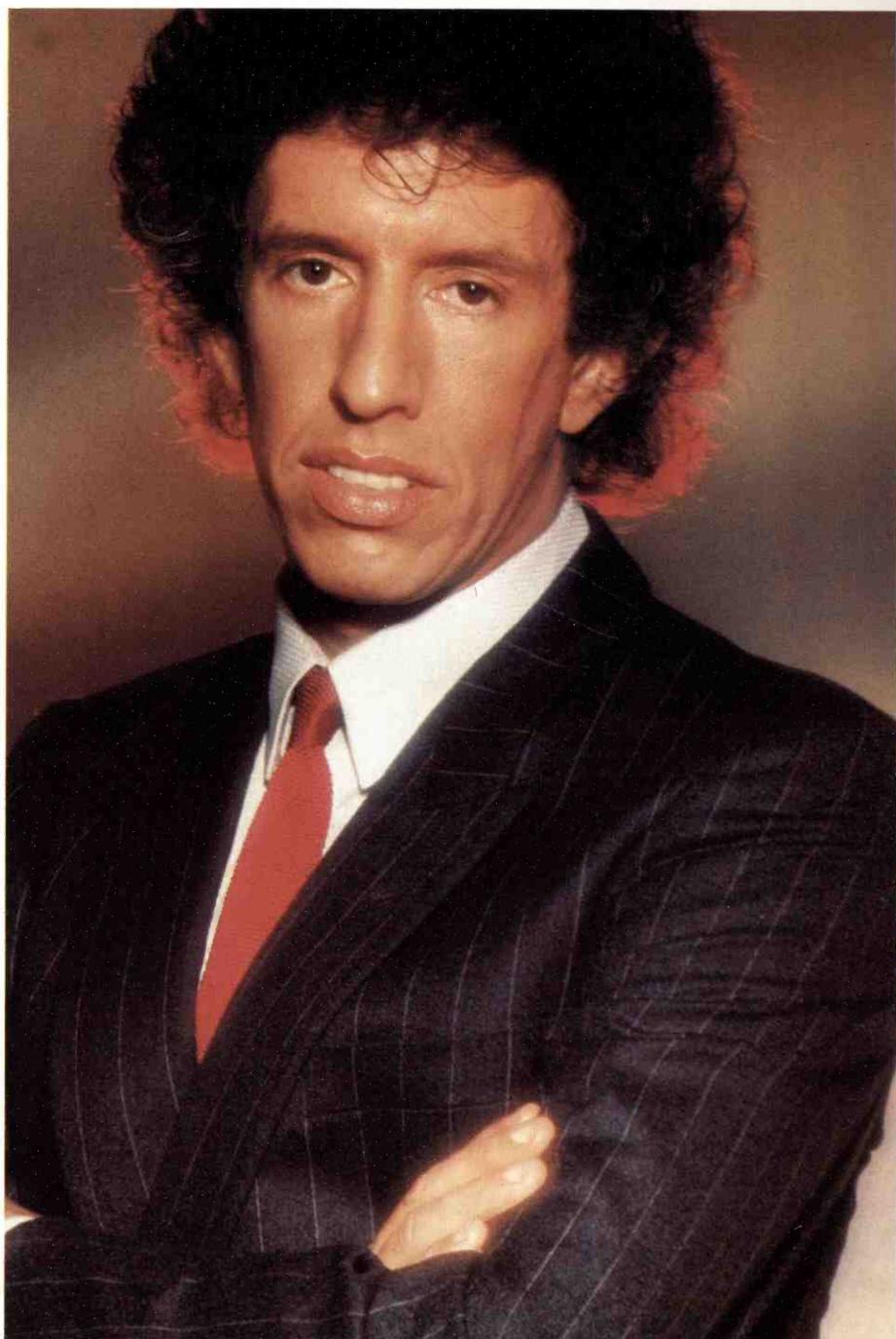
HOT 100 & TOP LPs COMBINED

Pos. ARTIST

1. KENNY ROGERS (5) Liberty (4) United Artists
2. BRUCE SPRINGSTEEN (7) Columbia
3. CHRISTOPHER CROSS (5) Warner Bros.
4. NEIL DIAMOND (4) Capitol
5. JOHN LENNON (5) Capitol (3) Geffen
6. RONNIE MILSAP (6) RCA
7. EDDIE RABBITT (5) Elektra
8. GROVER WASHINGTON JR. (2) Elektra (2) Motown
9. STEVIE WONDER (6) Tamla
10. RICK SPRINGFIELD (3) RCA
11. STEVE WINWOOD (3) Island
12. PHIL COLLINS (3) Atlantic
13. WILLIE NELSON (5) Columbia
14. JOHN COUGAR (3) Riva/Mercury
15. SMOKEY ROBINSON (3) Tamla
16. RICK JAMES (3) Gordy
17. WAYLON JENNINGS (3) RCA
18. BILLY SQUIER (4) Capitol
19. GINO VANNELLI (3) Arista (1) A&M
20. QUINCY JONES (2) A&M
21. BILLY JOEL (6) Columbia
22. DON McCLEAN (4) Millennium
23. CLIFF RICHARD (6) EMI-America
24. BOZ SCAGGS (4) Columbia
25. RANDY MEISNER (3) Epic
26. ROD STEWART (4) Warner Bros.
27. OZZY OSBOURNE (1) Jet
28. MARTY BALIN (3) EMI-America
29. DON WILLIAMS (3) MCA
30. BARRY MANILOW (5) Arista
31. LEO SAYER (3) Warner Bros.
32. DELBERT McCLINTON (3) Capitol/MSS
33. LEE RITENOUR (2) Elektra
34. JOHN SCHNEIDER (3) Scotti Bros.
35. TEDDY PENDERGRASS (4) Philadelphia Intl.
36. AL JARREAU (3) Warner Bros.
37. JAMES TAYLOR (2) Columbia
38. ELTON JOHN (3) Geffen
39. KENNY LOGGINS (2) Columbia
40. TOM BROWNE (2) Arista/GRP
41. JIM STEINMAN (2) Cleveland Intl./Epic
42. T.S. MONK (2) Mirage
43. PHIL SEYMOUR (2) Boardwalk
44. RICHARD "DIMPLES" FIELDS (1) Boardwalk
45. DAVID LINDLEY (1) Asylum
46. LUTHER VANDROSS (2) Epic
47. BERNARD WRIGHT (1) Arista/GRP
48. JOHN O'BANION (2) Elektra
49. ROGER TAYLOR (1) Elektra
50. DIESEL (3) Regency

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ALBUMS

Pos. TITLE—Artist—Label

1. **HI INFIDELITY**—REO Speedwagon—Epic
2. **DOUBLE FANTASY**—John Lennon & Yoko Ono—Geffen
3. **GREATEST HITS**—Kenny Rogers—Liberty
4. **CHRISTOPHER CROSS**—Christopher Cross—Warner Bros.
5. **CRIMES OF PASSION**—Pat Benatar—Chrysalis
6. **PARADISE THEATER**—Styx—A&M
7. **BACK IN BLACK**—AC/DC—Atlantic
8. **VOICES**—Daryl Hall and John Oates—RCA
9. **ZENYATTA MONDATTA**—The Police—A&M
10. **THE RIVER**—Bruce Springsteen—Columbia
11. **THE TURN OF A FRIENDLY CARD**—The Alan Parsons Project—Arista
12. **GUILTY**—Barbra Streisand—Columbia
13. **WINELIGHT**—Grover Washington Jr.—Elektra
14. **THE JAZZ SINGER**—Neil Diamond—Capitol
15. **MISTAKEN IDENTITY**—Kim Carnes—EMI-America
16. **GREATEST HITS**—The Doors—Elektra
17. **ARC OF A DIVER**—Steve Winwood—Island
18. **MOVING PICTURES**—Rush—Mercury
19. **CELEBRATE**—Kool And The Gang—De-Lite
20. **FACE VALUE**—Phil Collins—Atlantic
21. **HOTTER THAN JULY**—Stevie Wonder—Tamla
22. **TATTOO YOU**—Rolling Stones—Rolling Stones
23. **WILD EYED SOUTHERN BOYS**—.38 Special—A&M
24. **JUICE**—Juice Newton—Capitol
25. **FEELS SO RIGHT**—Alabama—RCA
26. **III**—The Gap Band—Mercury
27. **LONG DISTANCE VOYAGER**—The Moody Blues—Threshold
28. **AUTOAMERICAN**—Blondie—Chrysalis
29. **GAUCHO**—Steely Dan—MCA
30. **DIRTY DEEDS DONE DIRT CHEAP**—AC/DC—Atlantic
31. **THE DUDE**—Quincy Jones—A&M
32. **ZEBOP**—Santana—Columbia
33. **SUPER TROUPER**—Abba—Atlantic
34. **LOST IN LOVE**—Air Supply—Arista
35. **LOVERBOY**—Loverboy—Columbia
36. **STREET SONGS**—Rick James—Gordy
37. **ANNE MURRAY'S GREATEST HITS**—Anne Murray—Capitol
38. **WORKING CLASS DOG**—Rick Springfield—RCA
39. **NOTHIN' MATTERS AND WHAT IF IT DID**—John Cougar—Riva
40. **9 TO 5 AND ODD JOBS**—Dolly Parton—RCA
41. **HORIZON**—Eddie Rabbitt—Elektra
42. **THE NATURE OF THE BEAST**—April Wine—Capitol
43. **BLIZZARD OF OZZ**—Ozzy Osbourne—Jet
44. **THREE FOR LOVE**—Shalamar—Solar
45. **DON'T SAY NO**—Billy Squier—Capitol
46. **BEING WITH YOU**—Smokey Robinson—Tamla
47. **MODERN TIMES**—Jefferson Starship—Grunt
48. **AGAINST THE WIND**—Bob Seger And The Silver Bullet Band—Capitol
49. **HARD PROMISES**—Tom Petty And The Heartbreakers—Backstreet
50. **FANTASTIC VOYAGE**—Lakeside—Solar
51. **MAKING MOVIES**—Dire Straits—Warner Bros.
52. **CAPTURED**—Journey—Columbia
53. **SHEENA EASTON**—Sheena Easton—EMI-America
54. **SEVEN YEAR ACHE**—Rosanne Cash—Columbia
55. **THE GAME**—Queen—Elektra
56. **A WOMAN NEEDS LOVE**—Ray Parker Jr. And Raydio—Arista
57. **GREATEST HITS**—Ronnie Milsap—RCA
58. **ROCKIHNROLL**—The Greg Kihn Band—Beserkley
59. **DIANA**—Diana Ross—Motown

Pop



REO Speedwagon

Research period Nov 1 1980
Oct. 31, 1981



60. **GLASS HOUSES**—Billy Joel—Columbia
61. **NIGHTWALKER**—Gino Vannelli—Arista
62. **TRIUMPH**—The Jacksons—Epic
63. **IMAGINATION**—The Whispers—Solar
64. **FREEDOM OF CHOICE**—Devo—Warner Bros.
65. **DAD LOVES HIS WORK**—James Taylor—Columbia
66. **THE ONE THAT YOU LOVE**—Air Supply—Arista
67. **EAGLES LIVE**—Eagles—Asylum
68. **IN THE HEAT OF THE NIGHT**—Pat Benatar—Chrysalis
69. **FRANKE & THE KNOCKOUTS**—Franke & The Knockouts—Millennium
70. **4**—Foreigner—Atlantic
71. **FAIR WARNING**—Van Halen—Warner Bros.
72. **ANOTHER TICKET**—Eric Clapton—RSO
73. **GREATEST HITS**—Waylon Jennings—RCA
74. **FACE DANCES**—The Who—Warner Bros.
75. **ALIVE**—Kenny Loggins—Columbia
76. **ONE STEP CLOSER**—The Doobie Brothers—Warner Bros.
77. **FANCY FREE**—The Oakridge Boys—MCA
78. **ONE MORE SONG**—Randy Meisner—Epic
79. **MECCA FOR MODERNS**—Manhattan Transfer—Atlantic

80. **STARS ON LONG PLAY**—Stars On Long Play—Radio Records
81. **THE TWO OF US**—Yarbrough And Peoples—Mercury
82. **THE CLARKE/DUKE PROJECT**—Stanley Clarke/George Duke—Epic
83. **HITS**—Boyz Scaggs—Columbia
84. **GREATEST HITS/LIVE**—Heart—Epic
85. **GHOST RIDERS**—Outlaws—Arista
86. **MY MELODY**—Deniece Williams—Columbia
87. **REMAIN IN LIGHT**—The Talking Heads—Sire
88. **IT MUST BE MAGIC**—Teena Marie—Gordy
89. **FOOLISH BEHAVIOR**—Rod Stewart—Warner Bros.
90. **ARETHA**—Aretha Franklin—Arista
91. **RIT**—Lee Ritenour—Elektra
92. **KINGS OF THE WILD FRONTIER**—Adam And The Ants—Epic
93. **EXTENDED PLAY**—Pretenders—Sire
94. **POINT OF ENTRY**—Judas Priest—Columbia
95. **PRECIOUS TIME**—Pat Benatar—Chrysalis
96. **EVANGELINE**—Emmylou Harris—Warner Bros.
97. **IN THE POCKET**—The Commodores—Motown
98. **SHARE YOUR LOVE**—Kenny Rogers—Liberty
99. **STONE JAM**—Slave—Cotillion
100. **CHAIN LIGHTNING**—Don McLean—Millennium

ALBUMS DUOS/GROUPS

- Pos. ARTIST
(No. of Charted LPs) Label
1. **REO SPEEDWAGON** (6) Epic
 2. **AC/DC** (4) Atlantic
 3. **JOHN LENNON & YOKO ONO** (1) Geffen
 4. **ROLLING STONES** (7) Rolling Stones
 5. **THE POLICE** (3) A&M
 6. **STYX** (4) A&M
 7. **THE BEATLES** (7) Capitol
 8. **JOURNEY** (6) Columbia
 9. **DARYL HALL & JOHN OATES** (2) RCA
 10. **THE ALAN PARSONS PROJECT** (2) Arista
 11. **AIR SUPPLY** (2) Arista
 12. **THE DOORS** (2) Elektra
 13. **KOOL & THE GANG** (2) De-Lite
 14. **RUSH** (3) Mercury
 15. **QUEEN** (2) Elektra
 16. **PRETENDERS** (3) Sire
 17. **APRIL WINE** (2) Capitol
 18. **.38 SPECIAL** (1) A&M
 19. **ALABAMA** (2) RCA
 20. **DEVO** (3) Warner Bros.
 21. **BOB SEGER & THE SILVER BULLET BAND** (2) Capitol
 22. **GAP BAND** (1) Mercury
 23. **THE MOODY BLUES** (1) Threshold
 24. **BLONDIE** (1) Chrysalis
 25. **STEELY DAN** (3) MCA

SINGLES

- Pos. TITLE—Artist—Label
- 1 **BETTE DAVIS EYES**—Kim Carnes—EMI America
 - 2 **ENDLESS LOVE**—Diana Ross & Lionel Richie Jr.—Motown
 - 3 **LADY**—Kenny Rogers—Liberty
 - 4 **STARTING OVER**—John Lennon—Geffen
 - 5 **JESSIE'S GIRL**—Rick Springfield—RCA
 - 6 **CELEBRATION**—Kool & The Gang—De-Lite
 - 7 **KISS ON MY LIST**—Daryl Hall & John Oates—RCA
 - 8 **I LOVE A RAINY NIGHT**—Eddie Rabbitt—Elektra
 - 9 **9 TO 5**—Dolly Parton—RCA
 - 10 **KEEP ON LOVING YOU**—REO Speedwagon—Epic
 - 11 **THE THEME FROM THE GREATEST AMERICAN HERO**—Joey Scarbury—Elektra
 - 12 **MORNING TRAIN**—Sheena Easton—EMI America
 - 13 **BEING WITH YOU**—Smokey Robinson—Tamla
 - 14 **QUEEN OF HEARTS**—Juice Newton—Capitol
 - 15 **RAPTURE**—Blondie—Chrysalis
 - 16 **A WOMAN NEEDS LOVE**—Ray Parker Jr. & Raydio—Arista
 - 17 **THE TIDE IS HIGH**—Blondie—Chrysalis
 - 18 **JUST THE TWO OF US**—Glover Washington Jr.—Elektra
 - 19 **SLOW HAND**—Pointer Sisters—Planet
 - 20 **I LOVE YOU**—Climax Blues Band—Warner Bros.
 - 21 **WOMAN**—John Lennon—Geffen
 - 22 **SUKIYAKI**—A Taste Of Honey—Capitol
 - 23 **THE WINNER TAKES IT ALL**—Abba—Atlantic
 - 24 **MEDLEY**—Stars On 45—Radio Records
 - 25 **ANGEL OF THE MORNING**—Juice Newton—Capitol
 - 26 **LOVE ON THE ROCKS**—Neil Diamond—Capitol
 - 27 **EVERY WOMAN IN THE WORLD**—Air Supply—Arista
 - 28 **THE ONE THAT YOU LOVE**—Air Supply—Arista
 - 29 **GUILTY**—Barbra Streisand & Barry Gibb—Columbia
 - 30 **THE BEST OF TIMES**—Styx—A&M
 - 31 **ELVIRA**—Oak Ridge Boys—MCA
 - 32 **TAKE IT ON THE RUN**—REO Speedwagon—Epic
 - 33 **NO GETTIN' OVER ME**—Ronnie Milsap—RCA
 - 34 **LIVING OUTSIDE MYSELF**—Gino Vannelli—Arista
 - 35 **WOMAN IN LOVE**—Barbra Streisand—Columbia
 - 36 **BOY FROM NEW YORK CITY**—Manhattan Transfer—Atlantic
 - 37 **URGENT**—Foreigner—Atlantic
 - 38 **PASSION**—Rod Stewart—Warner Bros.
 - 39 **LADY (YOU BRING ME UP)**—Commodores—Motown
 - 40 **CRYING**—Don McLean—Millennium
 - 41 **HEARTS**—Marty Balin—EMI America
 - 42 **IT'S MY TURN**—Diana Ross—Motown
 - 43 **YOU MAKE MY DREAMS**—Daryl Hall & John Oates—RCA
 - 44 **I DON'T NEED YOU**—Kenny Rogers—Liberty
 - 45 **HOW 'BOUT US**—Champaign—Columbia
 - 46 **HIT ME WITH YOUR BEST SHOT**—Pat Benatar—Chrysalis
 - 47 **THE BREAKUP SONG**—The Greg Kihn Band—Beserkley
 - 48 **TIME**—The Alan Parsons Project—Arista
 - 49 **HUNGRY HEART**—Bruce Springsteen—Columbia
 - 50 **SWEETHEART**—Franke and the Knockouts—Millennium
 - 51 **SOMEBODY'S KNOCKIN'**—Terri Gibbs—MCA
 - 52 **MORE THAN I CAN SAY**—Leo Sayer—Warner Bros.
 - 53 **TOGETHER**—Tierra—Boardwalk
 - 54 **TOO MUCH TIME ON MY HANDS**—Styx—A&M
 - 55 **WHAT ARE WE DOIN' IN LOVE**—Dottie West—Liberty
 - 56 **WHO'S CRYING NOW**—Journey—Columbia

Pop



Kim Carnes



Daryl Hall & John Oates

Research period Nov. 1, 1980 to Oct. 31, 1981.

NUMBER ONE AWARDS 1

57. **DE DO DO DO, DE DA DA DA**—Police—A&M
58. **THIS LITTLE GIRL**—Gary U.S. Bonds—EMI America
59. **STOP DRAGGIN' MY HEART AROUND**—Stevie Nicks with Tom Petty & The Heartbreakers—Modern Records
60. **GIVING IT UP FOR YOUR LOVE**—Delbert McClinton—Capitol/MSS
61. **A LITTLE IN LOVE**—Cliff Richard—EMI America
62. **AMERICA**—Neil Diamond—Capitol
63. **AIN'T EVEN DONE WITH THE NIGHT**—John Cougar—Riva/Mercury
64. **ARTHUR'S THEME**—Christopher Cross—Warner Bros.
65. **ANOTHER ONE BITES THE DUST**—Queen—Elektra
66. **GAMES PEOPLE PLAY**—The Alan Parsons Project—Arista
67. **I CAN'T STAND IT**—Eric Clapton & His Band—RSO
68. **WHILE YOU SEE A CHANCE**—Steve Winwood—Island
69. **MASTER BLASTER**—Stevie Wonder—Tamla
70. **HELLO AGAIN**—Neil Diamond—Capitol
71. **DON'T STAND SO CLOSE TO ME**—The Police—A&M
72. **HEY NINETEEN**—Steeleye Dan—MCA
73. **I AIN'T GONNA STAND FOR IT**—Stevie Wonder—Tamla
74. **ALL THOSE YEARS AGO**—George Harrison—Dark Horse
75. **STEP BY STEP**—Eddie Rabbitt—Elektra
76. **THE STROKE**—Billy Squier—Capitol
77. **FEELS SO RIGHT**—Alabama—RCA

78. **SWEET BABY**—Stanley Clarke/George Duke—Epic
79. **SAME OLD LANG SYNE**—Dan Fogelberg—Full Moon/Epic
80. **COOL LOVE**—Pablo Cruise—A&M
81. **HOLD ON TIGHT**—E.L.O.—Jet
82. **IT'S NOW OR NEVER**—John Schneider—Scotti Bros.
83. **TREAT ME RIGHT**—Pat Benatar—Chrysalis
84. **WINNING**—Santana—Columbia
85. **WHAT KIND OF FOOL**—Barbra Streisand & Barry Gibb—Columbia
86. **WATCHING THE WHEELS**—John Lennon—Geffen
87. **TELL IT LIKE IT IS**—Heart—Epic
88. **SMOKEY MOUNTAIN RAIN**—Ronnie Milsap—RCA
89. **I MADE IT THROUGH THE RAIN**—Barry Manilow—Arista
90. **YOU'VE LOST THAT LOVIN' FEELIN'**—Daryl Hall & John Oates—RCA
91. **SUDDENLY**—Olivia Newton-John/Cliff Richard—MCA
92. **FOR YOUR EYES ONLY**—Sheena Easton—Liberty
93. **THE BEACH BOYS MEDLEY**—Beach Boys—Capitol
94. **WHIP IT**—Devo—Warner Bros.
95. **MODERN GIRL**—Sheena Easton—EMI American
96. **REALLY WANNA KNOW YOU**—Gary Wright—Warner Bros.
97. **SEVEN YEAR ACHE**—Rosanne Cash—Columbia
98. **I'M COMING OUT**—Diana Ross—Motown
99. **MISS SUN**—Boz Scaggs—Columbia
100. **TIME IS TIME**—Andy Gibb—RSO

SINGLES DUOS/GROUPS

- Pos. ARTIST (No. of Charted Singles) Label
1. **DARYL HALL & JOHN OATES** (4) RCA
 2. **REO SPEEDWAGON** (4) Epic
 3. **AIR SUPPLY** (4) Arista
 4. **BLONDIE** (2) Chrysalis
 5. **STYX** (3) A&M
 6. **KOOL & THE GANG** (3) De-Lite
 7. **POINTER SISTERS** (3) Planet
 8. **THE POLICE** (3) A&M
 9. **THE ALAN PARSONS PROJECT** (3) Arista
 10. **DIANA ROSS & LIONEL RICHIE JR.** (1) Motown
 11. **BARBRA STREISAND & BARRY GIBB** (2) Columbia
 12. **RAY PARKER JR. & RAYDIO** (2) Arista
 13. **ABBA** (3) Atlantic
 14. **CLIMAX BLUES BAND** (2) Warner Bros.
 15. **QUEEN** (3) Elektra
 16. **STARS ON 45** (3) Radio Records
 17. **FRANKE & THE KNOCKOUTS** (2) Millennium
 18. **JOURNEY** (2) Columbia
 19. **STEELEY DAN** (2) MCA
 20. **THE MOODY BLUES** (2) Threshold
 21. **COMMODORES** (3) Motown
 22. **THE JACKSONS** (4) Epic
 23. **FOREIGNER** (2) Atlantic
 24. **A TASTE OF HONEY** (1) Capitol
 25. **MANHATTAN TRANSFER** (2) Atlantic

ALBUM ARTISTS

Pos. ARTIST—Label, TITLES

1. **REO SPEEDWAGON**—Epic
HI INFIDELITY
YOU CAN TUNE A PIANO BUT YOU
CAN'T TUNE A FISH
A DECADE OF ROCK & ROLL 1970 TO
1980
LIVE (YOU GET WHAT YOU PLAY
FOR)
RIDIN' THE STORM OUT
NINE LIVES
2. **AC/DC**—Atlantic
BACK IN BLACK
DIRTY DEEDS DONE DIRTY CHEAP
HIGHWAY TO HELL
HIGH VOLTAGE
3. **PAT BENATAR**—Chrysalis
CRIMES OF PASSION
IN THE HEAT OF THE NIGHT
PRECIOUS TIME
4. **KENNY ROGERS**—Liberty
GREATEST HITS
SHARE YOUR LOVE
KENNY ROGERS—United Artists
TEN YEARS OF GOLD
THE GAMBLER
GIDEON
KENNY
5. **JOHN LENNON & YOKO ONO**—
Geffen
DOUBLE FANTASY
6. **ROLLING STONES**—Rolling Stones
TATTOO YOU
EMOTIONAL RESCUE
SUCKING IN THE SEVENTIES
HOT ROCK 1964-71
SOME GIRLS
STICKY FINGERS
BEGGARS BANQUET
7. **THE POLICE**—A&M
ZENYATTA MONDATT
REGGATTA DE BLANC
GHOST IN THE MACHINE
8. **BRUCE SPRINGSTEEN**
THE RIVER
BORN TO RUN
DARKNESS ON THE EDGE OF TOWN
GREETINGS FROM ASBURY PARK,
N.J.
THE WILD, THE INNOCENT AND THE
E STREET SHUFFLE
9. **STYX**—A&M
PARADISE THEATER
CORNERSTONE
THE GRAND ILLUSION
PIECES OF EIGHT
10. **THE BEATLES**—Capitol
THE BEATLES 1967-1970
THE BEATLES 1962-1966
WHITE ALBUM
ABBEY ROAD
SGT. PEPPER'S LONELY HEARTS
CLUB BAND
RUBBER SOUL
LOVE SONGS
11. **JOURNEY**—Columbia
CAPTURED
ESCAPE
DEPARTURE
INFINITY
EVOLUTION
12. **CHRISTOPHER CROSS**—Warner
Bros.
CHRISTOPHER CROSS
13. **DARYL HALL & JOHN OATES**—RCA
VOICES
PRIVATE EYES
14. **THE ALAN PARSONS PROJECT**—
Arista
THE TURN OF A FRIENDLY CARD
I ROBOT
15. **AIR SUPPLY**—Arista
LOST IN LOVE
THE ONE THAT YOU LOVE
16. **RONNIE MILSAP**—RCA
GREATEST HITS
OUT WHERE THE BRIGHT LIGHTS
ARE GLOWING
THERE'S NO GETTIN' OVER ME
17. **BARBRA STREISAND**—Columbia
GUILTY
18. **GROVER WASHINGTON JR.**—Elektra
WINELIGHT
BADDEST
ANTHOLOGY
19. **THE DOORS**—Elektra
GREATEST HITS
THE DOORS
20. **NEIL DIAMOND**—Capitol
THE JAZZ SINGER
21. **KIM CARNES**—EMI America
MISTAKEN IDENTITY
22. **WILLIE NELSON**—Columbia
STARDUST
SOMEWHERE OVER THE RAINBOW
WILLIE NELSON'S GREATEST HITS
THE MINSTREL MAN
WILLIE NELSON AND FAMILY LIVE
23. **KOOL AND THE GANG**—De-Lite
CELEBRATE
SOMETHING SPECIAL

Pop



REO Speedwagon

Research period Nov. 1, 1980
to Oct. 31, 1981.

24. **ANNE MURRAY**—Capitol
ANNE MURRAY'S GREATEST HITS
WHERE DO YOU GO WHEN YOU
DREAM
25. **RUSH**—Mercury
MOVING PICTURES
2112
PERMANENT WAVES
26. **EDDIE RABBITT**—Elektra
HORIZON
STEP BY STEP
27. **STEVE WINWOOD**
ARC OF A DIVER
28. **QUEEN**—Elektra
THE GAME
FLASH GORDON
29. **PHIL COLLINS**—Atlantic
FACE VALUE
30. **STEVIE WONDER**—Tamla
HOTTER THAN JULY
INNERVISIONS
SONGS IN THE KEY OF LIFE
31. **THE PRETENDERS**
EXTENDED PLAY
PRETENDERS II
PRETENDERS
32. **APRIL WINE**—Capitol
THE NATURE OF THE BEAST
HARDER-FASTER
33. **DIANA ROSS**—Motown
DIANA
TO LOVE AGAIN
ALL THE GREATEST HITS
34. **.38 SPECIAL**—A&M
WILD EYED SOUTHERN BOYS
35. **ALABAMA**—RCA
FEELS SO RIGHT
MY HOME'S IN ALABAMA
36. **TEENA MARIE**—Gordy
IT MUST BE MAGIC
IRONS IN THE FIRE
37. **DEVO**—Warner Bros.
FREEDOM OF CHOICE
DEVO-LIVE
NEW TRADITIONALISTS
38. **JUICE NEWTON**—Capitol
JUICE
39. **BOB SEGER AND THE SILVER
BULLET BAND**—Capitol
AGAINST THE WIND
NINE TONIGHT
40. **THE GAP BAND**—Mercury
III
41. **THE MOODY BLUES**—Threshold
LONG DISTANT VOYAGER
42. **BLONDIE**—Chrysalis
AUTOAMERICAN
43. **WAYLON JENNINGS**—RCA
GREATEST HITS
MUSIC MAN
44. **STEELY DAN**—MCA
GAUCHO
KATY LIED
ROYAL SCAM
45. **JOHN LENNON**—Geffen
SHAVED FISH
IMAGINE
MIND GAMES
WALLS AND BRIDGES
JOHN LENNON & THE PLASTIC ONO
BAND
46. **QUINCY JONES**—A&M
THE DUDE
47. **SANTANA**—Columbia
ZEBOP
48. **ABBA**—Atlantic
SUPER TROUPER
49. **LOVERBOY**—Columbia
LOVERBOY
50. **RICK JAMES**—Gordy
STREET SONGS
51. **TOM PETTY AND THE
HEARTBREAKERS**—Back Street
HARD PROMISES
DAMN THE TORPEDOES
52. **RICK SPRINGFIELD**—RCA
WORKING CLASS DOG
53. **JOHN COUGAR**—Riva
NOTHIN' MATTERS AND WHAT IF IT
DID
54. **DOLLY PARTON**—RCA
9 TO 5 AND ODD JOBS
55. **BILLY JOEL**—Columbia
GLASS HOUSES
SONGS IN THE ATTIC
THE STRANGER
56. **POINTER SISTERS**—Planet
BLACK & WHITE
SPECIAL THINGS
57. **STEPHANIE MILLS**—20th Century
STEPHANIE
SWEET SENSATION
58. **SHALAMAR**—Solar
THREE FOR LOVE
GO FOR IT
59. **OZZY OSBOURNE**—Jet
BLIZZARD OF OZZ
60. **BILLY SQUIER**—Capitol
DON'T SAY NO
TALE OF THE TAPE
61. **ARETHA FRANKLIN**—Arista
ARETHA
LOVE ALL THE HURT AWAY
62. **OAK RIDGE BOYS**—MCA
FANCY FREE
GREATEST HITS
63. **THE B-52'S**—Warner Bros.
WILD PLANET
PARTY MIX
THE B-52'S
64. **SMOKEY ROBINSON**—Tamla
BEING WITH YOU
65. **JEFFERSON STARSHIP**—Grunt
MODERN TIMES
66. **LAKESIDE**—Solar
FANTASTIC VOYAGE
67. **DIRE STRAITS**—Warner Bros.
MAKING MOVIES
68. **EMMYLOU HARRIS**—Warner Bros.
EVANGELINE
ROSES IN THE SNOW
LIGHT OF THE STABLE
69. **SHEENA EASTON**—EMI America
SHEENA EASTON
70. **ROSANNE CASH**—Columbia
SEVEN YEAR ACHE
71. **RAY PARKER, JR. & RAYDIO**—Arista
A WOMAN NEEDS LOVE
72. **THE WHISPERS**—Solar
IMAGINATION
THIS KIND OF LOVIN'
73. **COMMODORES**—Motown
IN THE POCKET
HEROES
74. **FOREIGNER**—Atlantic
FOREIGNER
HEAD GAMES
DOUBLE VISION
75. **THE GREG KIHN BAND**—Beserkley
ROCKIHNROLL
76. **SPLIT ENZ**—A&M
WAIATA
TRUE COLOURS
77. **SPYRO GYRA**—MCA
CARNAVAL
FREETIME
78. **GINO VANELLI**—Arista
NIGHTWALKER
THE BEST OF GINO VANELLI
79. **EAGLES**—Asylum
EAGLES LIVE
THE LONG RUN
80. **THE JACKSONS**—Epic
TRIUMPH
81. **JAMES TAYLOR**—Columbia
DAD LOVES HIS WORK
82. **BOZ SCAGGS**—Columbia
HITS
MIDDLE MAN
83. **THE DOOBIE BROTHERS**—Warner
Bros.
ONE STEP CLOSER
BEST OF THE DOOBIES
84. **CAMEO**—Chocolate City
FEEL ME
KNIGHTS OF THE SOUND TABLE
CAMEOSIS
85. **THE WHO**—Warner Bros.
FACE DANCES
HOLIGANS
86. **TOM BROWNE**—Arista/GRP
MAGIC
LOVE APPROACH
87. **FRANKE AND THE KNOCKOUTS**—
Millennium
FRANKE & THE KNOCKOUTS
88. **VAN HALEN**—Warner Bros.
FAIR WARNING
WOMEN AND CHILDREN FIRST
89. **TEDDY PENDERGRASS**—Philadelphia
International
T.P.
IT'S TIME FOR LOVE
90. **DON WILLIAMS**—MCA
I BELIEVE IN YOU
ESPECIALLY FOR YOU
91. **ERIC CLAPTON AND HIS BAND**—RSO
ANOTHER TICKET
92. **THE CLASH**—Epic
SANDINISTA
BLACK MARKET CLASH
93. **SUPERTRAMP**—A&M
PARIS
BREAKFAST IN AMERICA
94. **KENNY LOGGINS**—Columbia
ALIVE
95. **RANDY MEISNER**—Epic
ONE MORE SONG
96. **DONNA SUMMER**—Geffen
THE WANDERER
DONNA SUMMER—Casablanca
WALK AWAY
97. **MANHATTAN TRANSFER**—Atlantic
MECCA FOR MODERNS
98. **MICHAEL STANLEY BAND**—EMI
America
HEARTLAND
NORTH COAST
99. **STARS ON LONG PLAY**—Radio
Records
STARS ON LONG PLAY
100. **SLAVE**—Cotillion
STONE JAM
SHOW TIME



THE YEAR'S LONGEST-PLAYING RECORD.



REO SPEEDWAGON:

- #1 GROUP (LPS & SINGLES COMBINED)
- #1 COMBINED POP ARTISTS (MALE/FEMALE/DUO/GROUP)
- #1 POP LP ("HI INFIDELITY")
- #1 ALBUM DUOS/GROUPS ("HI INFIDELITY")

ON EPIC RECORDS AND TAPES.

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SINGLES ARTISTS

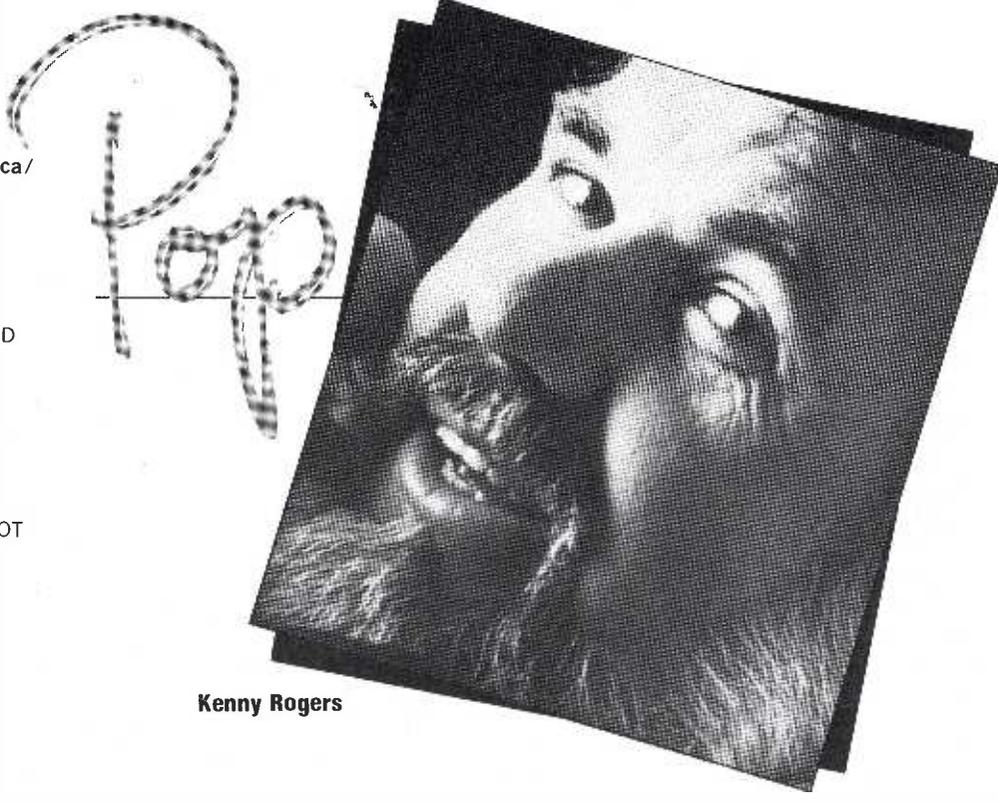
Pos. ARTIST—Label, TITLES

1. **KENNY ROGERS**—Liberty
LADY
I DON'T NEED YOU
SHARE YOUR LOVE WITH ME
2. **JOHN LENNON**—Geffen
STARTING OVER
WOMAN
WATCHING THE WHEELS
3. **KIM CARNES**—EMI-America
BETTE DAVIS EYES
CRY LIKE A BABY
DRAW OF THE CARDS
MISTAKEN IDENTITY
4. **DARYL HALL AND JOHN OATES**—RCA
YOU'VE LOST THAT LOVIN' FEELIN'
KISS ON MY LIST
YOU MAKE MY DREAMS
PRIVATE EYES
5. **REO SPEEDWAGON**—Epic
KEEP ON LOVING YOU
TAKE IT ON THE RUN
DON'T LET HIM GO
IN YOUR LETTER
6. **NEIL DIAMOND**—Capitol
LOVE ON THE ROCKS
HELLO AGAIN
AMERICA
7. **SHEENA EASTON**—EMI-America/
Liberty
MORNING TRAIN
FOR YOUR EYES ONLY
MODERN GIRL
8. **AIR SUPPLY**—Arista
ALL OUT OF LOVE
EVERY WOMAN IN THE WORLD
THE ONE THAT YOU LOVE
HERE I AM
9. **EDDIE RABBITT**—Elektra
DRIVIN' MY LIFE AWAY
I LOVE A RAINY NIGHT
STEP BY STEP
10. **PAT BENATAR**—Chrysalis
HIT ME WITH YOUR BEST SHOT
TREAT ME RIGHT
FIRE AND ICE
PROMISES IN THE DARK
11. **BLONDIE**—Chrysalis
THE TIDE IS HIGH
RAPTURE
12. **JUICE NEWTON**—Capitol
ANGEL OF THE MORNING
QUEEN OF HEARTS
THE SWEETEST THING
13. **RICK SPRINGFIELD**—RCA
JESSIE'S GIRL
I'VE DONE EVERYTHING FOR YOU
14. **DIANA ROSS**—Motown/RCA
UPSIDE DOWN
WHY DO FOOLS FALL IN LOVE
I'M COMING OUT
IT'S MY TURN
ONE MORE CHANCE
15. **STYX**—A&M
THE BEST OF TIMES
TOO MUCH TIME ON MY HANDS
NOTHING EVER GOES AS PLANNED
16. **CHRISTOPHER CROSS**—Warner Bros.
SAILING
NEVER BE THE SAME
SAY YOU'LL BE MINE
ARTHUR'S THEME
17. **KOOL AND THE GANG**—De-Lite
CELEBRATION
JONES VS. JONES
TAKE MY HEART
18. **POINTER SISTERS**—Planet
HE'S SO SHY
COULD I BE DREAMING
SLOW HAND
19. **THE POLICE**—A&M
DE DO DO DO, DE DA DA DA
DON'T STAND SO CLOSE TO ME
EVERY LITTLE THING SHE DOES IS
MAGIC
20. **THE ALAN PARSONS PROJECT**—Arista
GAMES PEOPLE PLAY
TIME
SNAKE EYES
21. **DIANA ROSS AND LIONEL RICHIE**—Motown
ENDLESS LOVE
22. **CLIFF RICHARD**—EMI-America
DREAMING
A LITTLE IN LOVE
GIVE A LITTLE BIT MORE
WIRED FOR SOUND
23. **STEVIE WONDER**—Tamla
MASTER BLASTER
I AIN'T GONNA STAND FOR IT
LATELY
24. **BARBRA STREISAND AND BARRY GIBB**—Columbia
GUILTY
WHAT KIND OF FOOL

25. **RONNIE MILSAP**—RCA
SMOKEY MOUNTAIN RAIN
NO GETTIN' OVER ME
I WOULDN'T HAVE MISSED IT FOR
THE WORLD
26. **RAY PARKER JR. AND RAYDIO**—Arista
A WOMAN NEEDS LOVE
THAT OLD SONG
27. **DOLLY PARTON**—RCA
9 TO 5
WORKING GIRL/THE HOUSE OF THE
RISING SUN
BUT YOU KNOW I LOVE YOU
28. **DON McLEAN**—Millennium
CRYING
SINCE I DON'T HAVE YOU
IT'S JUST THE SUN
29. **ABBA**—Atlantic
THE WINNER TAKES IT ALL
SUPER TROUPER
ON AND ON AND ON
30. **CLIMAX BLUES BAND**—Warner Bros.
GOTTA HAVE MORE LOVE
I LOVE YOU

44. **THE MOODY BLUES**—Threshold
GEMINI DREAM
THE VOICE
45. **COMMODORES**—Motown
HEROES
LADY YOU BRING ME UP
OH NO
46. **BARBRA STREISAND**—Columbia
WOMAN IN LOVE
PROMISES
47. **MARTY BALIN**—EMI-America
HEARTS
ATLANTA LADY
48. **DAN FOGELBERG**—Full Moon/Epic
SAME OLD LANG SYNE
HARD TO SAY
49. **GROVER WASHINGTON JR.**—Elektra
JUST THE TWO OF US
50. **THE JACKSONS**—Epic
LOVELY ONE
HEARTBREAK HOTEL
CAN YOU FEEL IT
WALK RIGHT NOW
51. **FOREIGNER**—Atlantic
URGENT
WAITING FOR A GIRL LIKE YOU

67. **DEVO**—Warner Bros.
WHIP IT
WORKING IN THE COAL MINE
68. **TERRI GIBBS**—MCA
SOMEBODY'S KNOCKIN'
RICH MAN
69. **ANDY GIBB**—RSO
TIME IS TIME
ME
70. **BOZ SCAGGS**—Columbia
LOOK WHAT YOU'VE DONE TO ME
MISS SUN
71. **RICK JAMES**—Gordy
GIVE IT TO ME BABY
SUPER FREAK
72. **DOTTIE WEST**—Liberty
WHAT ARE WE DOIN' IN LOVE
73. **SANTANA**—Columbia
THE SENSITIVE MIND
WINNING
74. **ELTON JOHN**—Geffen
NOBODY WINS
CHLOE
75. **STEPHANIE MILLS**—20th Century
NEVER KNEW LOVE LIKE THIS
BEFORE
TWO HEARTS
76. **ROLLING STONES**—Rolling Stones
EMOTIONAL RESCUE
SHE'S SO COLD
START ME UP
77. **STEVIE NICKS WITH TOM PETTY AND THE HEARTBREAKERS**—Modern Records
STOP DRAGGIN' MY HEART AROUND
78. **.38 SPECIAL**—A&M
HOLD ON LOOSELY
FANTASY GIRL
79. **ERIC CLAPTON AND HIS BAND**—RSO
I CAN'T STAND IT
80. **JOHN SCHNEIDER**—Scotti Bros.
IT'S NOW OR NEVER
STILL
81. **GEORGE HARRISON**—Dark Horse
ALL THOSE YEARS AGO
82. **PABLO CRUISE**—A&M
COOL LOVE
SLIP AWAY
83. **ALABAMA**—RCA
FEELS SO RIGHT
84. **E.L.O.**—Jet
HOLD ON TIGHT
TWILIGHT
85. **STANLEY CLARKE/GEORGE DUKE**—Epic
SWEET BABY
86. **APRIL WINE**—Capitol
JUST BETWEEN YOU AND ME
SIGN OF THE GYPSY QUEEN
87. **HEART**—Epic
TELL IT LIKE IT IS
UNCHAINED MELODY
88. **TEENA MARIE**—Gordy
I NEED YOUR LOVIN'
SQUARE BIZ
89. **LOVERBOY**—Columbia
TURN ME LOOSE
THE KID IS HOT TONIGHT
90. **PURE PRAIRIE LEAGUE**—Casablanca
I'M ALMOST READY
I CAN'T STOP THE FEELIN'
STILL RIGHT HERE IN MY HEART
YOU'RE MINE TONIGHT
91. **MICHAEL STANLEY BAND**—EMI-America
HE CAN'T LOVE YOU
LOVER
FALLING IN LOVE AGAIN
92. **AC/DC**—Atlantic
YOU SHOOK ME ALL NIGHT LONG
BACK IN BLACK
93. **CARPENTERS**—A&M
TOUCH ME WHEN WE'RE DANCING
BACK IN MY LIFE AGAIN
94. **OLIVIA NEWTON-JOHN/CLIFF RICHARD**—MCA
SUDDENLY
95. **THE BEACH BOYS**—Capitol
THE BEACH BOYS MEDLEY
96. **ANNE MURRAY**—Capitol
COULD I HAVE THIS DANCE
BLESSED ARE THE BELIEVERS
IT'S ALL I CAN DO
97. **GARY WRIGHT**—Warner Bros.
REALLY WANNA KNOW YOU
98. **JEFFERSON STARSHIP**—Grunt
FIND YOUR WAY BACK
STRANGER
99. **ROSANNE CASH**—Columbia
SEVEN YEAR ACHE
100. **THE WHO**—Warner Bros.
YOU BETTER YOU BET
DON'T LET GO THE COAT



Kenny Rogers

Research period Nov. 1, 1980 to Oct. 31, 1981.

31. **QUEEN**—Elektra
ANOTHER ONE BITES THE DUST
NEED YOUR LOVING TONIGHT
FLASH'S THEME A/K/A FLASH
32. **BRUCE SPRINGSTEEN**—Columbia
HUNGRY HEART
FADE AWAY
33. **SMOKEY ROBINSON**—Tamla
BEING WITH YOU
YOU ARE FOREVER
34. **JOEY SCARBURY**—Elektra
THE THEME FROM THE "GREATEST
AMERICAN HERO"
WHEN SHE DANCES
35. **DONNA SUMMER**—Casablanca/
Geffen
THE WANDERER
WALK AWAY
COLD LOVE
WHO DO YOU THINK YOU'RE
FOOLIN'
36. **STARS ON 45**—Radio Records
MEDLEY INTRO VENUS/SUGAR
SUGAR/NO REPLY/I'LL BE BACK
MEDLEY II
MORE STARS ON 45
37. **FRANKE AND THE KNOCKOUTS**—Millennium
SWEETHEART
YOU'RE MY GIRL
38. **JOHN COUGAR**—Riva/Mercury
THIS TIME
AIN'T EVEN DONE WITH THE NIGHT
39. **JOURNEY**—Columbia
THE PARTY'S OVER
WHO'S CRYING NOW
40. **GINO VANNELLI**—Arista
LIVING INSIDE MYSELF
NIGHTWALKER
41. **LEO SAYER**—Warner Bros.
MORE THAN I CAN SAY
LIVING IN A FANTASY
42. **STEELY DAN**—MCA
HEY NINETEEN
TIME OUT OF MIND
43. **PHIL COLLINS**—Atlantic
I MISSED AGAIN
IN THE AIR TONIGHT

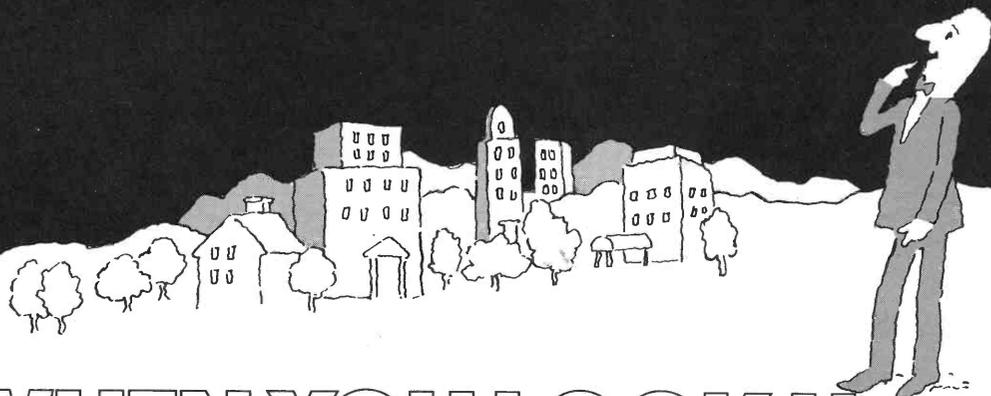
52. **A TASTE OF HONEY**—Capitol
SUKIYAKI
53. **ROD STEWART**—Warner Bros.
PASSION
SOMEBODY SPECIAL
YOUNG TURKS
54. **RANDY MEISNER**—Epic
DEEP INSIDE MY HEART
HEARTS ON FIRE
55. **BARRY MANILOW**—Arista
I MADE IT THROUGH THE RAIN
LONELY TOGETHER
THE OLD SONGS
56. **MANHATTAN TRANSFER**—Atlantic
TRICKLE TRICKLE
BOY FROM NEW YORK CITY
57. **STEVE WINWOOD**—Island
WHILE YOU SEE A CHANCE
ARC OF A DIVER
58. **TIERRA**—Boardwalk
TOGETHER
MEMORIES
LA LA MEANS I LOVE YOU
59. **OAK RIDGE BOYS**—MCA
ELVIRA
60. **STACY LATTISAW**—Cotillion
LET ME BE YOUR ANGEL
LOVE ON A TWO WAY STREET
61. **BILLY SQUIER**—Capitol
THE STROKE
IN THE DARK
62. **GARY U.S. BONDS**—EMI-America
THIS LITTLE GIRL
JOLE BLON
63. **DELBERT McCLINTON**—Capitol/MSS
GIVING IT UP FOR YOUR LOVE
SHOTGUN RIDER
64. **CHAMPAIGN**—Columbia
HOW 'BOUT US
65. **THE GREG KIHN BAND**—Beserkley
THE BREAKUP SONG
66. **DOOBIE BROTHERS**—Warner Bros./
Sesame Street
REAL LOVE
WYNKEN BLYNKEN AND NOD
ONE STEP CLOSER
KEEP THIS TRAIN A ROLLIN'



BAR-KAYS
CAMEO
IRENE CARA
CENTRAL LINE
ERIC CLAPTON
CON FUNK SHUN
JOHN COUGAR
RODNEY DANGERFIELD
MAC DAVIS
THE FOUR TOPS

THE GAP BAND
LA TOYA JACKSON
JON AND VANGELIS
TOM JONES
THE KENDALLS
KOOL & THE GANG
REBA McENTIRE
MOODY BLUES
PEACHES AND HERB
PURE PRAIRIE LEAGUE
RUSH
THE STATLER BROTHERS
YARBROUGH & PEOPLES

CASABLANCA
MERCURY
POLYDOR
CHOCOLATE CITY
DE-LITE
MVP
RIVA
RSO
SPRING
THRESHOLD



WHEN YOU LOOK UP
WHAT DO YOU SEE?
OUR AWARD WINNING STARS.

PolyGram Records. The One Company.

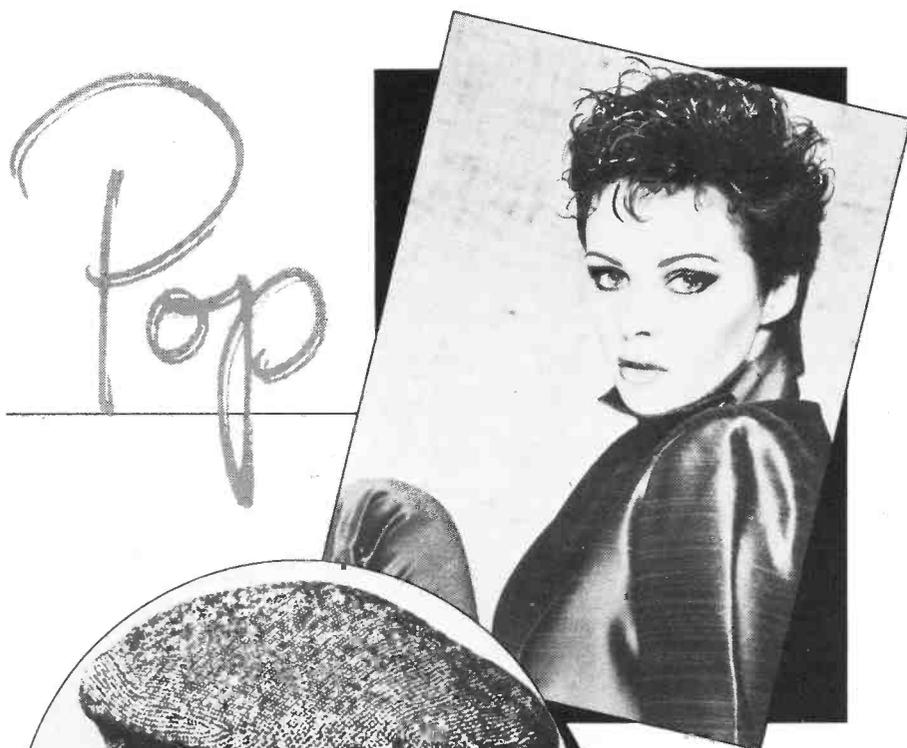
www.americanradiohistory.com

NEW ALBUM ARTISTS

Pos. ARTIST, Label:

Titles On Top LPs Chart

1. PHIL COLLINS (1) Atlantic
2. JUICE NEWTON (1) Capitol
3. LOVERBOY (1) Columbia
4. OZZY OSBOURNE (1) Jet
5. SHEENA EASTON (1) EMI-America
6. FRANKE & THE KNOCKOUTS (1) Millennium
7. STARS ON LONG PLAY (1) Radio Records
8. STANLEY CLARKE & GEORGE DUKE (1) Epic
9. ADAM AND THE ANTS (1) Epic
10. CAROL HENSEL (1) Vintage
11. MARTY BALIN (1) EMI-America
12. JOHN SCHNEIDER (1) Scotti Bros.
13. TERRI GIBBS (1) MCA
14. STEVIE NICKS (1) Modern Records
15. DEBRA LAWS (1) Elektra
16. CHAMPAIGN (1) Columbia
17. PAT METHENY & LYLE MAYS (1) ECM
18. U2 (1) Island
19. JIM STEINMAN (1) Cleveland Intl./Epic
20. T.S. MONK (1) Mirage
21. RICHARD "DIMPLES" FIELDS (1) Boardwalk
22. THE GO-GO'S (1) IRS
23. MICK FLEETWOOD (1) RCA
24. DAVE GRUSIN (1) Arista/GRP
25. IRON MAIDEN (1) Capitol



Sheena Easton

Phil Collins

NEW MALE/ALBUM ARTISTS

Pos. ARTIST

(No. of Charted Albums) Label

1. PHIL COLLINS (1) Atlantic
2. OZZY OSBOURNE (1) Jet
3. BILLY SQUIER (2) Capitol
4. LEE RITENOUR (1) Elektra
5. MARTY BALIN (1) EMI-America
6. JOHN SCHNEIDER (1) Scotti Bros.
7. JIM STEINMAN (1) Cleveland Intl./Epic
8. T.S. MONK (1) Mirage
9. RICHARD "DIMPLES" FIELDS (1) Boardwalk
10. MICK FLEETWOOD (1) RCA



Steve Winwood

NEW FEMALE/ALBUM ARTISTS

Pos. ARTIST

(No. of Charted Albums) Label

1. JUICE NEWTON (1) Capitol
2. SHEENA EASTON (1) EMI-America
3. CAROL HENSEL (1) Vintage
4. TERRI GIBBS (1) MCA
5. STEVIE NICKS (1) Modern
6. DEBRA LAWS (1) Elektra
7. DEBBIE HARRY (1) Chrysalis
8. SYLVIA (1) RCA
9. BARBARA ANN AUER (1) Gateway



Juice Newton

NEW DUOS/GROUPS/ALBUM ARTISTS

Pos. ARTIST

(No. of Charted Albums) Label

1. LOVERBOY (1) Columbia
2. FRANKE & THE KNOCKOUTS (1) Millennium
3. STARS ON LONG PLAY (1) Radio
4. STANLEY CLARKE & GEORGE DUKE (1) Epic
5. ADAM & THE ANTS (1) Epic
6. CHAMPAIGN (1) Columbia
7. PAT METHENY & LYLE MAYS (1) ECM
8. U2 (1) Island
9. THE GO-GO'S (1) IRS
10. IRON MAIDEN (1) Capitol

NUMBER ONE AWARDS



Loverboy

NEW SINGLES ARTISTS

Pos. artist, Label:

Titles On Hot 100 Chart

1. SHEENA EASTON (3) EMI-America
2. DIANA ROSS & LIONEL RICHIE JR. (1) Motown
3. STARS ON 45 (3) Radio Records
4. OAK RIDGE BOYS (1) MCA
5. CHAMPAIGN (1) Columbia
6. GREG KIHN BAND (1) Beserkly
7. FRANKE & THE KNOCKOUTS (2) Millennium
8. TERRI GIBBS (2) MCA
9. STEVE WINWOOD (2) Island
10. BILLY SQUIER (2) Capitol
11. ALABAMA (1) RCA
12. JOHN SCHNEIDER (2) Scotti Bros.
13. ROSANNE CASH (1) Columbia
14. FRANKIE SMITH (1) WMOT
15. LEE RITENOUR (1) Elektra
16. BALANCE (1) Portrait
17. PHIL COLLINS (2) Atlantic
18. PHIL SEYMOUR (1) Boardwalk
19. LOVERBOY (2) Columbia
20. JIM STEINMAN (1) Cleveland Intl./Epic
21. JOHN O'BANION (1) Elektra
22. ROBBIE PATTON (1) Liberty
23. RACHEL SWEET (1) Columbia
24. DON FELDER (1) Full Moon/Asylum
25. SILVER CONDOR (1) Columbia

NEW MALE SINGLES/ARTISTS

Artist

(No. of Charted Singles) Label

1. STEVE WINWOOD (2) Island
2. BILLY SQUIER (2) Capitol
3. JOHN SCHNEIDER (2) Scotti Bros.
4. FRANKIE SMITH (1) WMOT
5. LEE RITENOUR (1) Elektra
6. PHIL COLLINS (2) Atlantic
7. PHIL SEYMOUR (1) Boardwalk
8. JIM STEINMAN (1) Cleveland Intl./Epic
9. JOHN O'BANION (1) Elektra
10. ROBBIE PATTON (1) Liberty

NEW FEMALE/SINGLES ARTISTS

Pos. ARTIST

(No. Charted Singles) Label

1. SHEENA EASTON (3) EMI-America
2. TERRI GIBBS (2) MCA
3. ROSANNE CASH (1) Columbia
4. RACHEL SWEET (1) Columbia
5. DEBRA LAWS (1) Elektra

NEW DUOS/GROUPS/SINGLES ARTISTS

Pos. ARTIST

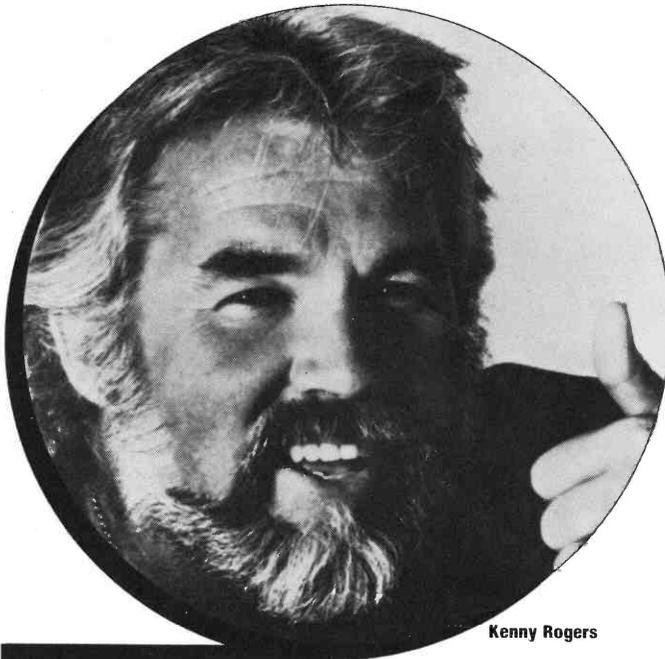
(No. of Charted Singles) Label

1. DIANA ROSS & LIONEL RICHIE (1) Motown
2. STARS ON 45 (3) Radio Records
3. OAK RIDGE BOYS (1) MCA
4. CHAMPAIGN (1) Columbia
5. GREG KIHN BAND (1) Beserkly
6. FRANKE & THE KNOCKOUT (2) Millennium
7. ALABAMA (1) RCA
8. BALANCE (1) Portrait
9. LOVERBOY (2) Columbia
10. SILVER CONDOR BAND (1) Columbia

Research period Nov. 1, 1980 to Oct. 31, 1981.

MALE SINGLES ARTISTS

- Pos. ARTIST
(No. Charted Singles) Label
1. KENNY ROGERS (3) Liberty
 2. JOHN LENNON (3) Geffen
 3. NEIL DIAMOND (3) Capitol
 4. EDDIE RABBITT (3) Elektra
 5. RICK SPRINGFIELD (2) RCA
 6. CHRISTOPHER CROSS (4) Warner Bros.
 7. CLIFF RICHARD (4) EMI-America
 8. STEVIE WONDER (3) Tamla
 9. RONNIE MILSAP (3) RCA
 10. DON McLEAN (3) Millennium
 11. BRUCE SPRINGSTEEN (2) Columbia
 12. SMOKEY ROBINSON (2) Tamla
 13. JOEY SCARBURY (2) Elektra
 14. JOHN COUGAR (2) Riva/Mercury
 15. GINO VANNELLI (2) Arista
 16. LEO SAYER (2) Warner Bros.
 17. PHIL COLLINS (2) Atlantic
 18. MARTY BALIN (2) EMI-America
 19. DAN FOGELBERG (2) Full Moon/Epica
 20. GROVER WASHINGTON JR. (1) Elektra
 21. ROD STEWART (3) Warner Bros.
 22. RANDY MEISNER (2) Epic
 23. BARRY MANILOW (3) Arista
 24. STEVE WINWOOD (2) Island
 25. BILLY SQUIER (2) Capitol



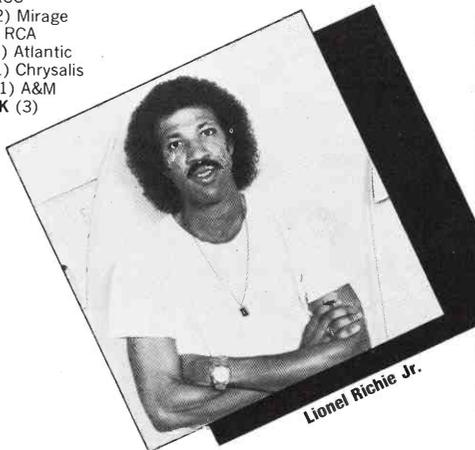
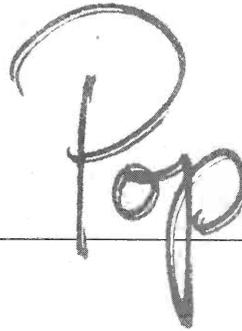
Kenny Rogers

FEMALE SINGLES ARTISTS

- Pos. ARTIST
(No. of Charted Singles) Label
1. KIM CARNES (4) EMI-America
 2. SHEENA EASTON (3) EMI-America/Liberty
 3. PAT BENATAR (4) Chrysalis
 4. JUICE NEWTON (3) Capitol
 5. DIANA ROSS (4) Motown (2) RCA
 6. DOLLY PARTON (3) RCA
 7. DONNA SUMMER (3) Geffen, (1) Casablanca
 8. BARBRA STREISAND (2) Columbia
 9. STACY LATTISAW (2) Cotillion
 10. TERRI GIBBS (2) MCA
 11. DOTTIE WEST (1) Liberty
 12. STEPHANIE MILLS (2) 20th Century
 13. TEENA MARIE (2) Gordy
 14. ANNE MURRAY (3) Capitol
 15. ROSANNE CASH (1) Columbia
 16. LULU (1) Alfa
 17. CAROLE BAYER SAGER (1) Boardwalk
 18. EMMYLOU HARRIS (1) Warner Bros.
 19. IRENE CARA (2) RSO
 20. PHOEBE SNOW (2) Mirage
 21. EVELYN KING (1) RCA
 22. BETTE MIDLER (1) Atlantic
 23. DEBBIE HARRY (1) Chrysalis
 24. RITA COOLIDGE (1) A&M
 25. DIONNE WARWICK (3) Arista



Kim Carnes



Lionel Richie Jr.



Pat Benatar

PRODUCERS

- Pos. Producer (No. of Charted Singles)
1. LIONEL RICHIE JR. (4)
 2. KEITH OLSEN (9)
 3. VAL GARAY (5)
 4. CHRISTOPHER NEIL (4)
 5. ALAN TARNEY (5)
 6. RICHARD LANDIS (6)
 7. BOB GAUDIO (5)
 8. MIKE CHAPMAN (3)
 9. DAVID MALLOY (3)
 10. STYX (3)
 11. LARRY BUTLER (7)
 12. ALAN PARSONS (4)
 13. MIKE POST (5)
 14. EUMIR DEODATO (3)
 15. RICHARD PERRY (3)
 16. JOHN OATES (4)
 17. DARYL HALL (4)
 18. JOHN RYAN (5)
 19. RAY PARKER JR. (3)
 20. HARRY MASLIN (3)
 21. MICHAEL OMARTIAN (4)
 22. STEVIE WONDER (3)
 23. GEORGE DUKE (3)
 24. CHARLES KOPPELMAN (2)
 25. STEVE CROPPER (4)
 26. RODNEY CROWELL (3)
 27. TOM DOWD (4)
 28. JAY GRAYDON (4)
 29. JAAP EGGERMONT (4)
 30. GEORGE TOBIN (3)
 31. GREG PERRY (1)
 32. BARRY GIBB (4)
 33. STEVE VERRUCA (2)
 34. JACK DOUGLAS (4)
 35. YOKO ONO (4)
 36. JOHN LENNON (4)
 37. THE POLICE (2)
 38. GARY KATZ (2)
 39. PHIL COLLINS (2)
 40. PIP WILLIAMS (2)
 41. MIKE STONE (2)
 42. THE JACKSONS (4)
 43. KEVIN BEAMISH (4)
 44. GARY RICHATH (4)
 45. PHIL RAMONE (7)
 46. NARADA MICHAEL WALDEN (4)
 47. MICHAEL MASSER (4)
 48. QUEEN (2)
 49. BRUCE SPRINGSTEEN (4)
 50. QUNICY JONES (4)
 51. STEVE WINWOOD (2)
 52. RUDY SALAS (3)
 53. RON CHANCEY (1)
 54. DAN FOGELBERG (2)
 55. JOHN BALIN (1)
 56. TED TEMPLEMAN (4)
 57. BERNARD EDWARDS (4)
 58. LEO GRAHAM (1)
 59. JEFF LYNNE (4)
 60. M.K. KAUFMAN (1)
 61. ED PENNY (2)
 62. JIMMY IOVINE (5)
 63. BILL SCHNEE (2)
 64. RICK JAMES (2)
 65. TEENA MARIE (3)
 66. TOM PETTY (5)
 67. TOM COLLINS (5)
 68. RONNIE MILSAP (3)
 69. JOHN FARRAR (2)
 70. RODNEY MILLS (2)
 71. ROBBIE PORTER (2)
 72. RON NEVISON (3)
 73. HEART (2)
 74. JIM ED NORMAN (4)
 75. THE GLIMMER TWINS (4)
 76. GEORGE MARTIN (2)
 77. DAVID FOSTER (3)
 78. BENNY ANDERSSON (3)
 79. BJORN ULVAEUS (3)
 80. BRUCE FAIRBAIRN (2)

MALE ALBUM ARTISTS

- HOT 100 & TOP LPs COMBINED
1. KENNY ROGERS (2) Liberty (4) United Artists
 2. BRUCE SPRINGSTEEN (5) Columbia
 3. CHRISTOPHER CROSS (1) Warner Bros.
 4. RONNIE MILSAP (3) RCA
 5. GROVER WASHINGTON JR. (1) Elektra (2) Motown
 6. NEIL DIAMOND (1) Capitol
 7. WILLIE NELSON (4) Columbia (1) RCA
 8. EDDIE RABBITT (2) Elektra
 9. STEVE WINWOOD (1) Island
 10. PHIL COLLINS (1) Atlantic
 11. STEVIE WONDER (3) Tamla
 12. WAYLON JENNINGS (2) RCA
 13. JOHN LENNON (5) Capitol
 14. QUINCY JONES (1) A&M
 15. RICK JAMES (1) Gordy
 16. RICK SPRINGFIELD (1) RCA
 17. JOHN COUGAR (1) Riva
 18. BILLY JOEL (3) Columbia
 19. OZZY OSBOURNE (1) Jet
 20. BILLY SQUIER (2) Capitol
 21. SMOKEY ROBINSON (1) Tamla
 22. GINO VANNELLI (1) Arista (1) A&M
 23. JAMES TAYLOR (1) Columbia
 24. BOZ SCAGGS (2) Columbia
 25. TOM BROWNE (1) Arista/GRP

FEMALE ALBUM ARTISTS

- Pos. ARTIST
(No. of Charted Albums) Label
1. PAT BENATAR (3) Chrysalis
 2. BARBRA STREISAND (1) Columbia
 3. KIM CARNES (1) EMI-America
 4. ANNE MURRAY (2) Capitol
 5. DIANA ROSS (3) Motown
 6. TEENA MARIE (2) Gordy
 7. JUICE NEWTON (1) Capitol
 8. DOLLY PARTON (1) RCA
 9. STEPHANIE MILLS (1) RCA (1) 20th Century
 10. ARETHA FRANKLIN (2) Arista
 11. EMMYLOU HARRIS (3) Warner Bros.
 12. SHEENA EASTON (1) EMI-America
 13. ROSANNE CASH (1) Columbia
 14. DONNA SUMMER (1) Geffen (1) Casablanca
 15. DENIECE WILLIAMS (1) Columbia
 16. CAROL HENSEL (1) Vintage
 17. STACY LATTISAW (2) Cotillion
 18. LINDA RONSTADT (2) Asylum
 19. CHAKA KHAN (1) Warner Bros.
 20. GRACE JONES (1) Island
 21. RICKIE LEE JONES (1) Warner Bros.
 22. DEBRA LAWS (1) Elektra
 23. DIONNE WARWICK (2) Arista
 24. EVELYN KING (1) RCA
 25. CAROLE BAYER SAGER (1) Boardwalk

Research period Nov. 1, 1980 to Oct. 31, 1981.



Research period Nov. 1, 1980 to Oct. 31, 1981.



POP SINGLES
(COMBINED OWNERSHIP/DISTRIBUTION)

- Pos. LABEL
(No. of Charted Singles)
- CAPITOL (28)
 - COLUMBIA (37)
 - EMI/LIBERTY (28)
 - RCA (23)
 - MOTOWN/TAMLA/GORDY (21)
 - WARNER BROS. (42)
 - ELEKTRA/ASYLUM (23)
 - ARISTA (28)
 - A&M (25)
 - ATLANTIC/ATCO/COTILLION (32)
 - EPIC (20)
 - MCA/BACKSTREET (26)

POP ALBUMS
(COMBINED OWNERSHIP/DISTRIBUTION)

- Pos. LABEL
(No. of Charted Albums)
- COLUMBIA (85)
 - WARNER BROS./REPRISE (77)
 - ATLANTIC/ATCO/COTILLION (53)
 - A&M (45)
 - CAPITOL (45)
 - ELEKTRA/ASYLUM (50)
 - RCA (43)
 - EPIC (36)
 - ARISTA (41)
 - EMI/LIBERTY (26)
 - MCA/BACKSTREET (46)
 - MOTOWN/TAMLA/GORDY (23)

POP SINGLES

- Pos. LABEL
(No. of Charted Singles)
- CAPITOL (28)
 - COLUMBIA (37)
 - RCA (23)
 - WARNER BROS. (42)
 - ARISTA (28)
 - A&M (25)
 - ELEKTRA (18)
 - EPIC (20)
 - MOTOWN (11)
 - EMI-AMERICA (18)
 - ATLANTIC (20)
 - MCA (25)
 - GEFFEN (10)
 - LIBERTY (9)
 - CHRYSALIS (9)
 - MILLENNIUM (8)
 - TAMLA (5)
 - RSO (13)
 - BOARDWALK (8)
 - CASABLANCA (11)
 - DE-LITE (2)
 - PLANET (4)
 - ASYLUM (5)
 - 20th CENTURY FOX (3)
 - GORDY (5)

POP ALBUMS

- Pos. LABEL
(No. of Charted Albums)
- COLUMBIA (81)
 - WARNER BROS. (76)
 - A&M (45)
 - CAPITOL (45)
 - RCA (43)
 - EPIC (36)
 - ARISTA (41)
 - ATLANTIC (35)
 - ELEKTRA (36)
 - MCA (41)
 - CHRYSALIS (18)
 - MERCURY (16)
 - EMI-AMERICA (10)
 - ASYLUM (14)
 - LIBERTY (10)
 - GEFFEN (4)
 - MOTOWN (13)
 - ISLAND (7)
 - SOLAR (8)
 - TAMLA (5)
 - SIRE (12)
 - GORDY (5)
 - POLYDOR (21)
 - ROLLING STONES (5)
 - RSO (6)

DISCO

- Pos. LABEL
(No. of Charted Product)
- ATLANTIC (17)
 - PRELUDE (15)
 - WARNER BROS. (21)
 - RFC/QUALITY (5)
 - EPIC (13)
 - SOLAR (7)
 - RCA (13)
 - PAVILLION (3)
 - CHRYSALIS (9)
 - ISLAND (8)

COUNTRY SINGLES
(COMBINED OWNERSHIP/DISTRIBUTION)

- Pos. LABEL
(No. of Charted Singles)
- RCA (66)
 - MCA (67)
 - COLUMBIA/CURB (60)
 - EPIC/SCOTTI BROS./CLEVELAND INTL./FULL MOON (53)
 - WARNER BROS./CURB/VIVA (55)
 - ELEKTRA/ASYLUM/CURB/FULL MOON (48)
 - CAPITOL (23)
 - MERCURY/CASABLANCA (29)
 - LIBERTY/CURB (21)
 - SUNBIRD (11)

COUNTRY SINGLES

- Pos. LABEL
(No. of Charted LPs)
- RCA (66)
 - MCA (67)
 - COLUMBIA (52)
 - EPIC (42)
 - ELEKTRA (42)
 - WARNER BROS. (31)
 - CAPITOL (23)
 - MERCURY (23)
 - LIBERTY (17)
 - WARNER/CURB (14)
 - SUNBIRD (11)
 - WARNER/VIVA (10)
 - OVATION (14)
 - CURB/CBS (8)
 - DIMENSION (10)
 - SCOTTI BROS. (4)
 - CASABLANCA (6)
 - PAID (7)
 - ELEKTRA/CURB (3)
 - NSD (13)
 - EXCELSIOR (9)
 - SOUND FACTORY (6)
 - LIBERTY/CURB (4)
 - KOALA (7)
 - FULL MOON/EPIC (3)

INSPIRATIONAL

- Pos. LABEL
(No. of Charted LPs)
- MYRRH (9)
 - SPARROW (8)
 - DAYSPRING (5)
 - NEW PAX (3)
 - WORD (3)
 - BIRDWING (3)
 - MARANATHA (2)
 - LAMB & LION (2)
 - LIGHT (2)
 - SONGBIRD-MCA (1)

JAZZ

- Pos. LABEL
(No. of Charted LPs)
- ELEKTRA (11)
 - WARNER BROS. (18)
 - COLUMBIA (29)
 - MCA (10)
 - ARISTA/GRP (6)
 - ECM (12)
 - ARISTA (8)
 - ATLANTIC (10)
 - A&M (4)
 - LIBERTY (5)

COUNTRY ALBUMS
(COMBINED OWNERSHIP/DISTRIBUTION)

- Pos. LABEL
(No. of Charted Albums)
- RCA (30)
 - MCA/SONGBIRD (35)
 - ELEKTRA/ASYLUM/CURB/FULL MOON (17)
 - EPIC/CLEVE INT./SCOTTI BROS./FULL MOON (22)
 - COLUMBIA/CURB (28)
 - LIBERTY/U.A. (11)
 - WARNER BROS./CURB/VIVA (16)
 - CAPITOL (6)
 - MERCURY/CASABLANCA (9)
 - JEREMIAH (2)

COUNTRY ALBUMS

- Pos. LABEL
(No. of Charted LPs)
- RCA (30)
 - MCA (34)
 - COLUMBIA (27)
 - EPIC (20)
 - LIBERTY (6)
 - ELEKTRA (9)
 - CAPITOL (6)
 - WARNER BROTHERS (9)
 - ELEKTRA/CURB (5)
 - WARNER/CURB (6)
 - ASYLUM (2)
 - MERCURY (6)
 - UNITED ARTISTS (5)
 - CASABLANCA (3)
 - JEREMIAH (2)
 - SUNBIRD (1)
 - SCOTTI BROTHERS (1)
 - OVATION (1)
 - EXCELSIOR (3)
 - CLEVELAND INT./EPIC (1)
 - FULL MOON/EPIC (1)
 - MCA/SONGBIRD (1)
 - MIRAGE (1)
 - CURB/CBS (1)
 - A & M (1)

SPIRITUAL

- Pos. LABEL
(No. Of Charted LPs)
- SAVOY (28)
 - LIGHT (8)
 - NASHBORO (4)
 - MYRRH (4)
 - SOLID GOLD (3)
 - CREED (3)
 - NEW BIRTH (3)
 - MALACO (3)
 - JEWEL (2)
 - ATLANTIC (1)

ADULT CONTEMPORARY

- Pos. LABEL (No. of Charted Singles)
- COLUMBIA (23)
 - ARISTA (18)
 - CAPITOL (17)
 - WARNER BROS. (18)
 - RCA (17)
 - MCA (23)
 - LIBERTY (7)
 - ELEKTRA (9)
 - EMI-AMERICA (8)
 - A&M (9)

SOUL SINGLES
(COMBINED OWNERSHIP/DISTRIBUTION)

- Pos. LABEL
(No. of Charted Singles)
- MOTOWN (38)
 - MERCURY (52)
 - WARNER BROS. (38)
 - EPIC (48)
 - RCA (45)
 - ELEKTRA (37)
 - ATLANTIC (39)
 - ARISTA (33)
 - COLUMBIA (34)
 - CAPITOL (35)

SOUL ALBUMS
(COMBINED OWNERSHIP/DISTRIBUTION)

- Pos. LABEL
(No. of Charted Albums)
- MOTOWN (21)
 - MERCURY (28)
 - WARNER BROS. (26)
 - EPIC (30)
 - ARISTA (20)
 - RCA (21)
 - ATLANTIC (18)
 - MCA (21)
 - COLUMBIA (23)
 - ELEKTRA (13)

SOUL SINGLES

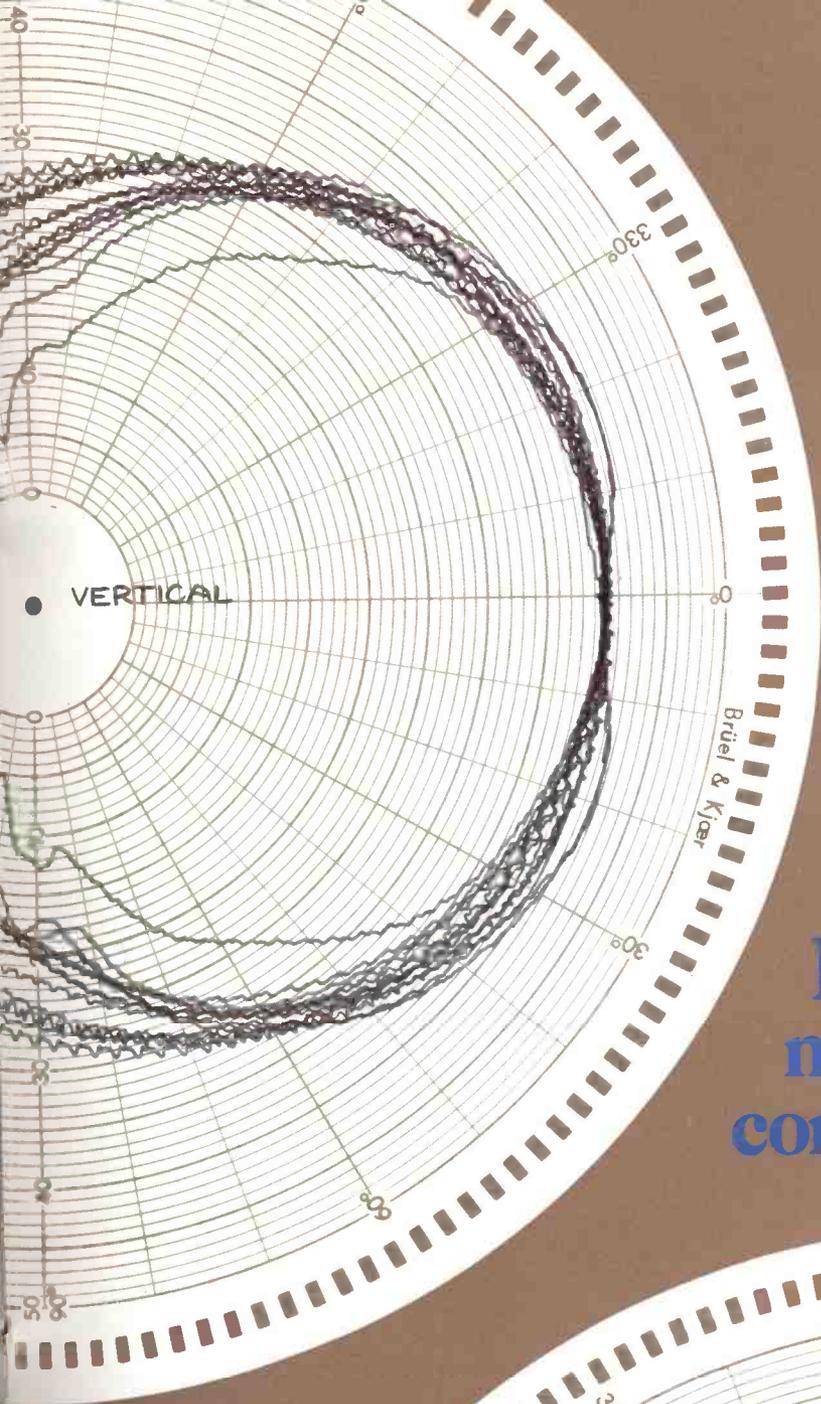
- Pos. LABEL
(No. of Charted Albums)
- WARNER BROS. (32)
 - CAPITOL (35)
 - MOTOWN (16)
 - SOLAR (19)
 - TAMLA (10)
 - ARISTA (22)
 - MERCURY (15)
 - ELEKTRA (23)
 - A&M (18)
 - COLUMBIA (24)
 - GORDY (12)
 - MCA (26)
 - EPIC (18)
 - ATLANTIC (19)
 - COTILLION (16)
 - CHOCOLATE CITY (9)
 - DE-LITE (5)
 - WMOT (6)
 - 20th CENTURY (7)
 - P.I.R. (8)
 - SALSOUL (8)
 - SUGAR HILL (9)
 - ARC/COLUMBIA (7)
 - PRELUDE (7)
 - RCA (12)

SOUL ALBUMS

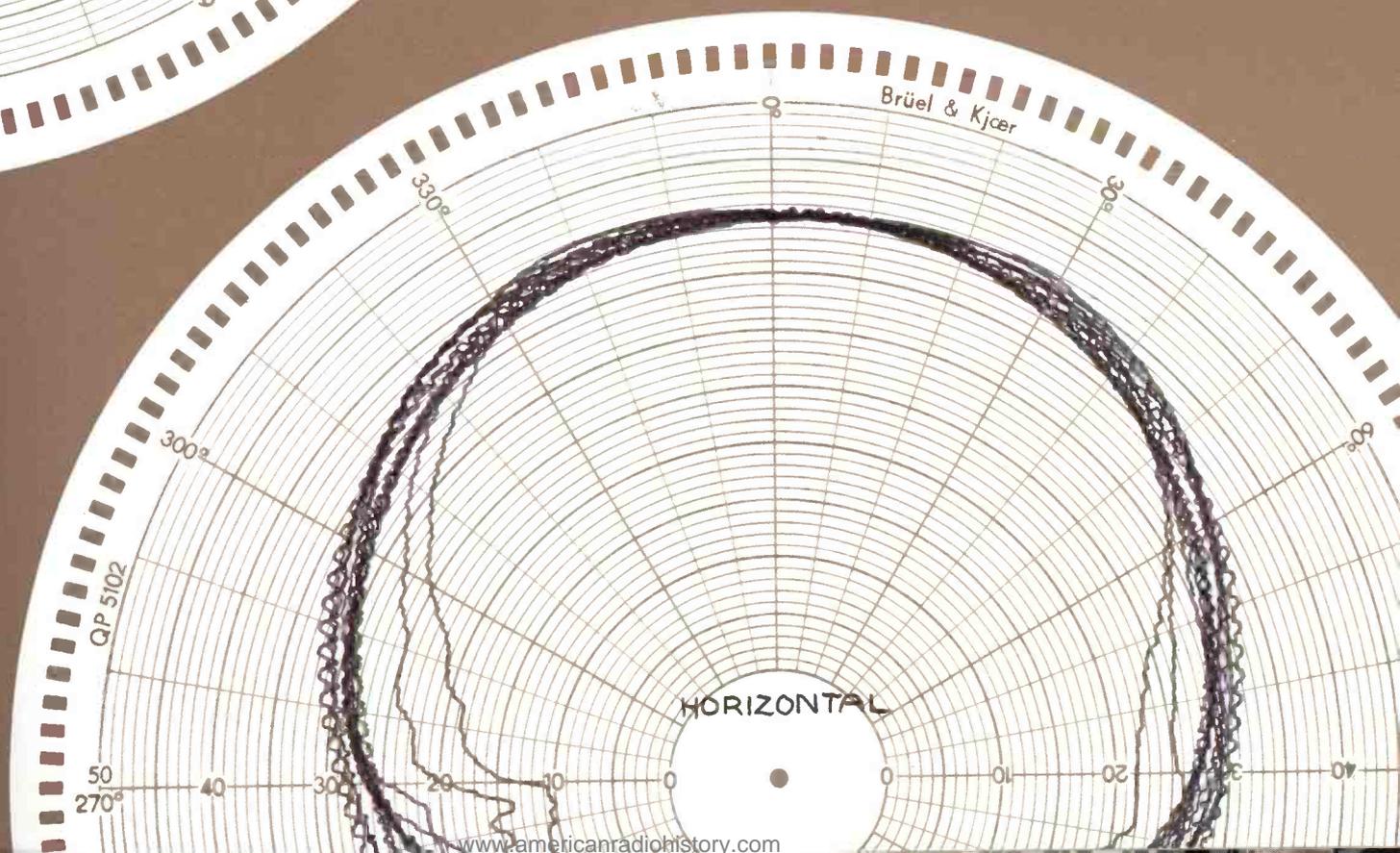
- Pos. LABEL
(No. Charted LPs)
- GORDY (7)
 - TAMLA (3)
 - WARNER BROS. (21)
 - MCA (21)
 - MERCURY (7)
 - A&M (10)
 - ARISTA (13)
 - SOLAR (7)
 - CAPITOL (15)
 - ELEKTRA (11)
 - MOTOWN (11)
 - ATLANTIC (11)
 - COLUMBIA (19)
 - EPIC (9)
 - COTILLION (6)
 - 20th CENTURY (7)
 - P.I.R. (6)
 - CHOCOLATE CITY (4)
 - ARISTA/GRP (4)
 - ARC/COLUMBIA (3)
 - SALSOUL (5)
 - DE-LITE (2)
 - TSOP (6)
 - SPRING (5)
 - BOARDWALK (4)

CLASSICAL

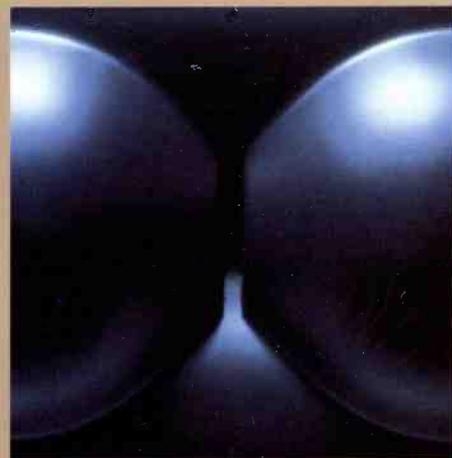
- Pos. LABEL
(No. of LPs Charted)
- LONDON (19)
 - DG (16)
 - CBS/COLUMBIA (14)
 - ANGEL (13)
 - RCA (11)
 - PHILIPS (8)
 - TELARC (5)
 - L'OISEAU LYRE (4)
 - CHALFONT DG (1)
 - NONESUCH (1)



**Before you invest in
new studio monitors,
consider all the angles.**



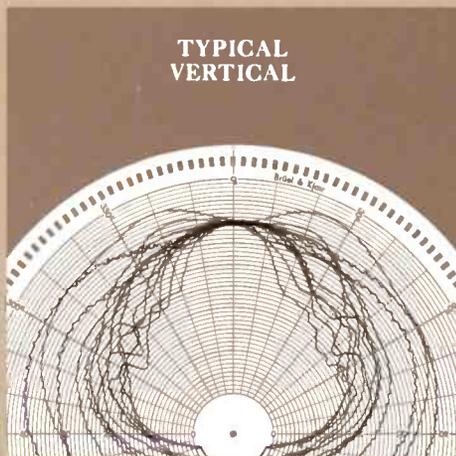
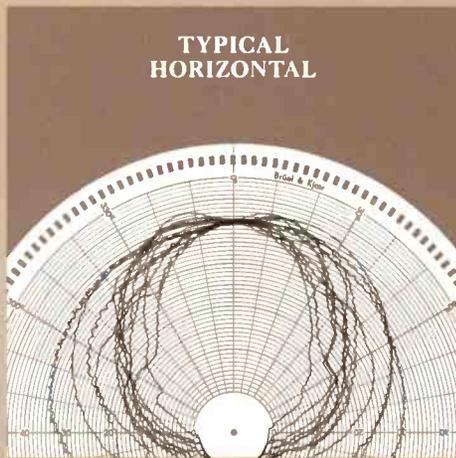
Introducing the JBL Bi-Radial Studio Monitors.



No one has to tell you how important flat frequency response is in a studio monitor. But if you judge a monitor's performance by its on-axis response curve, you're only getting part of the story.

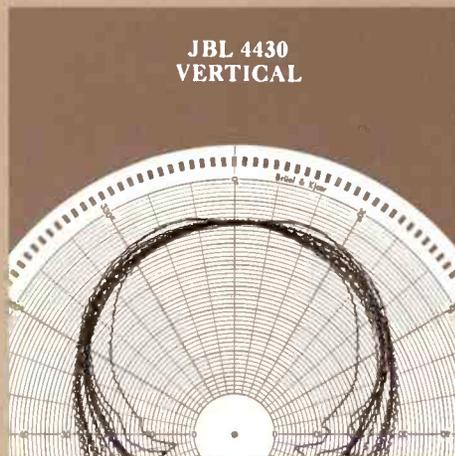
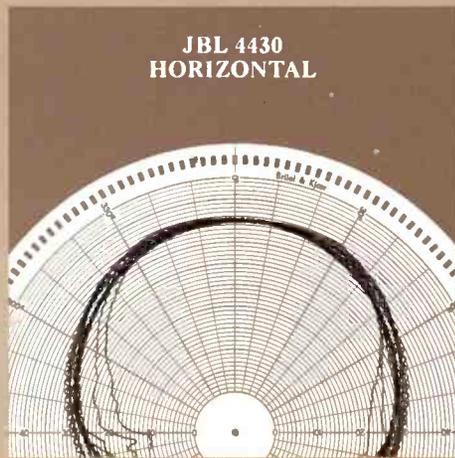
Most conventional monitors tend to narrow their dispersion as frequency increases. So while their on-axis response may be flat, their off-axis response can roll off dramatically, literally locking you into the on-axis "sweet spot." Even worse, drastic changes in the horn's directivity contribute significantly to horn colorations.

Polar response of a typical two-way coaxial studio monitor:



At JBL, we've been investigating the relationship between on and off axis frequency response for several years. The result is a new generation of studio monitors that provide flat response over an exceptionally wide range of horizontal and vertical angles. The sweet spot and its traditional restrictions are essentially eliminated.

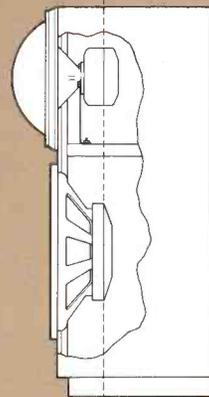
Polar response of a 4430 studio monitor:



The Bi-Radial Horn

The key to this improved performance lies in the unique geometry of the monitors' Bi-Radial horn! Developed with the aid of the latest computer design and analysis techniques, the horn provides constant coverage from its crossover point of 1000 Hz to beyond 16 kHz. The Bi-Radial compound flare configuration maintains precise control of the horn's wide 100° x 100° coverage angle. Since this angle is identical to the coverage angle of the low frequency driver at crossover, the transition from driver to driver appears seamless and the monitors present a fully coherent sound source.

And the Bi-Radial horn's performance advantages aren't limited to just beamwidth control. The horn's rapid flare rate, for instance, dramatically reduces second harmonic distortion and its shallow depth allows for optimal acoustic alignment of the drivers. This alignment lets the monitors fall well below the Blauert and Laws criteria for minimum audible time delay discrepancies.



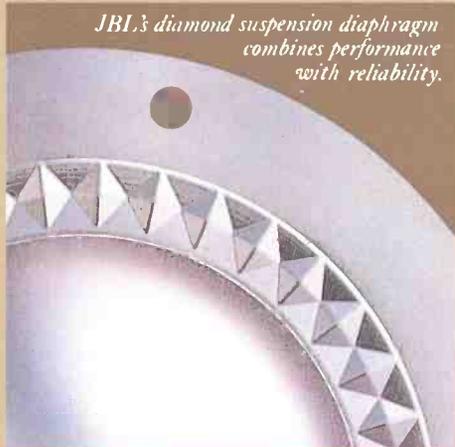
Acoustic alignment of drivers (4430)

The practical benefits of the Bi-Radial horn design include flat frequency response and remarkably stable stereo imaging that remain valid over a wide range of listening positions. The design also allows considerable latitude in control room mounting. Finally, the flat on and off axis frequency response of the horn means that less high frequency equalization will be required to match typical house curves.

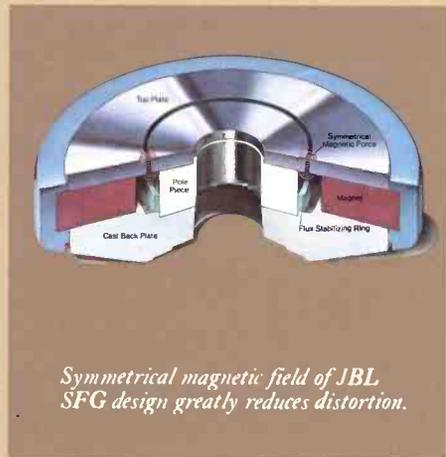
But while the Bi-Radial horn offers outstanding performance, it's only part of the new monitors' total package.

Extended Response in a Two-Way Design

Coupled to the horn is a new compression driver that combines high reliability and power capacity with extended bandwidth and smooth, peak-free response. The driver features an aluminum diaphragm with a unique three-dimensional, diamond-pattern surround! Both stronger and more flexible than conventional designs, this surround provides outstanding high frequency response, uniform diaphragm control, and maximum unit-to-unit performance consistency.



To ensure smooth response to the lowest octaves, controlled midband sensitivity, extremely low distortion, and tight transient response, the Bi-Radial monitors also incorporate the latest in low frequency technology. The loudspeakers' magnetic structures feature JBL's unique Symmetrical Field Geometry (SFG) design to reduce second harmonic distortion to inconsequential levels. Additionally, the speakers utilize exceptionally long voice coils and carefully engineered suspension elements for maximum excursion linearity, and complete freedom from dynamic instabilities for tight, controlled transient response.



Blending the Elements—The Dividing Network Challenge

Tailored to the acoustical characteristics of the Bi-Radial monitors' high and low frequency drivers, the dividing network provides the smoothest possible response over the widest bandwidth while restricting any anomalies to an extremely narrow band. During the network's development, JBL engineers paid considerable attention to on-axis, off-axis, and total power response. As a result, the electrical characteristics of the network are optimized for flat response

over the monitors' full coverage angle.

The network also provides equalization of the compression driver for flat power response output. This equalization is in two stages with separate adjustments for midrange and high frequencies.

Judge For Yourself

Of course, the only way to really judge a studio monitor is to listen for yourself. So before you invest in new monitors, ask your local JBL professional products dealer for a Bi-Radial monitor demonstration. And consider all the angles.

1. Patent applied for.



Specifications	4430	4435
Frequency response (± 3 dB)	35 - 16,000 Hz	30 - 16,000 Hz
Power Capacity (Continuous Program)	300 W	375 W
Sensitivity (1 W, 1 m)	93 dB	96 dB
Nominal Impedance	8 Ohms	8 Ohms
Dispersion Angle (-6 dB)	100° x 100°	100° x 100°
Crossover Frequency	1 kHz	1 kHz
Network Controls	Mid Frequency Level High Frequency Level Switchable Bi-Amplification	



**Professional
Products
Division**

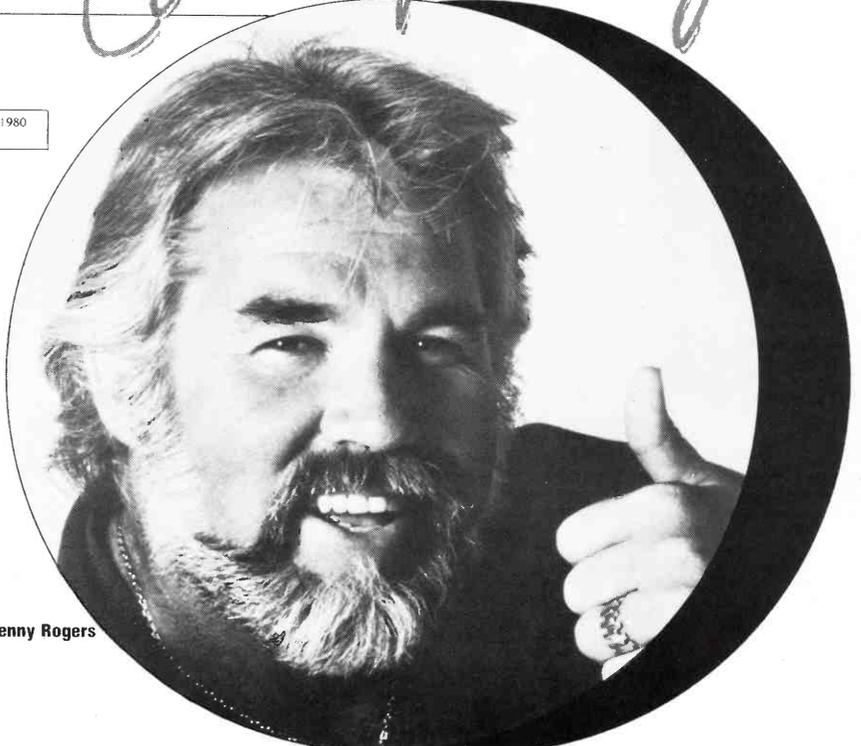
James B. Lansing Sound, Inc.
8500 Balboa Boulevard
P.O. Box 3700
Northridge, California 91329 U.S.A.

SINGLES

- Pos. TITLE—Artist—Label
1. **I DON'T NEED YOU**—Kenny Rogers—Liberty
 2. **WHAT KIND OF FOOL**—Barbra Streisand & Barry Gibb—Columbia
 3. **ARTHUR'S THEME**—Christopher Cross—Warner Bros.
 4. **ENDLESS LOVE**—Diana Ross & Lionel Richie Jr.—Motown
 5. **I LOVE A RAINY NIGHT**—Eddie Rabbitt—Elektra
 6. **SUKIYAKI**—A Taste Of Honey—Capitol
 7. **ANGEL OF THE MORNING**—Juice Newton—Capitol
 8. **AMERICA**—Neil Diamond—Capitol
 9. **9 TO 5**—Dolly Parton—RCA
 10. **THE WINNER TAKES IT ALL**—ABBA—Atlantic
 11. **HOW BOUT US**—Champaign—Columbia
 12. **QUEEN OF HEARTS**—Juice Newton—Capitol
 13. **MORNING TRAIN**—Sheena Easton—EMI-America
 14. **NO GETTIN' OVER ME**—Ronnie Milsap—RCA
 15. **TOUCH ME WHEN WE'RE DANCING**—Carpenters—A&M
 16. **THE ONE THAT YOU LOVE**—Air Supply—Arista
 17. **HERE I AM**—Air Supply—Arista
 18. **JUST THE TWO OF US**—Grover Washington Jr.—Elektra
 19. **STEP BY STEP**—Eddie Rabbitt—Elektra
 20. **SMOKEY MOUNTAIN RAIN**—Ronnie Milsap—RCA
 21. **BEING WITH YOU**—Smokey Robinson—Tamla
 22. **SLOW HAND**—Pointer Sisters—Planet
 23. **SOMEBODY'S KNOCKIN'**—Terri Gibbs—MCA
 24. **CRYING**—Don McLean—Millennium
 25. **SHARE YOUR LOVE WITH ME**—Kenny Rogers—Liberty
 26. **MORE THAN I CAN SAY**—Leo Sayer—Warner Bros.
 27. **ALL THOSE YEARS AGO**—George Harrison—Dark Horse
 28. **LIVING INSIDE MYSELF**—Gino Vannelli—Arista
 29. **KILLIN' TIME**—Fred Knoblock & Susan Anton—Scotti Bros.
 30. **I MADE IT THROUGH THE RAIN**—Barry Manilow—Arista
 31. **NEVER BE THE SAME**—Christopher Cross—Warner Bros.
 32. **LOVE ON THE ROCKS**—Neil Diamond—Capitol
 33. **FOR YOUR EYES ONLY**—Sheena Easton—Liberty
 34. **THE TIDE IS HIGH**—Blondie—Chrysalis
 35. **FEELS SO RIGHT**—Alabama—RCA
 36. **IT'S NOW OR NEVER**—John Schneider—Scotti Bros.
 37. **HELLO AGAIN**—Neil Diamond—Capitol
 38. **BOY FROM NEW YORK CITY**—Manhattan Transfer—Atlantic
 39. **I COULD NEVER MISS YOU**—Lulu—Alfa
 40. **I LOVED 'EM EVERY ONE**—T. G. Sheppard—Warner Bros.
 41. **WHAT ARE WE DOIN' IN LOVE**—Dottie West—Liberty
 42. **EVERY WOMAN IN THE WORLD**—Air Supply—Arista
 43. **HARD TO SAY**—Dan Fogelberg—Full Moon/Epic
 44. **THE THEME FROM THE GREATEST AMERICAN HERO**—Joey Scarbury—Elektra
 45. **IT'S MY TURN**—Diana Ross—Motown
 46. **SUDDENLY**—Olivia Newton-John/Cliff Richard—MCA
 47. **WOMAN**—John Lennon—Geffen
 48. **LADY**—Kenny Rogers—Liberty
 49. **PROMISES**—Barbra Streisand—Columbia
 50. **WE'RE IN THIS LOVE TOGETHER**—Al Jarreau—Warner Bros.

Adult Contemporary

Research period Nov. 1, 1980 to Oct. 31, 1981.



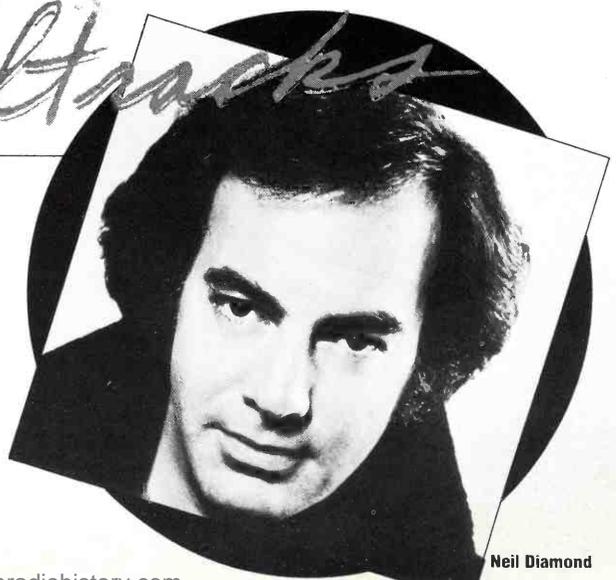
Kenny Rogers

ARTISTS

- | | | |
|---|--|--|
| <p>Pos. ARTIST
(No. of Charted Singles) Label</p> <ol style="list-style-type: none"> 1. KENNY ROGERS (3) Liberty 2. NEIL DIAMOND (3) Capitol (1) Columbia 3. AIR SUPPLY (3) Arista 4. CHRISTOPHER CROSS (3) Warner Bros. 5. JUICE NEWTON (3) Capitol 6. SHEENA EASTON (2) EMI-America (1) Liberty 7. EDDIE RABBITT (2) Elektra 8. BARBRA STREISAND AND BARRY GIBB (2) Columbia 9. RONNIE MILSAP (3) RCA 10. DON McLEAN (4) Millennium 11. BARRY MANILOW (3) Arista 12. JOHN LENNON (3) Geffen 13. DOLLY PARTON (3) RCA 14. ABBA (2) Atlantic | <ol style="list-style-type: none"> 15. CARPENTERS (2) A&M 16. DIANA ROSS AND LIONEL RICHIE JR. (1) Motown 17. DAN FOGELBERG (2) Full Moon/Epic 18. ANNE MURRAY (4) Capitol 19. A TASTE OF HONEY (1) Capitol 20. RAY PARKER JR. AND RAYDIO (2) Arista 21. LEO SAYER (2) Warner Bros. 22. BARBRA STREISAND (3) Columbia 23. CHAMPAIGN (1) Columbia 24. TERRI GIBBS (2) MCA 25. POINTER SISTERS (2) Planet 26. DIANA ROSS (2) Motown (1) RCA 27. GROVER WASHINGTON JR. (1) Elektra 28. OAK RIDGE BOYS (2) MCA 29. STEELY DAN (2) MCA 30. MARTY BALIN (2) EMI-America 31. SMOKEY ROBINSON (1) Tamla 32. GEORGE HARRISON (1) Dark Horse | <ol style="list-style-type: none"> 33. JOHN SCHNEIDER (2) Scotti Bros. 34. COMMODORES (2) Motown 35. GINO VANNELLI (1) Arista 36. CLIFF RICHARD (2) EMI-America 37. DIONNE WARWICK (3) Arista 38. FRED KNOBLOCK AND SUSAN ANTON (1) Scotti Bros. 39. MANHATTAN TRANSFER (2) Atlantic 40. LULU (2) Alfa 41. BLONDIE (1) Chrysalis 42. ALABAMA (1) RCA 43. T.G. SHEPPARD (1) Warner Bros. 44. DOTTIE WEST (1) Liberty 45. JOEY SCARBURY (1) Elektra 46. OLIVIA NEWTON-JOHN AND CLIFF RICHARD (1) MCA 47. AL JARREAU (1) Warner Bros. 48. PHIL EVERLY (2) Curb/CBS 49. DARYL HALL AND JOHN OATES (3) RCA 50. GEORGE FISCHOFF (2) Heritage |
|---|--|--|

Soundtracks

- Pos. TITLE—Label**
1. **THE JAZZ SINGER**—Capitol
 2. **HONEYSUCKLE ROSE**—Columbia
 3. **FAME**—RSO
 4. **ENDLESS LOVE**—Mercury
 5. **XANADU**—MCA
 6. **URBAN COWBOY**—Asylum
 7. **HEAVY METAL**—Full Moon/Asylum
 8. **TIMES SQUARE**—RSO
 9. **FOR YOUR EYES ONLY**—Liberty
 10. **RAIDERS OF THE LOST ARK**—Columbia
 11. **ARTHUR THE ALBUM**—Warner Bros.
 12. **THE GREAT MUPPET CAPER**—Atlantic
 13. **9 TO 5**—RCA
 14. **THIS IS ELVIS**—RCA
 15. **POPEYE**—Boardwalk



Neil Diamond



POP PUBLISHERS

Pos. PUBLISHER, Licensee
(No. of Charted Singles)

1. UNICHAPPELL MUSIC INC., BMI (22)
2. BROCKMAN, ASCAP (2)
3. JOBETE, ASCAP (15)
4. LENONO, BMI (4)
5. WARNER BROS., ASCAP (14)
6. BLACKWOOD, BMI (11)
7. ATV, BMI (12)
8. CHAPPELL, ASCAP (7)
9. IRVING, BMI (24)
10. STIGWOOD, BMI (10)
11. ALMO, ASCAP (15)
12. ANTISIA, ASCAP (2)
13. BRUCE SPRINGSTEEN, ASCAP (3)
14. STONEBRIDGE, ASCAP (2)
15. ACUFF-ROSE, BMI (3)
16. WARNER-TAMERLANE, BMI (5)
17. PGP, ASCAP (1)
18. COLGEMS-EMI, ASCAP (6)
19. MIJAC, BMI (10)
20. FATE, ASCAP (2)
21. POP 'N ROLL, ASCAP (4)
22. BEECHWOOD, BMI (21)
23. RAYDIOLA, ASCAP (22)
24. RARE BLUE, ASCAP (7)
25. UNITED ARTISTS, ASCAP (7)
26. DONNA WEISS, BMI (1)
27. PLAIN AND SIMPLE, ASCAP (1)
28. CAREERS, ASCAP (7)
29. CHIC, ASCAP (4)
30. BERTAM, ASCAP (2)
31. WEED HIGH NIGHTMARE, BMI (2)
32. BLACK EYES, BMI (2)
33. DRUNK MONKEY, ASCAP (1)
34. DEB DAVE, BMI (3)
35. BRIAR PATCH, BMI (3)
36. B AND C, (1)
37. DAYGLOW, ASCAP (2)
38. SIX CONTINENTS, BMI (3)
39. C.B.B., ASCAP (1)
40. ISLAND, BMI (4)
41. APRIL, ASCAP (11)
42. ARTWORK, ASCAP (1)
43. GONE GATOR, ASCAP (4)
44. PENDULUM LTD., BMI (2)
45. BUDDY, BMI (1)
46. RICK JAMES, ASCAP (1)
47. INTERSONG, ASCAP (2)
48. HOT CHA, BMI (2)
49. TRIO, BMI (1)
50. MYCENAE, ASCAP (2)
51. SONGS OF THE KNIGHT, BMI (2)
52. BRIGHT SMILE, ASCAP (3)
53. SCREEN GEMS-EMI, BMI (6)
54. MCA, BMI (3)
55. DELIGHTFUL, BMI (3)
56. GARY MORRIS, ASCAP (1)
57. RYE-BOY, ASCAP (1)
58. TREE, BMI (2)
59. MUSCLEMAN, BMI (1)
60. PORTAL, BMI (1)
61. MIGHTY THREE, BMI (3)
62. STYGIAN, ASCAP (1)
63. FROZEN BUTTERFLY, BMI (2)
64. RIT OF HABEAS, ASCAP (2)
65. GH MUSIC, BMI (1)
66. EDWIN BIRDSONG, ASCAP (1)
67. GANGA, BMI (1)
68. WARNER BROS., ASCAP (5)
69. MAY POP, BMI (1)
70. BLACK BULL, ASCAP (3)
71. GLADYS, ASCAP (1)
72. WOOLFSONGS, BMI (3)
73. PI-GEM, BMI (4)
74. VELVET APPLE, BMI (2)
75. FOX FANFARE, BMI (1)
76. JOHN FARRAR, BMI (1)
77. PUN, ASCAP (3)
78. HUDMAR, ASCAP (1)
79. SOUTHERN, ASCAP (3)
80. QUEEN, BMI (3)
81. SPECTRUM VII, ASCAP (5)
82. EDWIN H. MORRIS, ASCAP (2)
83. DAKSEL, BMI (1)
84. ABESONG, BMI (1)
85. FREEJUNKET, ASCAP (2)
86. ZEON, ASCAP (2)
87. EFFECTSOUND LTD., ASCAP (2)
88. GAMBI, BMI (1)
89. BEMA, ASCAP (4)
90. MONSTER ISLAND, ASCAP (1)
91. WILD GATOR, ASCAP (4)
92. GREAT PYRAMID, BMI (2)
93. MERCURY SHOES, BMI (2)
94. KEY FUNK, BMI (1)
95. DUCHESS, BMI (3)
96. WELK MUSIC, BMI (1)
97. COOK HOUSE, BMI (1)
98. FLOWERING STONE, ASCAP (1)
99. RIVA, ASCAP (3)
100. MY KINDA MUSIC, ASCAP (4)

Publishers

unichappell music inc.



COUNTRY PUBLISHERS

Pos. PUBLISHER, Licensee
(No. of Charted Singles)

1. TREE, BMI (40)
2. PI-GEM, BMI (18)
3. ALGEE, BMI (13)
4. HOUSE OF GOLD, BMI (15)
5. HALL-CLEMENT, BMI (19)
6. ACUFF-ROSE, BMI (12)
7. SHADE TREE, BMI (6)
8. COMBINE, BMI (13)
9. CROSS KEYS, ASCAP (12)
10. APRIL, ASCAP (10)
11. CHESS, ASCAP (8)
12. SOUTHERN NIGHTS, ASCAP (11)
13. ATV, BMI (10)
14. BOCEPHUS, BMI (4)
15. BLACKWOOD, BMI (13)
16. MILENE, ASCAP (6)
17. CHAPPELL, ASCAP (11)
18. WARNER-TAMERLANE, BMI (10)
19. AL GALLICO, BMI (8)
20. LARRY GATLIN, BMI (4)
21. SCREEN GEMS-EMI, BMI (7)
22. VOGUE, BMI (7)
23. UNICHAPPELL, BMI (8)
24. SONGPAINTER, BMI (3)
25. MUSIC CITY, ASCAP (7)
26. WELBECK, BMI (7)
27. FREBAR, BMI (5)
28. RIGHTSONG, BMI (5)
29. DUCHESS, BMI (8)
30. WILLIE NELSON, BMI (3)
31. GLADYS, ASCAP (3)
32. PEER, BMI (3)
33. BARAY, BMI (6)
34. SABAL, ASCAP (3)
35. I'VE GOT THE MUSIC, ASCAP (2)
36. SAWGRASS, BMI (5)
37. ATLANTIC, BMI (3)
38. WALLET, BMI (6)
39. CEDARWOOD, BMI (7)
40. RICK HALL, ASCAP (1)
41. VELVET APPLE, BMI (4)
42. BLUE MOON, ASCAP (4)
43. BOOTCHUTE, BMI (1)
44. TRO-DEVON, BMI (1)
45. PARTNER, BMI (3)
46. MAGIC CASTLE, BMI (5)
47. BLUE LAKE, BMI (9)
48. UNITED ARTISTS, ASCAP (3)
49. MAY POP, BMI (1)
50. FLOWERING STONE, ASCAP (2)

SOUL PUBLISHERS

Pos. PUBLISHER, Licensee
(No. of Charted Singles)

1. JOBETE, ASCAP (22)
2. SPECTRUM VII, ASCAP (13)
3. ALMO, ASCAP (19)
4. ASSORTED, BMI (11)
5. TOTAL X, ASCAP (3)
6. BERTAM, ASCAP (2)
7. IRVING, BMI (17)
8. TOTAL EXPERIENCE, BMI (2)
9. RUBBER BAND, BMI (5)
10. BLACK BULL, ASCAP (5)
11. MIGHTY THREE, BMI (11)
12. ONE TO ONE, ASCAP (7)
13. AMAZEMENT, BMI (4)
14. LITTLE MACHO, ASCAP (4)
15. BEECHWOOD, BMI (4)
16. INTERSONG, ASCAP (3)
17. RAYDIOLA, ASCAP (4)
18. BROCKMAN, ASCAP (2)
19. DUCHESS, BMI (8)
20. STONE CITY, ASCAP (3)
21. NICK-O-VAL, ASCAP (6)
22. BLACKBYRD, BMI (3)
23. BETTER NIGHTS, ASCAP (6)
24. RODSONGS, ASCAP (4)
25. MIJAC, BMI (4)
26. BETTER DAYS, BMI (4)
27. BIG SEVEN, BMI (6)
28. FROZEN BUTTERFLY, BMI (7)
29. DELIGHTFUL, BMI (4)
30. SILVER SOUNDS, ASCAP (4)

31. GARY MORRIS, ASCAP (1)
32. BOVINA, ASCAP (4)
33. APRIL, ASCAP (4)
34. BILLSUM, BMI (3)
35. CIRCLE, ASCAP (3)
36. COMMODORES, ASCAP (4)
37. ANTISIA, ASCAP (1)
38. FRESH START, BMI (2)
39. SUGAR HILL, BMI (6)
40. JIM EDD, BMI (1)
41. VAL-LE-JOE, BMI (3)
42. NINETEEN EIGHTY FIVE, BMI (1)
43. MYCENAE, ASCAP (2)
44. MY KINDA MUSIC, ASCAP (5)
45. GRATITUDE SKY, ASCAP (5)
46. GAMBI, BMI (1)
47. BLACKWOOD, BMI (5)
48. WARNER-TAMERLANE, BMI (6)
49. ACKEE, ASCAP (3)
50. UNCLE RONNIE'S, ASCAP (2)

Research period Nov. 1, 1980 to Oct. 31, 1981.



THE BEST WAY TO END THE YEAR IS ON TOP

The Top ASCAP Songs of 1981.

Ain't Even Done With The Night
America
Arthur's Theme
Beach Boys Medley, The
Being With You
Best of Times
Bette Davis Eyes
Break Up Song
Celebration
Comin' In & Out of Your Life
Cool Love
De Do Do De Da Da Da (PRS)
Don't Stand So Close To Me (PRS)
Endless Love
Every Little Thing She Does
Is Magic (PRS)
For Your Eyes Only
Gemini Girl (PRS)
Harden My Night
Hard To Say
Hello Again
Her Town Too
Hey Nineteen
Hold On Tight (PRS)
Hooked On Classics
Hungry Heart
I Ain't Gonna Stand For It
I Love You
It's My Turn
Just The Two Of Us
Keep On Lovin'
Lady
Lady (You Bring Me Up)
Let's Groove
Love On The Rocks
Master Blaster
Miss Sun
Morning Train
Oh No
Passion
Physical
Private Eyes
Queen Of Hearts
Rapture
Same Old Lang Syne
Slow Hand
Somebody's Knockin'
Stars On 45
Start Me Up (PRS)
Stop Draggin' My Heart Around
Sweet Baby
Sweetheart
Take It On The Run
Theme From "The Greatest
American Hero"
(There's) No Gettin' Over Me
This Little Girl
Tide Is High, The
Too Much Time On My Hands
Turn Your Love Around
Urgent
Voice, The (PRS)
Waiting, The
Waiting For A Girl Like You
What Are We Doin!
When She Was My Girl
Winner Takes All, The (STIM)
Woman Needs Love, A
Yesterday's Song
Young Turks

ASCAP
WE'VE ALWAYS HAD THE GREATS

Top ASCAP songs of 1981 as reflected
in the BILLBOARD, CASHBOX and RECORD
WORLD Year-End listings.

ALBUMS

- Pos. TITLE—Artist—Label
1. **WINELIGHT**—Grover Washington, Jr.—Elektra
 2. **BREAKIN' AWAY**—Al Jarreau—Warner Bros.
 3. **GIVE ME THE NIGHT**—George Benson—Warner Bros.
 4. **VOYEUR**—David Sanborn—Warner Bros.
 5. **80/81**—Pat Metheny—ECM
 6. **LATE NIGHT GUITAR**—Earl Klugh—Liberty
 7. **CARNAVAL**—Spyro Gyra—MCA
 8. **MOUNTAIN DANCE**—Dave Grusin—Arista/GRP
 9. **KIT**—Lee Ritenour—Elektra
 10. **NIGHT PASSAGE**—Weather Report—ARC/Columbia
 11. **THE MAN WITH THE HORN**—Miles Davis—Columbia
 12. **THE CLARK/DUKE PROJECT**—Stanley Clarke/George Duke—Epic
 13. **THIS TIME**—Al Jarreau—Warner Bros.
 14. **INHERIT THE WIND**—Wilton Felder—MCA
 15. **THE DUDE**—Quincy Jones—A&M
 16. **AS FALLS WICHITA SO FALLS WICHITA FALLS**—Pat Metheny & Lyle Mays—ECM
 17. **FAMILY**—Hubert Laws—Columbia
 18. **CIVILIZED EVIL**—Jean-Luc Ponty—Atlantic
 19. **HIDEAWAY**—David Sanborn—Warner Bros.
 20. **VOICES IN THE RAIN**—Joe Sample—MCA
 21. **MR. HANDS**—Herbie Hancock—Columbia
 22. **YOU MUST BELIEVE IN SPRING**—Bill Evans—Warner Bros.
 23. **ODORI**—Hiroshima—Arista
 24. **DIRECTIONS**—Miles Davis—Columbia
 25. **FRIDAY NIGHT IN SAN FRANCISCO**—John McLaughlin, Al DiMeola, Paco Delucia—Columbia
 26. **MAGIC**—Tom Browne—Arista/GRP
 27. **HUSH**—John Klemmer—Elektra
 28. **LIVE**—Stephane Grappelli, David Grisman—Warner Bros.
 29. **ALL AROUND THE TOWN LIVE**—Bob James—Tappan Zee/Columbia
 30. **RHAPSODY AND BLUES**—Crusaders—MCA
 31. **GALAXIAN**—Jeff Lorber Fusion—Arista
 32. **TOUCH OF SILK**—Eric Gale—Columbia
 33. **APPLE JUICE**—Tom Scott—Columbia
 34. **THE HOT SHOT**—Dan Siegel—Inner City
 35. **LOVE APPROACH**—Tom Browne—Arista/GRP
 36. **'NARD**—Bernard Wright—Arista/GRP
 37. **SECRET COMBINATION**—Randy Crawford—Warner Bros.
 38. **FREETIME**—Spyro Gyra—MCA
 39. **GOTHAM CITY**—Dexter Gordon—Columbia
 40. **RODNEY FRANKLIN**—Rodney Franklin—Columbia
 41. **SEAWIND**—Seawind—A&M
 42. **ZEBOP**—Santana—Columbia
 43. **H**—Bob James—Tappan Zee/Columbia
 44. **MAGNIFICENT MADNESS**—John Klemmer—Elektra
 45. **WORD OF MOUTH**—Jaco Pastorius—Warner Bros.
 46. **LIVE IN JAPAN**—Dave Grusin and The GRP All-Stars—Arista/GRP
 47. **MECCA FOR MODERNS**—Manhattan Transfer—Atlantic
 48. **EXPRESSIONS OF LIFE**—Heath Brothers—Columbia
 49. **THREE PIECE SUITE**—Ramsey Lewis—Columbia
 50. **REAL EYES**—Gil Scott-Heron—Arista

Jazz



Grover Washington Jr.

ARTISTS

- Pos. ARTIST (No. of Charted Albums) Label
1. **GROVER WASHINGTON, JR.** (1) Elektra (2) Motown
 2. **AL JARREAU** (2) Warner Bros.
 3. **DAVID SANBORN** (2) Warner Bros.
 4. **SPYRO GYRA** (3) MCA
 5. **MILES DAVIS** (3) Columbia
 6. **BOB JAMES** (3) Tappan-Zee/Columbia
 7. **TOM BROWNE** (2) Arista/GRP
 8. **GEORGE BENSON** (1) Warner Bros.
 9. **EARL KLUGH** (2) Liberty
 10. **JOHN KLEMMER** (2) Elektra
 11. **PAT METHENY** (1) ECM
 12. **DAVE GRUSIN** (1) Arista/GRP
 13. **HERBIE HANCOCK** (2) Columbia
 14. **LEE RITENOUR** (1) Elektra
 15. **WEATHER REPORT** (1) ARC/Columbia
 16. **STANLEY CLARKE/GEORGE DUKE** (1) Epic
 17. **WILTON FELDER** (1) MCA
 18. **BILL EVANS** (1) Warner Bros. (1) Fantasy
 19. **QUINCY JONES** (1) A&M
 20. **PAT METHENY & LYLE MAYS** (1) ECM
 21. **CRUSADERS** (2) MCA
 22. **HUBERT LAWS** (1) Columbia
 23. **JEAN-LUC PONTY** (1) Atlantic
 24. **JOE SAMPLE** (1) MCA
 25. **HIROSHIMA** (1) Arista
 26. **JOHN McLAUGHLIN, AL DIMEOLA, PACO DELUCIA** (1) Columbia
 27. **RAMSEY LEWIS** (2) Columbia
 28. **GIL SCOTT-HERON** (2) Arista
 29. **AHMAD JAMAL** (1) 20th Century (1) Motown (1) Who's Who In Jazz
 30. **SADAO WATANABE** (2) Columbia (2) Inner City
 31. **STEPHANE GRAPPELLI, DAVID GRISMAN** (1) Warner Bros.
 32. **JEFF LORBER FUSION** (2) Arista

33. **RODNEY FRANKLIN** (2) Columbia
34. **ERIC GALE** (1) Columbia
35. **TOM SCOTT** (1) Columbia
36. **DAN SIEGEL** (1) Inner City
37. **BERNARD WRIGHT** (1) Arista/GRP
38. **RANDY CRAWFORD** (1) Warner Bros.
39. **DEXTER GORDON** (1) Columbia
40. **SEAWIND** (1) A&M
41. **SANTANA** (1) Columbia
42. **JACO PASTORIUS** (1) Warner Bros.
43. **DAVE GRUSIN AND THE GRP ALL-STARS** (1) Arista/GRP
44. **MANHATTAN TRANSFER** (1) Atlantic
45. **HEATH BROTHERS** (1) Columbia
46. **McCOY TYNER** (1) Milestone (1) Columbia
47. **CHUCK MANGIONE** (1) A&M
48. **KEITH JARRETT** (3) ECM
49. **ALPHONZE MOUZON** (2) Pausa
50. **FUSE ONE** (1) CTI

Research period Nov. 1, 1980 to Oct. 31, 1981.

Comedy



Rodney Dangerfield

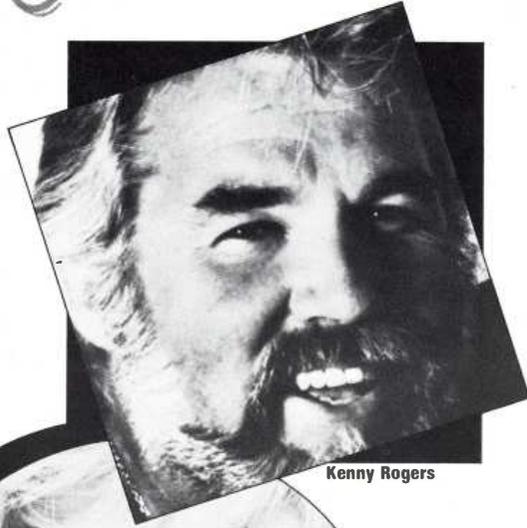
- Pos. ARTIST (No. charted LPs) Label
1. **RODNEY DANGERFIELD** (1) Casablanca
 2. **MONTY PYTHON** (1) Arista
 3. **STEVE MARTIN** (1) Warner Bros.
 4. **GEORGE BURNS** (1) Mercury
 5. **CHEECH AND CHONG** (1) Warner Bros.

NUMBER ONE AWARDS 1

ALBUM ARTISTS

- Pos. TITLE—Artist—Label
- KENNY ROGERS**—United Artists
GREATEST HITS—Liberty
TEN YEARS OF GOLD
THE GAMBLER
KENNY
GIDEON
SHARE YOUR LOVE—Liberty
 - EDDIE RABBITT**—Elektra
LOVELINE
THE BEST OF EDDIE RABBITT
HORIZONS
STEP BY STEP
 - DOLLY PARTON**—RCA
DOLLY, DOLLY, DOLLY
9 TO 5
 - ALABAMA**—RCA
MY HOME'S IN ALABAMA
FEELS SO RIGHT
 - HANK WILLIAMS JR.**—Elektra/Curb
FAMILY TRADITION
WHISKEY BENT AND HELL BOUND
HABITS OLD & NEW
ROWDY
THE PRESSURE IS ON
 - RONNIE MILSAP**—RCA
MILSAP MAGIC
GREATEST HITS
OUT WHERE THE BRIGHT LIGHTS
ARE GLOWING
THERE'S NO GETTIN OVER ME
 - WILLIE NELSON**—Columbia
STARDUST
FAMILY BIBLE—MCA/Songbird
MINSTREL MAN—RCA
WILLIE & FAMILY LIVE
WILLIE NELSON SINGS
KRISTOFFERSON
SOMEWHERE OVER THE RAINBOW
 - WAYLON JENNINGS**—RCA
GREATEST HITS
MUSIC MAN
OUTLAWS
 - DON WILLIAMS**—MCA
THE BEST OF DON WILLIAMS, Vol. 2
PORTRAIT
I BELIEVE IN YOU
ESPECIALLY FOR YOU
 - OAK RIDGE BOYS**—MCA
THE OAK RIDGE BOYS HAVE
ARRIVED
TOGETHER
GREATEST HITS
FANCY FREE
 - ANNE MURRAY**—Capitol
GREATEST HITS
WHERE DO YOU GO WHEN YOU
DREAM
 - MICKY GILLEY**—Epic
THAT'S ALL THAT MATTERS
ENCORE
YOU DON'T KNOW ME
 - GEORGE JONES**—Epic
I AM WHAT I AM
ENCORE
 - EMMYLOU HARRIS**—Warner Bros.
BLUE KENTUCKY GIRL
ROSES IN THE SNOW
LIGHT OF THE STABLE
EVANGELINE
 - MERLE HAGGARD**—MCA
THE WAY I AM
BACK TO THE BARROOMS
RAINBOW STEW
 - RAZZY BAILEY**—RCA
RAZZY
MAKIN' FRIENDS
 - CONWAY TWITTY**—MCA
HEART AND SOUL
REST YOUR LOVE ON ME
MR. T
 - BARBARA MANDRELL**—MCA
LOVE IS FAIR
LIVE
 - LARRY GATLIN AND THE GATLIN
BROTHERS BAND**—Columbia
STRAIGHT AHEAD
GREATEST HITS
HELP YOURSELF
NOT GUILTY
 - T.G. SHEPPARD**—Warner/Curb
SMOOTH SAILIN'
I LOVE 'EM ALL
 - ROSANNE CASH**—Columbia
SEVEN YEAR ACHE
 - CRYSTAL GAYLE**—Columbia
THESE DAYS
CLASSIC CRYSTAL—Liberty
A WOMAN'S HEART—Liberty
HOLLYWOOD TENNESSEE
 - LACY J. DALTON**—COLUMBIA
LACY J. DALTON
HARD TIMES
TAKIN IT EASY
 - JOHNNY LEE**—Asylum
LOOKIN' FOR LOVE
BET YOUR HEART—Full Moon/
Asylum

Country



Kenny Rogers



Dolly Parton

Research period Nov. 1, 1980 to Oct. 31, 1981.

- JUICE NEWTON**—Capitol
JUICE
- CHARLY McCLAIN**—Epic
WHO'S CHEATIN' WHO
SURROUND ME WITH LOVE
ENCORE
- DOTTIE WEST**—Liberty
WILD WEST
ONCE YOU WERE MINE—RCA
- MAC DAVIS**—Casablanca
IT'S HARD TO BE HUMBLE
TEXAS IN MY REAR VIEW MIRROR
MIDNIGHT CRAZY
- MEL McDANIEL**—Capitol
I'M COUNTRYFIED
- TERRI GIBBS**—MCA
SOMEBODY'S KNOCKIN'
- WAYLON JENNINGS & JESSI
COLTER**—RCA
LEATHER AND LACE
- ELVIS PRESLEY**—RCA
ELVIS ARON PRESLEY
GUITAR MAN
- THE STATLER BROTHERS**—Mercury
THE BEST OF THE STATLER
BROTHERS RIDES AGAIN, Vol. 2
10th ANNIVERSARY
YEARS AGO
- THE CHARLIE DANIELS BAND**—Epic
MILLION MILE REFLECTIONS
FULL MOON
- MEL TILLIS**—Elektra
YOUR BODY IS AN OUTLAW
SOUTHERN RAIN
- SYLVIA**—RCA
DRIFTER
- ED BRUCE**—MCA
ED BRUCE
ONE TO ONE
- DAVID FRIZZELL & SHELLY WEST**—
Warner Bros./Viva
CARRYIN' ON THE FAMILY NAMES
- WILLIE NELSON & RAY PRICE**—
Columbia
SAN ANTONIO ROSE
- HOYT AXTON**—Jeremiah
WHERE DID THE MONEY GO
LIVE
- DAVE ROWLAND & SUGAR**—Elektra
PLEASURE
GREATEST HITS—RCA
- EARL THOMAS CONLEY**—Sunbird
BLUE PEARL
- LORETTA LYNN**—MCA
LOOKIN GOOD
- JOHN SCHNEIDER**—Scotti Bros.
NOW OR NEVER
- BELLAMY BROTHERS**—Warner/Curb
SONS OF THE SUN
- GENE WATSON**—MCA
BETWEEN THIS TIME AND THE NEXT
TIME
NO ONE WILL EVER KNOW—Capitol
OLD LOVES NEVER DIE
- TOM JONES**—Mercury
DARLIN'
- CRISTY LANE**—Liberty
I HAVE A DREAM
ASK ME TO DANCE—United Artists
- MOE BANDY AND JOE STAMPLEY**—
Columbia
HEY JOE, HEY MOE
- JOHN CONLEE**—MCA
FRIDAY NIGHT BLUES
WITH LOVE
- 9 TO 5**—Dolly Parton—RCA
- GREATEST HITS**—Kenny Rogers—
Liberty
- FEELS SO RIGHT**—Alabama—RCA
- HORIZONS**—Eddie Rabbitt—Elektra
- GREATEST HITS**—Ronnie Milsap—
RCA
- I AM WHAT I AM**—George Jones—
Epic
- GREATEST HITS**—Waylon Jennings—
RCA
- GREATEST HITS**—Anne Murray—
Capitol
- GREATEST HITS**—Oak Ridge Boys—
MCA
- I BELIEVE IN YOU**—Don Williams—
MCA
- HONEYSUCKLE ROSE**—Soundtrack—
Columbia
- ROWDY**—Hank Williams Jr.—Elektra/
Curb
- MY HOME'S IN ALABAMA**—
Alabama—RCA
- SEVEN YEAR ACHE**—Rosanne
Cash—Columbia
- THE BEST OF EDDIE RABBITT**—
Eddie Rabbitt—Elektra
- BACK TO THE BARROOMS**—Merle
Haggard—MCA
- LOOKIN' FOR LOVE**—Johnny Lee—
Asylum
- JUICE**—Juice Newton—Capitol
- LOVE IS FAIR**—Barbara Mandrell—
MCA
- SOMEWHERE OVER THE
RAINBOW**—Willie Nelson—Columbia
- STARDUST**—Willie Nelson—Columbia
- WILD WEST**—Dottie West—Liberty
- THAT'S ALL THAT MATTERS**—
Mickey Gilley—Epic
- I'M COUNTRYFIED**—Mel McDaniel—
Capitol
- EVANGELINE**—Emmylou Harris—
Warner Bros.
- SOMEBODY'S KNOCKIN'**—Terri
Gibbs—MCA
- LEATHER AND LACE**—Waylon
Jennings and Jessi Colter—RCA
- THESE DAYS**—Crystal Gayle—
Columbia
- REST YOUR LOVE ON ME**—Conway
Twitty—MCA
- FANCY FREE**—Oak Ridge Boys—MCA
- MUSIC MAN**—Waylon Jennings—RCA
- I LOVE 'EM ALL**—T.G. Sheppard—
Warner/Curb
- OUT WHERE THE BRIGHT LIGHTS
ARE GLOWING**—Ronnie Milsap—RCA
- URBAN COWBOY**—Soundtrack—
Asylum
- HARD TIMES**—Lacy J. Dalton—
Columbia
- ENCORE**—Mickey Gilley—Epic
- MAKIN' FRIENDS**—Razzy Bailey—
RCA
- SHARE YOUR LOVE**—Kenny Rogers—
Liberty
- HABITS OLD & NEW**—Hank Williams
Jr.—Elektra/Curb
- RAZZY**—Razzy Bailey—RCA
- DRIFTER**—Sylvia—RCA
- CARRYIN' ON THE FAMILY NAMES**—
David Frizzell and Shelly West—
Warner Bros.
- TEXAS IN MY REAR VIEW MIRROR**—
Mac Davis—Casablanca
- SURROUND ME WITH LOVE**—Charly
McClain—Epic
- SAN ANTONIO ROSE**—Willie Nelson
& Ray Price—Columbia
- SOUTHERN RAIN**—Mel Tillis—Elektra
- ANY WHICH WAY YOU CAN**—
Soundtrack—Warner Bros.
- WHERE DO YOU GO WHEN YOU
DREAM**—Anne Murray—Capitol
- BLUE PEARL**—Earl Thomas Conley—
Sunbird
- STEP BY STEP**—Eddie Rabbitt—
Elektra

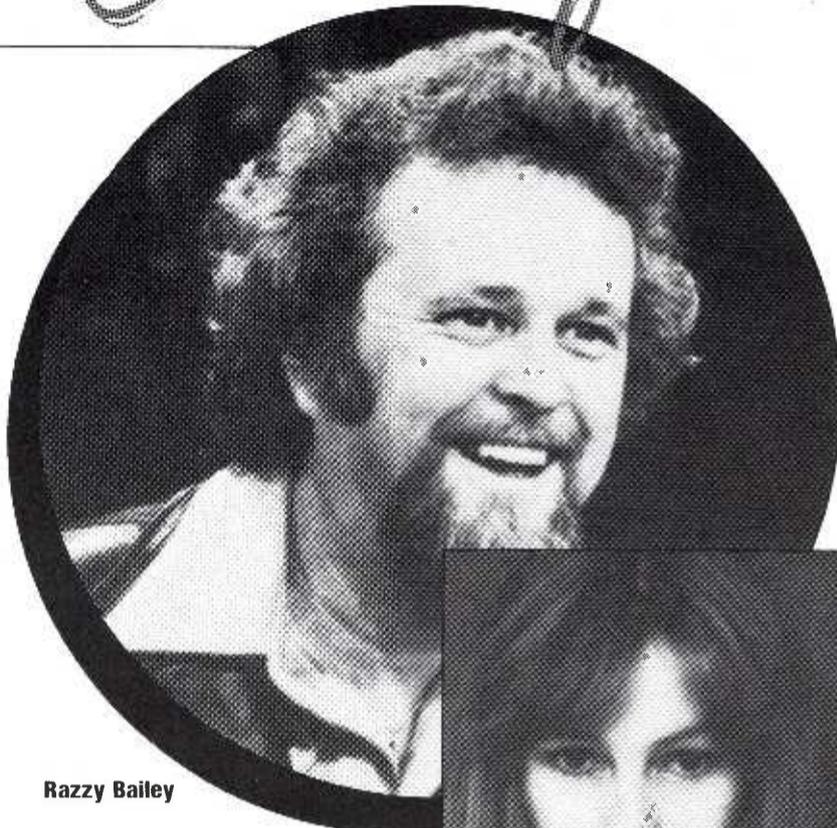


SINGLES ARTISTS

Pos. ARTIST—Labels, TITLES

1. **RAZZY BAILEY—RCA**
LOVING UP A STORM
I KEEP COMING BACK
FRIENDS
MIDNIGHT HAULER/SCRATCH MY BACK
2. **JOHNNY LEE**
PICKIN' UP STRANGERS—Full Moon/
Epic
PRISONER OF HOPE—Full Moon/
Asylum
ONE IN A MILLION—Asylum
BET YOUR HEART ON ME—Elektra
RODE HARD & PUT UP WET—Full
Moon/Epic
3. **WILLIE NELSON—Columbia**
ON THE ROAD AGAIN
GOOD TIMES—RCA
MOUNTAIN DEW—RCA
ANGEL FLYING TOO CLOSE TO THE
GROUND
MONA LISA
I'M GONNA SIT RIGHT DOWN AND
WRITE MYSELF A LETTER
4. **MERLE HAGGARD—MCA**
I THINK I'LL STAY HERE AND DRINK
MY FAVORITE MEMORY—Epic
LEONARD
RAINBOW STEW
5. **ALABAMA—RCA**
WHY LADY WHY
OLD FLAME
FEELS SO RIGHT
LOVE IN THE FIRST DEGREE/RIDE
THE TRAIN
6. **T.G. SHEPPARD—Warner Bros./Curb**
DO YOU WANNA GO TO HEAVEN
PARTY TIME
I FEEL LIKE LOVING YOU AGAIN
I LOVE 'EM EVERY ONE
7. **MICKEY GILLEY—Epic**
THAT'S ALL THAT MATTERS TO ME
A HEADACHE TOMORROW (OR A
HEARTACHE TONIGHT)
YOU DON'T KNOW ME
8. **RONNIE MILSAP—RCA**
SMOKEY MOUNTAIN RAIN
AM I LOSING YOU
NO GETTIN' OVER ME
9. **CONWAY TWITTY—MCA**
A BRIDGE THAT JUST WON'T BURN
TIGHT FITTIN' JEANS
REST YOUR LOVE ON ME
10. **CHARLEY McCLAIN—Epic**
WOMEN GET LONELY
WHO'S CHEATIN' WHO
SURROUND ME WITH LOVE
SLEEPIN' WITH THE RADIO ON
11. **BARBARA MANDRELL—MCA**
THE BEST OF STRANGERS
LOVE IS FAIR
I WAS COUNTRY WHEN COUNTRY
WASN'T COOL
WISH YOU WERE HERE
12. **SYLVIA—RCA**
TUMBLEWEED
DRIFTER
THE MATADOR
RAINBOW RIDER/HEART ON THE
MEND
13. **LEON EVERETTE—RCA**
GIVING UP EASY
IF I KEEP ON GOING CRAZY
HURRICANE
14. **LACY J. DALTON—Columbia**
HARD TIMES
HILLBILLY GIRL WITH THE BLUES
WHISPER
TAKIN' IT EASY
15. **GAIL DAVIES—Warner Bros.**
I'LL BE THERE
IT'S A LOVELY, LOVELY WORLD
GRANDMA'S SONG
16. **DOTTIE WEST—Liberty**
ARE YOU HAPPY BABY
ONCE YOU WERE MINE—RCA
WHAT ARE WE DOING IN LOVE
I'M GONNA PUT YOU BACK ON THE
RACK
17. **JOHN ANDERSON—Warner Bros.**
1959
I'M JUST AN OLD CHUNK OF COAL
I LOVE YOU A THOUSAND WAYS/
CHICKEN TRUCK

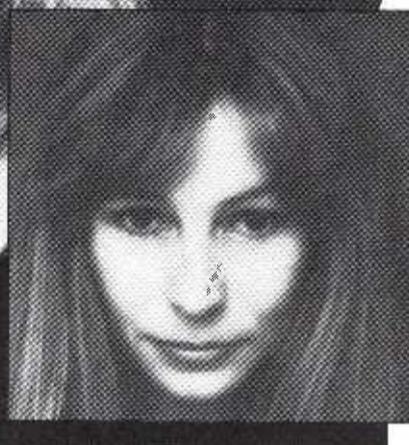
Country



Razy Bailey

Research period Nov. 1, 1980
to Oct. 31, 1981

18. **ANNE MURRAY—Capitol**
COULD I BELIEVERS
WE DON'T HAVE TO HOLD OUT
IT'S ALL I CAN DO
19. **GAIL DAVIES—Warner Bros.**
I'LL BE THERE
IT'S A LOVELY, LOVELY WORLD
GRANDMA'S SONG
20. **CRYSTAL GAYLE—Columbia**
IF YOU EVER CHANGE YOUR MIND
TAKE IT EASY
TOO MANY LOVERS
THE WOMAN IN ME
21. **DOLLY PARTON—RCA**
OLD FLAMES CAN'T HOLD A CANDLE
TO YOU
9 TO 5
BUT YOU KNOW I LOVE YOU
WORKING GIRL/THE HOUSE OF THE
RISING SUN
22. **BELLAMY BROTHERS—Warner/Curb**
LOVERS LIVE LONGER
DO YOU LOVE AS GOOD AS YOU
LOOK
THEY COULD PUT ME IN JAIL
YOU'RE MY FAVORITE STAR
23. **REBA McENTIRE—Mercury**
I CAN SEE FOREVER IN YOUR EYES
I DON'T THINK LOVE OUGHT TO BE
THAT WAY
TODAY ALL OVER AGAIN
24. **HANK WILLIAMS JR.—Elektra/Curb**
TEXAS WOMEN
OLD HABITS
ALL MY ROWDY FRIENDS
DIXIE ON MY MIND
25. **MEL TILLIS—Elektra**
STEPPIN' OUT
SOUTHERN RAINS
A MILLION OLD GOODBYES
ONE NIGHT FEVER
26. **OAK RIDGE BOYS—MCA**
HEART OF MINE
BEAUTIFUL YOU
ELVIRA
FANCY FREE
27. **EARL THOMAS CONLEY—Sunbird**
SILENT TREATMENT
TELL ME WHY—RCA
FIRE AND SMOKE
28. **CHARLEY PRIDE—RCA**
YOU ALMOST SLIPPED MY MIND
ROLL ON MISSISSIPPI
NEVER BEEN SO LOVED
29. **GENE WATSON—MCA**
BETWEEN THIS TIME AND THE NEXT
NO ONE WILL EVER KNOW—Capitol
ANY WAY YOU WANT ME—Warner/
Viva
MAYBE I SHOULD'VE BEEN
LISTENING
FOURTEEN KARAT MIND
30. **KENNY ROGERS—Liberty**
LADY
I DON'T NEED YOU
SHARE YOUR LOVE WITH ME
31. **JOHN CONLEE—MCA**
SHE CAN'T SAY THAT ANYMORE
WHAT I HAD WITH YOU
COULD YOU LOVE ME ONE MORE
TIME
MISS EMILY'S PICTURE
32. **MEL McDANIEL—Capitol**
COUNTRYFIED
LOUISIANA SATURDAY NIGHT
RIGHT IN THE PALM OF YOUR HAND
33. **ED BRUCE—MCA**
GIRLS, WOMEN, LADIES
EVIL ANGEL
WHEN YOU'RE IN LOVE
EVERYTHING'S A WALTZ
34. **THE STATLER BROTHERS—Mercury**
DON'T FORGET YOURSELF
IN THE GARDEN
DON'T WAIT ON ME
YEARS AGO
35. **EDDIE RABBITT—Elektra**
I LOVE A RAINY NIGHT
STEP BY STEP
36. **DON WILLIAMS—MCA**
I BELIEVE IN YOU
FALLING AGAIN
MIRACLES



Juice Newton

37. **STEVE WARINER—RCA**
YOUR MEMORY
BY NOW
ALL ROADS LEAD TO YOU
38. **MAC DAVIS—Casablanca**
TEXAS IN MY REAR VIEW MIRROR
HOOKED ON MUSIC
SECRETS
YOU'RE MY BESTEST FRIEND
39. **JOE STAMPLEY—Epic**
THERE'S ANOTHER WOMAN
I'M GONNA LOVE YOU BACK TO
LOVING ME AGAIN
WHISKY CHASIN'
ALL THESE THINGS
40. **RONNIE McDOWELL—Epic**
GONE
WANDERING EYES
OLDER WOMEN
41. **BOBBY GOLDSBORO—Curb/CBS**
GOODBYE MARIE
ALICE DOESN'T LIVE HERE
ANYMORE
LOVE AIN'T NEVER HURT NOBODY
42. **DAVID FRIZZELL AND SHELLY WEST—Warner/Viva**
YOU'RE THE REASON GOD MADE
OKLAHOMA
A TEXAS STATE OF MIND
HUSBANDS AND WIVES/YOURS FOR
THE ASKING
43. **CONWAY TWITTY & LORETTA LYNN—MCA**
LOVIN' WHAT YOUR LOVIN' DOES TO
ME
I STILL BELIEVE IN WALTZES
44. **RANDY BARLOW—PAID**
WILLOW RUN
DIXIE MAN
LOVE DIES HARD
TRY ME
45. **ROSANNE CASH—Columbia**
SEVEN YEAR ACHE
MY BABY THINKS HE'S A TRAIN
46. **BOBBY BARE—Columbia**
FOOD BLUES
WILLIE JONES
LEARNING TO LIVE AGAIN
TAKE ME AS I AM
47. **ELVIS PRESLEY—RCA**
GUITAR MAN
LOVIN' ARMS
48. **BILLY CRASH CRADDOCK—Capitol**
A REAL COWBOY
IT WAS YOU
I JUST WANT YOU FOR TONIGHT
NOW THAT THE FEELING'S GONE
49. **TERRI GIBBS—MCA**
SOMEBODY'S KNOCKIN'
RICH MAN
I WANNA BE AROUND
50. **DAVE ROWLAND AND SUGAR—Elektra**
FOOL BY YOUR SIDE
IT'S A HEARTACHE—RCA
THE PLEASURE'S ALL MINE

NEW ALBUM ARTISTS

Pos. ARTIST—Label

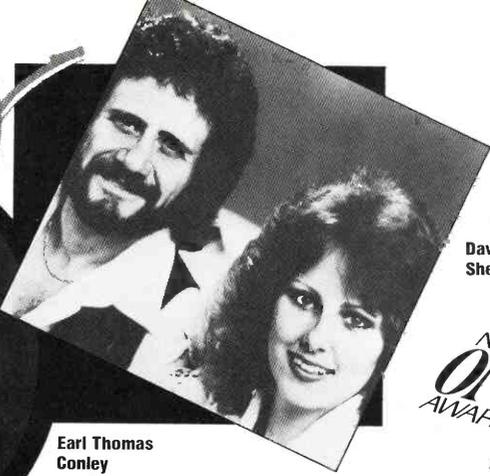
1. **JUICE NEWTON** (Capitol)
2. **TERRI GIBBS** (MCA)
3. **SYLVIA** (RCA)
4. **DAVID FRIZZELL & SHELLY WEST** (Warner/Viva)
5. **JOHN SCHNEIDER** (Scotti Bros.)
6. **THE ROVERS** (Cleveland Intl/Epic)
7. **RICKY SKAGGS** (Epic)
8. **CONCRETE COWBOY BAND** (Excelsior)
9. **TERRY GREGORY** (Handshake)
10. **GEORGE STRAIT** (MCA)



Pos. TITLE—Artist—Label

1. FIRE AND SMOKE—Earl Thomas Conley—Sunbird
2. NO GETTIN' OVER ME—Ronnie Milsap—RCA
3. SEVEN YEAR ACHE—Rosanne Cash—Columbia
4. I DON'T NEED YOU—Kenny Rogers—Liberty
5. PARTY TIME—T.G. Sheppard—Warner/Curb
6. BUT YOU KNOW I LOVE YOU—Dolly Parton—RCA
7. MIDNIGHT HAULER/SCRATCH MY BACK—Razzy Bailey—RCA
8. FRIENDS—Razzy Bailey—RCA
9. FEELS SO RIGHT—Alabama—RCA
10. TOO MANY LOVERS—Crystal Gayle—Columbia
11. ANGEL FLYING TOO CLOSE TO THE GROUND—Willie Nelson—Columbia
12. I LOVE A RAINY NIGHT—Eddie Rabbitt—Elektra
13. IT'S A LOVELY, LOVELY WORLD—Gail Davies—Warner Bros.
14. OLDER WOMEN—Ronnie McDowell—Epic
15. I KEEP COMING BACK—Razzy Bailey—RCA
16. WHO'S CHEATING WHO—Charly McClain—Epic
17. BLESSED ARE THE BELIEVERS—Anne Murray—Capitol
18. YOU'RE THE REASON GOD MADE OKLAHOMA—David Frizzell & Shelly West—Warner/Viva
19. DON'T WAIT ON ME—The Statler Brothers—Mercury
20. STEP BY STEP—Eddie Rabbitt—Elektra
21. TODAY ALL OVER AGAIN—Reba McEntire—Mercury
22. A HEADACHE TOMORROW (Or A Heartache Tonight)—Mickey Gilley—Epic
23. TAKIN' IT EASY—Lacy J. Dalton—Columbia
24. DRIFTER—Sylvia—RCA
25. I THINK I'LL STAY HERE AND DRINK—Merle Haggard—MCA
26. BY NOW—Steve Wariner—RCA

Country



David Frizzell & Shelly West

Earl Thomas Conley

NUMBER ONE AWARDS 1

Research period Nov. 1, 1980 to Oct. 31, 1981.

27. TIGHT FITTIN JEANS—Conway Twitty—MCA
28. I STILL BELIEVE IN WALTZES—Conway Twitty & Loretta Lynn—MCA
29. SURROUND ME WITH LOVE—Charly McClain—Epic
30. YOU DON'T KNOW ME—Mickey Gilley—Epic
31. ARE YOU HAPPY BABY—Dottie West—Liberty
32. SOUTHERN RAINS—Mel Tillis—Elektra
33. SILENT TREATMENT—Earl Thomas Conley—Sunbird
34. OLD FLAME—Alabama—RCA
35. HOOKED ON MUSIC—Mac Davis—Casablanca
36. I LOVE 'EM EVERY ONE—T.G. Sheppard—Warner Bros.
37. LOVIN' HER WAS EASIER—Tompall & The Glaser Bros.—Elektra
38. I'M JUST AN OLD CHUNK OF COAL—John Anderson—Warner Bros.

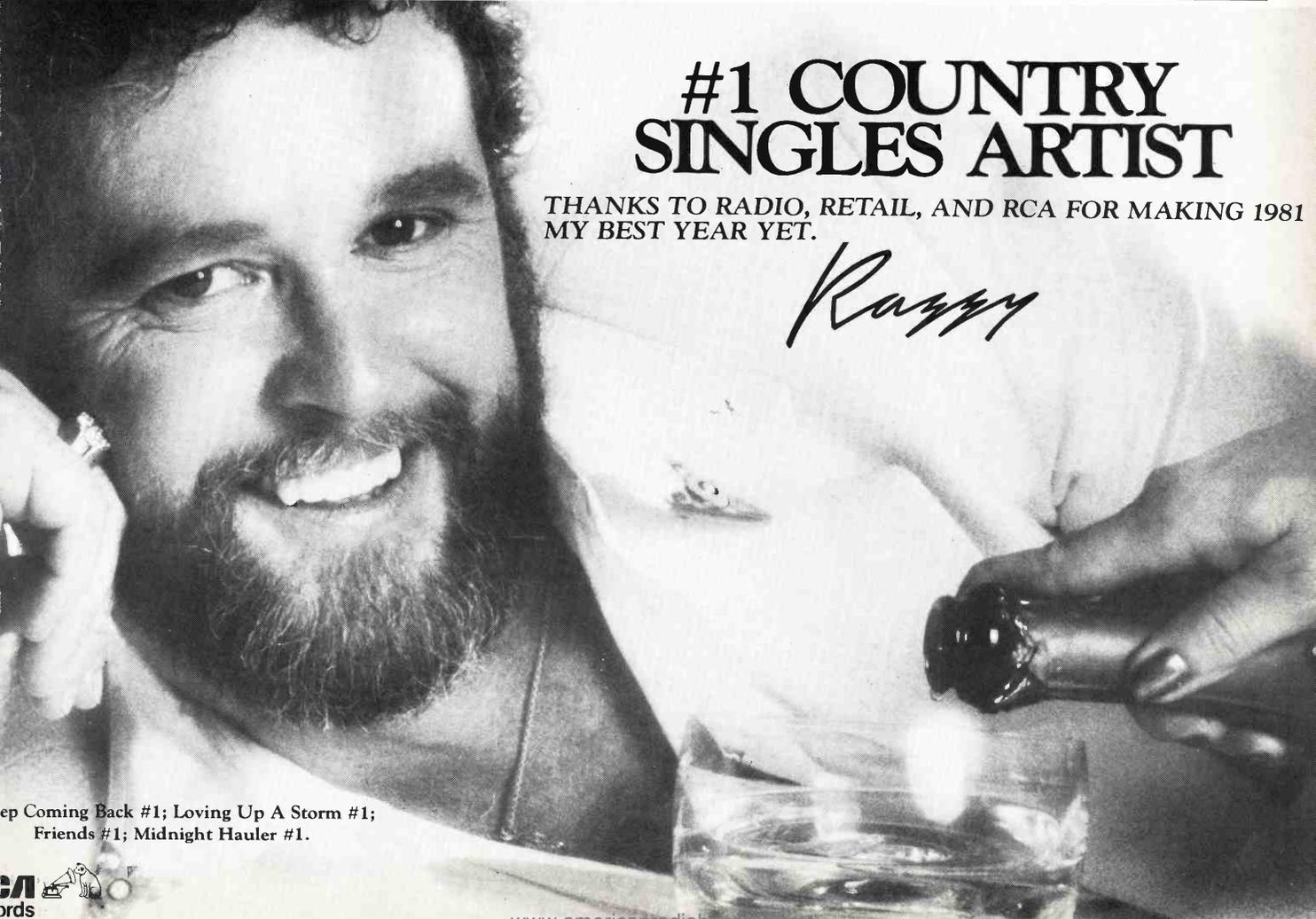
39. PRISONER OF HOPE—Johnny Lee—Full Moon/Asylum
40. BEAUTIFUL YOU—Oak Ridge Boys—MCA
41. ONE IN A MILLION—Johnny Lee—Asylum
42. PICKIN' UP STRANGERS—Johnny Lee—Full Moon/Epic
43. DOWN TO MY LAST BROKEN HEART—Janie Fricke—Columbia
44. REST YOUR LOVE ON ME—Conway Twitty—MCA
45. WHAT ARE WE DOING IN LOVE—Dottie West—Liberty
46. GIVING UP EASY—Leon Everette—RCA
47. HURRICANE—Leon Everette—RCA
48. SOMEBODY'S KNOCKIN'—Terri Gibbs—MCA
49. IT DON'T HURT ME HALF AS BAD—Ray Price—Dimension
50. FALLING AGAIN—Don Williams—MCA

NEW ARTISTS

Pos. ARTIST (No. of Charted Singles) Label

1. DAVID FRIZZELL & SHELLEY WEST (3) Warner Bros.
2. TERRI GIBBS (3) MCA
3. BURRITO BROTHERS (3) Curb/CBS
4. GEORGE STRAIT (2) MCA
5. TERRY GREGORY (2) Handshake
6. JOHN SCHNEIDER (2) Scotti Bros.
7. RANDY PARTON (2) RCA
8. KIERAN KANE (2) Elektra
9. GARY MORRIS (3) Warner Bros.
10. DONNA HAZZARD (3) Excelsior
11. TIM REX AND OKLAHOMA (3) Dee Jay
12. DAVE KIRBY (2) Dimension
13. THE ROVERS (1) Cleveland Int/Epic
14. WHITEY SHAFER (2) Elektra
15. JUDY BAILEY (2) Columbia

A Billboard Spotlight



#1 COUNTRY SINGLES ARTIST

THANKS TO RADIO, RETAIL, AND RCA FOR MAKING 1981 MY BEST YEAR YET.

Razy

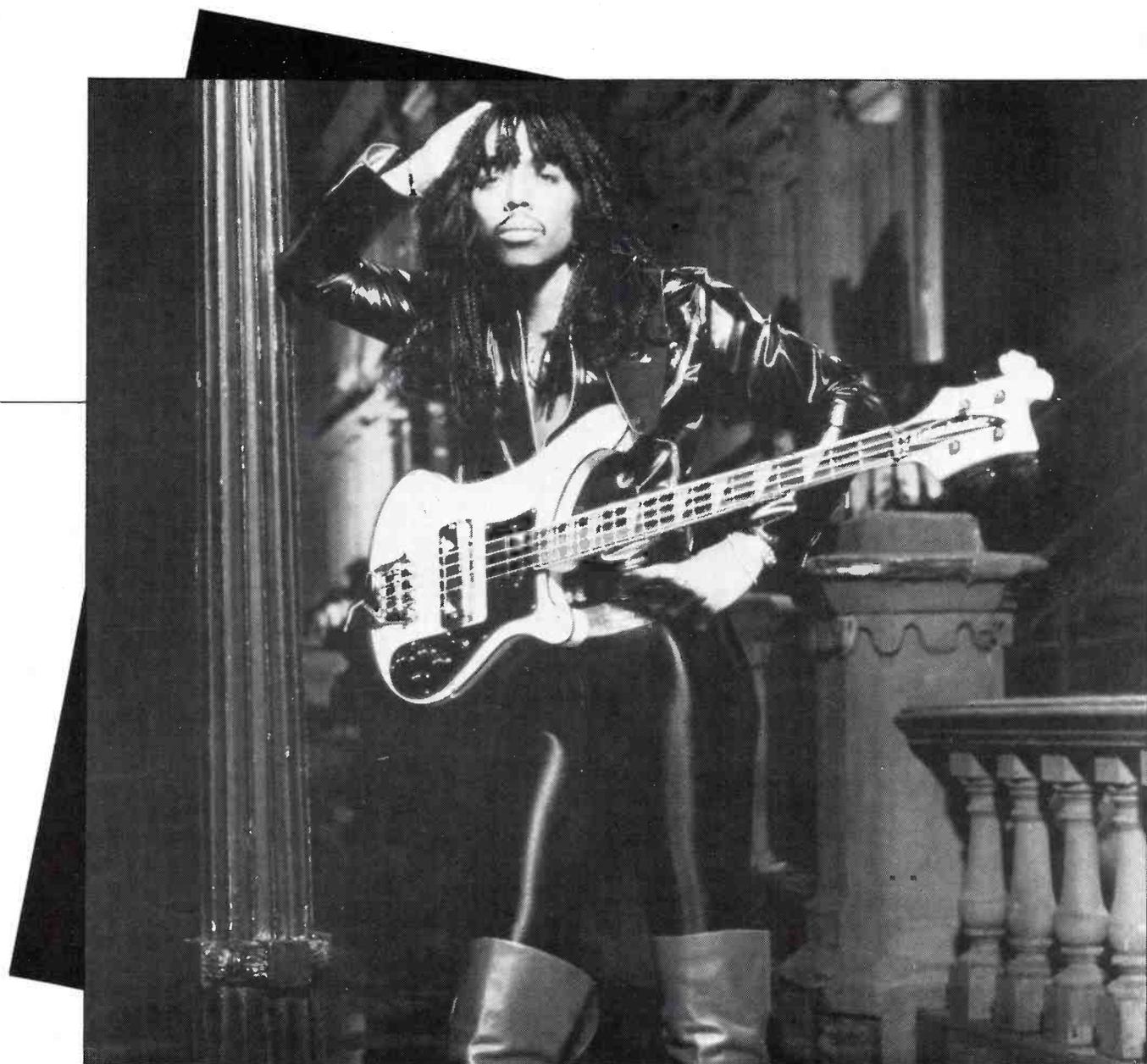
ep Coming Back #1; Loving Up A Storm #1; Friends #1; Midnight Hauler #1.



Soul

ALBUMS

- Pos. TITLE—Artist—Label
1. **STREET SONGS**—Rick James—Gordy
 2. **HOTTER THAN JULY**—Stevie Wonder—Tamla
 3. **III**—The Gap Band—Mercury
 4. **BEING WITH YOU**—Smokey Robinson—Tamla
 5. **WINELIGHT**—Grover Washington Jr.—Elektra
 6. **THREE FOR LOVE**—Shalamar—Solar
 7. **STONE JAM**—Slave—Cotillion
 8. **CELEBRATION**—Kool and the Gang—De-Lite
 9. **FANTASTIC VOYAGE**—Lakeside—Solar
 10. **TRIUMPH**—The Jacksons—Epic
 11. **THE DUDE**—Quincy Jones—A&M
 12. **THE TWO OF US**—Yarborough and Peoples—Mercury
 13. **A WOMAN NEEDS LOVE**—Ray Parker Jr. and Raydio—Arista
 14. **RADIANT**—Atlantic Starr—A&M
 15. **ARETHA**—Aretha Franklin—Arista
 16. **MY MELODY**—Deniece Williams—ARC/Columbia
 17. **FEEL ME**—Cameo—Chocolate City
 18. **IMAGINATION**—The Whispers—Solar
 19. **JERMAINE**—Jermaine Jackson—Motown
 20. **AT PEACE WITH WOMAN**—The Jones Girls—P.I.R.
 21. **IT MUST BE MAGIC**—Teena Marie—Gordy
 22. **STEPHANIE**—Stephanie Mills—20th Century
 23. **CLARKE/DUKE PROJECT**—Stanley Clarke/George Duke—Epic
 24. **T P**—Teddy Pendergrass—P.I.R.
 25. **ZAPP**—Zapp—Warner Bros.
 26. **VERY SPECIAL**—Debra Laws—Elektra
 27. **GRAND SLAM**—The Isley Brothers—T-Neck
 28. **MAGIC**—Tom Browne—Arista/GRP
 29. **LOVE IS**—One Way—MCA
 30. **DIRTY MIND**—Prince—Warner Bros.
 31. **BREAKIN' AWAY**—Al Jarreau—Warner Bros.
 32. **LIVE IN NEW ORLEANS**—Maze—Capitol
 33. **SKYYPORT**—Skyy—Salsoul
 34. **LICENSE TO DREAM**—Kleerer—Atlantic
 35. **MIRACLES**—Change—Atlantic
 36. **WHAT CHA' GONNA DO FOR ME**—Chaka Khan—Warner Bros.
 37. **GIVE ME THE NIGHT**—George Benson—Warner Bros.
 38. **SHINE ON**—LTD—A&M
 39. **KNIGHTS OF THE SOUND TABLE**—Cameo—Chocolate City
 40. **AS ONE**—Bar-Kays—Mercury
 41. **TOUCH**—Con Funk Shun—Mercury
 42. **HOW 'BOUT US**—Champaign—Columbia
 43. **IN OUR LIFETIME**—Marvin Gaye—Tamla
 44. **FACES**—Earth, Wind and Fire—ARC/Columbia
 45. **INHERIT THE WIND**—Wilton Felder—MCA
 46. **IN THE POCKET**—Commodores—Motown
 47. **BLACK & WHITE**—Pointer Sisters—Planet
 48. **IRONS IN THE FIRE**—Teena Marie—Gordy
 49. **LIVE AND MORE**—Roberta Flack & Peabo Bryson—Atlantic
 50. **HURRY UP THIS WAY AGAIN**—The Stylistics—Atlantic



Rick James

ALBUM ARTISTS

- Pos. ARTIST—Label, TITLES
1. **RICK JAMES**—Gordy
GARDEN OF LOVE
STREET SONGS
 2. **STEVIE WONDER**—Tamla
HOTTER THAN JULY
 3. **THE GAP BAND**—Mercury
III
 4. **CAMEO**—Chocolate City
CAMEOSIS
FEEL ME
KNIGHTS OF THE SOUND TABLE
 5. **SMOKEY ROBINSON**—Tamla
BEING WITH YOU
 6. **GROVER WASHINGTON, JR.**—Elektra, Motown
WINELIGHT
BADDEST
 7. **TEENA MARIE**—Gordy
IRONS IN THE FIRE
IT MUST BE MAGIC
 8. **SHALAMAR**—Solar
THREE FOR LOVE
GO FOR IT
 9. **ARETHA FRANKLIN**—Arista
ARETHA
LOVE ALL THE HURT AWAY
 10. **SLAVE**—Cotillion
STONE JAM
SHOW TIME
 11. **STEPHANIE MILLS**—20th Century
SWEET SENSATION
STEPHANIE
 12. **KOOL AND THE GANG**—De-Lite
CELEBRATION
SOMETHING SPECIAL
 13. **TOM BROWNE**—Arista/GRP
LOVE APPROACH
MAGIC
 14. **LAKESIDE**—Solar
FANTASTIC VOYAGE
 15. **THE WHISPERS**—Solar
IMAGINATION
THIS KIND OF LOVIN'
 16. **THE JACKSONS**—Epic
TRIUMPH
 17. **MAZE**—Capitol
JOY AND PAIN
LIVE IN NEW ORLEANS
 18. **QUINCY JONES**—A&M
THE DUDE
 19. **YARBROUGH AND PEOPLES**—Mercury
THE TWO OF US
 20. **RAY PARKER JR. & RAYDIO**—Arista
A WOMAN NEEDS LOVE
 21. **ATLANTIC STARR**—A&M
RADIANT
 22. **DIANA ROSS**—Motown
DIANA
TO LOVE AGAIN
ALL THE GREATEST HITS
 23. **TEDDY PENDERGRASS**—P.I.R.
T P
IT'S TIME FOR LOVE
 24. **DENIECE WILLIAMS**—ARC/Columbia
MY MELODY
 25. **JERMAINE JACKSON**—Motown
JERMAINE
I LIKE YOUR STYLE
 26. **AL JARREAU**—Warner Bros.
THIS TIME
BREAKIN' AWAY
 27. **COMMODORES**—Motown
HEROES
IN THE POCKET
 28. **POINTER SISTERS**—Planet
SPECIAL THINGS
BLACK & WHITE
 29. **ONE WAY**—MCA
LOVE IS
 30. **THE JONES GIRLS**—P.I.R.
AT PEACE WITH WOMAN
 31. **STANLEY CLARKE/GEO. DUKE**—Epic
CLARKE/DUKE PROJECT
 32. **STACY LATTISAW**—Cotillion
LET ME BE YOUR ANGEL
WITH YOU
 33. **CHANGE**—Atlantic
THE GLOW OF LOVE
MIRACLES
 34. **THE ISLEY BROTHERS**—T-Neck
GRAND SLAM
INSIDE YOU
 35. **ZAPP**—Warner Bros.
ZAPP
 36. **DEBRA LAWS**—Elektra
VERY SPECIAL
 37. **PRINCE**—Warner Bros.
DIRTY MIND
 38. **CHAKA KHAN**—Warner Bros.
NAUGHTY
WHAT CHA' GONNA DO FOR ME
 39. **SKYY**—Salsoul
SKYYPORT
 40. **THE STYLISTICS**—TSOP
HURRY UP THIS WAY AGAIN
CLOSER THAN CLOSE
 41. **KLEER**—Atlantic
LICENSE TO DREAM
 42. **MANHATTANS**—Columbia
AFTER MIDNIGHT
GREATEST HITS
BLACK TIE
 43. **GEORGE BENSON**—Warner Bros.
GIVE ME THE NIGHT
 44. **LTD**—A&M
SHINE ON
 45. **BAR-KAYS**—Mercury
AS ONE
 46. **CON FUNK SHUN**—Mercury
TOUCH
 47. **CHAMPAIGN**—Columbia
HOW 'BOUT US
 48. **MARVIN GAYE**—Tamla
IN OUR LIFETIME
 49. **EARTH, WIND AND FIRE**—ARC/Columbia
FACES
 50. **WILTON FELDER**—MCA
INHERIT THE WIND

Research period Nov. 1, 1980 to Oct. 31, 1981.



SINGLES ARTISTS

Soul



Stevie Wonder

Research period Nov. 1, 1980 to Oct. 31, 1981

NUMBER ONE AWARDS **1**

- 1. **STEVIE WONDER**—Tamla
MASTER BLASTER
I AIN'T GONNA STAND FOR IT
LATELY
DID I HEAR YOU SAY YOU LOVE ME
- 2. **KOOL & THE GANG**—De-Lite
CELEBRATION
TAKE IT TO THE TOP
JONES VS JONES
TAKE MY HEART
- 3. **RICK JAMES**—Gordy
BIG TIME
GIVE IT TO ME BABY
SUPER FREAK
- 4. **DIANA ROSS & LIONEL RICHIE JR.**—
Motown
ENDLESS LOVE
- 5. **CAMEO**—Chocolate City
KEEP IT HOT
FEEL ME
FREAKY DANCIN'
I LIKE IT
- 6. **SMOKEY ROBINSON**—Tamla
WINE, WOMEN AND SONG
BEING WITH YOU
YOU ARE FOREVER
WHO'S SAD
- 7. **THE GAP BAND**—Mercury
BURN RUBBER ON ME
YEARNING FOR YOU LOVE
HUMPIN'
- 8. **YARBROUGH AND PEOPLES**—
Mercury
DON'T STOP THE MUSIC
THIRD DEGREE
- 9. **FRANKIE SMITH**—WMOT
DOUBLE DUTCH BUS
- 10. **SHALAMAR**—Solar
FULL OF FIRE
MAKE THAT MOVE
THIS IS FOR THE LOVER IN YOU
- 11. **THE JACKSONS**—Epic
LOVELY ONE
HEARTBREAK HOTEL
CAN YOU FEEL IT
WALK RIGHT NOW
- 12. **LAKESIDE**—Solar
FANTASTIC VOYAGE
YOUR LOVE IS ON THE ONE
- 13. **LARRY GRAHAM**—Warner Bros.
WHEN WE GET MARRIED
JUST BE MY LADY
GUESS WHO
- 14. **TEENA MARIE**—Gordy
I NEED YOUR LOVIN'
YOUNG LOVE
SQUARE BIZ
IT MUST BE MAGIC
- 15. **CHAKA KHAN**—Warner Bros.
GET READY GET SET
WHAT CHA'GONNA DO FOR ME
WE CAN WORK IT OUT
ANY OLD SUNDAY
- 16. **STEPHANIE MILLS**—20th Century
NEVER KNEW LOVE LIKE THIS
BEFORE
NIGHT GAMES
TWO HEARTS
- 17. **SISTER SLEDGE**—Cotillion
ALL AMERICAN GIRLS
NEXT TIME YOU'LL KNOW
HE'S JUST A RUNAWAY
- 18. **POINTER SISTERS**—Planet
HE'S SO SHY
COULD I BE DREAMING
SLOW HAND
WHAT A SURPRISE
- 19. **RAY PARKER JR. AND RAYDIO**—
Arista
A WOMAN NEEDS LOVE
THAT OLD SONG
IT'S YOUR NIGHT
- 20. **THE WHISPERS**—Solar
IT'S A LOVE THING
I CAN MAKE IT BETTER
THIS KIND OF LOVIN'
- 21. **ARETHA FRANKLIN**—Arista
UNITED TOGETHER
WHAT A FOOL BELIEVES
COME TO ME

- 22. **SLAVE**—Cotillion
SIZZLIN' HOT
WATCHING YOU
FEEL MY LOVE
SNAP SHOT
- 23. **COMMODORES**—Motown
HEROES
JESUS IS LOVE
LADY YOU BRING ME UP
OH NO
- 24. **ATLANTIC STARR**—A&M
WHEN LOVE CALLS
SEND FOR ME
- 25. **TOM BROWNE**—Arista/GRP
THIGHS HIGH
FUNKIN' FOR JAMAICA
LET'S DANCE
- 26. **DENIECE WILLIAMS**—ARC/Columbia
WHAT TWO CAN DO
SILLY
IT'S YOUR CONSCIENCE
- 27. **EARTH, WIND & FIRE**—
ARC/Columbia
YOU
LET ME TALK
AND LOVE GOES ON
LET'S GROOVE
- 28. **A TASTE OF HONEY**—Capitol
I'M TALKIN' 'BOU YOU
SUKIYAKI
- 29. **DEBRA LAWS**—Elektra
BE YOUR SELF
VERY SPECIAL
MEANT FOR YOU
- 30. **QUINCY JONES**—A&M
AI NO CORRIDA
RAZZAMATAZZ
- 31. **STACY LATTISAW**—Cotillion
LET ME BE YOUR ANGEL
LOVE ON A TWO WAY STREET
IT WAS SO EASY
- 32. **THE REDDINGS**—Believe In A Dream
REMOTE CONTROL
I WANT IT
YOU'RE THE ONLY ONE
CLASS
- 33. **JERMAINE JACKSON**—Motown
LITTLE GIRL DON'T YOU WORRY
YOU LIKE ME DON'T YOU
- 34. **CHANGE**—Atlantic
PARADISE
THE GLOW OF LOVE
HOLD TIGHT
- 35. **MANHATTANS**—Columbia
I'LL NEVER FIND ANOTHER
JUST ONE MOMENT AWAY
- 36. **TEDDY PENDERGRASS**—P.I.R.
LOVE T.K.O.
I CAN'T LIVE WITHOUT YOUR LOVE
- 37. **ROBERT WINTERS & FALL**—Buddah
MAGIC MAN
WHEN WILL MY LOVE BE RIGHT
- 38. **DIANA ROSS**—Motown
UPSIDE DOWN
WHY DO FOOLS FALL IN LOVE (RCA)
I'M COMING OUT
IT'S MY TURN
ONE MORE CHANCE
- 39. **THE ISLEY BROTHERS**—T-Neck
WHO SAID
HURRY UP AND WAIT
I ONCE HAD YOUR LOVE
INSIDE YOU
- 40. **TIERRA**—Boardwalk
TOGETHER
GONNA FIND HER
LA LA MEANS I LOVE YOU
- 41. **CON FUNK SHUN**—Mercury
HAPPY FACE
TOO TIGHT
LADY'S WILD
- 42. **GROVER WASHINGTON JR.**—Elektra
LET IT FLOW
JUST THE TWO OF US
- 43. **CHAMPAIGN**—Columbia
HOW 'BOUT US
- 44. **STANLEY CLARKE/GEORGE DUKE**—
Epic
SWEET BABY
I JUST WANT TO LOVE YOU
- 45. **DYNASTY**—Solar
I'VE JUST BEGUN TO LOVE YOU
DO ME RIGHT
SOMETHING TO REMEMBER
HERE I AM
- 46. **ZAPP**—Warner Bros.
MORE BOUNCE TO THE OUNCE
BE ALRIGHT
- 47. **LTD**—A&M
SHINE ON
WHERE DID WE GO WRONG
- 48. **SWITCH**—Gordy
LOVE OVER AND OVER AGAIN
YOU AND I
- 49. **GEORGE BENSON**—Warner Bros.
GIVE ME THE NIGHT
LOVE X LOVE
TURN OUT THE LAMPLIGHT
- 50. **T.S. MONK**—Mirage
BON BON VIE
CANDIDATE FOR LOVE

SINGLES

- Pos. TITLE—Artist—Label
1. **ENDLESS LOVE**—Diana Ross & Lionel Richie, Jr.—Motown
 2. **MASTER BLASTER**—Stevie Wonder—Tamla
 3. **GIVE IT TO ME BABY**—Rick James—Gordy
 4. **DON'T STOP THE MUSIC**—Yarborough & Peoples—Mercury
 5. **BEING WITH YOU**—Smokey Robinson—Tamla
 6. **DOUBLE DUTCH BUS**—Frankie Smith—WMOT
 7. **CELEBRATION**—Kool & The Gang—De-Lite
 8. **SUKIYAKI**—A Taste of Honey—Capitol
 9. **WHAT CHA' GONNA DO FOR ME**—Chaka Khan—Warner Bros.
 10. **FANTASTIC VOYAGE**—Lakeside—Solar
 11. **A WOMAN NEEDS LOVE**—Ray Parker Jr. & Raydio—Arista
 12. **BURN RUBBER**—The Gap Band—Mercury
 13. **HOW 'BOUT US**—Champaign—Columbia
 14. **IT'S A LOVE THING**—The Whispers—Solar
 15. **WATCHING YOU**—Slave—Cotillion
 16. **JUST THE TWO OF US**—Grover Washington Jr.—Elektra
 17. **TWO HEARTS**—Stephanie Mills—20th Century
 18. **FREAKY DANCIN'**—Cameo—Chocolate City
 19. **SHE'S A BAD MAMA JAMA**—Carl Carlton—20th Century
 20. **MAGIC MAN**—Robert Winters & Fall—Buddah
 21. **JUST BE MY LADY**—Larry Graham—Warner Bros.
 22. **I'M IN LOVE**—Evelyn King—RCA
 23. **TOGETHER**—Tierra—Boardwalk
 24. **THIGHS HIGH**—Tom Browne—Arista/GRP
 25. **MAKE THAT MOVE**—Shalamar—Solar



Diana Ross & Lionel Richie Jr.

Research period Nov. 1, 1980 to Oct. 31, 1981

Stanley Clark & George Duke



26. **SHAKE IT UP TONIGHT**—Cheryl Lynn—Columbia
27. **LOVE ON A TWO WAY STREET**—Stacy Lattisaw—Cotillion
28. **SWEET BABY**—Stanley Clarke/George Duke—Epic
29. **SQUARE BIZ**—Teena Marie—Gordy
30. **LADY YOU BRING ME UP**—Commodores—Motown
31. **NIGHT**—Billy Ocean—Epic
32. **YEARNING FOR YOUR LOVE**—The Gap Band—Mercury
33. **BON BON VIE**—T. S. Monk—Mirage
34. **WHEN LOVE CALLS**—Atlantic Starr—A&M
35. **SLOW HAND**—Pointer Sisters—Planet
36. **LOVE OVER AND OVER AGAIN**—Switch—Gordy
37. **ALL AMERICAN GIRLS**—Sister Sledge—Cotillion

38. **PULL UP TO THE BUMPER**—Grace Jones—Island
39. **I JUST LOVE THE MAN**—The Jones Girls—P.I.R.
40. **PARADISE**—Change—Atlantic
41. **KEEP IT HOT**—Cameo—Chocolate City
42. **AI NO CORRIDA**—Quincy Jones—A&M
43. **TOO TIGHT**—Con Funk Shun—Mercury
44. **ARE YOU SINGLE**—Aurra—Salsoul
45. **VERY SPECIAL**—Debra Laws—Elektra
46. **HEARTBEAT**—Taana Gardner—West End
47. **RUNNING AWAY**—Maze—Capitol
48. **WHEN SHE WAS MY GIRL**—The Four Tops—Casablanca
49. **HEARTBREAK HOTEL**—The Jacksons—Epic
50. **I AIN'T GONNA STAND FOR IT**—Stevie Wonder—Tamla

NEW SINGLES ARTISTS

- Pos. TITLE (No. of Charted Singles) Label
1. **DIANA ROSS AND LIONEL RICHIE, JR.** (1) Motown
 2. **FRANKIE SMITH** (1) WMOT
 3. **DEBRA LAWS** (3) Elektra
 4. **STANLEY CLARKE/GEORGE DUKE** (2) Epic
 5. **BILLY OCEAN** (2) Epic
 6. **UNLIMITED TOUCH** (2) Prelude
 7. **TAANA GARDNER** (1) West End
 8. **DENROY MORGAN** (1) Becket
 9. **STRIKERS** (1) Prelude
 10. **PHYLLIS HYMAN AND MICHAEL HENDERSON** (1) Arista
 11. **LINX** (2) Chrysalis
 12. **KLIQUE** (2) MCA
 13. **FANTASY** (2) Pavillion
 14. **THE B.B. AND Q. BAND** (1) Capitol
 15. **LUTHER VANDROSS** (1) Epic

NEW ALBUM ARTISTS

- Pos. ARTIST (No. of Charted Albums) Label
1. **STANLEY CLARKE/GEORGE DUKE** (1) Epic
 2. **DEBRA LAWS** (1) Elektra
 3. **FRANKIE SMITH** (1) WMOT
 4. **BILLY OCEAN** (1) Epic
 5. **LUTHER VANDROSS** (1) Epic
 6. **KRAFTWERK** (1) Warner Bros.
 7. **EBONEE WEBB** (1) Capitol
 8. **UNLIMITED TOUCH** (1) Prelude
 9. **LINX** (1) Chrysalis
 10. **ROGER** (1) Warner Bros.
 11. **THE STRIKERS** (1) Prelude
 12. **KLIQUE** (1) MCA
 13. **L.J. REYNOLDS** (1) Capitol
 14. **BARRY AND GLODEAN WHITE** (1) Unlimited Gold (Epic)
 15. **BOBBY BROOM** (1) Arista/GRP



AUDIENCE RESPONSE (SINGLES/ALBUMS)

- Pos.—TITLE—Artist—Label
1. **YOU'RE TOO LATE/FUNKY SONG/ YOU CAN'T LOSE WHAT YOU NEVER HAD**—Fantasy—Pavillion
 2. **TRY IT OUT**—Gino Soccio—RFC/Atlantic
 3. **PARADISE**—Change—RFC/Atlantic
 4. **CAN YOU FEEL IT/WALK RIGHT NOW**—The Jacksons—Epic
 5. **GIVE IT TO ME BABY/SUPER FREAK**—Rick James—Gordy
 6. **YOU'RE MY MAGICIAN/YOUR LOVE**—Lime—Prism
 7. **RAPTURE/THE TIDE IS HIGH**—Blondie—Chrysalis
 8. **BREAKING AND ENTERING**—Dee Dee Sharp Gamble—P.I.R.
 9. **DANCIN' THE NIGHT AWAY**—Vogue—Atlantic
 10. **SEARCHING TO FIND THE ONE**—Unlimited Touch—Prelude
 11. **CELEBRATION**—Kool And The Gang—De-Lite
 12. **LOVING JUST FOR FUN**—Kelly Marie—Coast To Coast
 13. **I'M IN LOVE/IF YOU WANT MY LOVE**—Evelyn King—RCA
 14. **LAY ALL YOUR LOVE ON ME/SUPER TROUPER/ON AND ON AND ON**—Abba—Atlantic
 15. **HIT N' RUN LOVER**—Carol Jiani—Ariola
 16. **AI NO CORRIDA/RAZZAMATAZZ**—Quincy Jones—A&M
 17. **PULL UP TO THE BUMPER**—Grace Jones—Island
 18. **THE HILLS OF KATMANDU**—Tantra—Importe/12
 19. **LOOK UP/NEVER GONNA GIVE YOU UP**—Patrice Rushen—Elektra
 20. **A LITTLE BIT OF JAZZ**—Nick Straker—Prelude
 21. **NUMBERS**—Kraftwerk—Warner Bros.
 22. **HEAVEN ABOVE**—Frankie Valli—MCA
 23. **STAY THE NIGHT/NIGHTS (Feel Like Getting Down)**—Billy Ocean—Epic
 24. **BUSTING OUT**—Material With Nona Hendryx—Island
 25. **REMEMBER ME/AIN'T NO MOUNTAIN HI**—Boystown Gang—Moby Dick

26. **NEW TOY**—Lene Lovich—Stiff
27. **SET ME FREE**—The Three Degrees—Ariola
28. **ZULU**—The Quick—Pavillion
29. **IT'S A LOVE THING**—The Whispers—Solar
30. **PLANET EARTH/GIRLS ON FILM**—Duran, Duran—Harvest
31. **UPTOWN**—Prince—Warner Bros.
32. **DO YOU LOVE ME**—Patti Austin—Qwest
33. **GET ON UP AND DO IT AGAIN**—Suzy Q.—Atlantic
34. **ON THE BEAT**—The B.B. and Q. Band—Capitol
35. **MENERGY/I WANNA TAKE YOU HOME**—Patrick Cowley—Fusion
36. **LOVE IS GONNA BE ON YOUR SIDE**—Firefly—Emergency
37. **SHAKE IT UP TONIGHT**—Cheryl Lynn—Columbia
38. **BODY MUSIC**—The Strikers—Prelude
39. **IF YOU FEEL IT**—Thelma Houston—RCA
40. **DON'T STOP/DO IT AGAIN**—K.I.D.—SAM
41. **FULL OF FIRE/MAKE THAT MOVE**—Shalamar—Solar
42. **I'LL DO ANYTHING FOR YOU**—Denroy Morgan—Becket
43. **GIVE ME A BREAK/REMEMBER**—Vivien Vee—Launch
44. **VOICES IN MY HEAD/WHEN THE WORLD IS RUNNING DOWN**—The Police—A&M
45. **HEARTBEAT**—Taana Gardner—West End
46. **GONNA GET OVER YOU**—France Joli—Prelude
47. **GET TOUGH/LICENSE TO DREAM/DE KLEER THING**—Kleer—Atlantic
48. **BURN RUBBER**—The Gap Band—Mercury
49. **IT'S A WAR/AHJIA/I'M READY**—Kano—Emergency
50. **CAPITOL TROPICAL**—Two Man Sound—TRS Records

Fantasy



ARTISTS

- Pos. ARTIST (No. of Charted Products) Label
1. **FANTASY** (1) Pavillion
 2. **GINO SOCCIO** (1) RFC/Atlantic
 3. **CHANGE** (2) RFC/Atlantic
 4. **THE JACKSONS** (2) Epic
 5. **RICK JAMES** (1) Gordy
 6. **LIME** (1) Prism
 7. **BLONDIE** (1) Chrysalis
 8. **DEE DEE SHARP GAMBLE** (1) P.I.R.
 9. **KOOL AND THE GANG** (1) De-Lite (1) De-Lite/Polygram
 10. **VOGUE** (1) Atlantic
 11. **UNLIMITED TOUCH** (1) Prelude
 12. **BOYSTOWN GANG** (2) Moby Dick
 13. **PRINCE** (2) Warner Bros.
 14. **KELLY MARIE** (1) Coast To Coast
 15. **EVELYN KING** (1) RCA
 16. **ABBA** (1) Atlantic
 17. **THE STRIKERS** (2) Prelude
 18. **CAROL JIANI** (2) Ariola
 19. **THE WHISPERS** (2) Solar
 20. **QUINCY JONES** (1) A&M
 21. **GRACE JONES** (1) Island
 22. **TANTRA** (1) Importe/12
 23. **PATRICE RUSHEN** (1) Elektra
 24. **SPANDAU BALLET** (2) Chrysalis
 25. **THELMA HOUSTON** (2) RCA
 26. **NICK STRAKER** (1) Prelude
 27. **KRAFTWERK** (1) Warner Bros.
 28. **FRANKIE VALLI** (1) MCA
 29. **BILLY OCEAN** (1) Epic
 30. **MATERIAL WITH NONA HENDRYX** (1) Island
 31. **LENE LOVICH** (1) Stiff
 32. **THE THREE DEGREES** (1) Ariola
 33. **THE QUICK** (1) Pavillion
 34. **DURAN, DURAN** (1) Harvest
 35. **TEENA MARIE** (2) Gordy
 36. **PATTI AUSTIN** (1) Qwest
 37. **SUZY Q** (1) Atlantic
 38. **THE B.B. & Q BAND** (1) Capitol
 39. **PATRICK COWLEY** (1) Fusion
 40. **ADAM AND THE ANTS** (1) Epic (1) Import
 41. **FIREFLY** (1) Emergency
 42. **CHERYL LYNN** (1) Columbia
 43. **THE POLICE** (2) A&M
 44. **K.I.D.** (1) Sam
 45. **SHALAMAR** (1) Solar
 46. **DENROY MORGAN** (1) Becket
 47. **VIVIEN VEE** (1) Launch
 48. **TAANA GARDNER** (1) West End
 49. **FRANCE JOLI** (1) Prelude
 50. **KLEER** (1) Atlantic

ATTENTION



ATTENTION

RECORD COLLECTORS! NOSTALGIA FANS! TRIVIA BUFFS! RADIO PROGRAMMERS... AND EVERYONE INTERESTED IN MUSIC PAST AND PRESENT!

BILLBOARD'S RESEARCH AIDS PACKAGES, compiled from Billboard's Charts, have been prepared for radio programmers, record buffs, oldies collectors...they are essential for anyone involved in pop, country, soul, adult contemporary, classical, jazz, gospel—all areas of music!

WHAT'S AVAILABLE?

NUMBER ONE RECORDS (any package listed with the number "1"): A listing of every record that reached the Number One position on Billboard's charts for the period covered, week-by-week. Lists issue date, title, artist, label—in order of issue date.

TOP TEN RECORDS (any package listed with the number "2"): A listing of every record that reached any of the Top Ten positions on Billboard's charts for the period covered. Records are listed in alphabetical order by title within each year. Where duplicate versions of the same tune (cover records) occur, they are listed alphabetically by artist's last name. In cases where a record reached Top Ten in one year and was also in the Top Ten the following or a later year, it is listed in both years. Records marked with a "#1" indicate that the record reached the Number One position in the year in which it is so marked. Lists title, artist, label.

TOP RECORDS OF THE YEAR (any package listed with the number "3"): A listing of the best records of each year, based on a recap of the weekly charts for each year covered. Lists title, artist, label.

POP SINGLES

- A-1 Number One Pop Singles, 1941 through Present \$50.00
- A-2 Top Ten Pop Singles, 1947 through Present 50.00
- A-3 Top Pop Singles of the Year, 1946 through Present 50.00

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- B-1 Number One Pop Albums, 1947 to Present 50.00
- B-2 Top Ten Pop Albums, August 1948 to Present 50.00
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COUNTRY SINGLES

- C-1 Number One Country Singles, 1948 to Present 50.00
- C-2 Top Ten Country Singles, 1948 to Present 50.00
- C-3 Top Country Singles of the Year, 1946 to Present 50.00

COUNTRY ALBUMS

- D-1 Number One Country Albums, 1964 to Present 25.00
- D-2 Top Ten Country Albums, 1964 to Present 25.00
- D-3 Top Country Albums of the Year, 1965 to Present 25.00

SOUL (RHYTHM & BLUES) SINGLES

- E-1 Number One Soul Singles, 1948 to Present 50.00
- E-2 Top Ten Soul Singles, 1948 to Present 50.00
- E-3 Top Soul Singles of the Year, 1946 to Present 50.00

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- F-1 Number One Soul Albums, 1965 to Present 25.00
- F-2 Top Ten Soul Albums, 1965 to Present 25.00
- F-3 Top Soul Albums of the Year, 1966 to Present 25.00

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- G-1 Number One Adult Contemporary Singles, 1961 to Present 30.00
- G-2 Top Ten Adult Contemporary Singles, 1961 to Present 30.00
- G-3 Adult Contemporary Singles of the Year, 1966 to Present 30.00

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- H-1 Number One Classical Albums, 1969 to Present 20.00
- H-2 Top Ten Classical Albums, 1969 to Present 20.00
- H-3 Top Classical Albums of the Year, 1969 to Present 20.00

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- I-1 Number One Jazz Albums, 1969 to Present 20.00
- I-2 Top Ten Jazz Albums, 1969 to Present 20.00
- I-3 Top Jazz Albums of the Year, 1969 to Present 20.00

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- K-1 Number One Gospel Albums, 1974 to Present 15.00
- K-2 Top Ten Gospel Albums, 1974 to Present 15.00
- K-3 Top Gospel Albums of the Year, 1974 to Present 15.00

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INSPIRATIONAL ALBUMS

- Pos. TITLE—Artist—Label
1. **IN HIS TIME, PRAISE IV**—Maranatha Singers, Maranatha
 2. **HEED THE CALL**—The Imperials, Dayspring
 3. **MY FATHER'S EYES**—Amy Grant, Myrrh
 4. **ONE MORE SONG FOR YOU**—The Imperials, Dayspring
 5. **NEVER ALONE**—Amy Grant, Myrrh
 6. **BULLFROGS & BUTTERFLIES**—Candle, Birdwing
 7. **FORGIVEN**—Don Francisco, New Pax
 8. **PRIORITY**—The Imperials, Dayspring
 9. **MUSIC MACHINE**—Candle, Birdwing
 10. **AMY GRANT**—Amy Grant, Myrrh
 11. **ARE YOU READY**—David Meece, Myrrh
 12. **FAVORITES**—Evie Tornquist, Word
 13. **BEST OF B.J. THOMAS**—B. J. Thomas, Myrrh/Word
 14. **NO COMPROMISE**—Keith Green, Sparrow
 15. **NEVER THE SAME**—Evie Tornquist, Word
 16. **WITH MY SONG**—Debbie Boone, Lamb & Lion
 17. **GOT TO TELL SOMEBODY**—Don Francisco, New Pax
 18. **PH'LIP SIDE**—Phil Keaggy, Sparrow
 19. **IT'S TIME TO PRAISE THE LORD**—Praise Five, Maranatha
 20. **LIVE**—Dallas Holm & Praise, Greentree
 21. **THE PAINTER**—John Michael Talbot/Terry Talbot, Sparrow
 22. **PRAISE IV**—Various Artists, Maranatha
 23. **THE VERY BEST FOR KIDS**—Bill Gaither Trio, Word
 24. **THIS AIN'T HOLLYWOOD**—DeGarmo & Key Band, Lamb & Lion
 25. **IN CONCERT**—Amy Grant, Myrrh
 26. **FOR HIM WHO HAS EARS TO HEAR**—Keith Green, Sparrow
 27. **THIS IS MY SONG**—Dallas Holm & Praise, Greentree
 28. **REJOICE**—2nd Chapter of Acts, Sparrow
 29. **HEY, I'M A BELIEVER**—Dallas Holm & Praise, Greentree
 30. **FOR THE BEST**—B.J. Thomas, Songbird
 31. **SILVERWIND**—Silverwind, Sparrow
 32. **FOR THE BRIDE**—John Michael Talbot, Birdwing
 33. **DON'T GIVE IN**—Leon Patillo, Myrrh
 34. **INSIDE JOB**—Dion, Dayspring
 35. **YOU GAVE ME LOVE**—B.J. Thomas, Myrrh

Religious

Tramaine Hawkins



Maranatha Singers

Research period Nov. 1, 1980 to Oct. 31, 1981.

James Cleveland



B.J. Thomas



SPIRITUAL ALBUMS

- Pos. TITLE—Artist—Label
1. **TRAMAINÉ (WORD)**—Tramaine Hawkins—Light
 2. **IT'S A NEW DAY**—James Cleveland & The Southern California Community Choir—Savoy
 3. **PLEASE BE PATIENT WITH ME**—Albertina Walker with James Cleveland—Savoy
 4. **THE LORD WILL MAKE A WAY**—Al Green—Myrrh
 5. **LOVE ALIVE II**—Walter Hawkins & The Love Center Choir—Light
 6. **EVERYTHING'S ALRIGHT**—Dr. Charles G. Hayes & The Cosmopolitan Church of Prayer—Savoy
 7. **REJOICE**—Shirley Caesar—Myrrh
 8. **I'LL BE THINKING OF YOU**—Andrae Crouch—Light
 9. **THE LORD IS MY LIGHT**—New Jerusalem Baptist Choir Church—Savoy
 10. **THE HAWKINS FAMILY LIVE**—The Hawkins Family—Light
 11. **CLOUDBURST**—The Mighty Clouds Of Joy—Myrrh
 12. **TRUE VICTORY**—Keith Pringle—Savoy
 13. **IF YOU MOVE YOURSELF, THEN GOD CAN HAVE HIS WAY**—Donald Vails Choraleers—Savoy
 14. **KEEP ON CLIMBING, WE'VE GOTTA GO HIGHER**—The Pilgrim Jubilee Singers (Live)—Savoy
 15. **A PRAYING SPIRIT**—James Cleveland & The Cornerstone Choir—Savoy
 16. **LOVE ALIVE**—Walter Hawkins—Light
 17. **CHANGING TIMES**—Mighty Clouds Of Joy—Epic
 18. **I DON'T FEEL NOWAYS TIRED**—James Cleveland & The Salem Inspirational Choir—Savoy
 19. **20th ANNIVERSARY ALBUM**—James Cleveland & The World's Greatest Choirs—Savoy
 20. **GOD WILL SEE YOU THROUGH**—The Williams Brothers—New Birth
 21. **IS MY LIVING IN VAIN?**—The Clark Sisters—New Birth
 22. **I CAN'T FEEL AT HOME**—The New Jerusalem Baptist Choir—Savoy
 23. **MIRACLES**—Jackson Southernaires—Malaco
 24. **LORD, LET ME BE AN INSTRUMENT**—James Cleveland & The Triboro Mass Choir—Savoy
 25. **YOU OUGHT TO TAKE THE TIME TO PRAISE THE LORD**—Rev. Clay Evans—Jewel
 26. **I'M A WITNESS TOO**—Vernard Johnson—Savoy
 27. **HEAVEN**—Geneobia Jeter—Savoy
 28. **PRAISE BELONGS TO GOD**—Elber (Twinkie) Clark—Sound Of Gospel
 29. **MOTHER WHY?**—Willie Banks & The Messengers—Black Label
 30. **VICTORY SHALL BE MINE**—James Cleveland & The Salem Inspirational Choir—Savoy
 31. **AIN'T NO STOPPING US NOW**—Willie Neal Johnson & The Gospel Keynotes—Nashboro
 32. **AMAZING GRACE**—Aretha Franklin With James Cleveland—Atlantic
 33. **RISE AGAIN**—Gospel Keynotes—Nashboro
 34. **IN GOD'S OWN TIME, MY CHANCE WILL COME**—James Cleveland & The Triboro Mass Choir—Savoy
 35. **MORE OF THE BEST**—Andrae Crouch—Light

SPIRITUAL ARTISTS

- Pos. Artist (No. Titles Charted) Label
1. **JAMES CLEVELAND** (10) Savoy
 2. **WALTER HAWKINS** (3) Light
 3. **JACKSON SOUTHERNAIRES** (3) Malaco
 4. **ANDRAE CROUCH** (2) Light
 5. **MIGHTY CLOUDS OF JOY** (2) Epic
 6. **THE NEW JERUSALEM BAPTIST CHOIR** (2) Savoy
 7. **ALBERTINA WALKER** (2) Savoy
 8. **THE PILGRIM JUBILEE SINGERS** (2) Savoy
 9. **REV. CLAY EVANS** (2) Jewel
 10. **THE CLARK SISTERS** (2) Sound Of Gospel

INSPIRATIONAL ARTISTS

- Pos. Artist (No. Titles Charted) Label
1. **B. J. THOMAS** (7) Myrrh
 2. **CANDLE** (5) Birdwing
 3. **AMY GRANT** (4) Myrrh
 4. **EVIE TORNQUIST** (4) Word
 5. **DALLAS HOLM & PRAISE** (4) Greentree
 6. **JOHN MICHAEL TALBOT** (4) Birdwing
 7. **THE IMPERIALS** (3) Dayspring
 8. **DON FRANCISCO** (2) New Pax
 9. **MARANATHA SINGERS** (2) Maranatha
 10. **KEITH GREEN** (2) Sparrow

NUMBER ONE AWARDS 1

Classical

ALBUMS

Pos. TITLE—Artist—Label

1. PAVAROTTI'S GREATEST HITS
Pavarotti, London
2. JEAN-PIERRE RAMPAL & CLAUDE BOLLING: SUITE FOR FLUTE & JAZZ PIANO
Rampal & Bolling, CBS
3. O SOLE MIO: NEAPOLITAN SONGS
Pavarotti, London
4. PACHELBEL: KANON
Paillard Chamber Orchestra, RCA
5. BOLLING: PICNIC SUITE FOR FLUTE, GUITAR & JAZZ PIANO
Rampal, Bolling, Lagoya; CBS
6. ANNIE'S SONG: GALWAY
National Philharmonic Orchestra (Gerhardt), RCA
7. HITS FROM LINCOLN CENTER
Pavarotti, London
8. PAVAROTTI: VERISIMO ARIAS
Pavarotti, London
9. BRAVO PAVAROTTI
Pavarotti, London
10. A DIFFERENT KIND OF BLUES
Perlman & Previn, Angel
11. POPS IN SPACE
Boston Pops (Williams), Philips
12. PAVAROTTI'S GREATEST HITS, Vol. 2
Pavarotti, London
13. SONGS OF THE SEASHORE
James Galway, RCA
14. 60TH ANNIVERSARY GALA
Stern, Perlman, Zuckerman, New York Philharmonic (Mehta), CBS
15. BRAHMS: DOUBLE CONCERTO
Perlman/Rostropovich, Angel



Luciano Pavarotti

16. MOZART: SYMPHONIES, Vol. IV
Academy of Ancient Music (Hogwood), L'Oiseau Lyre
17. SOMETIMES WHEN WE TOUCH
Cleo Laine & James Galway, RCA
18. BRAHMS: VIOLIN CONCERTO
Perlman, Angel
19. MOZART: THE MAGIC FLUTE
Karajan, DG
20. VIVALDI: FOUR SEASONS
Academy of St. Martin (Brown), Philips
21. MOZART: THE SYMPHONIES, Vol. 3
Academy of Ancient Music (Hogwood), L'Oiseau Lyre
22. VERDI: LA TRAVIATA
Sutherland, Pavarotti, Bonyngé; London
23. HANDEL: MESSIAH
Academy of Ancient Music (Hogwood), L'Oiseau Lyre
24. HANDEL: WATER MUSIC
Academy of St. Martin-in-the-Fields (Mariner), Philips
25. MUSSORGSKY: PICTURES AT AN EXHIBITION
Cleveland Orchestra (Maazel), Telarc
26. MY OWN STORY
Pavarotti, London

27. TCHAIKOVSKY: 1812 OVERTURE
Cincinnati Orchestra (Kunzel), Telarc Digital
28. POPS ON THE MARCH
Boston Pops (Williams) Philips
29. VERDI: LA TRAVIATA
Callas; Angel
30. BEETHOVEN: COMPLETE SYMPHONIES
Berlin Philharmonic (Karajan), DB Bargain Box
31. VERDI: STIFFELIO
Sass, Carreras, Manuguerra, Ganzarolli, ORF Orchestra (Gardelli); Philips
32. LIVE FROM LINCOLN CENTER
Sutherland, Horne, Pavarotti, NYC Opera Orchestra (Bonyngé); London
33. MUSSORGSKY: PICTURES AT AN EXHIBITION
Chicago Symphony Orchestra (Solti), London
34. BOLLING: SUITE FOR VIOLIN & JAZZ PIANO
Zuckerman/Hediguer, CBS
35. JAMES GALWAY PLAYS FRENCH FLUTE CONCERTOS
Galway, RCA
36. MAHLER: SYMPHONY No. 2
Solti, London Digital
37. VIVALDI: FOUR SEASONS
Karajan, DG
38. SAINT-SAENS: SYMPHONY No. 3, "ORGAN"
Philadelphia Orchestra (Ormandy), Telarc Digital
39. HANDEL: ROYAL FIREWORKS MUSIC
Academy of St. Martin, Philips
40. PACHELBEL: KANON
Galway, RCA



Research period Nov. 1, 1980 to Oct. 31, 1981.

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Videocassettes

Pos. TITLE (RATING)—
Copyright Owner—Distributor

1. AIRPLANE (PG), Paramount Pictures, Paramount Home Video
2. CADDYSHACK (R), Orion, Warner Home Video
3. 9 TO 5 (PG), 20th Century-Fox Films, Magnetic Video
4. SUPERMAN (PG), D.C. Comics, Warner Home Video
5. ALIEN (R), 20th Century-Fox Films, Magnetic Video
6. STAR TREK (G), Paramount Pictures, Paramount Home Video
7. FAME (R), MGM/CBS Home Video
8. ORDINARY PEOPLE (R), Paramount Pictures, Paramount Home Video
9. ELEPHANT MAN (PG), Paramount Pictures, Paramount Home Video
10. POPEYE (PG), Paramount Pictures, Paramount Home Video
11. SOMEWHERE IN TIME (PG), Universal City Studios, Inc., MCA Distributing Corp.
12. BEING THERE (PG), MGM/CBS Home Video
13. BLACK STALLION (G), United Artists, Magnetic Video
14. COAL MINER'S DAUGHTER (PG), Universal City Studios Inc., MCA Distributing Corp.
15. ALL THAT JAZZ (R), Magnetic Video
16. THE GREAT SANTINI (PG), Orion, Warner Home Video
17. CLOSE ENCOUNTERS (PG), Columbia Pictures, Columbia Pictures Home Entertainment
18. BLUES BROTHERS (R), Universal City Studios Inc., MCA Distributing Corp.
19. FLASH GORDON (PG), Universal City Studios Inc., MCA Distributing Corp.
20. RAGING BULL (R), United Artists, Magnetic Video
21. YOUNG FRANKENSTEIN (PG), 20th Century-Fox Films, Magnetic Video
22. THE MUPPET MOVIE (G), ITC Entertainment, Magnetic Video
23. AND JUSTICE FOR ALL (R), Columbia Pictures
24. STUNT MAN (R), 20th Century-Fox Films, Magnetic Video
25. EVERY WHICH WAY BUT LOOSE (PG), Warner Brothers Inc., Warner Home Video
26. CASABLANCA (PG), United Artists, Magnetic Video
27. 2001: A SPACE ODYSSEY (G), MGM/CBS Home Video
28. THE INCREDIBLE SHRINKING WOMAN (R), MCA
29. ANNIE HALL (PG), United Artists, Magnetic Video
30. TESS (PG), Columbia Pictures
31. URBAN COWBOY (PG), Paramount Pictures, Paramount Home Video
32. "10" (R), Orion/Warner Home Video
33. THE GODFATHER (R), Paramount Pictures, Paramount Home Video
34. LA CAGE AUX FOLLES (R), United Artists, Magnetic Video
35. A CHANGE OF SEASONS (R), 20th Century-Fox Films, Magnetic Video
36. NIGHTHAWKS (R), Universal City Studios, MCA Distributing Corp.
37. UP IN SMOKE (R), Paramount Pictures, Paramount Home Video
38. MY BODYGUARD (PG), 20th Century-Fox Films, Magnetic Video
39. THE ROSE (R), 20th Century-Fox Films, Magnetic Video
40. BRUBAKER (R), 20th Century-Fox Films, Magnetic Video



Scenes from the movie "Airplane."



Research period Nov. 1, 1980 to Oct. 31, 1981.

41. SMOKEY AND THE BANDIT II (PG), Universal City Studios, MCA Distributing Corp.
42. XANADU (PG), Universal City Studios, Inc., MCA Distributing Corp.
43. AMERICAN GIGOLO (R), Paramount Pictures, Paramount Home Video
44. DR. ZHIVAGO (PG), MGM/CBS Home Video
45. DRESSED TO KILL (R), Warner Bros. Inc., Warner Home Video
46. HIGH ANXIETY (R), Magnetic Video
47. HONEYSUCKLE ROSE (R), Warner Bros. Inc., Warner Home Video
48. THE JAZZ SINGER (PG), Paramount Pictures, Paramount Home Video
49. LET IT BE (PG), United Artists, Magnetic Video
50. CLOCKWORK ORANGE (R), Warner Bros. Inc., Warner Home Video
51. HALLOWEEN (R), Falcon International Production, Media Home Entertainment
52. NATIONAL LAMPOON'S ANIMAL HOUSE (R), Universal City Studios, MCA Distributing Corp.
53. BUSTIN' LOOSE (R), Universal City Studios, MCA Distributing Corp.
54. CHINA SYNDROME (PG), Columbia Pictures, Columbia Pictures Home Entertainment
55. WEST SIDE STORY (PG), United Artists, Magnetic Video
56. THE ISLAND (R), Universal City Studios, MCA Distributing Corp.
57. MY FAIR LADY (PG), MGM/CBS Home Video
58. BEN HUR (PG), MGM/CBS Home Video
59. MY BLOODY VALENTINE (R), Paramount Pictures, Paramount Home Video
60. WINNIE THE POOH (G), Walt Disney Productions
61. CRUISIN' (R), MGM/CBS Home Video
62. FRIDAY THE 13TH (R), Paramount Pictures, Paramount Home Video
63. LOVE AT FIRST BITE (PG), Warner Bros. Inc., Warner Home Video
64. SHOGUN (R), Paramount Pictures, Paramount Home Video
65. HOPSCOTCH (R), 20th Century-Fox Films, Magnetic Video
66. PINK PANTHER (PG), Magnetic Video
67. MAGNUM FORCE (R), Warner Bros. Inc., Warner Home Video
68. DIRTY DOZEN (PG), MGM/CBS Video Entertainment
69. THE FORMULA (R), MGM/CBS Home Video
70. THE BLACK HOLE (PG), Walt Disney Production
71. BLAZING SADDLES (R), Warner Bros. Inc., Warner Home Video
72. PHANTASM (R), 20th Century-Fox Films, Magnetic Video
73. WIZARD OF OZ (PG), MGM/CBS Home Video
74. FORBIDDEN PLANET (PG), MGM/CBS Home Video
75. SATURN III (R), ITC Entertainment, Magnetic Video
76. THE CHAMP (PG), MGM/CBS Home Video
77. MELVIN AND HOWARD (R), MCA
78. CHEECH AND CHONG'S NEXT MOVIE (R), MCA
79. I SPIT ON YOUR GRAVE (R), Wizard Video
80. THE AMITYVILLE HORROR (R), Warner Bros., Warner Home Video
81. CABARET (PG), MGM/CBS Home Video
82. ENTER THE DRAGON (R), Warner Bros., Warner Home Video
83. BILLY JACK (PG), Warner Bros., Warner Home Video
84. FIDDLER ON THE ROOF (PG), United-Artists, Magnetic Video
85. GODFATHER II (R), Paramount Pictures, Paramount Home Video
86. CAR WASH (PG), Universal City Studios, MCA Distributing Corp.
87. SILVER STREAK (PG), 20th Century-Fox Films, Magnetic Video
88. LITTLE DARLINGS (R), Paramount Pictures, Paramount Home Video
89. ANIMAL CRACKERS (PG), Paramount Publix, MCA Distributing Corp.
90. DRACULA (R), Universal City Studios, MCA Distributing Corp.
91. "1941" (PG), Universal City Studios, Columbia Pictures, MCA Distributing Corp.
92. THE BIG RED ONE (PG), MGM/CBS Home Video
93. INSIDE MOVES (PG), 20th Century-Fox Films, Magnetic Video
94. THE JERK (R), Universal City Studios, MCA Distributing Corp.
95. 20,000 LEAGUES UNDER THE SEA (PG), Walt Disney Productions
96. THE BLUE LAGOON (R), Columbia Pictures
97. GREASE (PG), Paramount Pictures, Paramount Home Video
98. STIR CRAZY (R), Columbia Pictures
99. WHOLLY MOSES (PG), Columbia Pictures
100. ENDLESS LOVE (R), MCA



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—Alan Penchansky, Billboard

"This place is great!"
—Bob Seger

**"Poplar Creek clearly
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the art in outdoor
entertainment
facilities."**
—Larry Kart, Chicago Tribune

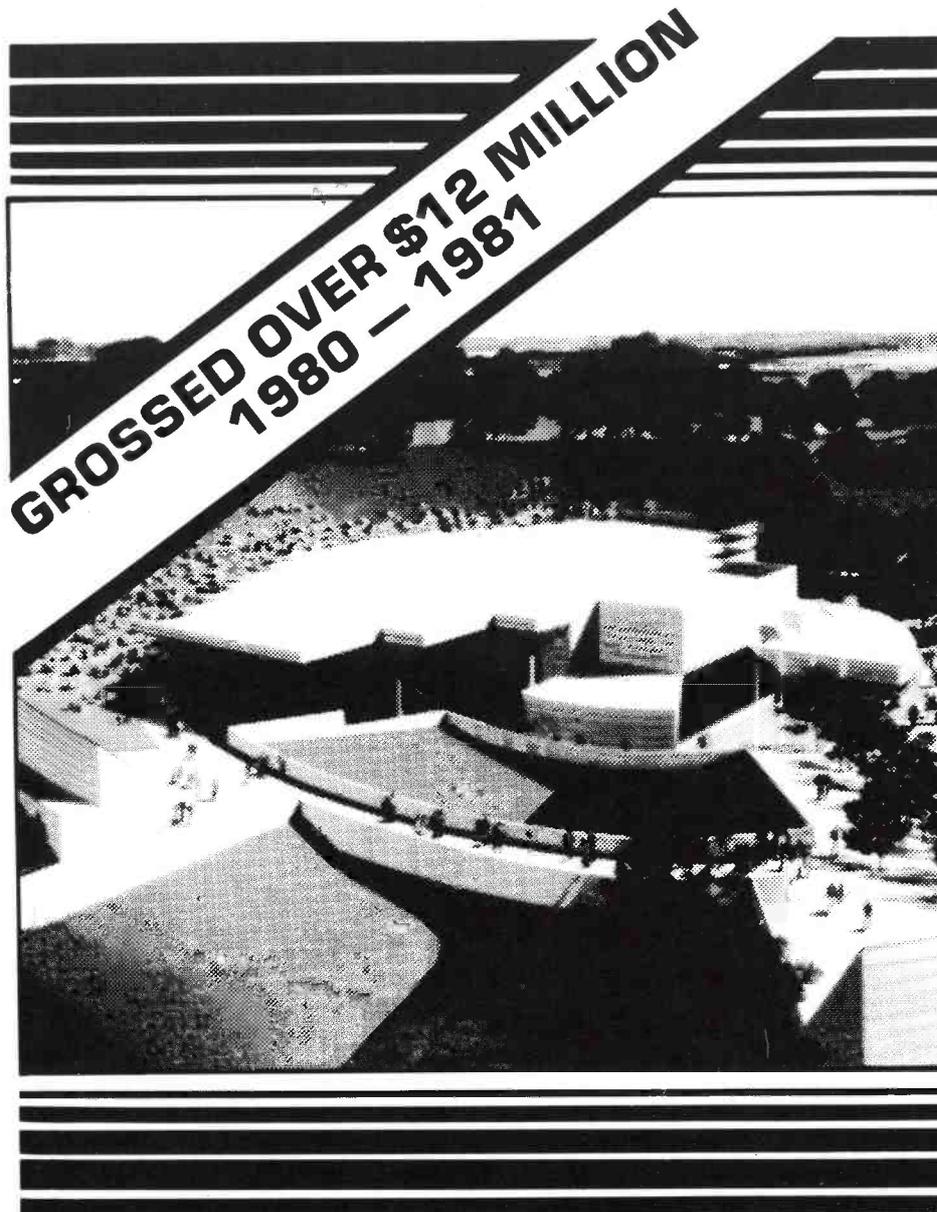
**"One of the most
beautiful facilities I've
seen."**
—John Denver

**"In case I haven't
mentioned it before,
Poplar Creek is the
perfect place to see a
performance."**
—Sharon Barrett, Chicago Sun-Times

**"Poplar Creek is a joy!
I'm going back."**
—Aaron Gold,
Chicago Tribune and WBBM FM

**"Spanking new arena
which is a magnificent
addition to the
entertainment scene."**
—Irv Kupcinet, Chicago Sun-Times

**"The outdoor concert
hall proved it could
superbly handle the
demands of serious
music."**
—Dave Ibata, Daily Herald



**"From Al Jolson to
Fleetwood Mac, the
Nederlander
Organization has long
provided America's
legitimate theatres and
music halls with high
quality entertainment.
Now with the opening
of its newest facility,
Poplar Creek Music
Theatre, Nederlander
is gearing up to expand
and enhance a tradition
of three generations of
entertainment
excellence."**
—Bill Paige, Performance

**"Poplar Creek is
everything it's publicity
has said. The people on
the back of the lawn
could hear every bit as
well as the people in
the front row."**
—Helen Bryant, Daily Herald

**"The opening of this long
anticipated bastion of
music in the northwest
suburbs was, by any
measure, a grand
success."**
—Rick Kogan, Chicago Sun-Times

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AMBROSIA
AMERICA
PAUL ANKA
CHARLES AZNAVOUR
THE BEACH BOYS
PAT BENATAR
GEORGE BENSON
THE BLUES BROTHERS
BLUE OYSTER CULT
GARY "U.S." BONDS
VICTOR BORGE
JIMMY BUFFETT
KIM CARNES
THE CARS
JOHNNY CASH

HARRY CHAPIN
CHICAGO
CHRISTOPHER CROSS
MAC DAVIS
JOHN DENVER
THE DOOBIE BROTHERS
BOB DYLAN
BARBARA EDEN
JOE ELY
ENGELBERT
FIREBALL
FOGHAT
PETER FRAMPTON
JAMES GALWAY
JOEL GREY
ARLO GUTHRIE
SAMMY HAGER
HALL & OATES
BOB HOPE

JOE JACKSON BAND
TOM JONES
JEFFERSON STARSHIP
WAYLON JENNINGS
JOURNEY
KINGSTON TRIO
CLEO LAINE
HENRY MANCINI
CHUCK MANGIONE
BARRY MANILOW
MARSHALL TUCKER BAND
JOHNNY MATHIS
LIZA MINNELLI
MOODY BLUES
ANNE MURRAY
WILLIE NELSON
WAYNE NEWTON
OZZY OSBOURNE
PETER, PAUL, & MARY

TOM PETTY & THE
HEARTBREAKERS
REO SPEEDWAGON
LINDA RONDSTADT
DIANA ROSS
SANTANA
PETE SEEGER
BOB SEGER
SHA NA NA
DINAH SHORE
ISAAC STERN
DONNA SUMMER
JAMES TAYLOR
UTOPIA
JOE WALSH
DIONNE WARWICK
WEATHER REPORT
LAWRENCE WELK
CARL WILSON

A Nederlander/RKO General Enterprise

Video

VHD Mobilizing For Original Productions

Continued from page 8

executive producer Varley Smith, a 14 year veteran of video production at Capitol Records; Fay Smith, video programmer, whose duties include screening submitted program ideas and evaluating them for acquisition and license; and technical coordinator Bob Festa, formerly with the VHD disk manufacturing divi-

fall generally into the how-to, instructional category because of the highly interactive or participatory nature of the VHD system. Games, theatre, children's and music make up other non-movie categories.

While VHD will have a formal exhibit at CES highlighting various of the original programs, Foster whets the pre-CES appetite.

ready, again highly interactive and participatory in nature.

"Children's games are a very big area that we are doing," adds Foster. Two tentatively titled productions already in the works are "Most Valuable Player" and "Things To Do On A Rainy Day"—both full of chapters featuring activity-oriented elements that are instructional and entertaining. Applauding rival Optical Programming Associates "First National Kidisc," Foster promises the children's VHD disks will "move quantum leaps" beyond that.

Children's interactive mysteries are also on the drawing boards, utilizing a familiar approach to the children's Algonquin books where the reader has the option of skipping around chapters.

"One story, for example," explains Foster, "may have 30 different plot lines and outcomes. You can create your own story. And we are doing that for adults as well."

"You're The Coach" will be a football game disk where the viewer can program his own plays.

VHD is also investing heavily in

theatrical entertainment such as "Bal Du Moulin Rouge," currently being shown at Reno's Sahara.

Thus far VHD has not produced a specific rock or pop artist in an original vein but will move in that direction also. A substantial number of titles in the opening catalog, however, are music in nature, programs acquired from outside sources. VHD is

"We are looking for a variety of things," Foster footnotes, "particularly things of an entertaining nature that have repeatability. One of the biggest dangers of developing a video program that's going to be sold to a consumer for permanent use in his home is that it be repeatable, that the video component not be so stale that you look at it once



DISK ART—Final videodisk cover art is perused by VHD Programs' programming staff. Shown, left to right, are Audrey Griffin, executive producer; Paul Foster, vice president of program development; Varley Smith, executive producer; and Fay Smith, video programmer.

tion, who is the liaison with studio technical personnel, and who also schools producers about VHD technology.

Associate producers will be added in the first half of next year as the production/programming staff expands.

Many of the original productions

One program will be a women's health guide, being done in association with Meredith Video Group Publishing ("Better Homes & Gardens") based on their best selling health and medical guide for women.

A cooking program will also be

Renewal For 'New Wave' Theatre Show

LOS ANGELES—"New Wave Theater," the L.A.-originated "new music" cable show, currently broadcast as part of "Night Flight," on the USA cable network has been renewed for the 1981-82 season.

"Night Flight" is produced by ATI Video Enterprises of New York.

All World Stage Productions, producer of "New Wave Theater" begins shooting the new 26-week series in January.

All World Stage is also completing the script for an as yet untitled feature film to be based in and around the "New Wave Theater" experience, which is being written by David Jove, president of All World Stage, and series host Peter Ivers.

Media Expands European Operation

LOS ANGELES—Media Home Entertainment has opened a new European headquarters outside Amsterdam which will house sales, assembly, packaging and storage operations for MHE Europe B.V.

Within 90 days the new facility will also be operating its own duplicating laboratory. MHE Europe now distributes 50 videocassette titles, which are subtitled in French, Spanish, Dutch, Danish, Swedish and Hebrew.

New York Video Quadruples Space

NEW YORK—New York Video, a retailer based here, has more than quadrupled its showroom space, and now also offers custom design and installation of video products.

The store, formerly N.Y. Giant Screen, specializes in projection televisions. Its two model media rooms incorporate these units, as well as other video and audio equipment and accessories.

Other new features include a sales and bargain center offering used and closeout equipment. There is now 5,000 square feet of display and office space.



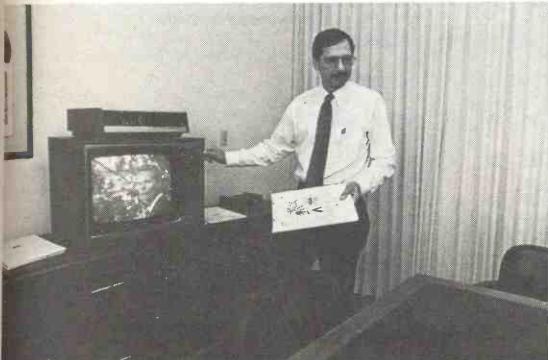
FREEZE FRAME—Fay Smith, VHD Programs' video programmer, and Bob Festa, technical coordinator for VHD Programs, complete editing of a demonstration disk at Hollywood's Complete Post. The disk, expected at Winter CES, will show the variety of children's programs available on VHD.

also looking to the EMI music family for product such as "The Tubes Video." Gary Dartnall, president of VHD, also hints that the company may be close to an arrangement with a major record label outside the EMI family for additional video music product.

Foster also notes that VHD video music product is also being recorded

and not want to see it again. We want the video component of the disk to be so dynamically exciting that it attracts and compels the consumer to buy it and to look at it again and again, making it a valuable viewing experience."

One obvious need Foster sees for the entertainment community, particularly producers, is continuing



PROGRAMMING MIX—VHD Programs vice president of program development Paul Foster, reviews a VHD videodisk presentation of "Hair," one of many recent films in the company's opening catalog.

Software Ads Shaping Up By Astralvision For MTV

LOS ANGELES—Astralvision Products, a locally-based marketing and sales firm specializing in new technologies, will be advertising video software via mail-order on Warner Amex's new MTV music cable channel.

The first two products are "An Evening With David Crosby" and "The Electric Light Voyage."

Astralvision has entered into a licensing agreement with independ-

ent producer Joseph Lynch for the formation of Astralvision Products. Astralvision Communications will exclusively market all properties from Astralvision Products. Twelve packages are expected to be released next year and all be marketed via mail-order on MTV.

Among upcoming product is: "Lionel Hampton's Jazz Special," and "James Brown, Live At Monterey." The firm is also actively pursuing the acquisition of new product.

Shoot '4 Tops In Concert' Film

NEW YORK—Chicago Tele-Productions Inc. has completed a one-hour stereo music special of "The Four Tops In Concert." Shot on location at Chicago's Park West, the film looks at the group's 27 years together, from "Standing in the Shadows Of Love" to the current single "When She Was My Girl."

Other footage includes early clips from the Ed Sullivan show and such hits as "Reach Out, I'll Be There," "Bernadette" and "Sugar Pie, Honey Bunch."

The show is being aired nationally on pay tv and cable systems including SelecTV, Spotlight, ON-TV Detroit and Buford Broadcasting.



STOP ACTION—VHD Programs executive producer Audrey Griffin checks an animation stand used in a VHD interactive children's videodisk—"How I Look/How I Feel." Giving her an assist is John Mathews of Churchill Films.

digitally in stereo since these disks will no doubt serve a dual purpose later on as both VHD videodisks and AHD digital stereo disks.

Later on, VHD may also develop original movies and dramas for its system depending on future market forces.

VHD has been looking extensively to the entertainment community for ideas, treatment and programs.

PolyGram Video Wins Disney Nod

BAARN—PolyGram Video based here has won exclusive video distribution rights for the Netherlands and Flemish-speaking Belgium.

The pact, finalized by Taco Dijkgraaf, general manager of PolyGram Video, Holland, and Dominique Bigle, Disney's European manager for video operations, has an initial 20-title release batch, including "Davy Crockett," "Treasure Island" and "Pete's Dragon."

education about VHD. Foster has already given seminars to producers about VHD and the firm will soon begin a formal seminar program for universities and colleges where a good deal of future video talent is likely to emerge. If producers learn more about the interactive and participatory elements of the VHD system, Foster believes, they can better conceive of programming that can be developed for the player.

4,000 Titles Available, Video Guide Reports

NEW YORK—When it comes to video, National Video Clearinghouse has got the number—and it's more than 4,000. That's the number of titles in the company's "Video Tape And Disc Guide To Home Entertainment" published this year.

The guide lists for \$9.95 and is sold through video retail outfits and bookstores. Its cross-referencing system includes indexes by titles, subject categories and actors.

TOKYO VIDEO FEST

Wyoming Couple Wins Japan Prize

TOKYO — Meagan Roberts, a video artist, and her husband, a sculptor, Raymond Ghirardo, of Laramie, Wy., won the grand prize in the fourth Tokyo Video Festival with their entry, "Life with Ray." The Victor Co. of Japan (JVC) held an award ceremony and party at the Tokyo Prince Hotel here in Tokyo last month.

The Video Grand Prize trophy with a prize of 500,000 yen was presented to the American couple by JVC President Ichiro Shinji.

The winners were in Japan on a 15-day trip which is part of the Video Grand Prize award that is annually presented by the JVC, the sponsor of the Tokyo Video Festival, which is also supported by Japan Air Lines.

The Tokyo Video Festival, the largest international video competition, has been held annually since 1978. This year, 741 video tapes from 20 countries (457 from Japan and 266 from other countries) were submitted, compared with 699 entries last year.

The competition is open to both amateurs and professionals, individuals as well as groups. The aim is "promoting higher quality and creativity in the art of video and the development of video software as a new communication tool."

Thirty-three other works were se-

lected for various awards.

Three entries were selected for the Works of Excellence award in the Open Theme category: "Hole-In-Space: A Public Communication Sculpture" co-produced by Kit Gallows and Sherrie Rabinowitz (U.S.); "Kazuya II" by Kazuhisa Baba (Japan); and "Static, Don't Ask, Episode" by Kit Fitzgerald and John Sanborn (U.S.).

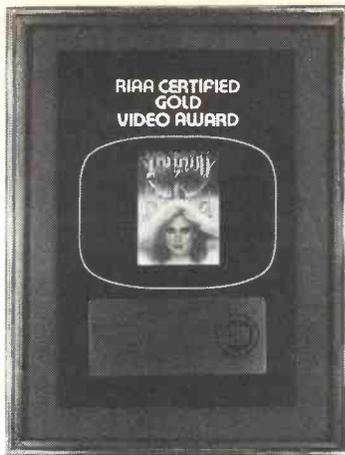
Works of Special Distinction awards were given to four works, two from Japan and one each from France and the U.S.

In the Video Letter Exchange category, "Romi & Daniel" by Japan's Hiromi Sudo was selected for the Work of Excellence award.

The 266 foreign entries included 119 from the U.S., 50 from France, 25 from Britain, 22 from West Germany and 13 from Australia.

The judges were headed by Hiroshi Minami, president of the Society of Image Arts and Sciences. The other judges were: Nobuhiko Ohbayashi (film director); Masahiro Ogi (movie critic); Hakudo Kobayashi (video artist); Osamu Tezuka (president of Japan Animation Assn.); Katsuhiko Yamaguchi (video artist); Fujiko Nakaya (video artist); Susumu Hani (film director); and Toshihiro Kikuchi (manager of advertising and public relations at JVC).

SHIG FUJITA



AWARD PLAQUE—RIAA/VIDEO's official certified Gold and Platinum Awards Plaques are available now to the industry. The awards bear either gold or platinum frames incorporating the certified video recording's four-color graphics inside a stylized outlined television screen. Thus far RIAA has designated 33 gold awards (25,000 units sold, \$1 million retail list value) and five platinum awards (50,000 units and \$2 million).

3 Directors, Producer Tee New Company

LOS ANGELES—Three of the most respected directors in the videomusic area—Brian Grant, Russell Mulcahy and David Mallet—are teaming with producer Scott Millaney to form a new video production company.

The as-yet-unnamed company will be based in London though the U.S. operation is fully functional in Los Angeles. The Los Angeles office was formerly the U.S. base for Millaney-Grant Productions and is still headed by Fiona FitzHerbert.

Grant is perhaps best known for the recent "Physical" videodisk by Olivia Newton-John, though much of his work was with British acts. Mulcahy and Mallet had worked together previously with producer Lexi Godfrey under the banner of MGM. More recently, Mulcahy had done some projects for Gowers, Fields & Flattery.

Mallet's credits include the "Kenny Everett Video Show" in England, David Bowie's video clips and Blondie's "Eat To The Beat" videodisk. Mulcahy has done the Tubes' "The Completion Backwards Principle" project as well as clips for Ultravox, Kim Carnes and Icehouse.

No specific projects are planned as yet for the new company.

Hearst Corp. Buys Ampex Recorders

LOS ANGELES—The Hearst Broadcasting Corp. has purchased six Ampex VPR-28 helical scan videotape recorders for three of its television stations including Baltimore's WBAL-TV, Pittsburgh's WTAE-TV and Milwaukee's WISN-TV. Value of the equipment is in excess of \$500,000.

Ampex also has received an order from Group W Satellite Communications to supply more than \$1 million in television cameras, production switchers and a digital effects system.

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*1981 International Film and Television Festival of New York

Videocassette Top 40

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This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number
1	1	6	KRAMER VS. KRAMER Columbia Pictures 10355
2	2	10	STIR CRAZY Columbia Pictures 10248E
3	3	10	THE BLUE LAGOON Columbia Pictures 10025E
4	5	10	ENDLESS LOVE MCA 77001
5	6	6	THE THIEF Magnetic Video 4550
6	4	8	FRIDAY THE 13TH II Paramount Pictures, Paramount Home Video 1457
7	12	18	NIGHTHAWKS Universal City Studios Inc., MCA Dist. Corp. 71000
8	8	18	RAGING BULL United Artists, Magnetic Video 4523
9	9	6	THE POSTMAN ALWAYS RINGS TWICE CBS 700077
10	7	13	THE JAZZ SINGER Paramount Pictures, Paramount Home Video 2305
11	11	7	MEATBALLS Paramount Pictures, Paramount Home Video-1324
12	10	13	BUSTIN' LOOSE Universal City Studios, MCA Dist. Corp. 77002
13	13	20	CASABLANCA United Artists, Magnetic Video 4514
14	24	2	AN AMERICAN WEREWOLF IN LONDON MCA 77004
15	15	18	TESS Columbia Pictures 10543
16	14	7	ATLANTIC CITY Paramount Pictures, Paramount Home Video-1460
17	16	14	DRESSED TO KILL Warner Bros. Inc./Warner Home Video 26008
18	18	6	THE GOODBYE GIRL CBS 700069
19	31	2	FOUR SEASONS MCA 77003
20	19	29	ORDINARY PEOPLE (ITA) Paramount Pictures, Paramount Home Video 8964
21	28	4	DOGS OF WAR Magnetic Video 4569
22	23	46	AIRPLANE (ITA) Paramount Pictures, Paramount Home Video 1305
23	26	2	BREAKER MORANT Columbia Pictures 8300
24	25	5	CHITTY CHITTY BANG BANG Magnetic Video 4557
25	30	9	HAPPY BIRTHDAY TO ME Columbia Pictures 10595
26	29	4	THE GOOD, THE BAD & THE UGLY Magnetic Video 4545
27	27	6	THE MALTESE FALCON Magnetic Video 4530
28	20	5	BACK ROADS CBS 70071
29	21	8	SEEMS LIKE OLD TIMES Columbia Pictures 10475E
30	22	6	USED CARS Columbia Pictures 10557
31	17	9	THE COMPETITION Columbia Pictures 10124E
32	32	7	THE FAN Paramount Pictures, Paramount Home Video-1469
33	NEW ENTRY		APOCALYPSE NOW Paramount Pictures, Paramount Home Video 2306
34	33	6	BANANAS Magnetic Video 4555
35	34	24	BLACK STALLION (ITA) United Artists, Magnetic Video 4503
36	35	8	HALLOWEEN Media Home Entertainment M131
37	36	23	AND JUSTICE FOR ALL Columbia Pictures 10015
38	37	43	FAME (ITA) MGM/CBS Home Video M70027
39	38	3	GOING APE Paramount Pictures, Paramount Home Video 1398
40	39	29	ELEPHANT MAN (ITA) Paramount Pictures, Paramount Home Video 1347

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.

Danes Hampered By Videotape's Acute Shortage

COPENHAGEN—Shortage of videotapes—blank and prerecorded—is creating substantial difficulties for Danish manufacturer Bang & Olufsen in launching its Video 2000 system here. Although there is considerable local loyalty to this company, B&O, like Philips is having a struggle to gain a presentable share of the market because of the tape famine.

As elsewhere in Europe the prevailing system in Denmark is VHS with Betamax in second place, holding up well because of the brand loyalty to Sony hardware.

Where software is concerned, blank tape imports from Japan are dominated by JVC, Akai, Fuji, Maxell and Sony. Among European manufacturers, BASF, with its wide variety of tape configurations, is in a strong position.

Renting of prerecorded tapes is outpacing selling and Esselte is reportedly doing brisk business with its CIC line of prerecorded titles.

The current high price of prerecorded tape is creating a problem in that some small dealers are buying back tapes from customers at less than the rental price and then remarketing them.

Elsevier-NDU Acquires 25% Of Videocassette Co.

AMSTERDAM—Dutch book publishers Elsevier-NDU has acquired 25% of the shares of Euro Video Club (EVC), the biggest prerecorded videocassette company in Holland.

EVC was set up, on a 50-50 basis, by Expert Nederland, a company with a chain of stores specializing in hi fi products and disks, and Foto-finishing Holding, a corporation with photographic developing laboratories.

Elsevier sees EVC as providing "a solid base for the sale of video software, specially in the instructional and educational programs." And it will also handle organization and distribution of EVC magazine "Clubblad Thuis Buis."

As with VNU, another Dutch book publisher, Elsevier-NDU plans to solicit advertising for its prerecorded videocassette programming.

Industry Fearful Of 30% Software Tax In Danish Market

COPENHAGEN—With the Danish government in urgent need of extra revenue, there are fears that the burgeoning video industry here is going to be hit by a severe new and unexpected tax on software.

The ruling Christian Party is demanding a 30% levy on all product, blank and prerecorded. The theory is that the tax, apart from raising revenue, would also help stem what the party leaders feel is a growing torrent of hard-core pornographic and violent video material here. In fact, most of the material rented in Denmark today is of high quality cinema productions.

Now the local IFPI videogram division is protesting the suggested tax and the minister concerned is pondering how to react. But the feeling is that a video software tax of some kind is on the way.

JAN. 25-29 EVENT

Changes At MIDEM '82

CANNES—Following the emphasis on video promotion at MIDEM '81, next year's event, set for the Palais des Festivals, Jan. 25-29, will have each exhibition stand equipped with tri-standard (PAL-SECAM-NTSC) VHS videotape recorders and monitors.

There will be at least 200 hardware units involved, along with the television projectors inside the Palais to provide non-stop program screening.

Says Gerald de Toucher, program manager for Bernard Chevry,

MIDEM commissaire general: "It's obvious to us that the record and music publishing companies just can't ignore video as a promotional method.

"It provides the long-sought answer to the music business problem of having only the sound and the cover artwork as a basis to differentiate between productions."

MIDEM executives are also inviting the heads of variety entertainment from the world's major radio and television stations, setting up a special radio-tv video club as a base.

Videoclubs Grow In Denmark

COPENHAGEN—In a country known as the land of clubs, and where almost every citizen belongs to several, the newest thing is videoclubs.

Every tv or hi fi dealer seems to be running a videoclub of some sort. A year ago the Selandia Video Team was started by the Selandia retail chain. This year the 15-shop Fredgaard Radio chain set up the Number One Club, and the Expert outlets have since followed suit, along with TV Ringen.

On top of that, the newspaper B.T. is running a B.T.'s Video Club, whose only qualification for membership is that you buy the paper.

Andre Poulsen, managing director of Metronome Video, has acquired sole rights to handle this club, and only Metronome Films and Warner Films titles are distributed under its logo.

This move has set the scene for a battle of the clubs, since other major dealers have retaliated by contacting weekly paper "Se & Hor" to start a rival club. Esselte (CIC), ABCollection (several independent video labels), and Irish (Videoring), who between them control 75% of the software market in Denmark, are now establishing this new videoclub as an answer to Metronome and B.T.

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Concert Satellite Network gives talent a live Nationwide Club "Tour" Via Satellite!

Be featured in the top nightclubs, with AOR Radio saturation.

Innovative for agents, managers, acts, recording companies!

To fans it's like being there! Bigger than life, fully live and spontaneous—showcase talent in a club atmosphere, interacting with an enthusiastic audience—the energy level of a totally "in person" performance. Massive screens, up to 15 X 20 feet, a virtual window of vivid color, and exciting closeups. Full range stereo sound—engineered and staged with "state of the art" perfection, and carried on an exclusively reserved permanent prime satellite linkup.

PREMIERING JANUARY 5TH, originating from a different participating club each week...and instantly transmitted to leading clubs coast-to-coast.

RADIO STATIONS HYPE EVERY CONCERT. In each market the top AOR station, and the showcase club join in co-promoting the concerts with fervor—playing your music, ticket and album giveaways, promo spots, newspaper advertising and publicity, etc.

- Invaluable for rising stars!
- Phenomenal promotion for new albums!
- The exposure benefits of touring without the time and expense of touring.
- Support existing tour schedules by tying in to one of your prescheduled locations.
- Added exposure in major markets.
- New exposure in secondary markets, heretofore inaccessible by touring.
- CSN audience response surveys can generate valuable marketing data for labels, managers and agents.

And, it's here, NOW! Prime dates still available for national acts.

It's an exposure explosion... wrapped up in a single concert!



FRONT PAGE NEWS...

Variety, Billboard, Cashbox, Record World, Performance.

Club inquiries invited.

Test programming proves fantastic audience response!

"Video music concerts are the wave of the future for midweek clubgoers... Judging from the videomusic clips we've shown in our club, we know people can really get into the form, if the show is good. They carry on just like the act is right there in the room."

Steven Starr, Talent Booker RIPLEY MUSIC HALL Philadelphia

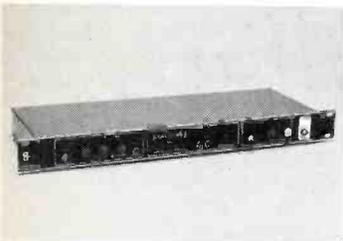
CONCERT SATELLITE NETWORK, INC.

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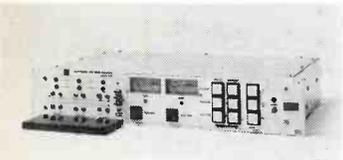
Call or write now for full details: 305/486-2337

Sound Business

New Products



NEW STUDIO AID—Audio & Design introduces the Panscan unit which automates pan effects. The unit can process a mono or stereo signal; in mono the system positions and moves the images in the stereo field; while a stereo signal will cross-pan repeatedly reversing the image.



CX ENCODER—UREI, United Recording Electronics Industries, is the exclusive manufacturer of CX noise reduction encoders. The model 1181, shown here, offers the mastering, production or mixdown facility the ability to record and playback according to the CBS Technology CX standard.



ADCOM ADDS—The GFT-1 is the AM/FM digitally synthesized tuner introduced by Adcom. Suggested retail: \$375.

World Drop In Equipment Workers

By PETER JONES

LONDON—While there's a consistent worldwide increase in sales of audio and video equipment, there is also a surprising drop in the number of people actually employed in the international consumer electronics industry.

That is the key finding of a just-published survey "Social and Economic Conditions of the World Audio-Video Electronics Industry," put together here by the International Metalworkers Federation.

It points out that Japan, generally regarded as the most successful territory in this field, saw its electronics work force drop by 31%, more than 100,000 staffers, between 1976 and the end of 1979.

The U.K. force dropped by 29% between 1976 and 1981. In West Germany, the drop between 1976

and 1980 was 17% and in France, over the same period, the drop was 18%.

Now concern about the employment situation in consumer electronics has become key topic at an Amsterdam, Holland, conference this month, alongside concern at import penetration, notably from Japan, into Europe.

Among the calls for action will be one for selective protectionist measures to allow some countries a chance to restructure their industries. And the federation's general secretary, Herman Rebhan, says: "The assumption that the explosive growth in audio and video products can continue forever can't be sustained any longer. The industry will change in all its areas of operation, which will mean further effects on economics and on jobs."

SPARS Meet Spotlights Creativity Vs. Finances

NEW YORK—"Creativity Vs. The Bottom Line"—a continuing discussion about the problems that face record companies, recording studios, artists and producers—was the subject of a SPARS regional meeting held here Dec. 2.

The session was headed by George Butler, vice president jazz and progressive music/a&r, Columbia Records, and Bob Walters, co-owner of the Power Station, a New York studio.

Butler expressed concerns about the industry, not only as an a&r man, but as a producer. He said that a record company executive must have a musical background and the know-how to determine producer and artist capability.

"Some producers may be very glib, but are unimaginative," Butler commented. "This kind of producer is able to convince a record company executive, who may not be as knowledgeable about the music business or artistry, that he can do the job and produce a hit record." Soon, however, the project is in red before it gets off the ground.

"The producer and executive in charge of a recording should always be able to communicate openly about directives," Butler continued. "Often times there are too many decision makers involved."

Butler feels a closer working relationship exists between the studio and record company today than in the past.

SPECIAL PROGRAM

'Booster' Plan Leads SPARS 1982 Activities

By JIM McCULLAUGH

LOS ANGELES—The Society Of Professional Audio Recording Studios is inaugurating a special "booster" membership program in an effort to widen its membership ranks as well as strengthen its links with other sectors of the music industry, according to Chris Stone, president of the Record Plant complex here and the newly elected president of SPARS.

Stone indicates that a SPARS booster membership will be available at participating member studios for \$10. There will be no limitation on the number of memberships an organization or individual may obtain.

The bearer, then, of a booster membership will receive a directory of SPARS member studios and advisory associate members, a 10% discount on SPARS functions, eligibility for SPARS sponsored scholarships and eligibility for a SPARS members free drawing.

The free drawing will be a special attraction, according to Stone, since the grand first prize of a special mid-year drawing will be 300 hours of free studio time, which will come from participating SPARS studios donating a maximum of 20 hours each. Additionally, there will be a second prize of 200 free hours of video time and a third prize of 100 hours.

Participating SPARS studios may also donate mobile and/or video equipment as part of the prizes.

There will also be monthly prizes. All memberships sold during the Jan. 1, 1982-July 31, 1982 period will be eligible. The free studio time is usable in the second half of the year.

Eligibility for the free studio time is open to both booster members as well as SPARS members, Stone points out.

The booster program is not the only priority on Stone's 1982 SPARS calendar.

The next "road show"—SPARS-sponsored industry seminars—is slated for February in Los Angeles with topics to include "Studio Business Management" and "Interfacing With The Film And Video Community."

SPARS is also planning a "mini" pro audio trade show where selling will take place. This will be, explains Stone, for studios who are unable to attend AES, now taking place only once a year in the U.S.

Says Stone: "This show will be for professional audio people only. One thing we are going to try and do is create a one-on-one between pro audio equipment makers and end users. This show is designed to complement AES, where selling is not allowed.

Based on the outcome of this concept, Stone adds, SPARS may feature an expanded trade show concept later on.

Other programs being blueprinted under Stone's 1982 SPARS presidency include:

- SPARS sponsored scholarships at accredited universities.
- An expanded regional program to involve itself in more local studio communities.
- Continued memberships in organizations such as AES, NAB and others.
- An expansion of the SPARS in-house newsletter "DataTrack" in order to better inform and educate members.

Current SPARS membership is now 75 according to Stone.

"I would like to double that number by the end of 1982," he says.

"Candidly," he adds, "we need to finance ourselves properly as a major trade organization. If we do that we can move forward and do the kinds of things we've outlined. The booster membership program and the mini-trade show can be two revenue producing situations for us."

Another priority on Stone's list is industry statistics. He believes if SPARS can double its membership roles in a year, that number can provide a good sample base for industry manufacturers to draw from.

If the booster membership and mini-trade show programs are successful, Stone then also sees that as a method of reducing membership dues for the smaller studio.

The L.A. "road show" will be the site of SPARS' next board meeting. Chairman of the board is Murray Allen, Universal Recording Corp. (last year's president); chairman emeritus is Joe Tarsia, Sigma Sound, Philadelphia (the first year president); Mack Emerman, Criteria, Miami, is first vice president; David Teig, Atlantic Studios, is vice president/secretary; and Nick Colleran, Alpha Audio, is treasurer.

Pfantone

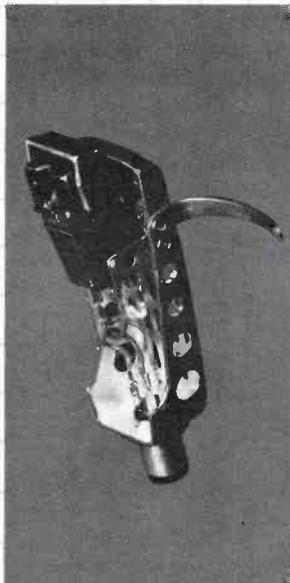
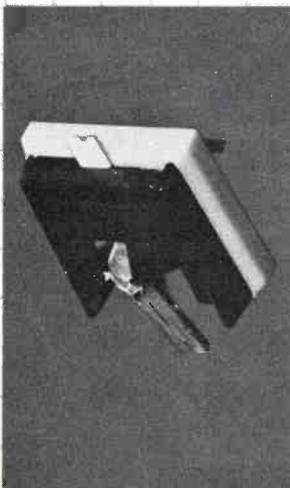
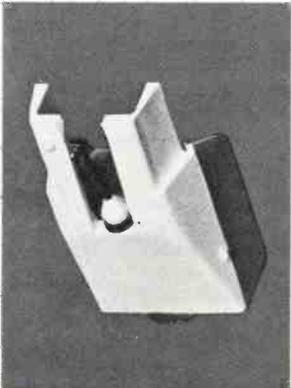
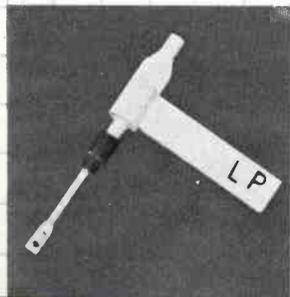
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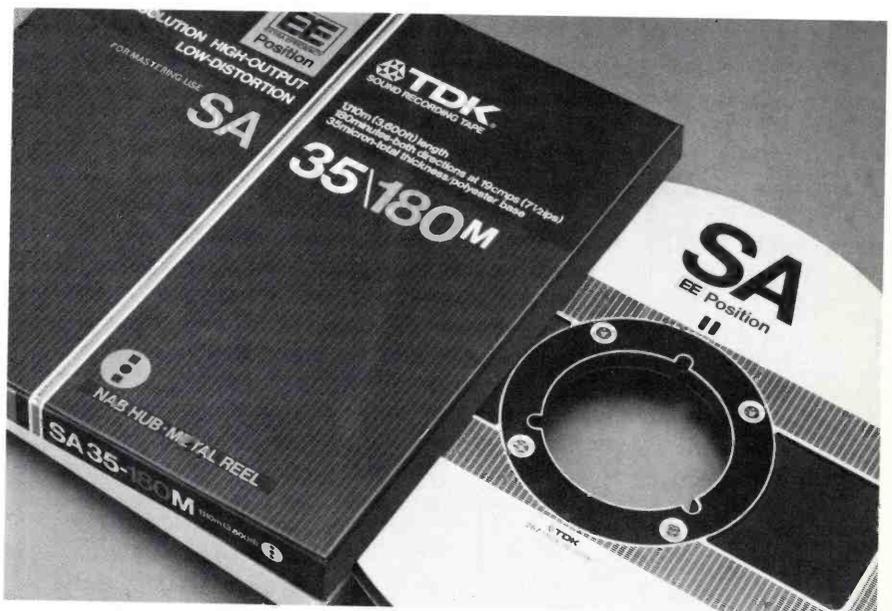
NOW REEL RECORDING GOES TWICE AS FAR.

GARDEN CITY, NEW YORK. In a major breakthrough in open reel tape technology, TDK announces Super Avilyn open reel tape. Known as SA EE (Extra Efficiency), this remarkable new tape is bound to attract the new wave of open reel enthusiasts in droves. It's specifically engineered for the new open reel decks with the EE EQ/bias position now entering the market.

TDK Super Avilyn tape technology made it all possible. The advanced engineering that goes into the famous SA and SA-X high bias audio cassettes and Super Avilyn videocassettes has now been applied to open reel. The results are spectacular.

Half speed, twice the music.

Here's the incredible news. SA EE open reel tape sounds as terrific at half speed (3¾ ips) as other standard open reel tapes sound at normal speed (7½ ips). This half speed gives open reel fans twice the music for the price of one reel of tape. SA open reel delivers sound quality that's never



before been achieved. So pure, you won't believe it until you hear it.

The sweet sound of sales.

TDK SA EE is especially important news for dealers. It's actually opening up a whole new market—an exciting new world of open reel sales, in both 7" and 10" reel sizes.

Like the other highly profitable TDK open reel tapes, GX and LX, SA EE open reel is made to deliver music at its best. Clear, rich, true.

The kind of sound that will keep your customers coming back for more.

Be in on the new open reel revolution. TDK SA EE open reel is the tape that can keep you ahead of the pack.

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Sound Business Studio Track

LOS ANGELES—Alan Abrahams is producing *Mystic Merlins* for Capitol at the Lighthouse Studios, Mark Smith engineering. Also there: Patrick Henderson producing the *Mighty Clouds Of Joy*.

George Tobin producing *Smokey Robinson* for Motown at Studio Sound Recorders, Howard Wolen behind the board. Other activity there: Westwood One Syndication mixing a live Pat Benatar broadcast recorded in Oakland, Calif., guitarist Neil Geraldo overseeing with Richard Kimball producing and Biff Dawes engineering; Ryan Ulyate producing; Bernard Swell for WEA International; Ralph Hammer producing his own new band called Hammer, Duane Eddy Baron engineering; and Alvaro Davilla cutting tracks for a new LP for Melody Records, producing is Juan Carlos Galderon in association with Jose Quintana, Howard Wolen behind the console.

Criteria, Miami, adds two maintenance technicians to its staff: Oliver Masciarotte, former engineer for Stuart Cody, Inc., Cambridge, Mass., and Scott H. Phillips, a former electronics technician and consultant for Freedonia Studios, Westcreek, Colo.

Mike Theodore co-producing with Eric Morgeson two tracks on the vocal group Gabriel at Studio A, Dearborn Heights, Mich.

At Easter: Artists Recording Studio (E.A.R.S.), East Orange, N.J.: Dean Friedman laying tracks for a new project, Neal Steingart engineering; Chris Moffa & the Competition mixing a new single, Andy Wallace at the board; Julie Miller named new studio manager at the facility; and E.A.R.S. now offering its clients a new LINN drum machines.

Chicago's Universal sees: Carl Davis producing Merge for RCA, Tom Miller and Bill Bradley engineering; Gene Chandler and Carl Davis co-producing a new Gene Chandler LP, Stu Walder engineering; Leo Graham and James Mack co-producing Kokomo for CBS, Stu Walder at the console; and Monk Higgins producing Bobby "Blue" Bland, Jimmy Hite behind the board.

Jay Rifkin producing R Best at New York's Rick's and Automated Sound Studios.

Action at Nashville's Columbia Studios: Joe Stampley working on a new Epic project, Ray Baker producing and Ron "Snake" Reynolds engineering; Billy Sherrill producing Johnny Paycheck for Epic, Reynolds engineering; Billy Sherrill producing Johnny Paycheck for Epic, Reynolds engineering; Lou Bradley engineering Ramsey Kearney for Safari Records; Norro Wilson producing Charlie Pride for RCA, Lou Bradley, engineering; Mark Sherrill producing Terri Gregory for Handshake; and Billy Walker producing himself.

At New York's RPM: Gary Katz producing "Eye To Eye" for Warner Bros. with mixing by Elliot Scheiner, assisted by Dominick Maita; "In Harmony," a Sesame Street LP on CBS being engineered by Jim Boyer, with assistance by Robin Danar (cuts feature Billy Joel, Kenny Loggins, Bruce Springsteen, Dr. John, James Taylor, and Lucy and Carly Simon); Rupert Holmes recording for Elektra, Bill Stien engineering, Dominick Maita assisting; Neal Teeman engineering "Mr. Lucky" for Polish Records; and Neil Dorfman mixing "Steps."

At Philadelphia's Kajem: Joe Alexander engineering George Wallace for Portrait, Dave Conner assisting; Mitch Goldfarb engineering Section 8; Bob McCafferty producing the "Beru Revue" LP, Joe Alexander engineering; George Logis producing Willie Daniels of the Persuasions, Mitch Goldfarb engineering; and Larry Feldman continues to produce two projects, John Zias, and the Frederick-Martin Band.

Stevie Wonder recently completed producing, engineering and overdubbing two songs for Black Bull Music at Philadelphia's Sigma Sound. Other clients there recently were Diana Ross, who was producing and editing background tracks for 30 and 60-second radio and television

commercials to promote her new self-produced debut RCA LP; Mtume & Lucas producing Stephanie Mills for 20th Century Fox, Jim Dougherty engineering; and John Luongo producing Quick for CBS International with Jay Mark engineering.

Omega Audio, Dallas, recently had its 24-track mobile unit at Nick's Uptown in Dallas doing an audio/video shoot. The show featured Carl Perkins and Joe Ely. Video facilities were provided by Clearwater Teleproductions of Dallas, Giles McCreary directing.

Scott MacClellan and Sonny Limbo producing Bertie Higgins at Pyramid's Eye Recording Studio, Lookout Mountain, Tenn., MacClellan, Doug Johnson and Jim Stabile engineering. Also there, (Continued on opposite page)

BROADCAST

Serviceability
Major electronic assemblies are plug-in and easily accessible from the front of the recorder, even when rack mounted.

Quick Change Head Assembly
Converts from one to two to four channels, or back quickly with no mechanical re-alignment.

Three Speeds with Variable Speed Operation
Machines are shipped with three speeds, 7½, 15 and 30 in/sec. Field convertible to 3¾, 7½ and 15 in/sec.

Digital Tape Timer with Single-Point Search-To-Cue
For accurate timing in hours, minutes and seconds. Rehearse segments from exactly the same cue point at the touch of a button.

DECEMBER 26, 1981, BILLBOARD

MCI, Audiotechniques Set 3-Day Seminar

NEW YORK—Console-maker MCI Corp. has scheduled a three-day seminar in cooperation with Audiotechniques of Stamford, Conn. Engineering and technical personnel from MCI will cover aspects of the operation and maintenance of the company's tape recorders and consoles.

Presentations will be highlighted by audio/visual shows covering Signal and Logic Flow. All participants will receive complete MCI manuals for each session taken. Prices for the seminar range from \$75 to \$150.

The seminar is set for Feb. 1-3 at the New York Hilton. For further information and reservations, contact Bob Berliner at Audiotechniques, (800) 243-2598.

Continued from opposite page
 Elmer Cole producing Sweetwater, Jim Stabile at the console.
 Recent action at Cloud Born Productions, Grasse Point, Mich., includes: Peter Mars producing himself, Mark Wisney engineering; the

Billy Wimble Band cutting a single, Mike deMartino engineering; deMartino also engineering the Bulletz Band, featuring Maxine; and Westbound doing the latest Twinkie Clark LP. Bernie Medelsson, Jeff Hunt producing.
 At Goodnight Dallas, Dallas, Pat Benatar

completed mixing live performances for the "King Biscuit Flour Hour," Tom "Gordo" Gonda, engineering the session. Also there, the Fabulous Thunderbirds cutting tracks for Chrysalis.
 At Emmaus Sound, Point Pleasant, N.J., work

completed on two shows for PES, "MacBeth" and "Richard II," both produced by Century Video Productions, Joe Saint engineering.
 Ripchord recording a debut LP for OEM Records at the Mississippi Recording Company, Jackson, Bob Lewellyn producing and Bob Pick-

ett engineering.
 Darrell Clanton "Puckett" at the Sound Track, Nashville, completing a new project with Charles Howard Jr.
 Regent Sound, N.Y., continues with multiple audio/video work, completing recent project with the Grateful Dead, the Marshall Tucker Band and Frankie & the Knockouts.

Reelsound's remote unit (based out of Manchaca, Tex.) has just completed dates with the DeCaro and Key Band for Benson Records, recorded in Tulsa and Oklahoma City, produced by Dan Brock, engineering by Malcolm H. Harper Jr., assisted by Mason Harlow and Paul Stutz.

At House of Music, West Orange, N.J., Stephan Galas producing tracks for Didi Stewart and the Amplifiers for Kirshner Records with the help of Peter J. Roulinavage and Joe De Angelis. Other activity there: Eric Gale finishing up a project with Charlie Conrad and Bobby Scott engineering, and Pattie Brooks working on two sides for Mirage Records, produced by Sandy Linzer, engineered by Charlie Conrad and Bobby Scott with Nelson Ayres assisting.

Detroit group Retro recording and producing themselves at Superdisc Studios, East Detroit, engineering by David Baker and Terry Dedak, executive producers Tri Star Production's Al Ferszt and Scott Forman.

Peter Schekeyrk producing Passenger at Miami's Quadrangle Cinema Corp., Jerry Thichava engineering, Roy Evans the executive producer. Other activity there: I.P.S. producing Bart Osteroff's album, Jerry Thichava and Paul Speck engineering; and Barry Miraz producing/mixing David Johannsen's single "She Loves Strangers."

Chris Thomas producing Elton John at AIR Studios Montserrat, Montserrat, British West Indies.

Mike Thorn producing Nina Hagen at New York's Blue Rock Studios for CBS.

A&M's 38 Special working on a new LP at Atlanta's Studio One, Rodney Mills producing.

Kenn Friedman of Provocative 2 at RCA Studio D, New York, remixing Polyrock for and EP. Recording was completed at Greene Street Recording with Kurt Munkacsi producing.

Activity at Music City Music Hall, Nashville, includes: B.B. King cutting tracks, Stewart Levine producing, Bill Harris engineering; Irish flautist James Galway cutting a new RCA LP, Tom Collins producing, Bill Harris engineering; arranger Bill Walker cutting new sessions by LeRoy Van Dyke, Bill Vandevort engineering; and
 (Continued on page 64)

DECEMBER 26, 1981, BILLBOARD

PRECISION

Introducing the Ampex ATR-800. More features than ever before in a broadcast audio recorder.

In a busy broadcast environment, every minute counts. That's why Ampex designed the ATR-800 with saving time in mind. With more standard features than any other recorder in its class, the ATR-800 is the perfect choice for the broadcast audio needs of the broadcast professional. And recording studio engineers? Take note.

The ATR-800 was designed for tape editing. The wide open head assembly gives you fast, accurate tape access. Recessed head gate and transport controls prevent tape snag. And a continuously variable shuttle, under control of the microprocessor, regulates tape speed and direction.

You'll find hands-on-reel and tape dump edit modes included for convenience. The standard cue amplifier will allow monitoring of any or all channels, right at the machine while it's being cued. And with flexible transport controls, you can now mount them either to the left or to the right side of the machine — whichever way

you choose.

But the features don't stop there. You get a quick change head assembly, a digital tape timer with single-point search-to-cue, three tape speeds with built-in vari-speed, fader start for remote control from a console, simple service access from the front of the recorder and much, much more. All standard. And with a switchable NAB/IEC setup, the ATR-800 is a true international recorder in every sense of the word.

Look around, no other audio recorder has the number of standard features that meet the needs of the broadcast professional like the Ampex ATR-800. It's shipped

for rack mount installation, and it's available in console and pedestal versions as well. Look into the ATR-800. Call your Ampex dealer or write Ampex Corporation, Audio-Video Systems Division, 401 Broadway, Redwood City, CA 94063 (415) 367-2011. Sales, spares and service worldwide.



AMPEX TOOLS FOR TOMORROW

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Switchable NAB/IEC Setup
 At the flip of a switch, the recorder converts between NAB and IEC setup, including bias and levels as well as equalization curves.

Microprocessor Control
 New tape transport design is under the full control of the microprocessor system, ensuring safe, gentle and foolproof tape handling.

Designed For Editing
 Head assembly is wide open for unequaled accessibility. Optional tape cutter and marker available. Dump edit and hands-on-reel editing modes included.

Debut Digital Desk

LONDON—A digital sound mixing desk for use in broadcasting and in the record industry has been unveiled here.

It's the result of research Links between Neve Electronics International and the BBC, who say it's the world's first digital mixing desk based on computer techniques.

Neve Electronics says that previously a medium-size sound mixing desk used for balancing music and voices could have 4,000 control switches which are moved individually.

But by going into digital technique, the number of control switches is dramatically cut. It's also said to be cheaper to operate and offer a much more sophisticated series of facilities.

Broadcasting is seen as a major growth area for this kind of equipment because of the mushrooming trend of local radio stations in the U.K. and throughout Europe.

New Look For Studio

NEW YORK—Normandy Sound in Warren, R.I. has been redesigned. The five-year-old facility now features a L.E.D.E. (live-end, dead-end) control room to appeal to artists looking to record album projects in the \$30,000 to \$75,000 range.

The room was designed by Dan Zellman of Howard Schwartz Studios in New York. Theater curtains can deaden a particular wall or open to expose floor-to-ceiling convex wood. Adjacent to the studio area is a drum booth.

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If you happen to sell tape decks for a living, you know how important demonstrations are.

Good demonstrations sell equipment. Not-so-good demonstrations send customers down the street to your competitors.

Recently a number of audio salesmen have started using Maxell XLII-S and XLI-S, our newest and most advanced generation of oxide formulation tapes. By improving the epitaxial formulation we have dramatically increased dynamic range by 2 dB in XLII-S and 1.5 dB in XLI-S. Resulting in higher signal-to-noise ratio, wider

ULTIMATE DEMO TAPE, XLI-S.



bias latitude, lower intermodulation distortion and lower print through characteristics.

We've also improved the tape mechanism to such a degree that azimuth loss and decreased output in the high frequency range has been substantially reduced.

So, Maxell XLI-S and XLI-S will help any tape deck you demonstrate live up to its specifications.

If you doubt their worth, ask your competitors about XLI-S. Chances are one of them is using it.

He'll probably suggest you keep using your same old demo tape. That should tell you something.



IT'S WORTH IT.

Sony Debuts New Tape

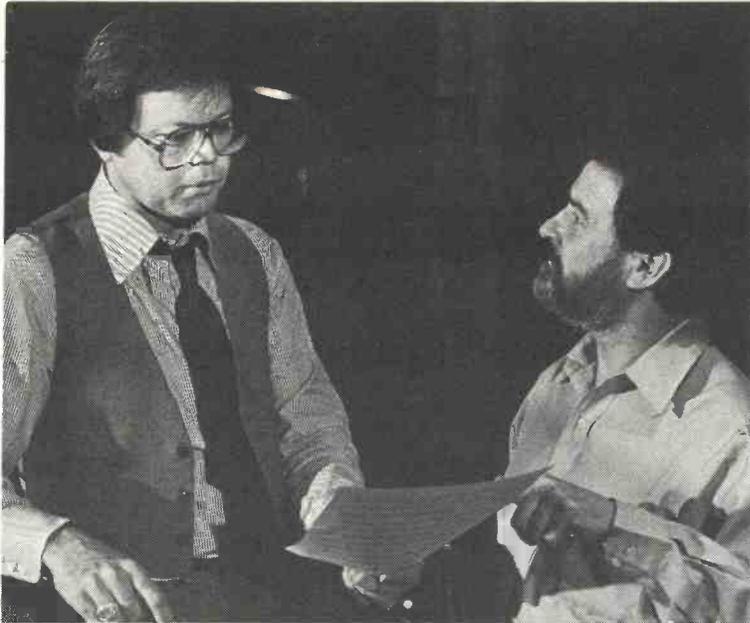
NEW YORK—The Sony Tape Division is introducing UCX-S blank audio tape, which they claim has the best retentivity of any similar product except for metal tape.

Two configurations will begin shipping in January—60 and 90-minute lengths. Suggested retail for the former is \$5 and \$7 for the latter.

New Studio For Britain Square

NEW YORK—Brittain Square Sound has opened a new studio in Peninsula, Ohio. Studio manager Eric Broviak says the facilities will have full video production capabilities, with the ability to lock 24-track tapes to the video signal.

Brittain Square's first projects include a classical piano album by Nick Constantinides, football player Jack Lambert and 15-60-75 (the Numbers Band).



GALWAY RECORDS—Internationally acclaimed flautist James Galway, right, discusses arrangements for his upcoming RCA Red Seal album with producer Tom Collins in Nashville. This country-oriented project will be a first for Galway.

'ESCAPE' RINGS BELL

Journey Given 250th Golden Reel By Ampex

LOS ANGELES—The Ampex Corp. and the group Journey have reached a joint milestone.

The CBS group received the firm's 250th Golden Reel Award for its recent triple platinum "Escape" LP.

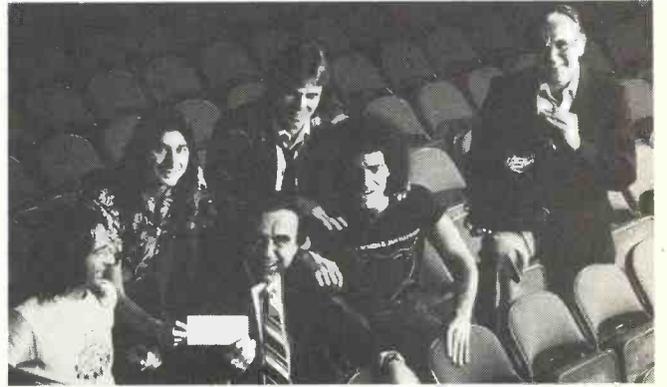
The T.J. Martell Leukemia Foundation was the recipient of the \$1,000 check designated for charity that goes along with the award. Tony Martell, chairman of the T. J. Martell Memorial Foundation for Leukemia Research and vice president and general manager of Associated Labels for CBS Records in New York, accepted the contribution at Houston's Summit where the band recently appeared. Roy Segal, studio manager, Fantasy Records studio, San Francisco, where the LP was mastered, also received an Ampex Golden Reel Award.

Ampex began its award program in late 1977 and thus far \$250,000 has been donated to various charitable organizations selected by honored performing artists.

The awards honor performing artists and the technical teams responsible for gold-certified records mastered on Ampex professional audio tape. "Escape" was mastered and mixed on Ampex Grand Master 456 recording tape.

The underlying philosophy of the program is to create a visible industry link between recording artists and the professional recording community.

Group members Steve Smith, Steve Perry, Jonathan Cain and Neal Schon were on hand for the presentation. Ross Valory, fifth member of Journey, was unable to attend.



JOURNEY'S REEL—The 250th Ampex Golden Reel Award belongs to Journey for its triple platinum CBS LP "Escape." Shown, left to right, are Steve Smith, Steve Perry, Tony Martell, Jonathan Cain, Neal Schon and Roy Segal.

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SCI Displaying Rental Systems

NEW YORK—The demo room at Scharff Communications Inc. (SCI) is now displaying a typical configuration of its audio rental systems for hands-on client demonstration. SCI developed the idea of complete systems rental with video production needs in mind.

The company custom-designs and assembles systems ranging from a simple public address to a full-scale multi-track recording studio. The system installed in the demo room features a Harrison MR3 mixing console, full patch bay and Ampex MM-1200 tape recorder.

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Memphis Studios Feature Modern Rooms, Equipment

• Continued from page 23

order to compliment the MCI 542 in the adjoining Daily Planet.

Christian wrote Kenny Rogers' hit single "I Don't Need You" for Shoe's BMI publishing company, Bootchute Music. On the strength of the Rogers' cut, Shoe has expanded its publishing operation, assuming an additional wing of the plant in which its studios and production company are housed.

One of the city's newest studios, Cotton Row Recording, which opened in late '80, has installed a Lexicon 224 digital reverb system to attract business. Ward Archer Jr., Cotton Row's owner, says his is the first studio in town to add the unit. Cotton Row is equipped with a 16-track Audiotronics 501 console and state-of-the-art recording gear. Recent customers at Cotton Row include Tony Joe White, Willie Covington and demos for Shirley Brown.

Engineer Stan Kesler reports that Sam Phillips Recording Services is adding finishing touches on an album for Grand Prix on country singer Linda Nail. They will soon be producing a second album this year on the Seekers, a local gospel group.

On Nov. 1, the old Sounds of Memphis studio was reopened as Rayner Street Recording. Its Studio 904 control room was acoustically redesigned with a 24-track Harrison automated console and "the latest" assortment of recording gear.

Business manager Doug Schimenti says the facility is both a production and leasing studio. In-house

production projects include songs on actress Cybil Shepherd with producer/engineer Paul Zaleski, an album on Lee Moore in association with Score Productions, and cuts on Louis Williams.

Another new facility is Memphis

State Univ.'s multi-purpose recording studio in its Fine Arts Complex. Its fully equipped, state-of-the-art MCI 636 automated console is tied into an electronic music lab and "top-of-the-line" video equipment and is accessible from the video stu-

dio and two other recording rooms.

Larry Lipman, studio manager/engineer, says the studio will be used primarily as a training laboratory for its 54 commercial music students majoring in recording engineering. Projects lined up for '82 include

annual albums on the university's marching bands and jazz bands. The College of Communication and Fine Arts also has the High Water Record label which has already released six singles on blues artists in the mid-South.

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Exhibitors Set For Vegas Consumer Show

NEW YORK—Next month in Las Vegas, more than 900 exhibitors will make the 25th Consumer Electronics Show the largest to date.

The semi-annual event, held Jan. 7-10, also takes place in Chicago in June. It features displays of the exhibitors' product lines, as well as conferences and special services.

This January's show will feature a Resource Center for exhibitors who provide such services as financing, insurance and sales training. An advertising and promotion showcase displays sample ads and merchandising aids.

This year, the show's International Visitors Center will expand its "Comput-A-Match" program. Buyers, distributors and retailers can use the computer system to locate companies exporting those products in which they are interested.

Consumer Show From Northeast

NEW YORK—A consumer electronics show is being presented by a Boston-based company called Northeast Expositions. Gerry Mildren, president, explains that, beginning in the fall of 1982, the "Electronics" will be held annually in 10 U.S. markets.

The shows will be open to the public and feature home entertainment (audio and video) products as well as personal computers, cameras and other equipment. Northeast Expositions also produces a series of National Computer Shows, also open to the public.

The 1982 fall schedule is as follows: Boston, Oct. 8-11; Chicago, Nov. 5-7; Houston, Nov. 19-21; and San Francisco, Dec. 3-5.

Northeast Expositions is located in Chestnut Hill, Mass. Phone number is (617) 739-2000.



STRING DATE—Columbia's Toto and the 52-piece Martin Ford Orchestra meet at London's EMI Recording Studios for parts of the group's upcoming LP. That's David Paich of Toto on the left, co-arranger, and James Newton Howard, co-arranger, conducting.

Studio Track

• Continued from page 59

Owen Bradley producing Loretta Lynn, Bill Vandevort at the board.

At Chicago Recording Co., Chicago: Gene "Daddy G." Barge producing Kitty & the Heywoods, Hank Neuberger engineering; Dunn Pearson producing Amusement Park, Phil Bonanno engineering, Michael Szarzynski the assistant producer; and Skip Haynes producing himself, Steve Kusciel engineering. The studio just purchased an EMT 251 digital reverberator.

Kwick has completed a new EMI LP at Ardent Recording, Memphis. Other activity there sees Mark Blackwood producing Larry Orrell, Joe Hardy engineering; Allen Jones producing Ebonee Webb for Capitol, William Brown and Robert Jackson engineering; Mark Blackwood producing the Blackwood Brothers, Jack Holder engineering; and Allen Jones producing Chocolate Milk for RCA, William Brown and Robert Jackson behind the console.

At Sound Emporium in Nashville, Joe Stampley is working on a new Epic release with producer Ray Baker and engineer Billy Sherrill. Producers Tony Brown and Ken Harding are continuing work on album for Word with Al Green. Engineer is Sherrill. Bob Moore is producing Roger Vee with Sherrill engineering. Brian Col-

lins working with producers Jim Williamson and Max Gardiner. Williamson is engineering the session.

At Music City Music Hall in Nashville, R.C. Bannon and Louise Mandrell laying RCA tracks with producer Eddie Kilroy and engineer Bill Harris. Charley Pride is continuing work with producer Norro Wilson and with Harris engineer-

ing. Flutist James Galway is finishing up album for RCA's Red Seal label with producer Tom Collins and Harris as engineer.

At Creative Workshop in Nashville, Gary Dunham in with producer Buzz Cason mixing Newpax album. Lee Peterzell behind the board. Shadowfax is in with producer Brent Maher. Maher also engineering.



STEELY DIGITAL—At Soundworks in Manhattan, studio owner Charles Benanty (center) discusses the new Donald Fagan/Steely Dan digital album with its engineers. They are Roger Nichols (left) and Jerry Garszva. The album is being recorded on a 3M 32-track digital audio recorder and will be released by Warner Bros. in mid-1982.



Billboard photo by George Du Bose
CHAS CUTS—Chas Janek, left, listens to a playback of a new A&M LP he's working on at Manhattan's Media Sound Studio. Engineer Craig Calbi is handling the dials.

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Boogie Renovates

NEW YORK—Boogie Hotel, a studio in Port Jefferson, N.Y., has put more bite in its boogie with the renovation of its 24-track facilities.

The renovation took six months to complete. The 130-year-old mansion housing the studio now also houses a Urei 813A time-aligned monitor system, a Studer A-80 Mark III multi-track machine, a Neve 8058 console, several live echo chambers and a 50-by-60-foot studio converted from an old theater.

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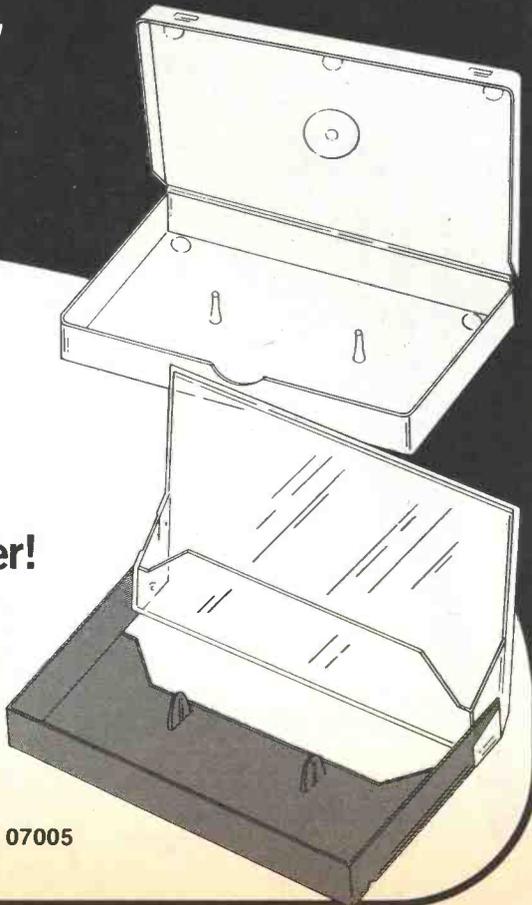
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'Windy City Jazz' To Air On National Public Radio

By ALAN PENCHANSKY

CHICAGO—National Public Radio's jazz focus will be on the Windy City this spring. WBEZ-FM, the Chicago NPR affiliate, is producing six, three-hour network programs featuring Chicago performances recorded live at area clubs.

"Windy City Jazz," which also will include interviews and commentaries, is set to begin airing April 7, according to WBEZ. WBEZ will offer the programs in the 8 p.m. time slot and feed them by satellite to the public radio network.

WBEZ's Linda Prince, DJ and jazz authority, is producer and host of the series. According to Prince, tapings will take place here in January, February, March and April. Three concerts already are in the can.

Prince, who emphasizes that all styles of jazz will be featured, also

plans use of archival recordings in her overview of Chicago's jazz community.

WBEZ's production is underwritten by a \$14,270 grant from the NPR Satellite Program Development Fund, Prince says.

Performers to be featured include the Chicago Footwarmers Orchestra, Art Hodes/Truck Parham Duo, Larry Smith's Jazz Party, E. Parker McDougal/Billy Brimfield All-Stars, the Hall Russell NRG Ensemble and the Fred Anderson Quartet.

Jazz clubs at which tapings are taking place include Fitzgeralds, The Hideaway, Chances R., the Jazz Record Mart, Jazz Institute of Chicago Jazz Fair, Joe Segal's Jazz Showcase, El Matador, Benchley's and On Broadway.

A Big Year For Eddie Miller; Saxophonist Racks Up 3 LPs

By DAVE DEXTER JR.

LOS ANGELES—Back in the distant 1920s, when Eddie Miller was 14 years old, he was paid \$3 a night occasionally for playing clarinet at house parties in New Orleans.

He was the "star" of Miller's Melody Masters, a combo comprising banjo, drums and himself. "Later," he recalls, "I took up alto sax. But when I had a chance to go out on the road with Ben Pollack's recording orchestra, Pollack demanded I play tenor. So I switched horns again and I've stuck with the tenor almost 50 years now."

Miller's second and third LPs of 1981 were released last week. For Charlie Baron's Chaz Jazz label, Eddie teams with pianist Ralph Sutton on eight revered evergreens, including Eddie's own "Lazy Mood" ballad for which the late near-genius Johnny Mercer composed lyrics. And for the audiophile Real Time Records, Miller and Wild Bill Davison have digitally recorded an entire album of Hoagy Carmichael classics.

Earlier this year, Miller taped an album with a small jazz group for Harry Lim's Famous Door label. That one is now receiving international acclaim, especially in Japan.

Miller first won celebrity in the mid-'30s when members of the Pollack orchestra pulled out, formed their own co-op band and asked Bob Crosby to front it. It was billed as "the best dixieland band in the land" and Miller was, in retrospect, its outstanding soloist among gifted sidemen like Matty Matlock, Ray Bauduc, Billy Butterfield, Yank Lawson, Nappy Lamare, Bob Haggart, Jess Stacy, Bob Zurke, Joe Sullivan, Gil Rodin (the saxophone-playing manager) and Warren Smith. They made a jillion singles for Decca, played all the best theatres, hotels, restaurants and ballrooms and broadcast prolifically on both sponsored and sustaining radio stanzas.

Little Eddie, an inherently shy and modest man, won the Metronome and Down Beat tenor polls year after year. After the Crosby band broke up in 1943, Miller took up residence in Los Angeles and played the motion picture and radio studios for a quarter-century.

He also, after a brief army stint in World War II, conducted his own

big band at the Hollywood Palladium and other Southern California spots. It was a Crosby-like combo featuring a half-dozen former Crosby sidemen and brunette singer Mickie Roy, who is now retired and living in Oregon.

The big bands died. The world changed. Rock'n'roll took over. "I

decided," he declares, "to go back to my boyhood haunts. I stayed there about 10 years, working mostly with Pete Fountain's small band. It was pleasant. New Orleans is still a good music town."

Three years ago, however, he returned to Los Angeles with his wife Edna. They make their home in Sherman Oaks in the spacious San Fernando Valley.

"Now I pretty much do as I please," he notes. "I play concerts in Europe once or twice a year and concerts and clubs sporadically in New York and Los Angeles."

He and Edna, who have two children and four grandchildren, have been married 54 years. "We were both 16 when we were wed in New Orleans and it's worked out well."

Now 70—and looking 45—Miller is cooking up tunes for another LP to be made in '82. The horn he's playing these days is the same Selmer he broke in on a 1938 engagement at Chicago's Blackhawk in the booming days of the Bob Crosby band's rise to prominence.



Eddie Miller

NPR Dec. 31 Broadcast Beams From 3 Time Zones

LOS ANGELES—National Public Radio is reaching beyond familiar jazz styles for this year's edition of its "Jazz Alive!" national New Year's Eve broadcast. Its fifth annual live satellite special will not only expand in terms of originating broadcast sites and program length, but will add more explicitly r&b-tinged fusion, country swing and an unusual Texas hybrid of swing and salsa to the mix.

With a spokesperson from NPR's Washington, D. C. headquarters projecting pickup by between 150 and 200 non-commercial member stations, the Dec. 31 broadcast will follow the New Year through three time zones, starting at 9:30 p.m. (E.S.T.) in Philadelphia, with a live show by Grover Washington Jr., and Pieces Of A Dream.

Three hours later, the broadcast will move west to Austin, Tex., and the refurbished Austin Coliseum. There, Ray Benson's latest incarnation of Asleep At The Wheel, the country swing ensemble, will share a bill with the eight-piece Beto and the

Fairlaines, an Austin band whose mix of swing and Latin elements has yielded two regional LPs and an appearance on PBS' "Austin City Limits" music series.

Final satellite whistlestop will be Los Angeles, where a private party featuring Chick Corea will begin broadcasting at 2:30 a.m. (E.S.T.).

That final 2½-hour segment will see the keyboard stylist backed by Joe Farrell on reeds, vocalist Gayle Moran, pianist Mike Garson, bassists Stanley Clarke and Andy Simpkins, drummer John Dentz and others as yet unannounced.

With funding for the special, as well as the entire "Jazz Alive!" series, coming from the National Endowment for the Arts and the Corp. for Public Broadcasting, the New Year's special's top draws such as Washington and Corea are said to be working for minimum scale.

Hosts will be Ben Sidran (Philadelphia), Firesign Theatre alumnus David Ossman (Austin) and Dr. Billy Taylor (Los Angeles).

Survey For Week Ending 12/26/81

Billboard® Jazz LPs Best Selling

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	18	1	BREAKIN' AWAY Al Jarreau, Warner Bros. BSK 3576	26	18	10	MONDO MANDO David Grisman, Warner Bros. BSK 3618
2	8	2	CRAZY FOR YOU Earl Klugh, Liberty LT 51113	27	29	37	VOYEUR David Sanborn, Warner Bros. BSK 3546
3	5	3	THE GEORGE BENSON COLLECTION George Benson, Warner Bros. ZHW 3577	28	24	12	MAGIC WINDOWS Herbie Hancock, Columbia FC 37387
4	7	3	COME MORNING Grover Washington Jr., Elektra SE 562	29	26	20	FUSE ONE Fuse One, CTT CTT 9003
5	5	12	SOLID GROUND Ronnie Laws, Liberty LO 51087	30	28	6	SPLASH Freddie Hubbard, Fantasy F-9610
6	6	11	STANDING TALL Croslanders, MCA MCA-5245	31	31	16	MISTRAL Freddie Hubbard, Liberty LT 1110
7	5	8	SOMETHING ABOUT YOU Angelo Bofilli, Anista AL 9576	★	NEW ENTRY	★	THE BEST OF MANHATTAN TRANSFER Manhattan Transfer, Atlantic SD 19319
8	9	33	THE DUDE Quincy Jones, A&M SP 3721	33	33	14	ORANGE EXPRESS Sadio Watanabe, Columbia FC 37433
9	10	16	SIGN OF THE TIMES Bob James, Columbia FC 37495	34	35	25	APPLE JUICE Tom Scott, Columbia FC 37419
10	11	6	EVERY HOME SHOULD HAVE ONE Patti Austin, Qwest QWS 3591 (Warner Bros.)	35	34	34	RT Lee Ritenour, Elektra 6E-331
11	12	14	REFLECTIONS Gil Scott-Heron, Arista AL 9566	36	38	8	TRAVELIN LIGHT Tim Weisberg, MCA MCA-5245
12	4	17	FREE TIME Soyro Gyra, MCA MCA 5238	37	36	12	THE LEGEND OF THE HOUR McCoy Tyner, Columbia FC 37375
13	23	23	THE MAN WITH THE HORN Miles Davis, Columbia FC 36790	★	NEW ENTRY	★	GOD REST YE MERRY JAZZMEN Various Artists, Columbia FC 37551
14	15	7	PIECES OF A DREAM Pieces Of A Dream, Elektra 6E-350	39	39	23	MECCA FOR MODERNS Manhattan Transfer, Atlantic SD 16036
15	17	6	FREE LANCING James Blood Ulmer, ABC Columbia 37493	40	32	5	WANDERLUST Mike Manieri, Warner Bros. BSK 3586
16	3	3	BELO HORIZONTE John McLaughlin, Warner Bros. BSK 3619	41	41	16	BLITHE SPIRIT Arthur Blythe, Columbia FC 37427
17	3	3	SHE SHOT ME DOWN Frank Sinatra, Reprise FS 2305 (Warner Bros.)	42	NEW ENTRY	★	JIMMY ROWLES PLAYS DUKE ELLINGTON AND BILLY STRAYHORN Jimmy Rowles, Columbia FC 37639
18	14	9	LOVE BYRD Donald Byrd, Elektra SE 531	43	43	21	THIS TIME Al Jarreau, Warner Bros. BSK 3434
19	3	2	SOLO SAXOPHONE II-LIFE John Klemmer, Elektra SE 566	44	45	2	I REMEMBER DJANGO Stephane Grappelli/Barney Kessel With The New Hot Club Quartet, Jazzman JAZ 5008
20	21	28	AS FALLS WICHITA SO FALLS WICHITA FALLS Pat Metheny & Lyle Mays, ECM 1-1190 (Warner Bros.)	45	42	21	YELLOW JACKETS Yellow Jackets, Warner Bros. BSK 3573
21	20	10	ANTHOLOGY Grover Washington Jr., Motown M9-961A2	46	46	33	THE CLARKE/DUKE PROJECT Stanley Clarke/George Duke, Epic FC 36918
22	22	9	ENDLESS FLIGHT Rodney Franklin, Columbia FC 37154	47	47	4	PASSAGE William Ackerman, Windfall Hill WHSD C-1014
23	19	58	WINELIGHT Grover Washington Jr., Elektra SE 305	48	48	30	HUSH John Klemmer, Elektra SE 527
24	23	6	A LADY AND HER MUSIC Leta Stetter Hone, Qwest ZQW 3597 (Warner Bros.)	49	49	20	INVOCATIONS THE MOTH AND THE FLAME Keith Jarrett, ECM-D-1201 (Warner Bros.)
25	16	12	TENDER TOGETHERNESS Stanley Turrentine, Elektra 5-E535	50	37	10	MORNING SUN Alphonse Mouzon, Pausa 7107

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Counterpoint

Is Gospel Taking Steps Backward?

By JEAN WILLIAMS

LOS ANGELES—Although increased attention has been given to gospel over the past few years, with major labels entering the field, Henry Nash, head of Sabrina Artists, a New York-based booking agency, contends, "Gospel is actually regressing."

He believes the gospel industry is taking a step backward "because of poor direction on the part of gospel artists and their managers."

Malaco Records' Dave Clark, who has produced and promoted gospel for a number of years, agrees with Nash, adding, "Most gospel artists still book and manage themselves. Now we're looking at a lot of new people getting involved with gospel who know nothing about the music or how to promote it. They just know there is a lot of money to be made."

Nash, whose agency books black and white, contemporary and traditional acts, insists marginal traditional gospel acts are being pushed farther into the background because the companies now entering the gospel field are looking primarily for contemporary talent. "And there are only a few contemporary artists who break through every six or seven weeks," he adds.

Nash maintains he has watched the industry decline in the past two years: "Two years ago, we tried to open new avenues for gospel. At that time some traditional acts decided they wanted to be contemporary because of the media attention that was given to the industry. They are not contemporary artists and it didn't work." He points out that some of these acts are now out of the industry.

He insists there are only a few black contemporary artists demanding substantial sums—Andrae Crouch, the Hawkins Family and most recently Al Green.

"Although costs have gone up, many of the marginal acts are earning less than they did before," says Nash. At the same time, it costs nearly as much to put on a gospel concert as an r&b concert.

"For example," he continues, "I have clients who say 'I'm paying Al Green \$12,500 for the date. Can't you knock something off on the supporting act?' The act that he's asking me to give him for less money is an act that has been around and is still popular in gospel circles."

He notes that mid-level gospel acts may earn from \$2,000-\$3,000 a night: "But that's on Sunday, since Sunday is the biggest day for gospel concerts. These same acts must work Monday through Saturday on percentage dates or they work for much lower guarantees. That's the only way then can sustain themselves on the road."

Says Malaco's Clark: "The percentages these artists are working for are ridiculous, and with the exception of a few, it's not getting better."

Nash sees the increase of major label involvement in gospel as a giant step toward upgrading the industry. "They have the manpower, financial



Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★	1	12	LET'S GROOVE—Earth, Wind & Fire (M. White, W. Vaughn, W. Vaughn), ARC/Columbia 18-02536 (Sagittario/Yougoulei, ASCAP)	★	34	37	I BELIEVE IN LOVE—Rockie Robbins (H. Johnson), A&M 2380 (Almo, ASCAP)	★	68	75	LOVE MESSAGE—Lowell Simon (J. Levine, L. Simon), Zoo York 7-1324 (CBS) (Ensign/Growth, BMI)
★	3	9	TURN YOUR LOVE AROUND—George Benson (J. Graydon, S. Lukather, B. Champlin), Warner Bros. 49846 (Garden Rake, BMI/Rehtakul/ISH, ASCAP)	★	35	35	I WANT YOU—Booker T (B.T. Jones, M. Stokes), A&M 2374 (Irving/House Of Jones, BMI)	★	69	79	YOU'RE THE ONE FOR ME—"D" Train (H. Eaves III, J. Williams), Prelude 8043 (Trumar/Huemar, BMI)
	3	2	TAKE MY HEART—Kool & The Gang (C. Smith/J. Taylor/G. Brown/Kool & The Gang), De-Lite 815 (Polygram) (Delightful Music Ltd./Second Decade Music, BMI)	★	36	38	STEAL THE NIGHT—Stevie Woods (B. Bowersock, T. Veitch, M. Vernon), Cotillion 46016 (Atlantic) (Sunrise, BMI)	★	70	76	HOLD ME DOWN—Lipps, Inc. (S. Greenberg), Casablanca 2342 (Steve Greenberg/Ricks/Rightson, BMI)
	4	4	CONTROVERSY—Prince (Prince), Warner Bros. 49808 (Controversy, ASCAP)	★	37	43	HOW CAN LOVE SO RIGHT—Ray, Goodman & Brown (L. Walter, A. Goodman, H. Ray, W. Brown, C. Castellano, L. Toby), Polydor 2191 (Polygram) (Dark Cloud/H.A.B./We Got Music, B I/ASCAP)	★	71	71	LET ME SET YOU FREE—The Four Tops (D. Wolfert, S. Linzer), Casablanca 2344 (Polygram) (Songs Of Manhattan Island/Whitehaven/Umchappell/Sandy Linzer, BMI)
★	9	9	HIT AND RUN—Bar-Kays (Bar-Kays, A.A. Jones), Mercury 76123 (Polygram) (Bar-Kays/Warner Tamerlane, BMI)	★	38	47	DO IT TO ME—Vernon Burch (V. Burch), Spector 00010 (Sand B/Bayard, BMI)	★	72	80	TOO THROUGH—Bad Girls (K. Barrow), BC 4011 (Miss Thang, BMI)
★	7	10	WHY DO FOOLS FALL IN LOVE—Diana Ross (F. Lyman, M. Levy), RCA 12349 (Patricia, BMI)	★	39	42	GHETTO LIFE—Rick James (R. James), Gordy 7215 (Motown) (Jobete/Stone City, ASCAP)	★	73	78	BIG FAT BOTTOM—Redd Hot (R. Griffin, K. Ferrell), Venture 148 (Barcam/Smegeidith, BMI)
★	13	6	YOU'RE MY LATEST, MY GREATEST INSPIRATION—Teddy Pendergrass (K. Gamble, L.A. Huff), P.I.R. 5-02619 (Epic) (Mighty Three, BMI)	★	40	48	BAD LADY—Con Funk Shun (D.A. Thomas, F. Pilate, L.L. McCall), Mercury 76128 (Polygram) (Val-IE Joe/Dis 'N' Dat/Extra Fox, BMI)	★	74	84	DO IT ROGER—Roger (R. Troutman, L. Troutman), Warner Bros. 39883 (Troutman's/Bumpershot, BMI)
	8	8	SHARING THE LOVE—Rufus With Chaka Khan (K. Murphy), MCA 51203 (Bean Brooke, ASCAP)	★	41	50	WAIT FOR ME—Slave (M.L. Adams, D. Webster, S. Arrington, C. Carter), Cotillion 46028 (Atlantic) (Cotillion, BMI)	★	75	81	THIS MUST BE HEAVEN—Jerry Carr (J. Carr), Cherie 3872 (Atlantic) (Cherie, ASCAP)
★	10	9	LET THE FEELING FLOW—Peabo Bryson (P. Bryson), Capitol 5065 (WB/Peabo, ASCAP)	★	42	49	TOOT AN' TOOT AN' TOOT—Curtis Mayfield (C. Mayfield), Boardwalk 7-11-132 (M&M, BMI)	★	76	82	TOO MUCH TOO SOON—T.S. Monk (S. Linzer, D. Wolfert), Mirage 3875 (Atlantic) (Linzer/Sumac, BMI)
★	12	8	CALL ME—Sky (R. Muller), Salsoul 2152 (RCA) (One To One, ASCAP)	★	43	53	FUNGI MAMA/BEBOPFUNKADISCOLY PSO—Tom Browne (B. Mitchell, C. Washington, T. Browne, D. Bell), Arista/GRP 2518 (Blue Horizon/Thomas Browne/Roaring Fork, BMI)	★	77	77	TIME FOR LOVE—The B. B. & Q. Band (H. Malavasi, P. Slade), Capitol 5071 (Little Macho/Intersong, ASCAP)
★	11	7	KICKIN' BACK—LTD (C. Vickers, J. Davis), A&M 2382 (Almo/McRovscod, ASCAP)	★	44	52	APACHE—Sugar Hill Gang (S. Robinson, J. Chase, C. Cook, M. Wright), Sugar Hill 567 (Sugar Hill, BMI)	★	78	85	LOVE CONNECTION—The Spinners (J. Mtume, R. Lucas), Atlantic 3882 (Frozen Butterly, BMI)
★	20	5	I CAN'T GO FOR THAT—Daryl Hall & John Oates (D. Hall, J. Oates, S. Allen), RCA 12361 (Fust Buzza/Hat-Cha/Six Continents, BMI)	★	45	18	INSIDE YOU—Isley Brothers (E. Isley/R. Isley/D. Isley/M. Isley/R. Isley), T-Neck 5-02531 (Epic) (April/Bovina, ASCAP)	★	79	87	GET LOOSE—Wax (J. Pati), RCA 12325 (Jopawop/Spazmo, ASCAP)
★	13	5	OH, NO—The Commodores (L.B. Richie Jr.), Motown 1527 (Jobete/Commodores Entertainment, ASCAP)	★	46	28	DON'T HIDE OUR LOVE—Evelyn King (L. Jones, A.S. Moore), RCA 12322 (Mighty M, ASCAP)	★	80	89	GIGOLETTE—Ozone (T. Marie, A. McGreir), Motown 1521 (Jobete/McNella, ASCAP)
★	16	12	WALKING INTO SUNSHINE—Central Line (L. Beckles, L. Francis, R. Carter), Mercury 4013 (Polygram) (Central Line Music, PRS)	★	47	23	SOMETHING ABOUT YOU—Ebony Webb (A. Jones), Capitol 5044 (Ebony Webb/Cessess, BMI)	★	81	NEW ENTRY	LET'S STAND TOGETHER—Melba Moore (G. McFadden, J. Whitehead, M. Moore), EMI-America 8104 (Assorted/Mighty Three, Eptember/BMI/ASCAP)
★	17	12	BLUE JEANS—Chocolate Milk (H. Redmon Jr., L. Hayes), RCA 12335 (Cessess/Electric Apple/Le-Ma, BMI)	★	48	27	TAKE MY LOVE—Melba Moore (Kashif), EMI-America 8092 (Duchess/MCA, BMI)	★	82	90	COUNT ON ME—Candi Staton (C. Staton), Sugar Hill 770 (Staton/Daann/Elipsus, ASCAP/Sugar Hill, BMI)
★	16	6	SNAP SHOT—Slave (M.L. Adams, F. Miller, C. Carter, S. Arrington, J. Douglas), Cotillion 46022 (Atlantic) (Evening Ladies, BMI)	★	49	68	MAKE UP YOUR MIND—Aurra (S. Washington, C. Jones, S. Young), Salsoul 7017 (RCA) (Lucky Three/Red Aurra, BMI)	★	83	NEW ENTRY	THERE'S A WAY—Ronnie Laws (D. Boruff, R. Laws), Liberty 1442 (Colgems-EMI/Boroff/Sweetbeat, ASCAP)
★	17	14	PULL FANCY DANCER PULL—One Way (K. McCook), MCA 51165 (Perk's/Duchess, BMI)	★	50	59	CAN'T HOLD BACK—Kano (Mamared, B. Addams), Mirage 3878 (Atlantic) (not listed)	★	84	NEW ENTRY	ONE HUNDRED WAYS—Quincy Jones Featuring James Ingram (K. Wakefield, B. Wright, T. Coleman), A&M 2387 (State Of The Arts/Eliza M/Ritesonian, ASCAP/Kiada/Mr. Melody, BMI)
★	18	15	I HEARD IT THROUGH THE GRAPEVINE—Roger (N. Whitfield, B. Strong), Warner Bros. 49786 (Stone Agate, BMI)	★	51	55	QUICK SLICK—Sreeta (N. Helms, M. Bolter, H. Davis), Tami 54333 (Motown) (Jobete, ASCAP)	★	85	NEW ENTRY	STAGE FRIGHT—Chic (B. Edwards, N. Rodgers), Atlantic 3887 (Chic, BMI)
★	25	5	COOL—The Time (Not Listed), Warner Bros. 49864 (Tionna)	★	52	57	BEWARE—Barry White (J. Belvin), Unlimited Gold 5-02580 (Epic) (Stone Diamond, BMI)	★	86	93	ROCK YOUR WORLD—Weeks And Co. (R.B. R. Weeks, J. Barriero), Chaz Ro 2519 (Brasil) (Revenue/Om, ASCAP)
★	20	19	SWEETER AS THE DAY GOES BY—Shalamar (L. Carrera, R. Smith), Solar 12329 (RCA) (Spectrum VII/Silver Sounds, ASCAP)	★	53	72	JAM THE BOX—Bill Summers And Summers Heat (Turner, Richardson, Batiste, Summers, Kennedy, Stewart), MCA 51221 (Pure Delite/Bilsum, BMI)	★	87	NEW ENTRY	A LITTLE MORE LOVE—T-Connection (T. Coakley), Capitol 5076 (T-Con, BMI)
★	21	21	I WILL FIGHT—Gladys Knight & The Pips (N. Ashford, V. Simpson), Columbia 18-02549 (Nick-O-Val, ASCAP)	★	54	60	ROCKIN' THE BEAT—Fatback (R. Sinkler, S. Horton), Spring 3022 (Polygram) (Clita/House Of Gemini, BMI)	★	88	NEW ENTRY	STRUT YOUR STUFF—Live (N. Holmes, P. Chevalier), T.S.O.B. 2006 (DeGreg, BMI)
★	22	22	FUNKY SENSATION—Gwen McCrae (K. Nix), Atlantic 3853 (Kenix, ASCAP)	★	55	56	PORTUGUESE LOVE—Teena Marie (T. Marie), Gordy 7216 (Motown) (Jobete, ASCAP)	★	89	NEW ENTRY	U.S.A.—Bill Withers (B. Withers), Columbia 18-02651 (Bleuign, ASCAP)
★	23	7	SHAKE—GQ (R. Source, B. Norris), Arista 0603 (Slim Jim/Middle Melodie, ASCAP)	★	56	83	DON'T YOU KNOW THAT?—Luther Vandross (L. Vandross), Epic 14-02658 (Uncle Ronnie's, ASCAP)	★	90	91	STRUNG OUT ON THE BOOGIE—Gangsters (Not Listed), Heat 2007 (Jim, Mac, BMI)
★	41	6	IF YOU THINK YOU'RE LONELY—Bobby Womack (B. Womack, P. Molen), Beverly Glen 2000 (Ashtray, BMI)	★	57	63	YOUR LOVE—Skool Boyz (C. Matthews), Destiny 2001 (De Note/Skool Boyz/Easley, BMI)	★	91	24	TONIGHT YOU AND ME—Phyllis Hyman (B. Hawes, P. Scott), Arista 0637 (Industrial Strength, BMI)
★	31	6	SOMETHING ABOUT YOU—Angela Bofill (J.L. Parker, A. Willis, R. Wright), Arista 0636 (ATV/Irving/Patmos, Charleville, BMI)	★	58	58	WIDE OPEN—Brick (R. Ransom, J. Brown), E. Irons, R. Hickman, R. Parker Jr., Bang 5-02599 (Epic) (WB/Good High, ASCAP/Raydiola, BMI)	★	92	30	NEVER TOO MUCH—Luther Vandross (L. Vandross), Epic 14-02409 (Uncle Ronnie, ASCAP)
★	46	6	LOVE FEVER—Gayle Adams (W. Lester, R. Brown), Prelude 8040 (Trumar/Diamond In The Rough, BMI)	★	59	65	MAGIC NUMBER—Herbie Hancock (H. Hancock, J. Cohen, D. Robinson), Columbia 18-02615 (Hancock/Polo Grounds, BMI)	★	93	45	BLUER THAN BLUE—Peaches & Herb (K. St. Lewis, F. Perren), Polydor 2187 (Bull Pen, BMI/Perren-Vibes, ASCAP)
★	33	7	THAT MAN OF MINE—The Jones Girls (K. Gamble, L.A. Huff), Epic 5-02618 (Mighty Three, BMI)	★	60	62	TUFF—Midnight Star (R. Calloway, V. Calloway, J. Cooper, K. Grant, M. Gentry, B. Lipscomb, W. Simmons, B. Watson), Solar 47948 (Elektra) (Hip-Trip/Mid Star, BMI)	★	94	94	YOU'RE GONNA WANT ME BACK—Della Rene (G. Seelsa), Airwave 94963 (Not Listed)
★	32	8	NUMBERS—Kraftwerk (R. Hutter, K. Bartos, F. Schneider), Warner Bros. 49795 (No Nonsense, ASCAP)	★	61	61	SOMETHING INSIDE MY HEAD—Gene Dunlap (B. Allen, G. Martin, E. Klugh), Capitol 5055 (United Artists/Earl Klugh/Ermak, ASCAP)	★	95	54	SATURDAY SATURDAY NIGHT—Zoom (F. Bonner, J. Gadsdon, H. Prejean, H. Redmon, L. Hayes), Polydor 2186 (Polygram) (Zoom, BMI)
★	29	29	I'M JUST TOO SHY—Jermaine Jackson (J. Jackson), Motown 1525 (Black Stallion, ASCAP)	★	62	66	EVERY HOME SHOULD HAVE ONE—Patti Austin (D. Bugatti, F. Musker), Qwest 49854 (Blackwood, BMI)	★	96	44	WE WANT YOU—Lakeside (F. Lewis), Solar 12334 (RCA) (Spectrum VII/Circle L, ASCAP)
★	40	5	BREAKIN' AWAY—Al Jarreau (A. Jarreau, T. Canning, J. Graydon), Warner Bros. 49842 (Aljarreau/Desperate/Garden Rake, BMI)	★	63	67	SWEET TENDER LOVE—Denroy Morgan (D. Morgan, B. Reid, R. Miller), Becket 506 (Planetary/Ron Miller, ASCAP/Bert Reid, BMI)	★	97	64	YOU—The S.O.S. Band (A. Simpson, J. Simpson, B. Speight, Sigidi), Tabu 5-02569 (Epic) (Interior/Humble, BMI)
★	34	7	LOVE IN THE FAST LANE—Dynasty (W. Shelby, K. Spencer, N. Beard), Solar 47946 (Elektra) (Spectrum VII/Silver Sounds, ASCAP)	★	64	69	TWINKLE—Earl Klugh (E. Klugh), EMI-America 1431 (U.A./ASCAP)	★	98	86	THE OLD SONGS—Frederick Knight (D. Pomerantz, D. Kaye), Juana 3700 (WB/Upward Spiral, ASCAP)
★	36	7	IT'S MY TURN—Aretha Franklin (C.B. Sager, M. Masser), Arista 0646 (Umchappell, BMI/Colgems-EMI, ASCAP)	★	65	70	I JUST WANNA HOLD YOU—Black Ice (F. Willis, G. Bell, A. Curtis, C. Jones, M. Jones), Montage 1204 (Darwall/Larry Lou/Frontwheel, BMI)	★	99	51	GEEK YOU UP—Michael Henderson (C. Boone, E. Boone, T. McGhee), Buddah 629 (Arista) (Electrocrud/Geeks/Ron-Ken, ASCAP)
★	39	5	BE MINE—Grover Washington Jr. (R. MacDonald/W. Salter, W. Eaton), Elektra 47246 (Antisia, ASCAP)	★	66	74	WE'LL MAKE IT—Mike And Brenda Sutton (M. Sutton, B. Sutton), Sam 81-5023 (Colgems/Mibren, ASCAP)	★	100	88	LA LA MEANS I LOVE YOU—Terra (W. Hart, T. Bell), Boardwalk 11129 (Mighty Three/Bellboy, BMI)
★				★	67	73	B MOVIE—Gil Scott Heron (G.S. Heron), Arista 0647 (Brouhaha, ASCAP)				

★ Superstars are awarded to those products demonstrating the greatest airplay and sales 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).

(Continued on page 86)

New On The Charts

WAX "Get Loose" ★

Wax first came together under the leadership of guitarist/songwriter Joe Lattisaw; his songwriting partner, Bennie Melton; and the group's lead vocalist, harmonica player and keyboardist, James "Chan" Claggett. Other members of the group are David Searles, percussionist; Chuck Moritt, saxophonist; Steve Wagner, drummer; and Ronnie Kidd on bass.

Lattisaw, Melton, Claggett and Searles first played together in a group called Magic Rainbow that played clubs in the Washington, D.C. area. The group disbanded, but six months later, in 1975, Lattisaw, then a government employee, and Melton, who worked at a local bank, started writing songs together.

After some positive response from record labels, the other members of Wax were recruited. The group developed a total band format playing original music rather than going back to the three upfront vocalists format of the Magic Rainbow days.

During the next four years, they spent much on demos, without the aid of a producer. "Half the a&r executives we approached barely had time to see us... and those that did were encouraging but not ready to make any commitments," Melton recalls.

But it finally paid off with a recording contract with RCA. "Wax Attack" was their first album, recorded at Sigma Sound Studios in Philadelphia with Bobby Eli producing. Wax's latest album, "Do You Believe In Magic," was produced by Lenny White, and includes the single "Get Loose" currently climbing Billboard's Hot Soul Singles chart.

Wax is managed by Vern Goff & Assocs. Management, 1269 Delaware Ave. SW, Washington, D.C. 20024 (202) 488-1124; and booked by Norby Walters Assocs., 1290 Ave. of the Americas, Suite 264, New York, N.Y. 10104 (212) 245-3939.



READY FOR WAX—Producer Lenny White (with hat) and engineer Michael Brauer, seated at board, mix down Wax's next RCA single "When And If I Fall In Love." Members of the group looking on, from left, are Joe Lattisaw Jr., Bennie Melton Jr. and James "Chan" Claggett Jr.

PROVOCATIVE SONG

'B Movie' Cut Generates Sales For Scott-Heron LP

By LEO SACKS

NEW YORK—Gil Scott-Heron is enjoying his greatest commercial success with his current "Reflections" LP on the strength of the track "B Movie."

The provocative song is generating strong listener interest on black contemporary stations across the country. Copies of the tune, which chronicles Ronald Reagan's rise from actor to President, were sent last month to members of the House of Representatives and the Senate by Richard Smith, vice president of r&b promotion for Arista.

Milton Allen, an Arista product manager, says that "Reflections" has already sold in excess of 150,000 units, making it the singer's biggest-selling disk for the label to date. The record was released worldwide in September.

Demand for the album, according to Allen, arose on the strength of airplay in such markets as Detroit, Baltimore, Washington, D.C., Philadelphia, Los Angeles, San Francisco, Chicago and New York City, where Frankie Crocker of

WBLS-FM made his own edit of the cut.

"Gil is transcending his image of the post '60s revolutionary jazz musician," Allen notes. "Many stations had preconceived notions about the type of music he made, and it took a lot of convincing to get them to change their perceptions. But once they listened and realized the song's impact, their phones started lighting and they realized that they had something worthwhile to play."

Arista made the track available to programmers as a non-commercial 12-inch record, and there are no plans at present to release that commercially in the U.S., Allen says. However, the song is available as a giant single in Europe as part of the label's "Funksters" marketing campaign.

Harry Anger, Arista's vice president of international operations, says the song has generated "a groundswell of club activity" in England, which he hopes will spread to the rest of the continent. "It's a unique kind of record," he feels. "Right now, Gil is an artist whom the cognoscenti in London have embraced, so we're talking about a slow building process. The sales potential is limited at the moment, but that could change because the relevance of the tune is in some ways analogous to England."

"It's like Thanksgiving," says Scott-Heron, speaking about consumer reaction to the record. "We just finished a concert tour that began in October, and everywhere we went, audiences were layin' for it. I think it ranks with 'The Revolution Will Not Be Televised' in terms of the enthusiasm it was generating at our shows."

"Ragan isn't just a black people's President. It's easy for whites to chalk blacks up as having an attitude. But my perceptions are founded as an American who is black. So I'm dealing with two sets of issues."

He feels that "certain songs hit at certain times. 'The Watergate' song from our 'Winter in America' album was released almost a year before a special prosecutor was ever appointed. And 'Johannesburg' came out many, many months before there were riots in Soweto. You always have that option to record before or after something happens, and I usually choose to do it first." Does that make him a visionary? "I don't know," he responds, "but it's been making me accurate for years."

worth of specific groceries at each venue the group played.

Eisenberg and Huie assert that one of the biggest obstacles facing reggae artists is that many embark on tours without managerial assistance. "I'd like to see stronger reggae management to coordinate tours with labels more effectively," says Huie. "In that respect, business is not being taken care of properly. I realize I have a lot to learn about reggae street tactics and the systematic way of marketing reggae acts in Jamaican and West Indian communities. But it might do the labels some good to check out the way it's done, too."

Eisenberg, who booked concert dates this year for Black Uhuru and Toots and the Maytals, concurs, noting, "We wind up having to make arrangements for travel, equipment, and roadies that we usually have nothing to do with."

He underscores his point when he states that "the music peaked a bit this summer when Toots, Tosh, Brown and Black Uhuru were performing along the East Coast within a two-week period of each other. We have to guard against this kind of saturation."

Reggae Promoters Make Strong Domestic Strides

Continued from page 8

them off when we negotiate a concert tour," he says. "I think it's one of the reasons why so many U.S. promoters shy away from the music. They don't know how to handle a seemingly inherent paranoia that the acts bring with them. Promoters don't want to have to deal with acts who think their sponsors are holding out on them."

The president of Mango Records takes issue with Epstein's comments. "The average Jamaican musician is hip to WBLS and knows what's on t.v.," says Lister Hewan-Lowe, one of the key links in the global reggae picture. "There are no cultural differences when it comes to money. The musicians just want to make sure they get paid fairly for their work."

He feels a more important consideration is the fact that "many Jamaican artists can't deal with American food. It's a critical problem for them. They go into restaurants here and freak out because they cannot accept the sanitary standards." Epstein, who promoted Burning Spear's 1981 tour of the country, says he circumvented the food problem by requesting that promoters purchase \$30

Billboard Soul LPs

Survey For Week Ending 12/26/81

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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	7	7	RAISE Earth, Wind & Fire, ARC/Columbia TC 37548	39	32	39	THE DUDE ● Quincy Jones, A&M SP 3721		
2	10	2	SOMETHING SPECIAL Kool & The Gang, De-Lite DSR 8502 (Polygram)	★	45	12	REFLECTIONS Gil Scott Heron, Arista AL 9566		
3	3	8	CONTROVERSY Prince, Warner Bros. BSK 3601	★	NEW ENTRY	7	Con Funk Shun, Mercury SRM-1- 4030 (Polygram)		
4	4	15	NEVER TOO MUCH Luther Vandross, Epic FE 37451	★	48	2	TAKE IT OFF Chic, Atlantic SD 19323		
5	5	13	THE MANY FACETS OF ROGER Roger, Warner Bros. BSK 3594	★	43	36	15	LOVE BYRD Donald Byrd And 125th St., N.Y.C., Elektra SE-531	
★	8	7	WHY DO FOOLS FALL IN LOVE Diana Ross, RCA AF1 4153	★	NEW ENTRY	5	YOURS TRULY Tom Browne, Arista GRP 5507		
7	7	11	SHOW TIME Slave, Cotillion 5224 (Atlantic)	★	50	3	JUST LIKE DREAMIN' Twenynine With White, Elektra SE- 551		
★	9	6	NIGHT CRUISIN' Bar-Kays, Mercury SRM 14028 (Polygram)	★	46	35	16	TONIGHT Four Tops, Casablanca NBLP 7258 (Polygram)	
★	10	5	THE GEORGE BENSON COLLECTION George Benson, Warner Bros. ZHW 3577	★	47	47	4	ENDLESS FLIGHT Rodney Franklin, Columbia FC 37154	
10	6	13	IT'S TIME FOR LOVE Teddy Pendergrass, P.I.R. TZ 37491 (Epic)	★	52	3	TAKE ME TO YOUR HEAVEN Stevie Woods, Cotillion SD 5229 (Atlantic)		
★	11	5	LIVE The Jacksons, Epic KE2-37454	★	49	49	5	I WANT YOU Booker T., A&M SP-4874	
★	13	4	I AM LOVE Peabo Bryson, Capitol ST-12179	★	NEW ENTRY	5	YOUR WISH IS MY COMMAND Lakeside, Solar S-26 (Elektra)		
★	18	6	SKYLINE Sky, Salsoul SA-8548 (RCA)	★	56	10	BWARE Barry White, Unlimited Gold FZ 37176 (Epic)		
★	16	6	SOMETHING ABOUT YOU Angela Bofill, Arista AL 9576	★	52	39	12	EVERY HOME SHOULD HAVE ONE Patti Austin, Qwest QWS 3591 (Warner Bros.)	
★	15	15	CAMOUFLAGE Rufus With Chaka Khan, MCA MCA 5270	★	53	54	2	TOM TOM CLUB Tom Tom Club, Sire SRK 3628 (Warner Bros.)	
★	23	3	COME MORNING Grove Washington, Jr., Elektra SE- 562	★	54	37	23	CARL CARLTON Carl Carlton, 20th Century 1-628 (RCA)	
★	19	7	THE POET Bobby Womack, Beverly Glen BG 10000	★	60	2	THAT'S WHAT TIME IT IS Johnny "Guitar" Watson, A&M SP- 4880		
★	21	6	FACE TO FACE GO, Arista AL 9547	★	56	57	2	WEST STREET MOB West Street Mob, Sugar Hill SH263	
★	19	12	INSIDE YOU The Isley Brothers, Tneck FZ 37533 (Epic)	★	57	55	17	TOUCH Glady Knight & The Pips, Columbia FC 37086	
★	20	17	BREAKIN' AWAY ● Al Jarreau, Warner Bros. BSK 3576	★	58	44	12	LOVE IS THE PLACE Curtis Mayfield, Boardwalk NBL1-33239	
★	21	22	18	THE TIME, Warner Bros. BSK 3598	★	59	63	14	I LIKE YOUR STYLE Jermaine Jackson, Motown MB-952M1
★	25	5	LOVE MAGIC LTD, A&M SP-4881	★	NEW ENTRY	NEW ENTRY	NEW ENTRY	NEW ENTRY	
★	23	20	24	IN THE POCKET ● Commodores, Motown ME-955M1	★	61	51	4	MR. C Norman Connors, Arista AL 9575
★	24	24	17	LOVE ALL THE HURT AWAY Aretha Franklin, Arista AL 9552	★	62	53	14	THIS KIND OF LOVIN' The Whispers, Solar BK11-3976 (RCA)
★	25	14	8	CRAZY FOR YOU Earl Klugh, Liberty LT-51113	★	63	61	15	SLINGSHOT Michael Henderson, Buddah BDS 6002 (Arista)
★	29	4	BLUE JEANS Chocolate Milk, RCA AF11-3896	★	64	64	12	PIECES OF A DREAM Pieces of a Dream, Elektra 6E-350	
★	27	27	35	STREET SONGS ▲ Rick James, Gordy GB-1002M1 (Motown)	★	65	NEW ENTRY	NEW ENTRY	
★	28	28	13	FANCY DANCER One Way, MCA MCA 5247	★	66	46	11	SEND IT Dzoe, Motown MB-962M1
★	29	26	26	LIVE IN NEW ORLEANS ● Maze Featuring Frankie Beverly, Capitol SK6K 12156	★	67	62	28	STANDING TALL Crusaders, MCA MCA 5254
★	30	30	10	ALL THE GREATEST HITS Diana Ross, Motown M13-960C2	★	67	62	28	IT MUST BE MAGIC Teena Marie, Gordy GB-1004M1 (Motown)
★	31	33	9	GO FOR IT Shalamar, Solar BXL1-3984 (RCA)	★	68	65	51	THREE FOR LOVE ● Shalamar, Solar B21-3577 (RCA)
★	32	34	23	COMPUTER WORK Kraftwerk, Warner Bros. HS 3549	★	69	58	6	SWITCH V Switch, Gordy GB-1007M1 (Motown)
★	40	3	3	GET AS MUCH LOVE AS YOU CAN The Jones Girls, P.I.R. FZ 37627 (Epic)	★	70	66	24	I'M IN LOVE Evelyn King, RCA AF11-3962
★	34	31	12	SOLID GROUND Ronnie Laws, Liberty LO 51087	★	71	68	8	WHAT A WOMAN NEEDS Melba Moore, EMI-America ST-17048
★	43	3	3	JAM THE BOX Bill Summers And Summers Heat, MCA MCA-5266	★	72	67	17	EBONEE WEBB Ebonye Webb, Capitol ST-12148
★	41	3	3	KEEP ON MOVING STRAIGHT AHEAD Lakeside, Solar BXL1-3974 (RCA)	★	73	73	22	CAN'T WE FALL IN LOVE AGAIN Phyllis Hyman, Arista AL 9544
★	42	3	3	CAN'T SHAKE THIS FEELING Spinners Atlantic SD 19318	★	74	74	15	I BELIEVE IN LOVE Rockie Robbins, A&M SP-4869
★	38	38	7	GWEN McRAE Gwen McRae, Atlantic SD 19308	★	75	70	8	ANTHOLOGY Grove Washington Jr., Motown MB-961A2

★ 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

Entrepreneurs Anticipate Upturn In Business In 1982

By RADCLIFFE JOE

NEW YORK—After a nervous year of rethinking and reshaping the industry that brought them a windfall of profits in the 1970s, disco entrepreneurs are anticipating an upturn in business in 1982 and the years ahead.

In retrospect, those who shaped the disco monster of the 1970s look at 1980 and 1981 as the years in which the bottom fell out of the multi-billion dollar market. They point the finger of blame at greed, poor management (in some cases), lack of expertise and commitment, runaway hyperbole and an inability to anticipate the changing tastes of the entertainment-seeking public.

The feeling today is that the industry has learned from its mistakes, and, given a more responsible management team, will be able to successfully turn around disco's fortunes in the coming year.

Aiding this resolve is the fact that the industry itself has shown an ability to bounce back from the abuses of the 1970s.

In the latter part of 1980, subtle reverses in disco's downward decline became evident. Encouraged by a turnaround in the sound, which had

at one time been relentlessly predictable in its format, people began returning to the clubs they had abandoned in droves at the close of the 1970s.

The reduction in emphasis on the inflexible 140 beats-per-minute sound created an environment of growth for more universally acceptable dance music formats ranging from r&b to funk, pop, danceable rock, country and jazz.

This turnaround in the music of the discos also set the stage for the re-emergence of live talent in clubs, a phenomenon which had all but disappeared as the concept of all-recorded-music formats gained momentum, and so-called disco artists, culled largely from studio performers, failed to stage convincing in-person performances.

Contrary to the belief that in times of economic belt-tightening disposable income for entertainment is the first to be cut, the current recession and other political ills of the nation are driving more and more people to seek escape on the public dance floors.

Club owners are realizing that their primary audiences are no

longer restricted to the under-25 crowd seeking outrageous and unusual experiences. Instead, more and more "new" club patrons are in what club operators like to describe as the "upwardly mobile" 25 to 40 age group.

In fact, recognizing the social and financial stability of this group, many clubs, whether new or refurbished, are being geared to meet the needs of this group.

Reflecting the upturn in disco's fortunes, an increasing number of entrepreneurs are opening new clubs. In the past few months, such openings have included the multi-million dollar Daddy's Showplace Of the Stars in San Antonio, Texas, and the F-Sharp and River Clubs in New York. In addition there have been the successful re-openings of Studio 54 and the Ice Palace in New York, and refurbishing and expansion of the popular Paradise Garage, also in New York.

Clubs with specialized dance music formats such as rock and country are also enjoying a boom. A number of these rooms were conversions from traditional disco in the downturn years of the late 1970s, and although, at the time, many of their operators were "grasping at straws" in an effort to save their investments, the concepts have since shifted from the experimental stages to being comfortable revenue spinners.

Also enjoying continued success are the roller discos of which there are an estimated 5,000 across the country. Roller rinks, which had traditionally programmed middle-of-the-road organ music aimed at family groups, had fallen on hard times in the pre-disco days of the late 1960s and early 1970s. With the disco boom, many of the rink operators converted to a disco-type format and saw a dramatic turnaround in their fortunes.

Although there was some slowing of the rinks' popularity during disco's shaky years, there was none of the alarming decline experienced by conventional disco operators, and this area of the business has since stabilized.

According to Ed Chalpin of PPX Industries, who is also a consultant to the roller rink operators of America, it is anticipated that, working in tandem with the music industry, the rinks will emerge as a significant entertainment medium in the 1980s.

Also enjoying boom in business are the mobile disco operators. Once

dismissed as being of little significance to the industry, the mobiles, offering portability, competitive prices, and a willingness to be more flexible in their programming than their fixed disco counterparts, quietly built a following during the heyday of the business, and were able to successfully capitalize on this as the lean periods took hold.

Today they have grown in sophistication, and are offering many of the special effects that were once the exclusive domain of the traditional discotheque. In addition, equipment manufacturers, constantly on the lookout for new ways to expand their business, have begun designing

and manufacturing equipment especially aimed at the mobile market.

With the resurgence of the industry, the record pools, a vital link between the record companies and the clubs, are once more enjoying a climate of stability. The most vulnerable segment of the industry, they came close to being wiped out of existence when disco began its rocky course toward self-identity.

Those that weathered the storm were those which were willing to change. Some expanded into promotions, others went into retailing, and some even became involved with club ownership and tv programming.



Billboard Photo by Chuck Pulin

HAPPY LABELLE—A joyous Patti Labelle (Philly International Records) expresses her elation at the success of her four nights of live concerts held recently at the Savoy club in New York City. The appearances coincided with the release of the artist's latest album.

New Year's Eve Dancing Can Cost A Pretty Penny

NEW YORK—Reflecting the nation's inflationary spiral, disco dancing in New York this New Year's Eve will be an expensive affair.

According to prices being posted for this traditional festivity, the dent in your pocketbook could range anywhere from \$50 per couple to a staggering \$600 per couple.

The \$600 per couple tab has been posted at Regine's where a lot of money must be shelled out, in advance, if you want to rub shoulders with the city's hoi polloi.

For your \$600, Regine will also provide you and your date with a New Year's Eve dinner that includes a bottle of Moet champagne; caviar in baked potato with sour cream; salmon duplings with champagne sauce; lemon sherbet with vodka; chateaubriand with braised celery, roast potatoes and stuffed artichoke; and endive and watercress salad.

The price is exclusive of tax (8 1/4% in New York City) and gratuities, but according to Regine's officials reservations are moving at a brisk rate.

If you set your sights a little lower, or if the dance floor at Regine's is a little too small for your tastes, then there is always the Grand Ballroom at the Waldorf-Astoria, which still has an element of chic, although the nouveau riche have invaded it in recent years.

At the Waldorf your New Year's Eve outing will cost only \$225 per person, and you can dance to the music of Donny Osmond and Peter Duchin. Dinner and champagne come as part of the package.

Sybil's, a tastefully designed little club in the New York Hilton, will provide dancing and champagne at \$65 per person. If you want dinner thrown in, the cost rises to \$110 per person.

If tickets are bought in advance, the Electric Circus will charge \$30 per person for entertainment that will include the club's "Fantasy Dancers." Shirley Alston, formerly with the Shirelles, and a champagne toast. The tardy will be forced to pay \$35 per person at the door.

Roseland, which was recently snatched from the grasp of the wrecker's ball, will provide no frills dancing to two bands at \$25 per person.

Of course, if you are among the fortunate few to receive invitations to MTV's nationally-televised gala featuring Bow Wow Wow, Karla DeVito and David Johansen, the price is right—there is no charge.

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NEW JERSEY

IT'S PARTY TIME *Underground Club Features Live Rock Entertainment*

By ROMAN KOZAK

NEW YORK—A low profile in terms of the public, but a high visibility among the fashion and celebrity set, has set the Underground disco on a prosperous course.

The two-tier, 1,200 capacity club features live entertainment on Wednesday nights with new and danceable rock acts. The live shows were started by new music promoter Jim Fouratt before he began to do similar shows at Studio 54.

"When we have live shows our DJs are more oriented to rock, as opposed to other nights when it may be 30% rock," says Mark Glazer, director of sales and marketing for the club. "We constantly audition new DJs here and insist that our DJs go to other clubs and listen to new music."

A prime draw at the club is its parties, hosted by WBL5-FM personality Frankie Crocker with promoter Lee Lipton.

"Frankie (Crocker) and I are socially best friends, so to speak," says Lipton, "and about a year ago what happened was that I was standing in another nightclub and somebody came up and offered to give me a birthday party. It was a Friday night, and he said invite everybody you know, and the place will be yours Sunday."

Frankie thought it was a great present, and he offered to give me the party. In two days, we had 400 people. And we thought, "if we can do this once, we could do it again."

Subsequently Crocker arranged a party for Stevie Wonder at the Underground, which brought crowds

around the block, and soon the parties became a regular fixture of the club.

"Primarily, Frankie lets me handle everything," continues Lipton. "How often we have these parties depends on how often I have the time, and have a reason to give them. I am a firm believer that if there is not a reason to give a party, don't give it. Don't have a party for winter, or because Tuesday is groundhog day."

"We like to think of our parties as special events. The basis of them is our contacts with the modelling industry," continues Lipton, who imports women's clothing. "Basically we have the parties twice a month."

For his parties, Lipton claims to

mail out only 25 letters, and the rest, he says, is word of mouth. "I don't believe in mailing lists. My concept as a promoter is that anyone can send out a mailing. It costs a couple of thousand dollars. But the club isn't hiring somebody to pay for this. So if you are a promoter you shouldn't use a mailing list, unless you have a very special evening and you are trying to give the club more charisma."

Admission to the club is usually \$15 on weekends and \$10 during the week. For special events or some of the special parties, admission could be higher, though Lipton says that he does not feel there should be

(Continued on page 70)

'ESCAPIST' THEME

Innovative Promos Pull Crowds To Syd's

FLORENCE, S.C.—Syd's, a popular discotheque in this small Southern city, is weaving a success story for itself with a series of innovative promotions created around a theme of escapism.

The club, in the Holiday Inn here, was fashioned a year ago out of a floundering lounge at a cost of over \$300,000. The operator, Servico Management Corp., has since placed heavy emphasis on promotions that offer patrons incentives ranging from mini weekend vacations to a vacation cruise in the Caribbean, a trip to the Grand Ole Opry, and a trip to the Super Bowl.

The trip to the Super Bowl grew out of a promotion built around television's popular Monday Night Football, while the vacation to Nashville's Grand Ole Opry was the culmination of eight weekly country & western nights."

The big cruise to the Caribbean was offered as the grand prize of a contest that was touted by Syd's as "The Greatest Dance Contest In The History Of The Carolinas."

According to Mark Bailey, music programmer and public relations assistant at Syd's, the finals of this contest were preceded by 10 weeks of eliminations during which more than \$2,000 in prize money was handed out.

Earlier this month, the top 10 couples in each of the contest's categories, disco and shag, competed for the cruise.

According to Frances Blakely, manager of Syd's, the idea behind the contests is to take the concept of escaping beyond the club environment, and provide patrons with a

real opportunity to escape through vacations.

One of the more unusual aspects of Syd's contests is that no admission or entry fee is charged to offset costs. The club relies exclusively on capacity (300) and bar sales (beer and wine are \$1.50 each, and mixed drinks are \$2.00) to cover promotional considerations.

Bailey explains that this is not too difficult as Syd's caters to an upwardly mobile clientele in the 25 and over age bracket. He also discloses that even on slow nights the club attracts a crowd of at least two-thirds of capacity.

The 4,000 square foot facility boasts a state-of-the-art sound system featuring JVC turntables, Clubman mixers, Tapco amplifiers, Teac tape decks and Advent speakers.

The music, programmed by Bailey, is a mix of traditional disco favorites, top 40 danceable rock, and "beach music." The evening's festivities begin around 7:30, and the music helps create the mood by starting slowly and building in tempo as the night wears on.

The concept has been so successful here that Servico Management has already begun expanding it to other clubs. Syd's in Raleigh, N.C., home base of Servico, was opened last month, and similar operations are already on the drawingboard for other parts of the country, including Sheffield, Ala.

Although many of the clubs will be located in Holiday Inns, they will not be exclusive to that hotel chain, as Servico already has contracts lined up with other hotel groups, according to Bailey.



Billboard photo by Chuck Kline

FINISHING TOUCHES—Denny O'Connor, left, of Go Dance Promotions, works closely with artist Bonnie Forman, center and Mark Berry, Vanguard recording studio, to put the finishing touches on Forman's soon-to-be-released single "All Night" on Wave Records. An album by the artist, to be produced by O'Connor and Berry, is also in the works.

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DECEMBER 26, 1981, BILLBOARD

Disco Mix

By BARRY LEDERER

NEW YORK—With 1981 coming to a close, one's thoughts turn to ideas, opinions and feelings about our business during the past 12 months.

It is apparent that many of us are still too concerned with names and labels. At the peak of disco's popularity, no one could get enough of this phenomenon. Donna Summer even made the cover of a national news magazine.

However, as the momentum slowed and sales slowed, panic ensued. The name disco became the bane of the industry, and for a while the word "dance" was substituted. Eventually, even that wasn't good enough.

Disco/dance departments at record companies were changed to allegedly more acceptable labels like r&b. For a while, rock/new wave was touted as the hot new musical format, yet within a year it was commercialized and reshaped to a pop-oriented style. At the same time, a fusion of funk and r&b took hold on the charts.

In essence, the past year has been similar in many respects to the changes we saw in 1980: rock groups gained more than just a cult following, enjoying chart success, heavy radio play and some club acceptance; r&b music, almost always in a mid-tempo style, dominated the dance music charts; and the street sound, or funk, as it was often referred to, was definitely in.

Rap music formats maintained a degree of popularity, but its impact lessened. Reggae as a potentially acceptable dance format grew in importance. Also, danceable jazz gained recognition among club DJs. Imported records became a viable source of U.S. labels looking for high energy tracks. Medleys of all sorts abounded. Classic oldies were renamed and reworked with a 1980s pulse. We also saw better quality productions in the past year.

In spite of all the changes, the basic disco concept never died. Some clubs closed, but just as many opened. Club attendance, even through the many changes, still enjoyed popularity; and record pools still flourished.

Disco's growing pains are far from over, and we must still resolve the issue of whether we should call the music "club music," "dance music," or simply recognize it for what it is, "disco with a changing beat."

Whatever the decision, it is imperative that we remember what the name "disco" brought us in terms of artistic and financial success.

Hopefully, DJs, record pool directors, promo-

tion personnel and label executives will bear in mind that our main objective is to entertain, and that the dancing public does not share the industry's or media's concerns with labels.

★ ★ ★

The Comateens' 12-incher (also at 45 r.p.m.), available on Cachalot Records, offers three diverse cuts. Side one is titled "Ghost," at 5:29, and starts off with a classical piano intro with haunting overtones and narrative vocals. A bass

guitar beat begins the excitement of this song which is a crisp combination of rock and r&b. The instrumentation emphasizes synthesizer usage.

Side two's "Late Night City" (3:01) is even more pop-oriented, with softer harmonies and a definite radio appeal. "The Munsters" (1:48) is a short, hard-edged rocker more in the format of the group's previous recordings. The record was produced by the artists in conjunction with Fabrice Nataf and Ray Velasquez.

"The Kozak" is a 12-inch title on AMS Records by Oleksa and Soniashnyk that is one of the more rousing and riveting instrumentals to come by in some time. Percussion, bells, and clavinet elements provide a non-stop melodic rocker from beginning to end. Perky piano chords build throughout the disk with brass section adding a strong back beat. Sexy vocals are laid over the tracks. This hot disk runs six minutes and ends with a fine bongo beat lending itself for easy mixing by the DJ.

Underground Disco Is Rock Oriented

Continued from page 69

more that a \$20 admission for any event.

Except for its Wednesday night shows, the Underground does virtually no advertising, and there is not even a sign on the door. That is done deliberately.

We are very concerned with our image here," says Glazer. "For instance, we allow our space to be used for the shooting of commercials. But we review each one before we make a decision on it."

For the new year, the club plans to do a lot more corporate events in order to lure the Wall Street crowd to its Union Square location.

According to Herb Natis, one of the owners of the club, there is no restrictive door policy at the Underground, unless it is a very special party. Otherwise, he says, pretty much anybody can get in, depending on the discretion of the doorman.

The club has its own custom lighting, and sound system, with a P.A. system for live entertainment. According to Natis, it would cost about \$1.5 million at current market prices to duplicate the two year old club.

Billboard®

Survey For Week Ending 12/26/81

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
★	4	10	YOU CAN/FIRE IN MY HEART—Madleen Kane—Chalet (LP) CH0702	41	41	6	B.Y.O.B. (Bring Your Own Body)—Take Five—Destiny (LP) DLA 10002
★	2	16	GENIUS OF LOVE/WORDY RAPPINHOOD—Tom Tom Club—Sire/Warner Bros. (LP/12-inch) SFK 3628/DSRF 49817	★	51	3	JAPANESE BOY—Aneka—Handshake (12 inch) 4W902623
	3	3	LET'S GROOVE/I'VE HAD ENOUGH—Earth, Wind & Fire—Columbia (LP) TC 37548	★	49	9	JUST CAN'T GET ENOUGH—Depeche Mode—Sire/Warner Bros. (LP) SRK 3642
	4	1	CONTROVERSY/LET'S WORK—Prince—Warner Bros. (LP) BSK 3601	★	44	14	POYSON/FUNKY SENSATION—Gwen McRay—Atlantic (LP) SD 19308
	5	5	CAN YOU MOVE—Modern Romance—Atlantic (12 inch) DMD 4819	★	45	9	I WILL FIGHT—Gladys Knight—Columbia (LP) FC 37086
	6	6	ROCK YOUR WORLD—Weeks & Co.—Chaz Ro/Brasilia Dist. (12 inch) CHDS 2519	★	59	2	GET ON UP/WITH YOUR LOVE/TONIGHT—Suzi Q—RFC/Atlantic (LP) SD 19328
★	7	7	LOVE FEVER—Gayle Adams—Prelude (12 inch) PRLD 618	★	NEW ENTRY		MEGATRON MAN—Patrick Cowley—Megatone (LP) R1001
★	11	5	I CAN'T GO FOR THAT (No Can Do)—Daryl Hall & John Oates—RCA (LP) AFL1-4028	★	48	9	TONIGHT YOU AND ME—Phyllis Hyman—Arista (LP) AL9544
	9	9	HAPPY DAYS/TEE'S HAPPY—North End featuring Michelle Wallace—Emergency (12-inch) ENDS 6520	★	49	5	P.S.—Dolly Dots—Atlantic (12 inch) DM4822
★	10	7	CALL ME/LET'S CELEBRATE—Skiyy—Salsoul (12 inch) SG 365	★	50	23	OUR LIPS ARE SEALED—GoGo's—I.R.S. (LP) SP 70021
	11	8	R.R. EXPRESS—Rose Royce—Whitfield (LP) WHK 3620	★	51	22	DON'T STOP THE TRAIN—Phyllis Nelson—Tropique (12 inch) TD104
★	12	13	TAINTED LOVE/WHERE DID OUR LOVE GO—Soft Cell—Sire/Warner Bros. (12-inch) DERE 49856	★	52	5	NO FRILLS—Taana Gardner—Westend (12 inch) WES 22137
	13	14	LET'S STAND TOGETHER/TAKE MY LOVE—Melba Moore—EMI (LP) ST 17060	★	53	2	QUICK SLICK/OUT THE BOX/CAN'T SHAKE YOUR LOVE—Syreeta—Tamla (LP) T8-376MI
★	14	6	COME LET ME LOVE YOU—Jeanette "Lady" Day—Prelude (12-inch) PRLD 619	★	54	4	KILIMANJARO—Letta Mbulu—MFS (12 inch) MJS-101-A
★	22	4	SURE SHOT—Tracy Weber—RFC/Quality (12 inch) QRFC 005	★	55	3	KICKIN' BACK—LTD—A&M (LP) SP 4881
	16	20	TAKE MY HEART/GET DOWN ON IT—Kool and the Gang—De-Lite/Polygram (LP) DSR 8502	★	56	6	THIS MUST BE HEAVEN—Jerry Carr—Cherie/Atlantic (12-inch) DM4821
	17	12	WALKING INTO SUNSHINE—Central Line—Mercury (12-inch) MDS-4013	★	57	3	GARDEN OF EVE—Yvonne Gage—RFC/Atlantic (12 inch) DMD 284
	18	16	MONEY/MONY/BABY TALK—Billy Idol—Chrysalis (EP) CEP 4000	★	58	2	I DON'T KNOW WHAT IT IS—Pete Shelley—Genetic (12 inch) Import
	19	18	INSIDE YOU—Isley Brothers—T-Neck (LP) FZ 37533	★	59	6	DON'T YOU WANT ME/OPEN YOUR HEART—Human League—Virgin (LP) Import
★	20	5	ARE YOU LOVIN' SOMEBODY/YOU REALLY GOT A HOLD ON ME—Debra DeJean—Handshake (12 inch) 4W9-02541	★	60	10	GIVE IT TO ME—Conquest—Prelude (12-inch) PRLD615
★	21	5	MIRROR MIRROR/WORK THAT BODY—Diana Ross—RCA (LP) AFL1-4153	★	NEW ENTRY		THIS IS RADIO CLASH—The Clash—Epic (12 inch) 492662
	22	23	DO IT AGAIN—Paulette Reaves—Dash/TK (12 inch) DD 6001	★	61	2	HIT & RUN/FREAKY BEHAVIOR—Bar-Kays—Mercury (LP) SRM 14028
	23	19	TELECOMMUNICATION—Flock of Seagulls—Jive/CBS (12-inch) Import	★	NEW ENTRY		TURN YOUR LOVE AROUND—George Benson—Warner Bros. (LP) 2HW 3577
	24	15	NOBODY ELSE—Karen Silver—RFC/Quality (12-inch) QRFC 004	★	62	2	MY FAVORITE SHIRT/(Boy Meets Girl)—Haircut 100—Arista (12 inch) Import
★	35	4	SIXTY-NINE—Brooklyn Express—One Way Records (12 inch) OW003A	★	63	2	WE'LL MAKE IT—Mike & Brenda Sutton—Sam (12 inch) S12342
	26	29	PHYSICAL—Olivia Newton-John—MCA (LP) MCA 5229	★	64	2	WATCH OUT—Brandi Wells—WMOT (LP) FW37668
	27	27	PLAY TO WIN/PENTHOUSE & PAVEMENT—Heaven 17—Virgin (LP) Import	★	65	2	SHAKE IT UP—The Cars—Elektra (LP) 5E567
★	28	4	CAN'T HOLD BACK/BABY NOT TONIGHT—Kano—Mirage/Atlantic (LP) WTG 19327	★	66	2	YOU'VE GOT THE POWER—Pure Energy—Prism (12 inch) PVS 415
★	53	2	YOU'RE THE ONE FOR ME—D. Train—Prelude (12 inch) PRLD 621	★	67	2	APACHE—Sugar Hill Gang—Sugar Hill (12 inch) SH567
	30	30	THE GENIE/DO YOU LOVE ME—Patti Austin—Qwest/Warner Bros. (LP) QWS 3591	★	68	2	THIS BEAT IS MINE—Vicky "D"—Sam (12 inch) S12343
★	31	36	COOL/GET IT UP—The Time—Warner Bros. (LP) BSK 3589	★	69	2	JOHNNY ARE YOU QUEER?/(Let's Do) THE BLACKOUT—Josie Cotton—Elektra (12 inch) AS 11538
★	32	37	JERKIN' BACK'N' FORTH/THROUGH BEING COOL/GOING UNDER—Devo—Warner Bros. (LP) BSK 3595	★	70	16	LET'S START II DANCE AGAIN—Bohannon Featuring Dr. Perri Johnson—Phase II (12-inch) 4W902449
	33	32	SPASTICUS (AUTISTICUS)/TRUST IS A MUST—Ian Dury—Polydor (LP) PD 16337	★	71	13	SNAP SHOT/PARTY LIGHTS/WAIT FOR ME—Slave—Atlantic (LP) SD 5227
	34	24	EVERYBODY NEEDS SOMEBODY SOMETIMES—Ann-Margret—First American (12 inch) FA 1207	★	72	16	START ME UP—Rolling Stones—Rolling Stones/Atlantic (LP) COC 16052
	35	28	HOMOSAPIENS—Pete Shelley—Genetic (12-inch) Import	★	75	11	96 TEARS—Thelma Houston—RCA (LP) AFL 13842
	36	21	OUT OF MY HANDS (Love's Taken Over)—Omni—Fountain Records (12-inch) FRD 81-1	★	76	6	YOUNG TURKS—Rod Stewart—Warner Bros. (LP) BSK 3602
★	45	3	GIGOLO—Mary Wells—Epic (LP) ARE 37540	★	77	6	THE SPIRITS IN IT—Patti La Belle—Philadelphia International (LP) EL 37380
	38	31	MENERGY/I WANNA TAKE YOU HOME—Patrick Cowley—Fusion (LP) PFSF 004	★	78	5	BETTER TOGETHER/SECRET FRIEND/MUSIC MAN (The DJ Song)—Rufus with Chaka Khan—MCA (LP) MCA 5270
★	44	4	HOLD ME DOWN/DESIGNER MUSIC—Lipps' Inc.—Casablanca (LP) NBLP 7262	★	79	6	CHIHUAHUA—Bow Wow Wow—RCA (LP) AFL1-4157
	40	40	TOO THROUGH—Bad Girls—BC (12 inch) BC 4011	★	80	8	SUNNY DAYS/PAPA'S GOTTA BRAND NEW PIGBAG—Pigbag—Stiff (12 inch) TEES 1205

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

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NEW 12"—George Benson, Kool & Gang, Time Bandits, Zinn Zinn, Diana Ross (15 Min. Medley), Rod Stewart, Olivia Newton-John, Lipps Inc., Peter Griffin (Remix), Marzlo, Brainwaves, Tony Basil, Sheila B. Devotion, Clash, Marc Harris, Gary Glitter Medley, Boney M Medley, Wiretap Jean Shy, Nona Hendrix, Luther Vandross, Human League, Disco Train, Terry Clayton, Lazer (Remix), Hot Shot, Kryptic Crew, Mary Wells, Henderson & Whitfield, Immortals, Duran & Duran (New), Salsoul Orch. (Xmas), Something Special, C.H.A.D., Ray Vista, Rendezvous, Ecstasy Passion & Pain (Remix), Menergy (Remix), Nick Straker-Leaving (Remix), Carol Jiani (Hit & Run Remix), Voyage, Marcia Hines, Purple Flash, Claudia Barry & R. Jones, Pete Richards, Claudio Cecchetto, Phyllis Hyman (Remix), Pete Shelley, Dynasty, Patti Austin (Remix), Soft Cell, Modern Romance, Geraldine Hunt, Despeche Mode, Isley Bros., Earth Wind & Fire, Nancy Nova (Remix), Tom Tom Club (Genius), In the Mood (Medley), Pig Bag, Roger. Glenn Miller Medley, Mystery.
IMPORT NEW LP'S—Check Out the Groove, Alec Costantinos, Jimmy Ross, Ottawan 2, Firefly (New), Full Time Winter. Disco Cross Vol. 2, Barrabas, Carolyn Bernier, Mix Your Own Stars (All Breaks), Martina, Night Life Unlimited.



IT'S PARTY TIME *Underground Club Features Live Rock Entertainment*

By ROMAN KOZAK

NEW YORK—A low profile in terms of the public, but a high visibility among the fashion and celebrity set, has set the Underground disco on a prosperous course.

The two-tier, 1,200 capacity club features live entertainment on Wednesday nights with new and danceable rock acts. The live shows were started by new music promoter Jim Fouratt before he began to do similar shows at Studio 54.

"When we have live shows our DJs are more oriented to rock, as opposed to other nights when it may be 30% rock," says Mark Glazer, director of sales and marketing for the club. "We constantly audition new DJs here and insist that our DJs go to other clubs and listen to new music."

A prime draw at the club is its parties, hosted by WBLS-FM personality Frankie Crocker with promoter Lee Lipton.

"Frankie (Crocker) and I are socially best friends, so to speak," says Lipton, "and about a year ago what happened was that I was standing in another nightclub and somebody came up and offered to give me a birthday party. It was a Friday night, and he said invite everybody you know, and the place will be yours Sunday."

Frankie thought it was a great present, and he offered to give me the party. In two days, we had 400 people. And we thought, "if we can do this once, we could do it again."

Subsequently Crocker arranged a party for Stevie Wonder at the Underground, which brought crowds

around the block, and soon the parties became a regular fixture of the club.

"Primarily, Frankie lets me handle everything," continues Lipton. "How often we have these parties depends on how often I have the time, and have a reason to give them. I am a firm believer that if there is not a reason to give a party, don't give it. Don't have a party for winter, or because Tuesday is groundhog day."

"We like to think of our parties as special events. The basis of them is our contacts with the modelling industry," continues Lipton, who imports women's clothing. "Basically we have the parties twice a month."

For his parties, Lipton claims to

mail out only 25 letters, and the rest, he says, is word of mouth. "I don't believe in mailing lists. My concept as a promoter is that anyone can send out a mailing. It costs a couple of thousand dollars. But the club isn't hiring somebody to pay for this. So if you are a promoter you shouldn't use a mailing list, unless you have a very special evening and you are trying to give the club more charisma."

Admission to the club is usually \$15 on weekends and \$10 during the week. For special events or some of the special parties, admission could be higher, though Lipton says that he does not feel there should be

(Continued on page 70)

'ESCAPIST' THEME

Innovative Promos Pull Crowds To Syd's

FLORENCE, S.C.—Syd's, a popular discotheque in this small Southern city, is weaving a success story for itself with a series of innovative promotions created around a theme of escapism.

The club, in the Holiday Inn here, was fashioned a year ago out of a floundering lounge at a cost of over \$300,000. The operator, Servico Management Corp., has since placed heavy emphasis on promotions that offer patrons incentives ranging from mini weekend vacations to a vacation cruise in the Caribbean, a trip to the Grand Ole Opry, and a trip to the Super Bowl.

The trip to the Super Bowl grew out of a promotion built around television's popular Monday Night Football, while the vacation to Nashville's Grand Ole Opry was the culmination of eight weekly country & western nights.

The big cruise to the Caribbean was offered as the grand prize of a contest that was touted by Syd's as "The Greatest Dance Contest In The History Of The Carolinas."

According to Mark Bailey, music programmer and public relations assistant at Syd's, the finals of this contest were preceded by 10 weeks of eliminations during which more than \$2,000 in prize money was handed out.

Earlier this month, the top 10 couples in each of the contest's categories, disco and shag, competed for the cruise.

According to Frances Blakely, manager of Syd's, the idea behind the contests is to take the concept of escaping beyond the club environment, and provide patrons with a

real opportunity to escape through vacations.

One of the more unusual aspects of Syd's contests is that no admission or entry fee is charged to offset costs. The club relies exclusively on capacity (300) and bar sales (beer and wine are \$1.50 each, and mixed drinks are \$2.00) to cover promotional considerations.

Bailey explains that this is not too difficult as Syd's caters to an upwardly mobile clientele in the 25 and over age bracket. He also discloses that even on slow nights the club attracts a crowd of at least two-thirds of capacity.

The 4,000 square foot facility boasts a state-of-the-art sound system featuring JVC turntables, Clubman mixers, Tapco amplifiers, Teac tape decks and Advent speakers.

The music, programmed by Bailey, is a mix of traditional disco favorites, top 40 danceable rock, and "beach music." The evening's festivities begin around 7:30, and the music helps create the mood by starting slowly and building in tempo as the night wears on.

The concept has been so successful here that Servico Management has already begun expanding it to other clubs. Syd's in Raleigh, N.C., home base of Servico, was opened last month, and similar operations are already on the drawingboard for other parts of the country, including Sheffield, Ala.

Although many of the clubs will be located in Holiday Inns, they will not be exclusive to that hotel chain, as Servico already has contracts lined up with other hotel groups, according to Bailey.

Cable Show Boosts New Dance Music

NEW YORK—A new cable radio dance show, hosted by disco entrepreneur Joe Bingo, is boosting the chances of success for new dance records released in the New York market.

The show, designated "The Dance Show," is aired over WDMC-TV, a Westchester, N.Y. cable t.v. station prior to regular t.v. programming. The station reportedly reaches an audience of more than 750,000 people.

According to Bingo, "The Dance Show" concentrates on the airing of new releases that have not yet been picked up by major radio stations in the listening area. Once the records

are being programmed by such area radio stations as WBLS-FM, WKTU-FM, and WRKS-FM, they are automatically dropped from Bingo's playlist.

Bingo explains that current radio programming patterns reveal that many major radio stations tend to lag behind dance clubs and rinks in programming the "hot" new releases. "What I am trying to do with my show is narrow the gap that exists," states Bingo.

Meanwhile, a KISS Night, concert and party co-sponsored by Bingo Productions and radio station WRKS-FM, drew an estimated 2,000 people to New York's Skate Key Roller Rink, Saturday (28).



Billboard photo by Chuck Kuln

FINISHING TOUCHES—Denny O'Connor, left, of Go Dance Promotions, works closely with artist Bonnie Forman, center and Mark Berry, Vanguard recording studio, to put the finishing touches on Forman's soon-to-be-released single "All Night" on Wave Records. An album by the artist, to be produced by O'Connor and Berry, is also in the works.

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12"—Gary Glitter, Jean Shy, Nona Mendrix (both), Human League (new), Terry Clayton, Vicky D., Aurra, Aneka, 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, Marcio, Jane Harris, Tracey Weber, Night Force, Diana Wright, Ullimate War Lords, Prince, Brooklyn Express, Lella Mbulu, Marc Harris, Al J. Carter, 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.

LP's—Mix Your Own Stars, Barrabas, Carolyn Bonnier, Kano, Passengers, Martina, Night Life Unlimited, Material, Soft Sell, Human League, Game, T.S. Monk.

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Disco Mix

By **BARRY LEDERER**

NEW YORK—With 1981 coming to a close, one's thoughts turn to ideas, opinions and feelings about our business during the past 12 months.

It is apparent that many of us are still too concerned with names and labels. At the peak of disco's popularity, no one could get enough of this phenomenon. Donna Summer even made the cover of a national news magazine.

However, as the momentum slowed and sales slowed, panic ensued. The name disco became the bane of the industry, and for a while the word "dance" was substituted. Eventually, even that wasn't good enough.

Disco/dance departments at record companies were changed to allegedly more acceptable labels like r&b. For a while, rock/new wave was touted as the hot new musical format, yet within a year it was commercialized and reshaped to a pop-oriented style. At the same time, a fusion of funk and r&b took hold on the charts.

In essence, the past year has been similar in many respects to the changes we saw in 1980: rock groups gained more than just a cult following, enjoying chart success, heavy radio play and some club acceptance; r&b music, almost always in a mid-tempo style, dominated the dance music charts; and the street sound, or funk, as it was often referred to, was definitely in.

Rap music formats maintained a degree of popularity, but its impact lessened. Reggae as a potentially acceptable dance format grew in importance. Also, danceable jazz gained recognition among club DJs. Imported records became a viable source of U.S. labels looking for high energy tracks. Medleys of all sorts abounded. Classic oldies were renamed and reworked with a 1980s pulse. We also saw better quality productions in the past year.

In spite of all the changes, the basic disco concept never died. Some clubs closed, but just as many opened. Club attendance, even through the many changes, still enjoyed popularity; and record pools still flourished.

Disco's growing pains are far from over, and we must still resolve the issue of whether we should call the music "club music," "dance music," or simply recognize it for what it is, "disco with a changing beat."

Whatever the decision, it is imperative that we remember what the name "disco" brought us in terms of artistic and financial success.

Hopefully, DJs, record pool directors, promo-

tion personnel and label executives will bear in mind that our main objective is to entertain, and that the dancing public does not share the industry's or media's concerns with labels.

★ ★ ★

The Comateens' 12-incher (also at 45 r.p.m.), available on Cachalot Records, offers three diverse cuts. Side one is titled "Ghost," at 5:29, and starts off with a classical piano intro with haunting overtones and narrative vocals. A bass

guitar beat begins the excitement of this song which is a crisp combination of rock and r&b. The instrumentation emphasizes synthesizer usage.

Side two's "Late Night City" (3:01) is even more pop-oriented, with softer harmonies and a definite radio appeal. "The Munsters" (1:48) is a short, hard-edged rocker more in the format of the group's previous recordings. The record was produced by the artists in conjunction with Fabrice Nataf and Ray Velasquez.

"The Kozak" is a 12-inch title on AMS Records by Oleksa and Soniashnyk that is one of the more rousing and riveting instrumentals to come by in some time. Percussion, bells, and clavinet elements provide a non-stop melodic rocker from beginning to end. Perky piano chords build throughout the disk with brass section adding a strong back beat. Sexy vocals are laid over the tracks. This hot disk runs six minutes and ends with a fine bongo beat lending itself for easy mixing by the DJ.

Underground Disco Is Rock Oriented

• Continued from page 69

more that a \$20 admission for any event.

Except for its Wednesday night shows, the Underground does virtually no advertising, and there is not even a sign on the door. That is done deliberately.

We are very concerned with our image here," says Glazer. "For instance, we allow our space to be used for the shooting of commercials. But we review each one before we make a decision on it."

For the new year, the club plans to do a lot more corporate events in order to lure the Wall Street crowd to its Union Square location.

According to Herb Natis, one of the owners of the club, there is no restrictive door policy at the Underground, unless it is a very special party. Otherwise, he says, pretty much anybody can get in, depending on the discretion of the doorman.

The club has its own custom lighting, and sound system, with a P.A. system for live entertainment. According to Natis, it would cost about \$1.5 million at current market prices to duplicate the two year old club.

Billboard

Survey For Week Ending 12/26/81

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	
★	4	10	YOU CAN/FIRE IN MY HEART—Madleen Kane—Chalet (LP) CH0702	41	41	6	B.Y.O.B. (Bring Your Own Body)—Take Five—Destiny (LP) DLA 10002	
★	2	16	GENIUS OF LOVE/WORDY RAPPINHOOD—Tom Tom Club—Sire/Warner Bros. (LP/12-inch) SFK 3628/DSRF 49817	★	51	3	JAPANESE BOY—Aneka—Handshake (12 inch) 4W902623	
★	3	3	LET'S GROOVE/I'VE HAD ENOUGH—Earth, Wind & Fire—Columbia (LP) TC 37548	★	49	9	JUST CAN'T GET ENOUGH—Depeche Mode—Sire/Warner Bros. (LP) SRK 3642	
★	4	1	CONTROVERSY/LET'S WORK—Prince—Warner Bros. (LP) BSK 3601	★	44	14	POYSON/FUNKY SENSATION—Gwen McRay—Atlantic (LP) SD 19308	
★	5	5	CAN YOU MOVE—Modern Romance—Atlantic (12 inch) DMD 4819	★	45	9	I WILL FIGHT—Gladys Knight—Columbia (LP) FC 37086	
★	6	6	ROCK YOUR WORLD—Weeks & Co.—Chaz Ro/Brasilia Dist. (12 inch) CHDS 2519	★	59	2	GET ON UP/WITH YOUR LOVE/TONIGHT—Suzi Q—RFC/Atlantic (LP) SD 19328	
★	7	7	LOVE FEVER—Gayle Adams—Prelude (12 inch) PRLD 618	★	★	NEW ENTRY	MEGATRON MAN—Patrick Cowley—Megatone (LP) R1001	
★	11	5	I CAN'T GO FOR THAT (No Can Do)—Daryl Hall & John Oates—RCA (LP) AFL1-4028	★	48	9	TONIGHT YOU AND ME—Phyllis Hyman—Arista (LP) AL9544	
★	9	9	HAPPY DAYS/TEE'S HAPPY—North End featuring Michelle Wallace—Emergency (12-inch) ENDS 6520	★	★	54	5	P.S.—Dolly Dots—Atlantic (12 inch) DM4822
★	10	7	CALL ME/LET'S CELEBRATE—Skyy—Salsoul (12 inch) SG 365	★	50	23	OUR LIPS ARE SEALED—GoGo's—I.R.S. (LP) SP 70021	
★	11	8	R.R. EXPRESS—Rose Royce—Whitfield (LP) WHK 3620	★	51	22	DON'T STOP THE TRAIN—Phyllis Nelson—Tropicana (12 inch) TD104	
★	12	13	TAINTED LOVE/WHERE DID OUR LOVE GO—Soft Cell—Sire/Warner Bros. (12-inch) DERE 49856	★	52	5	NO FRILLS—Taana Gardner—Westend (12 inch) WES 22137	
★	13	14	LET'S STAND TOGETHER/TAKE MY LOVE—Melba Moore—EMI (LP) ST 17060	★	53	2	QUICK SLICK/OUT THE BOX/CAN'T SHAKE YOUR LOVE—Syreeta—Tamla (LP) T8-376MI	
★	14	17	COME LET ME LOVE YOU—Jeanette "Lady" Day—Prelude (12-inch) PRLD 619	★	54	4	KILIMANJARO—Letta Mbulu—MFS (12 inch) MJS-101-A	
★	22	4	SURE SHOT—Tracy Weber—RFC/Quality (12 inch) QRFC 005	★	55	3	KICKIN' BACK—LTD—A&M (LP) SP 4881	
★	16	9	TAKE MY HEART/GET DOWN ON IT—Kool and the Gang—De-Lite/Polygram (LP) DSR 8502	★	56	6	THIS MUST BE HEAVEN—Jerry Carr—Cherie/Atlantic (12-inch) DM4821	
★	17	12	WALKING INTO SUNSHINE—Central Line—Mercury (12-inch) MDS-4013	★	57	3	GARDEN OF EVE—Yvonne Gage—RFC/Atlantic (12 inch) DMD 284	
★	18	14	MONEY MONY/BABY TALK—Billy Idol—Chrysalis (EP) CEP 4000	★	58	2	I DON'T KNOW WHAT IT IS—Pete Shelley—Genetic (12 inch) Import	
★	19	18	INSIDE YOU—Isley Brothers—T-Neck (LP) FZ 37533	★	59	6	DON'T YOU WANT ME/OPEN YOUR HEART—Human League—Virgin (LP) Import	
★	20	5	ARE YOU LOVIN' SOMEBODY/YOU REALLY GOT A HOLD ON ME—Debra DeJean—Handshake (12 inch) 4W9-02541	★	60	10	GIVE IT TO ME—Conquest—Prelude (12-inch) PRLD615	
★	21	5	MIRROR MIRROR/WORK THAT BODY—Diana Ross—RCA (LP) AFL1-4153	★	★	NEW ENTRY	THIS IS RADIO CLASH—The Clash—Epic (12 inch) 492662	
★	22	7	DO IT AGAIN—Paulette Reaves—Dash/TK (12 inch) DD 6001	★	62	2	HIT & RUN/FREAKY BEHAVIOR—Bar Kays—Mercury (LP) SRM 14028	
★	23	11	TELECOMMUNICATION—Flock of Seagulls—Jive/CBS (12-inch) Import	★	★	NEW ENTRY	TURN YOUR LOVE AROUND—George Benson—Warner Bros. (LP) 2HW 3577	
★	24	15	NOBODY ELSE—Karen Silver—RFC/Quality (12-inch) QRFC 004	★	64	2	MY FAVORITE SHIRT/(Boy Meets Girl)—Haircut 100—Arista (12 inch) Import	
★	35	4	SIXTY-NINE—Brooklyn Express—One Way Records (12 inch) OW003A	★	65	2	WE'LL MAKE IT—Mike & Brenda Sutton—Sam (12 inch) S12342	
★	26	29	PHYSICAL—Olivia Newton-John—MCA (LP) MCA 5229	★	★	NEW ENTRY	WATCH OUT—Brandi Wells—WMOT (LP) FW37668	
★	27	11	PLAY TO WIN/PENTHOUSE & PAVEMENT—Heaven 17—Virgin (LP) Import	★	67	★	NEW ENTRY	SHAKE IT UP—The Cars—Elektra (LP) 5E567
★	28	4	CAN'T HOLD BACK/BABY NOT TONIGHT—Kano—Mirage/Atlantic (LP) WTG 19327	★	68	2	YOU'VE GOT THE POWER—Pure Energy—Prism (12 inch) PVS 415	
★	53	2	YOU'RE THE ONE FOR ME—D. Train—Prelude (12 inch) PRLD 621	★	★	NEW ENTRY	APACHE—Sugar Hill Gang—Sugar Hill (12 inch) SH567	
★	30	18	THE GENIE/DO YOU LOVE ME—Patti Austin—Qwest/Warner Bros. (LP) QWS 3591	★	70	★	NEW ENTRY	THIS BEAT IS MINE—Vicky "D"—Sam (12 inch) S12343
★	31	19	COOL/GET IT UP—The Time—Warner Bros. (LP) BSK 3589	★	★	NEW ENTRY	JOHNNY ARE YOU QUEER?/(Let's Do) THE BLACKOUT—Josie Cotton—Elektra (12 inch) AS 11538	
★	32	11	JERKIN' BACK'N' FORTH/THROUGH BEING COOL/GOING UNDER—Devo—Warner Bros. (LP) BSK 3595	★	72	16	LET'S START II DANCE AGAIN—Bohannon Featuring Dr. Perri Johnson—Phase II (12-inch) 4W902449	
★	33	8	SPASTICUS (AUTISTICUS)/TRUST IS A MUST—Ian Dury—Polydor (LP) PD 16337	★	73	13	SNAP SHOT/PARTY LIGHTS/WAIT FOR ME—Slave—Atlantic (LP) SD 5227	
★	34	13	EVERYBODY NEEDS SOMEBODY SOMETIMES—Ann-Margret—First American (12 inch) FA 1207	★	74	16	START ME UP—Rolling Stones—Rolling Stones/Atlantic (LP) COC 16052	
★	35	13	HOMOSAPIENS—Pete Shelley—Genetic (12-inch) Import	★	75	11	96 TEARS—Thelma Houston—RCA (LP) AFL 13842	
★	36	15	OUT OF MY HANDS (Love's Taken Over)—Omni—Fountain Records (12-inch) FRD 81-1	★	76	6	YOUNG TURKS—Rod Stewart—Warner Bros. (LP) BSK 3602	
★	45	3	GIGOLO—Mary Wells—Epic (LP) ARE 37540	★	77	6	THE SPIRITS IN IT—Patti La Belle—Philadelphia International (LP) EL 37380	
★	38	18	MENERGY/I WANNA TAKE YOU HOME—Patrick Cowley—Fusion (LP) PFSF 004	★	78	5	BETTER TOGETHER/SECRET FRIEND/MUSIC MAN (The D.J. Song)—Rufus with Chaka Khan—MCA (LP) MCA 5270	
★	44	4	HOLD ME DOWN/DESIGNER MUSIC—Lipps' Inc.—Casablanca (LP) NBLP 7262	★	79	6	CHIHUAHUA—Bow Wow Wow—RCA (LP) AFL1-4157	
★	40	5	TOO THROUGH—Bad Girls—BC (12 inch) BC 4011	★	80	8	SUNNY DAYS/PAPA'S GOTTA BRAND NEW PIGBAG—Pigbag—Stiff (12 inch) TEES 1205	

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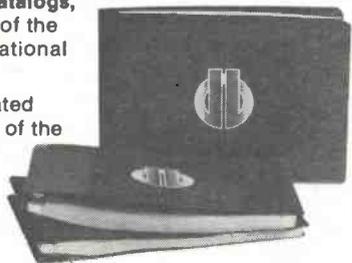
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NEW 12"—George Benson, Kool & Gang, Time Bandits, Zinn Zinn, Diana Ross (15 Min. Medley), Rod Stewart, Olivia Newton-John, Lipps Inc., Peter Griffin (Remix), Marzlo, Brainwaves, Tony Basil, Sheila B. Devotion, Clash, Marc Harris, Gary Glitter Medley, Boney M Medley, Wiretap Jean Shry, Nona Hendrix, Luther Vandross, Human League, Disco Train, Terry Clayton, Lazer (Remix), Hot Shot, Kryptic Crew, Mary Wells, Henderson & Whitfield, Immortals, Duran & Duran (New), Salsoul Orch. (Xmas), Something Special, C.H.A.D., Ray Vista, Rendezvous, Ecstasy Passion & Pain (Remix), Menergy (Remix), Nick Straker-Leaving (Remix), Carol Jiani (Hit & Run Remix), Voyage, Marcia Hines, Purple Flash, Claudja Barry & R. Jones, Pete Richards, Claudio Cecchetto, Phyllis Hyman (Remix), Pete Shelley, Dynasty, Patti Austin (Remix), Soft Cell, Modern Romance, Geraldine Hunt, Despeche Mode, Islay Bros., Earth Wind & Fire, Nancy Nova (Remix), Tom Tom Club (Genius), In the Mood (Medley), Pig Bag, Roger, Glenn Miller Medley, Mystery.



IMPORT NEW LP's—Check Out the Groove, Alec Costantinos, Jimmy Ross, Ottawan 2, Firety (New), Full Time Winter, Disco Cross Vol. 2, Barrabas, Carolyn Bernier, Mix Your Own Stars (All Breaks), Martina, Night Life Unlimited.

OFF-BROADWAY REVIEW

Country Life, Fun & Song In 'Pump Boys & Dinettes'

NEW YORK—Jim Wann, the talented Tennessee entertainer who has titillated New York theatre audiences with such musical theatre offerings as "Diamond Studs," "Hot Grog," "Frimbo," and the foot-stomping "Country Cabaret," staged a couple years ago at the Manhattan Theatre Club, is once more winning audiences with "Pump Boys & Dinettes."

The show, at the off-Broadway Colonnades Theatre, re-establishes Wann as a highly entertaining storyteller, and a talented and creative musician.

The show focuses on an often hilarious slice of country life dealing with, as its name implies, gas sta-

tion attendants, and waitresses at a roadside dinette.

Utilizing a rousing mix of country, rock, gospel, blues and ballads, Wann weaves a series of musical vignettes around such tunes as "Highway 57," "Fisherman's Prayer," "Tips," "Drinkin' Shoes," "Catfish," "Menu Song," the hilarious "Farmer Tan," and the title tune.

Most of the songs are originals penned by Wann and performed by a versatile group of musicians/actors using a variety of musical instruments ranging from guitars, piano and accordion, to conventional kitchen utensils including pots, pans, wooden spoons, and rolling pins.

Featured in the cast are Cass Morgan and Debra Monk as the dinettes, and John Foley, Mark Hardwick, John Schimmel and Wan as the pump boys.

The show, one of the more entertaining off-Broadway offerings is presented by Dodger Productions, Warner Theatre Productions, Marilyn Strauss, Kate Studley, Louis Busch Hager, and Max Weitzenhoffer.

RADCLIFFE JOE

Cotton Week Set

NASHVILLE—In conjunction with the Turntable Records Shops, Sound Shop, WKDP-FM and WSM-FM, Mayor Richard Fulton proclaimed Dec. 12-18 as "Gene Cotton Week," honoring the singer/songwriter for his community involvement.

TREE HONORS SONGWRITERS

NASHVILLE — Tree International honored its top songwriters and revealed upcoming projects at its sixth annual awards brunch Nov. 12. The event was attended by about 400 music industry members.

Cited for having written songs that went to number one on the charts within the past year were Bobby Braddock and Sonny Throckmorton, "I Feel Like Loving You Again;" Phil Sampson, "I Loved 'Em Everyone;" Jamie O'Hara, "Older Women;" and Bruce Channel, "Party Time."

Honored for songs in the "top 10" category were Red Lane, "Miss Emily's Picture;" Rafe VanHoy and Deborah Allen, "Can I See You Tonight;" Hank Cochran, "Don't You Ever Get Tired Of Hurting Me;" Ed Bruce, Patsy Bruce and Ron Peterson, "When You Fall In Love Everything's A Waltz;" and "Girls, Women And Ladies;" Dan

(Continued on page 75)

Publishing

Big 3 Music To Produce Line Of Nostalgia Folios

NEW YORK—Big 3 Music, the print arm of United Artists Music, will delve more than ever into its corporate copyrights to produce, as an example, a line of nostalgia folios.

"We're reducing the release of self-competition books that have the same contents with just a different cover," says Russ Martens, director of publications, who revealed Big 3 print plans in the year ahead at the United Artists Music convention in Los Angeles last week (Billboard, Dec. 19).

With its Robbins, Feist & Miller catalog going back to the early decades of this century, the firm plans at least one unusual product line, in keeping with a design to have books with long-time sales potential.

In July, a Collector's Series will be unveiled containing around 100 songs from the 1890s to 1920s with reproductions of original "over-

sized" (10 1/4 inches by 13 1/4 inches) single sheets. It's deemed a "music and art" compilation by Martens, who adds that a similar compilation will contain the 9-inch by 12-inch format of single sheets of the '20s.

"These books may well appeal to those who do not play music," says Martens, suggesting that marketing avenues hitherto unexplored may be used.

Big 3's "nostalgia" approach will be further enhanced by a series of \$12.95 "wonderful years" books, adding new decades onto books previously marketed for 1900-1920 and 1920-1940.

These books will be bolstered by editorial matter, including old photos reflecting each decade.

Also, Big 3 plans to release late in 1982 a "More Life Of The Party" collection that contains lyric books in large easy-to-read type. Based on a successful first volume, it will retail at \$16.95.

A major contemporary folio due in January is a matching book on AC/DC's album "For Those About To Rock" (\$9.95). A big spring entry will be "Annie," based on the film version of the hit musical, due around Easter time and containing several new songs by "Annie" composers Charles Strouse and Martin Charnin.

Big 3, an early entrant into "legitimate" fakebooks, is taking the concept a step further with a guitar fakebook at \$7.95.

Espy Keys On New Artists Through His Music Group

By PAUL GREIN

LOS ANGELES — Kim Espy recently left his job as vice president of a&r and publishing in the Scotti Bros. organization to launch his own production and publishing firm, the Espy Music Group.

While it may look like the worst possible time to start a new company, Espy contends that because of the nature of what he wants to do, the timing may be just right.

"Outwardly it looks like a bad time," he concedes, "with all these companies folding and laying off people. But I believe this is the time to do it because of the confusion of and lack of attention given to new artist."

"With the state of the business right now, everybody's tightening their belts. There aren't that many development programs out there. That will be the key for my company: to take new talent or the artist who's had one record and was dropped."

The Espy Music Group has five acts signed to production deals: Pat Upton, former lead singer of the Spiral Starecase, who's been on RCA and Columbia; Craig Mirijanian, formerly on Warner Bros.; an 18-year old singer billed simply as Melinda; Judd Mahyer, a writer/artist from Salt Lake City, and Rick Allen, a country artist from Dallas.

The albums by Mirijanian and Melinda will be produced by Chet McCracken of the Doobie Brothers; Espy will produce the other three.

The product will not necessarily

be released on Scotti Bros. Records, though Espy will retain an office in the Scotti headquarters and will continue to administer the Scotti publishing catalogs worldwide.

"Because of our personal relation-

(Continued on page 86)

Survey For Week Ending 12/26/81

Billboard® Hot Latin LPs™

Special Survey

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N. CALIF. (Pop)		CHICAGO (Salsa)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	NAPOLEON Celos, Raff 9083	1	WILFREDO VARGAS Abusadora, Karen 60
2	PARCHIS 15 exitos mundiales, Raff 83301	2	CELIA CRUZ Y WILLIE COLON Dos juvenes, Vaya 93
3	VIVA EL NORTE Volumen II, Profono 1502	3	RUBEN BLADES Y WILLIE COLON Canciones del solar de los aburridos, Fania 597
4	NORMA SOL Quedate otro ratito, Profono 3047	4	EL GRAN COMBO Happy Days, Combo 2020
5	VIVA LA SALSA 14 exitos originales, Profono 1401	5	EDDIE PALMIERI Eddie Palmieri, Barbaro 205
6	ROCIO DURCAL Confeciones, Pronto 1099	6	VIVA LA SALSA 14 exitos originales, Profono 1401
7	CAMILO SESTO Mas y mas, Pronto 0700	7	CONJUNTO QUISQUEYA El pocker del sabor, Luziel 1399
8	JULIO IGLESIAS De nina a mujer, CBS 50317	8	JUSTO BETANCOURT Y LA SONORA MATANCERA Barbaro 207
9	LOLA BELTRAN 15 inolvidables exitos, Gas 1020	9	SONORA PONCENA Night Riders, Inca 1079
10	LOS BUKIS Regresa, Gas 1020	10	ORQUESTA LA TERRIFICA Artomax 733
11	AMANDA MIGUEL El sonido Volumen I, Profono 3049	11	HECTOR LAVOE Fania 598
12	GALI GALEANO Frio de ausencia, FM 1207	12	PRIMER CONCIERTO DE LA FAMILIA TH. TH 2154
13	LOS HUMILDES A mis amigos del norte, Fama 608	13	JOHNNY VENTURA Johnny mucho, mucho Johnny, Combo 2020
14	JOSE LUIS RODRIGUEZ Mujer, TH 2151	14	FANIA ALL STARS Perfect Blend, TH 2155
15	ANGELICA MARIA El sentir de Juan Gabriel, Profono 3053	15	OSCAR D'LEON TH 2167
16	JOSE JOSE Alejate, Pronto 6265	16	PACHECO Y CELIO GONZALEZ Vaya 600
17	PEQUEÑA COMPANIA Tangos a media luz, Alhambra 4826	17	ELIO ROMERO, JUAN B. FERNANDEZ Y ORQUESTA Jessica 1001
18	PLACIDO DOMINGO Tangos, Polydor 2480617	18	ORQUESTA MULENZE Creciendo, PDC 71
19	EMMANUEL Intimamente, Arcano 3535	19	ORQUESTA LA CULEBRA CBS 2703
20	BURBUJAS Burbujas, Profono 1001	20	WILLIE ROSARIO The Portrait of The Salsa Man, TH 2155
21	ROBERTO CARLOS CBS 12314	21	ANDY MONTANEZ Velvet 6005
22	VARIOS ARTISTAS Dancers, Catei 2790	22	BLAS DURAN Audiorama 707
23	MOCEDADES CBS 60320	23	DANIEL SANTOS El marimbero, Barbaro 208
24	VARIOS ARTISTAS Buenas epocas, DICESA 1137	24	LA DIMENSION LATINA 780 quilos de salsa, TH 2025
25	YURI Llena de dulzura, Profono 3052	25	RAFAEL HERNANDEZ TH 1815

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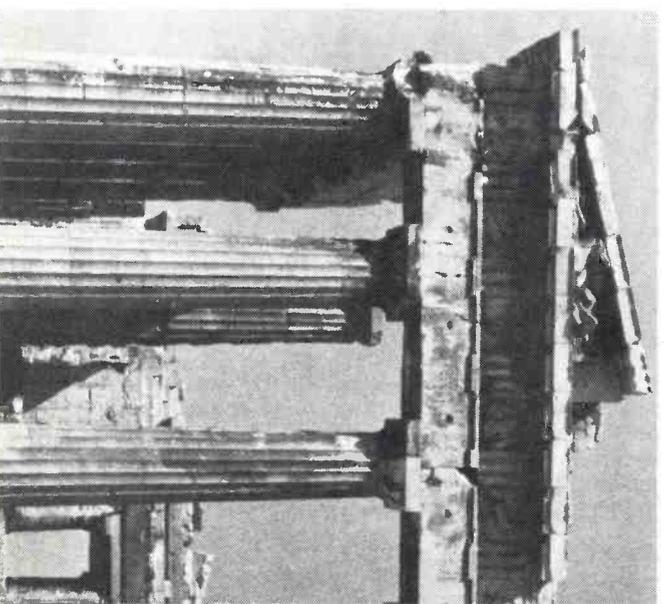
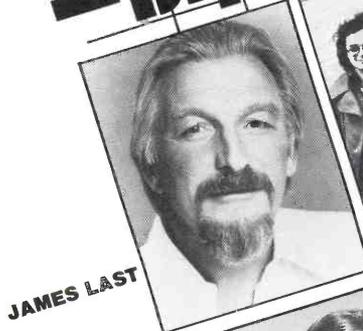


Photo courtesy of The Greek National Tourist Organization

TALENT IN GERMANY '82

— BRINGING HOME THE WORLD —



JAMES LAST



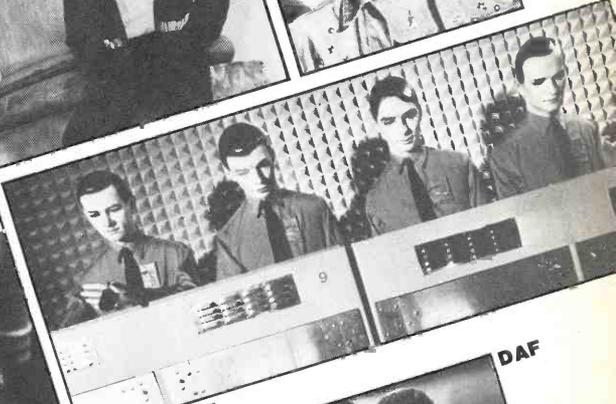
BOTS



IAN CUSSICK



PETER MAFFAY



KRAFTWERK



KLAUS DOLDINGER



YELLO



DAF



MARIUS MUELLER-WESTERHAGEN



UDO LINDENBERG & PANIK ORCHESTER



HOWARD CARPENDALE

James Last, Kraftwerk, Boney M., Klaus Doldinger, the Scorpions—just a few of the acts that attest to the spectacular success growth of German artists abroad. Over the past few years, the logo "Talent: Made In Germany" has taken on a convincing and commercial ring.

Producers such as Giorgio Moroder, Pete Belotte (for Donna Summer), Frank Farian (Boney M.), Peter Hauke (Supermax), Dieter Dierks (Scorpions) and others have presented the clearest evidence that the Germans have learned to use their

own pop production ideas to make a very real impact on the international charts.

Entry into the international marketplace is an established fact of life for the German industry. And the swirling waves of self-confidence of a new young generation of talent are making worldwide impact.

Acts from other countries are visiting Germany to produce new records. As a pop production source, it's become one of the most important in the world.

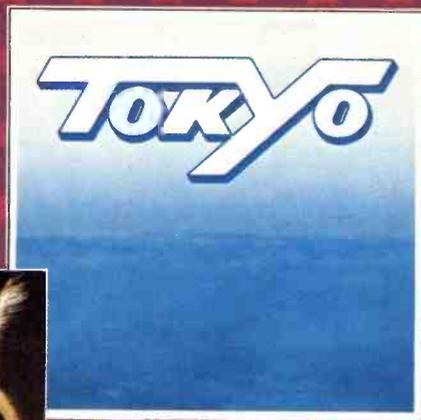
Wlfrid Jung, THORN EMI's managing director for Central Europe, eyes the wave of new domestic music in Germany, and then says: "The artists in this fast-growing national dance music scene are neither neo-Nazis nor do they cultivate

(Continued on page T-3)

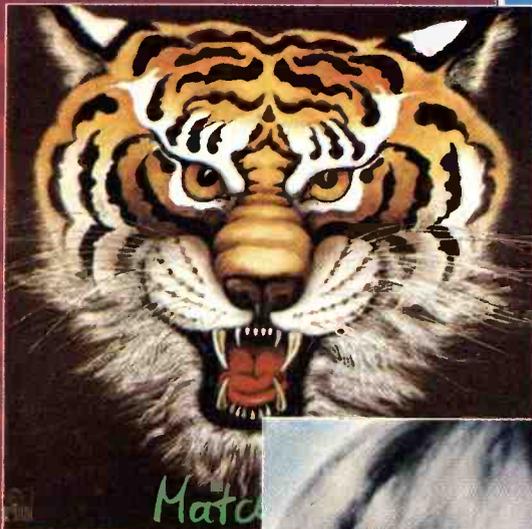
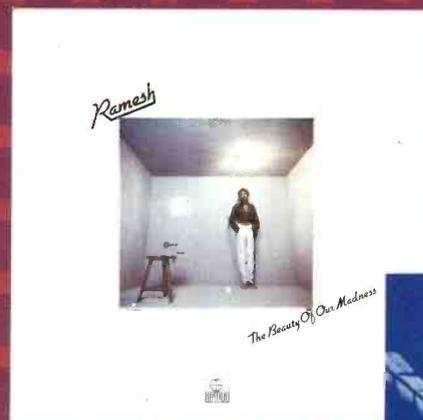
Material for this issue was prepared by Peter Jones, European News Editor; Wolfgang Spahr, Chief West German Correspondent; and Jim Sampson, West German News Editor.

MUSIC MADE IN GERMANY

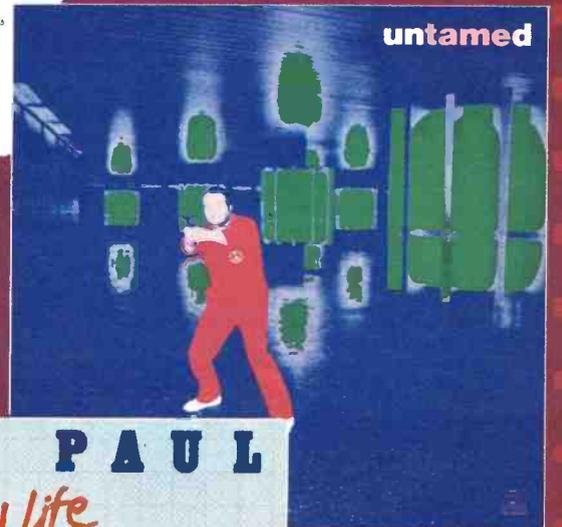
TOKYO
Tokyo



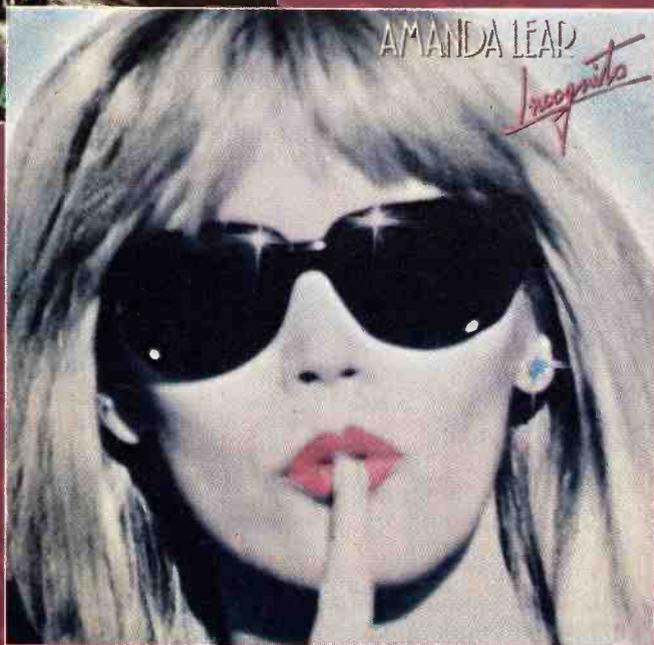
RAMESH
The Beauty Of Our Madness



ARAGOSSA BAND
Matchless



JOHNNY TAME
Untamed



AMANDA LEAR
Incognito



BERNIE PAUL
It's A Wild Life



BRINGING HOME

Continued from page T-1

a dangerous nationalism. But German youth has a new sense of democracy and has learned to express its discomfort and feelings."

There are times when half the chart positions in Germany today come from German studios. And some 35% of EMI Electrola's total turnover is generated now by national product.

Contrary to new wave and punk rock as evidenced in the U.K. and the U.S., Jung feels that Germany's new flush of alternative groups and artists write constructive lyrics and show support, albeit criticism as well, for the state.

He reckons young fans have switched over to German lyrics because they are "bored" by productions from the U.K. and America. And his attitude is equally in line with other top German industry executives when he adds: "Our music industry has outgrown its tendency towards imitations which, alongside the disco wave, just about brought our business to the brink of disaster."

Now he's pleased with the new orientation towards German music. Top spots in American or British charts, he says, no longer add up to a free ticket to the German best-seller lists. REO Speedwagon, he points out, were high in the U.S. charts for weeks on end but created barely a ripple in the German pop pond.

EMI Electrola in Germany developed a concept of "erasing" the basic prejudice in the country against multinational companies by giving newcomers creative freedom. The company has formed small production teams that operate independently and, as Jung puts it, "have their antennae tuned to young talents."

The Welt Rekord and Musikant labels have presented Jung and his team with almost 90% as a success rate. Virtually every album released has scored, and names involved include Rheingold, Fehlfarben, Bots, BAP, and the Spider Murphy Gang. And there's clear proof that musicians in the rock idiom feel comfortable with the EMI free rein policy. All these acts have sold hugely.

Now Jung aims to intensify his selective release policy, which has given EMI the best chart score of all German record company. "The courage to show self-discipline and be critical," he says, "plus setting priorities, brings us back to a healthy trading situation."

But he says he'll not lose contact with one key target group: the MOR buyers. While massive sales for new wave German

pop-rock are touted, Jung keeps his eye on the great majority, the MOR fans who love the music of Howard Carpendale, baritone Marco Bakker and Heino.

The alternative so-called "green" music is a way of expressing opinions about the state of the world, but buyers of MOR repertoire simply want to relax and be entertained, he says.

There have been deep expressions of pessimism about the German record industry but now Jung, and his colleagues, see reason for "mild optimism—though by no means satisfaction. I think the trade will overcome its insecurity.

"My belief is: rather 1% less of market share than 1% off the profit margin."

Siegfried E. Loch, managing director of WEA Music in Germany, also reflects on the changes going on, especially as they affect the tastes of the record buyers. "Today's batch of 13-17-year-olds no longer accept that rock'n'roll can only be sung in English. They've done away with the old ideas and discovered their own language.

"They want to be able to understand fully the music they like. They now believe that German is every bit as good as English. And that's why it will be increasingly difficult for foreign acts to get their product in the charts."

Since WEA in Germany set up its Formula D campaign, German productions have boomed. Loch says WEA was a pacesetter in the push for local music. "Now German product rules the marketplace," he claims. "Last year we couldn't even imagine that a group like Ideal or Marius Mueller-Westerhagen would sell 200,000 albums even before they hit the charts. But today's sales figures prove that never before has the German scene created so many new names, almost overnight."

And he cites Bots, DAF, Spider Murphy Gang, Fehlfarben, Rheingold, Ideal and BAP, all in the six-figure sales category with each release.

Loch likes to recall the history of the German music mart. In the mid-1970s, he says, Munich was a talent melting pot for international groups. Giorgio Moroder and Pete Belotte discovered Donna Summer. Producers like Frank Farian (Boney M.) and Dieter Dierks, and acts and names like Tangerine Dream, Klaus Schulze, Kraftwerk, Klaus Doldinger and Supermax's Peter Hauke were "setting new standards that even aroused enthusiasm abroad.

"For years, James Last has been a key musical export. German electronic musicians influenced bands like Ultravox in Britain. Conny Plank showed new dimensions in music production."

And Berlin received vital impulses through the long stay there of David Bowie. There was Nina Hagen. Groups like Ideal and Interzone.

He cites foreign artists who have launched careers in Germany: Donna Summer, Helen Schneider, Devo, Al Jarreau, Manhattan Transfer, Emerson, Lake & Palmer, and Tony Or-

lando. As for the new wave of German "alternative" pop, Loch sees chances for German-language music on the continent. In the U.S. and U.K. one would have to synchronize the lyrics, probably impossible for many of the bands. "But we're now in the foreground of the alternative movement," he says.

Jochen Leuschner, head of national a&r at CBS, based in Frankfurt, agrees it was considered, until comparatively recently, impossible to create good rock or pop using German lyrics. Artists insisted on patterning themselves on acts from the U.S. or U.K.

For him, the change came with the first chart successes of "pioneering" artists like Udo Lindenberg, Nina Hagen, Peter Maffay and Marius Mueller-Westerhagen. Some of the German-language productions were so strong musically that it was obvious they had a chance of commercial success abroad. Leuschner picks out as prime examples Kraftwerk and Hagen.

Today's trend towards German lyrics is a socially-based one which he describes as "a new patriotism," a trend by no means restricted just to the area of entertainment.

Young pop fans, he says, no longer go looking for idols in the show-business establishments of America or Britain. The punk movement that originated in Britain grabbed a hold in Germany but in an original way and was extended into the domestic rock scene.

But while encouraging each new development, the CBS release philosophy remains: "Quality before quantity."

Peter Kirsten, Global Music chief, recalls clearly the days when the road to Germany was a one-way street in the music business, with Germany essentially on the receiving end. But now, he says, Germany is recognized internationally as a source nation.

"No producer in the world cares where a song comes from if it's right for his artist," he says. "That's very different to a few years back."

As music publisher, Kirsten offers his original copyrights direct from Munich to the U.S., and with success, too, as evidenced by the Jacksons' "Blame It On The Boogie" and more recently K.C. & the Sunshine Band's "Dancing With My Shadow."

As a label chief, Kirsten foresees a continuation of the trend towards rock. It's reflected in two of his current releases, both featuring foreign artists who arrived in Munich to give a boost to their careers.

In fact, Rhonda Heath didn't fly in from New York for Global but for Silver Convention. She was nearly three years with the disco group before it broke up in 1977, touring the world with the act. Then, a session singer basically, she met guitarist Guenther Moll, who produced her first album. The set is "Forever And More," due out January on the Global label, and it's nothing to do with disco.

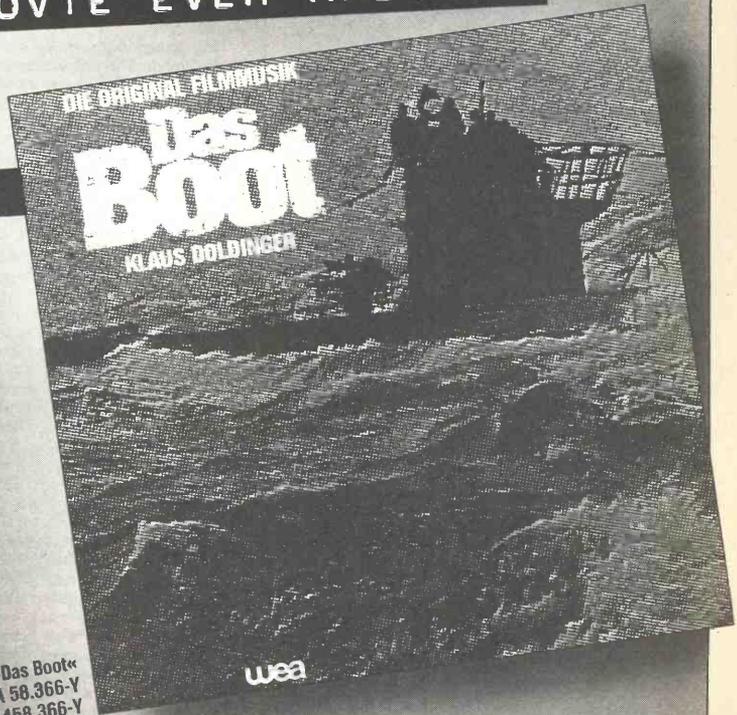
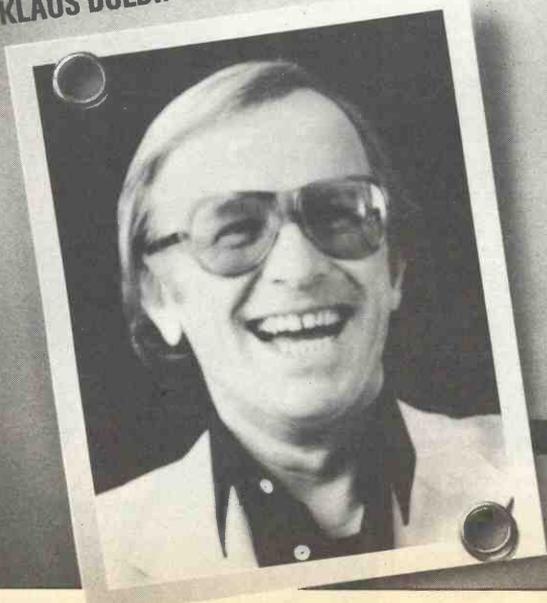
As interesting, with an even stronger rock flavor, is Ricky
(Continued on page T-4)

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2.	(4.)	104
3.	(1.)	98
4.	(3.)	80
5.	(6.)	64
6.	(7.)	63
7.	(5.)	54
8.	(10.)	49
9.	(8.)	43
10.	(14.)	36
11.	(11.)	34
12.	(9.)	32
13.	(13.)	24
14.	(15.)	21
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16.	(17.)	
17.	(16.)	
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April
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 Intersong
 Siegel
 Global
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TALENT IN GERMANY '82

BRINGING HOME

• Continued from page T-3

Tamaca's Global label debut. The 32-year-old Italian has been singing for 15 years with various bands, writing songs too.

Last summer he recorded a new solo album in Milan, subsequently mixed in Munich's Arco Studio. On hand were some of Angelo Branduardi's musicians as well as co-producer Pincuccio Pirazoli, who worked with Adriano Celentano. They



SPIDER MURPHY GANG

didn't try to make Tamaca sound like someone else, but enabled him to establish his own driving sound.

Then Horst Bork, head of the national a&r division at Teldec in Germany, reckons the basic impulse to buy recorded music is gaining strength fast at national level and that impulse stems from "the new life within the German music scene."

He says: "The successes of German productions abroad are no longer just exceptions but will be increasing at a substantial rate over the next few years.

"This successful trend is a result of coming out with truly competitive product that today has no need to fear comparison with productions emanating from the U.S. or Britain."

Bork believes German fans are turning to national product increasingly because "they now know that international groups and musicians don't go about their business any differently than the Germans. Fans realize, too, that the problems and hassles going on around our lives can be expressed just as well in German as in English—if not better.

"But it's important to make the point that this has nothing to do, under any circumstances, with a big upsurge in nationalism."

Teldec, like other majors, has followed the policy of supporting German talent over recent years, with numerous new acts following in the wake of the major pioneering big-name, Udo Lindenberg, who first created new German pop waves some decade ago.

New groups high on Bork's "future hopes" list include Scala Drahdwaberl, Futurologischer Kongress and Hayo and Heteros. Other Teldec names within the new German music scene: Novalis, Bell Ami, Kiev Stingl, Karat, City and Achim Reichel.

The remarkably fast establishment of new music trends in Germany is credited to mass media support by Louis Spillmann, Phonogram repertoire chief. And he takes that viewpoint a stage further.

"German music is more readily received now. One reason is that, following the war and post-war generations, a new batch of 12-15 year-olds developed its own national or patriotic feelings and those feelings are a reflection of those of anyone else.

"They're natural feelings, free of complexes. This individuality of youthful attitudes is very apparent, for instance, in the recent peace demonstrations in Germany."

However he goes along with the theory that "over-saturation" of the marketplace in terms of bringing in international pop product and trends has had a lot to do with the swing towards German product. "But then the tendency towards national music, as compared with the U.S. and U.K. material, is repeated from time to time in all the other major markets, like Germany, or Japan, or France, even though the basic cause may be different every time it happens."

Spillmann notes that more and more U.S. and British acts want to sing in German, being aware of the size and prestige of the German marketplace. He cites Peter Gabriel, Nazareth and Tom Robinson. Phonogram itself has the Konkurrenz label, with groups like Geisterfahrer and Kapazität, and the new direction of German music is emphasized with new deals with Novalis, Trio, Yello, Palais Schaumburg and More To Come.

Siegel Music and Jupiter Records have used the Eurovision Song Contest (making top five in each of the past three years) to launch new pop acts. Dschinghis Khan, for instance, now has a worldwide following. And with the new band M3, Ralph Siegel, company mastermind, is breaking away from the pop formula into rock.

Siegel, producer and composer, created Dschinghis Khan especially for the 1979 Eurovision event. At first critics were appalled at the idea of two women and four men representing Germany at an international event by whirling around the stage and whooping about one of the greatest tyrants in history.

But the costumes and choreography were visually effective and the song itself registered with the juries of almost all competing territories. The group came in fourth and produced the most successful single seller from that contest. It broke big in Denmark, Japan, Sweden, Australia and Portugal—and was



LUCIFER'S FRIENDS

the first German-language single ever played by Israeli radio. Since then the group has become bigger and bigger at international level.

In 1981, Siegel used the same format, with variations, to produce the Hornettes. Four women this time, all veterans of Munich's pop scene, with stronger voices than Dschinghis Khan but less dancing skill. The group came second, then climbed the German charts with "Mannequin."

Then, last September, the push for worldwide sales came with the English language single "Waikiki," followed by a debut album, and the product was released through Siegel partners in Central Europe, Scandinavia, Colombia, Spain and Argentina.

Siegel is already working towards the 1982 Eurovision. But he's no way unaware of the burgeoning German rock scene, so Jupiter now has a campaign for new acts, including the much-vaunted M3. Produced for Jupiter by Werner Schuler, M3 delivers a refreshingly new sound, a mix of rock, reggae and new wave. It could well prove as commercial a bet as Dschinghis Khan.

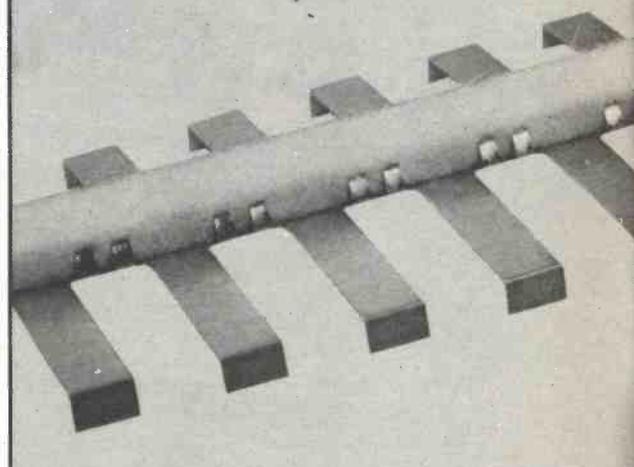
Already out in Central Europe and most of Scandinavia, M3 debuts in Holland, Sweden and Spain in January. The album "Single Boys" is one of the first full-length 45 rpm albums, with 11 cuts and more than 40 minutes playing time.

Rudi Slezak, publisher and founder of new record company Repertoire, also talks of the lessening impact of international pop impulses in German and a "new vitality" in the domestic scene. For the new generation, he says, many of the established rock artists are simply "old men."

Today, he goes on, there's a stronger interest in open, honest and bold German lyrics. So Repertoire is putting out three albums and four singles with original German product by the acts Empire Starter, Vera Kaay and Cosmetico. Some of the newer artists originate in Switzerland and Austria, but still sing in German.

(Continued on page T-6)

PRODUCTION.



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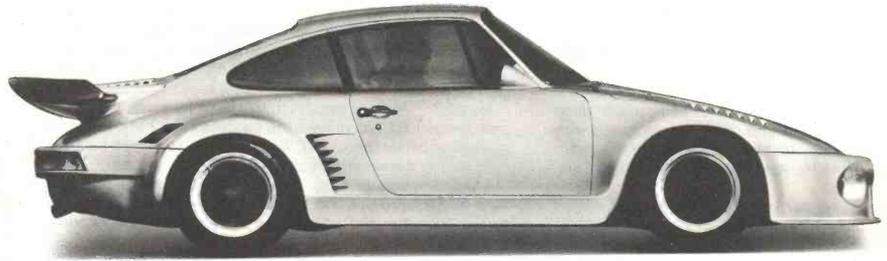


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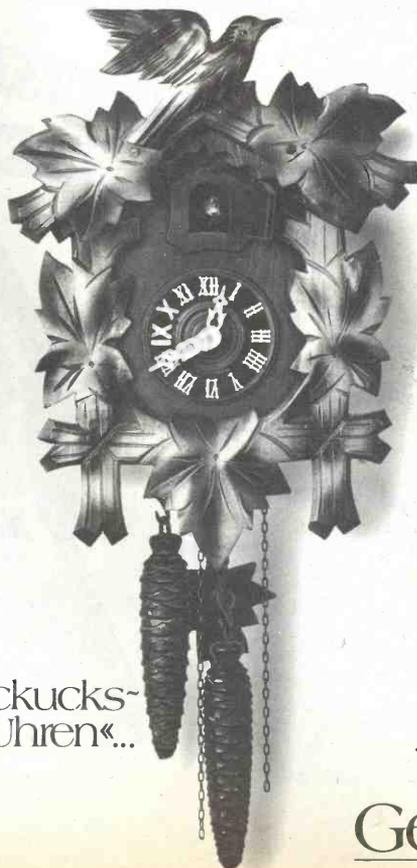
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TALENT IN GERMANY '82

BRINGING HOME

• Continued from page T-4

On his many trips abroad, Slezak finds there's a wide-ranging and increasing acceptance of German repertoire.

Herbert Kollisch, managing director of Intercord in Stuttgart, has a theory which traces the new appeal of German repertoire to the fact that German radio stations were "over-feeding" their audiences with international music. Now he's prepared to bet that German rock groups will continue to gain increasing status and acceptance.

Intercord, he asserts, has a reputation for leadership in German national production, especially in the "liedermach" area of music. Confirmation of the trend towards rock music with German lyrics came with the outstanding success of the group Anyone's Daughter, using Hermann Hesse's fairy-tale "Pikators Verwandlung."

Also off to a promising start for Intercord are the groups Wolfsmund and Bernie's Autobahn Band.

The group Hoelderin, one of the leading German rock bands of recent years, has now switched over to working German lyrics. On the way are new releases from Cologne-based Knall, plus Berlin act Bleibtrau.

Yet despite the initial successes, Kollisch reckons he's waiting longer to see whether there can be real international breakthrough for German rock. And for "liedermacher," sales figures so far show that it will only be possible in German-speaking countries like Austria or Switzerland, with a fair potential—given luck—in the Benelux territories.

Bellaphon is another major record company fast to point out that it has long backed national product and its expectations are that English product originating in Germany will be even better placed in international charts. The Bellaphon view is that German studio and session musicians' standards have long been well up to the highest of international levels.

Hanno Tietgens, Bellaphon press chief, watching developments closely, reckons Germany's importance as a record market is now much more clearly recognized and that fact alone will affect national product as international sales fodder.

Bellaphon's firm footing in the national pop scene in Germany comes from such acts as Anna Dobey, Peter Kraus, Joy Rider, Turo's Tutti and Zeitgeist.

Credits: Editor, Earl Paige; Assistant Editor, Ed Ochs; Art, Bernie Rollins.

INTERZONE



HEINO



GOOMBAY DANCE BAND

According to Ossi Drechsler, Deutsche Grammophon executive vice president, the renaissance in German productions at chart level comes "from a bolder and more specific expression of German thoughts and philosophies."

He adds: "We've done well in this area for some years now and James Last has proved the success of our international marketing better than most. We claim to have played a significant part in developing this new national awareness."

The DG national a&r and marketing chief Klaus Ebert insists the new pro-German trend is directly attributable to the growth in status and prestige of a new crop of singer-songwriters.

He's been deeply involved with this genre right back to his time with Metronome, starting specific labels, like Brain, Nature and Reflektor, to look after the specialist needs of singers who write their own German-language material.

"That was the start," he claims, "in a push to make pop with German words successful." He names Hermann van Veen, Robert Long, Konstantin Wecker and Georg Danzer and being among the most influential artists in the field.

He enlarges his point: "Now listeners in Germany know precisely what their favorite singers are singing about. And I see a trend building to a point where our national groups and acts will make the Americans and the English eat their pop hearts out."

Hans Blume, managing director of Hansa in Berlin, is convinced that there's a serious shortage of "strong and innovative" international albums these days and adds: "That's why the German scene is coming on so strongly."

For him, the most successful German albums are by Roland Kaiser and James Last, but he points out that the young music fans are homing in on their own language lyrically in the rock section, marked "German new wave," and Hansa is keen to make a lead in new trends.

Eckhart Gundel, heading up the national a&r division of RCA in Hamburg, believes that the hard-edged sound of the German language is best suited to the new-style punk kind of music. He also thinks that creative music with lyrics showing

strong commitment to specific causes arise powerfully, in a traditional sense, in times of crisis.

He takes the line that "the problems of the young generation are difficult to understand for other age groups, so they use aggressive music as a way of venting their frustrations."

Gundel says that RCA saw this trend coming as far back as 1977 and backed its hunch by signing the leading Berlin band PVC, a pioneering band in the domestic new wave area.

The overall view that the German music mart is splitting away from dependence on the U.S. and U.K., and thereby bolstering confidence in itself, is shared by Heino Wirth, who is managing director for Metronome, which includes Peter Maffay and Milva on its roster.

Wirth is pleased that the attention of the new generation of young German music buyers has been tugged back to an awareness of their own language in pop. "They're suddenly experiencing the feeling of being able to understand everything."

Friedel Schmidt, managing director of Ariola in Munich, says the present 40% share of German repertoire in the album chart is evidence of a massive new interest in German-language product.

His view: "More solo artists are working the way groups do, as their own songwriters, composers and producers. The result is a more committed product flow that better shows off the artist's personality and establishes his individuality."

"There's a broadening of appeal, especially among young buyers. Today, young artists in Germany are motivated to become active, creative and willing to experiment, to take chances."

"The same mood applies to the record companies who support and promote the product."

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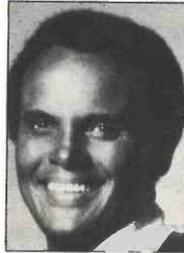
for each artist we sold over 100.000 tickets on tour in West Germany

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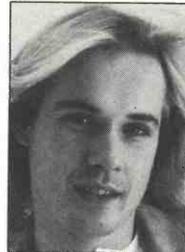
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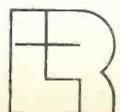


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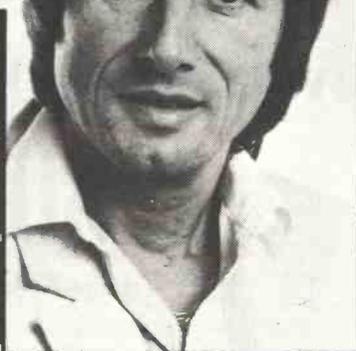
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TALENT IN GERMANY '82



UDO JUERGENS

BONEY M

German-speaking countries. He says radio stations such as the Austrian Third Program, which usually plays few German language productions, are giving the Los Angeles-style Udo Juergens some of the heaviest air-play even he has enjoyed.

In January, Australia, Italy, Chile and South Africa will follow. In the U.S. and U.K., several major labels have shown interest. Mampell says he and Burger are concerned with getting "the right marketing commitment for this artist."

Substantial international exposure of the album now seems assured. And already the response has been gratifying for Ariola. At the World Popular Song Festival in Tokyo, Japan, last fall, Juergens' "Leave A Little Love," title track from the new LP package, won both the "most outstanding performance" and "outstanding song" awards. Billboard

BONEY M. BOOSTS GERMAN TALENT

No group better characterizes the international boom in recent German pop music production than Boney M, foreign artists produced in Germany for worldwide consumption.

And there's no better time than now to draw attention to the group's exploits, with two albums out throughout Europe, coupled with two separate single releases. They're the first major new productions in two years from Germany's most popular vocal export.

First came the epic "Boonoonoonoos" album, for which producer/singer Frank Farian enlisted the support of the London Philharmonic Orchestra and star saxophonist Tom Scott.

In Germany alone, Hansa spent about \$70,000 on non-broadcast advertising, raising the album's pre-release cost to nearly \$500,000. Such is Boney M's status in Germany that the ZDF network devoted a 45-minute prime time special in mid-December to the group itself and to the album.

Also new, and one of the cold season's hottest items in many Euromarkets, is Boney M's "Christmas Album," featuring 1978's multi-million seller "Mary's Boy Child." On this set, the group sings in four languages, English, French, Spanish and, for the first time, German.

All together, Hansa in Berlin says, about 100 million Boney M records and cassettes have been sold worldwide, making the group the fourth most successful in recording history, after the Beatles, Abba and the Bee Gees.

Right now Boney M is enjoying a holiday after exhausting album production and promotion work. Sessions for a spring single follow, then more promotion and recording. No major tours are currently planned. Billboard

JUERGENS TOPS RECOGNITION POLL

Udo Juergens, an Austrian citizen with a Swiss manager and overwhelming popularity in Germany, is ready to break out of his central European environs.

After dozens of German language hits, he recorded his first English-lyrics album in Los Angeles last summer. He and his manager Freddy Burger believe the time couldn't be more right for the bid for international stardom.

The recipient of numerous gold awards since 1965, Juergens recently topped all domestic and foreign entertainers in a national recognition poll, being "identified" by 95% of Germans questioned. Some 330,000 people attended the 110 shows of his 1980 tour. And he won a 1981 "Schallplattenpreis" from the German Phono Academy for the best domestic pop album of the year.

Several of his songs have been covered in English by such artists as Shirley Bassey and Sammy Davis Jr. Juergens' "Buenos Dias, Argentina," as sung by Marty Robbins, won an

ASCAP country music award in 1980. Yet, outside of Central Europe, Udo Juergens remains outside the "household name" category.

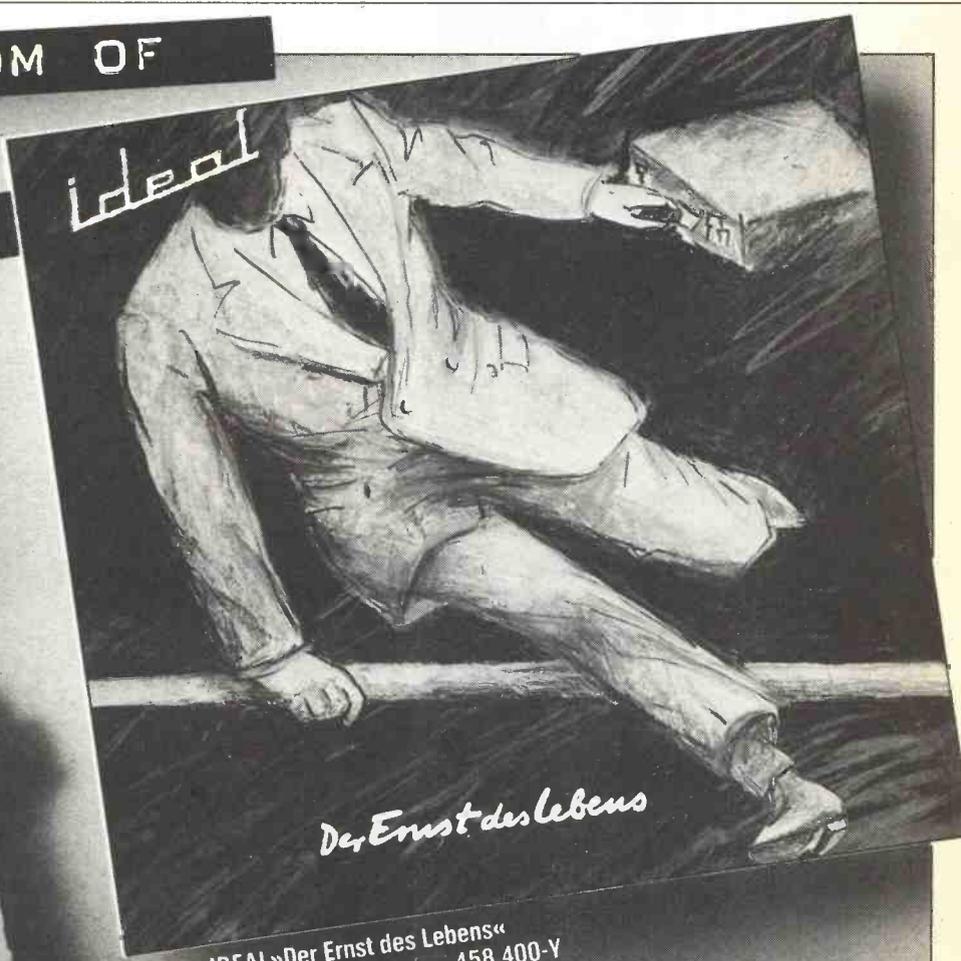
Out to change that, Juergens went to Los Angeles last winter to compose completely new songs for his first American production. Lyrics were provided by Will Jennings and Don Black. Among other name artists, Donna Summer collaborated on one song. In April, and then again in July, Juergens and producer Harold Faltermeier recorded the material in Los Angeles using top local session musicians.

Ariola-Eurodisc export head Geiso Mampell says: "Everyone who has heard this album is flipping out." Ariola released it first in Holland last September to coincide with a television appearance there by Juergens. The German release followed in October, heralded by an elaborate multi-media press presentation.

Mampell reports "excellent results" for the album in the

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T-8
A Billboard Spotlight

DECEMBER 26, 1981 BILLBOARD

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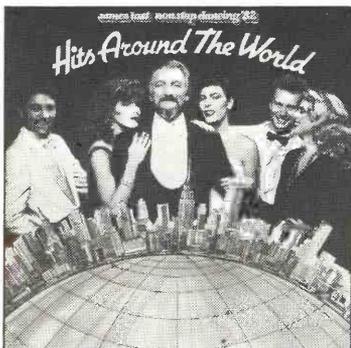
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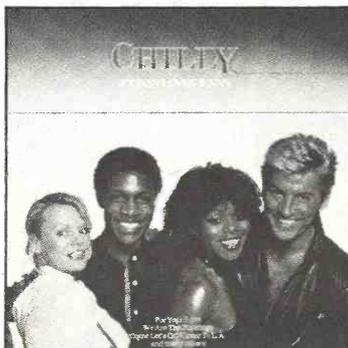
Deutsche Grammophon thanks **CHILLY, REVOLVER, KONSTANTIN WECKER, HERMAN VAN VEEN, GEORG DANZER, ROBERT LONG** and **TONE BAND** for their creativity and success in Europe.

These are the stars of tomorrow.

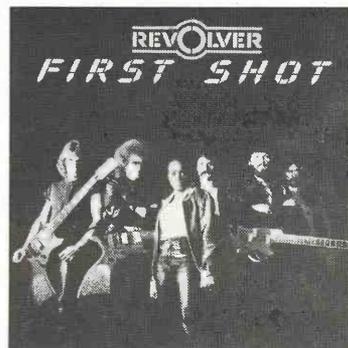
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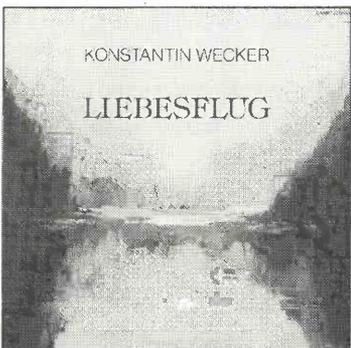
JAMES LAST
HITS AROUND THE WORLD



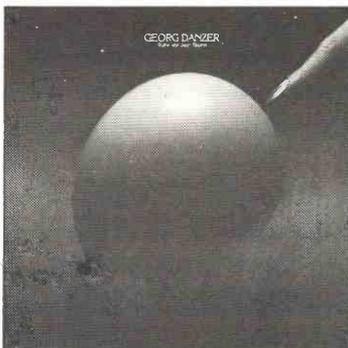
CHILLY
JOHNNY LOVES JENNY



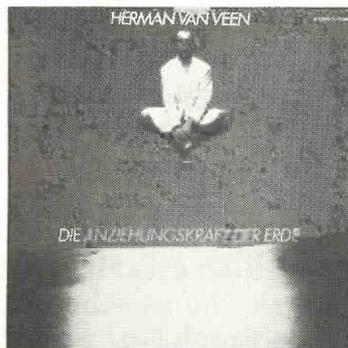
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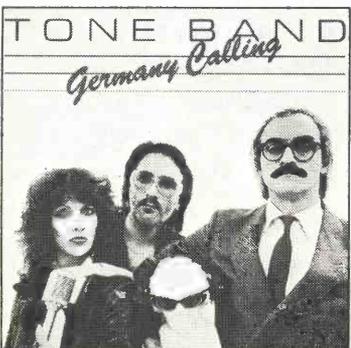
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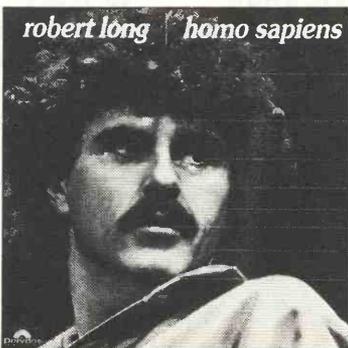
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Mexican State Waxing Classics

CHICAGO — Mexico's oil-rich Veracruz state is pumping some of its petrol dollars into the classical recording field.

The state has purchased \$200,000 in the latest high-tech recording gear and is funding an ambitious slate of recordings with its leading symphony orchestra—the Xalapa Symphony. Veteran U.S. classical producer Thomas Frost has signed a long-term contract as executive producer and will bring the albums to market in the U.S. and other countries.

According to Frost, Xalapa Symphony recordings will include standard repertoire, Mexican symphonic works and concerto and aria programs with top-name international soloists. Herrera de La Fuente, the orchestra's music director, is in charge of all the recordings. Fuente is a student of the late German conductor Hermann Scherchen, Frost notes.

According to the producer, release by the Moss Music Group as part of its Vox Cum Laude series is set.

"The Moss Music Group is committed to release a minimum of 10 albums per year," explains Frost. He adds that his company, Thomas Frost Productions, has worldwide licensing rights to the recordings.

Baritone Sherill Milnes is the first international soloist to appear with the Xalapa orchestra. Milnes' album includes arias from several Verdi operas as well as Puccini and Leoncavallo selections.

Recordings of the last three Tchaikovsky symphonies also have been completed, notes Frost.

A complete JVC digital system, Studer mixing console and Schoepps and Neumann microphones com-

prise the orchestra's state-of-the-art equipment arsenal, reports Frost. All recordings—even those involving soloists—will be produced using a "purist" three-microphone technique, Frost emphasizes.

Xalapa, located about 4½ hours by auto Southeast of Mexico City, is the capital of Veracruz and the home of the State University. Frost said recording activity may shift soon to Mexico City because Xalapa's state theatre is situated near a busy intersection creating interruptions at sessions.

The Xalapa Symphony numbers 125 full-time players, according to Frost, ranking it as one of the world's biggest orchestras. The group includes a contingent of Polish musicians and Soviet emigres in addition to Americans.

Mexican pianist Frederico Osorio will be featured in two upcoming disks. He has waxed the Beethoven Fourth Concerto and the Falla "Nights In The Gardens Of Spain." The Falla album also includes the

"Three-Cornered Hat" Suite.

Also completed is a recording of the Shostakovich Cello Concerto with Carlos Prieto soloist. The Shostakovich First Symphony is slated as the album pairing.

The orchestra's Mexican album includes Chavez' "Sinfonia India," Revueltas' "Sensemaya," Galindo's "Sonez De Mariachis" and Moncayo's "Huapano."

Frost, who serves as series' executive director, shares actual session duties with producer Jonathan Wearn, a Britisher residing in Xalapa and administrative assistant to de la Fuente.

"The money is coming directly from the government of the state of Veracruz," Frost explains. "It's being channeled through the Univ. of Veracruz. Frost says Veracruzans wells produce most of the Mexican oil supply.

Frost, who did many multi-track recordings in the '60s and '70s, identifies himself as a minimal microphone school convert today.

Classical Notes

Lorin Maazel will preside again at the annual Vienna Philharmonic New Year's Day concert, set to be taped by Deutsche Grammophon. The 1980 and 81 editions, also waxed by DG, were under Maazel's baton. ... the world premiere recording of Zemlinsky's "Lyric Symphony," also is a DG/Maazel collaboration. The album, set for early 1982 release, features singers Dietrich Fischer-Dieskau and Julia Varady and the Berlin Philharmonic. ... Sir George Solti will record Prokofiev's "Romeo And Juliet" ballet music in Chicago this spring.

NBC-TV's latest "Live From Studio 8H" broadcast will feature Plácido Domingo with Zu-

bin Mehta leading the New York Philharmonic, Jan. 16. The program, "Caruso Remembered," includes arias and orchestral excerpts from operas closely associated with the legendary tenor. "Live From Studio 8H" debuted in January, 1980 with the Emmy-winning "A Tribute To Toscanini," conducted by Mehta. ... Terry McEwen's tenure as San Francisco Opera general director officially begins, Dec. 21. McEwen, former London Records chief executive, replaces the retiring Kurt Adler. ... Moss Music Group recorded three live performances of "A Tribute To John Lennon," featuring singers Roberta Flack and David Clayton-Thomas with Erich Kunzel's Cincinnati Pops, performances in Cincy, West Point, N.Y. and Delaware were waxed. The Pops' most recent Moss Music Group album is a digital recording of Offenbach's "Gaité Parisienne." EMI's new eight-record digital Beethoven set, sponsored by De Maurier cigarettes, is shipping with all sorts of dealer promotional material. Brilly Imports, exclusive U.S. importer of the edition, has color posters, in-store counter displays, pamphlets and pamphlet racks—even bumper stickers. The German-pressed set is wholesaling at below \$30 in an effort to give it—and the De Maurier sponsorship—a big promotion. The conductor is Kurt Sandelling. ... PolyGram Classics' new import division will bow in February following a major announcement from new PolyGram Classics head Gian Franco Rebutta. Among the lines to be represented are France's Barclay and Ades, according to Steve Jacques, the division manager. ... Pianist Russell Sherman has begun a complete Beethoven sonata recording project. Sherman and producer Thomas Frost are in discussion with several labels about releasing the cycle.

Pro-Arte Records' new Taneyev "festival" release has set the groundwork for a Taneyev revival in the U.S. The label has released three albums of the little-known Russian's music—two of them digital. Taneyev's music lacks the immediate melodic appeal of the better known Russians of his generation. But the music has a true virtuoso ring and superb craftsmanship that should have dedicated buffs asking for more. The Pro-Arte disks contain the impressive Suite De Concert For Violin And Orchestra played by soloist Christian Allenburger with the Vienna Symphony, the Brahmsian Piano Quartet, Op. 20 delivered by the Cantilera Chamber Players, and the Op. 22 Piano Trio in a performance by the Odeon Trio. ... Brass and percussion fanfares commissioned during the Second World War by Cincinnati Symphony conductor Eugene Goossens have been recorded by the London Symphony and conductor Joyce Mester. The collection includes Aaron Copland's famous "Fanfare For The Common Man" and declamations by Piston, Creston, Thomson, Hanson, Diamond, Morton Gould, Roy Harris and others. The digital album, produced by David Hubert, is set to be issued by Varese Sarabande.

ALAN PENCHANSKY

Rifts Are Evident At Gospel Confab

• Continued from page 8

more clearly than during the producers panel discussion which ended the conference. On the question of what criteria a gospel label should have for signing an artist, there was an immediate disagreement between the heads of MCA/Songbird and Sparrow, companies that have a mutual distribution agreement.

Asserting that he was "not going to get involved in a lot of judgment" as to whether an artist is or is not a Christian, MCA's Jim Foglesong explained, "We're going to be pretty liberal. I'm still trying to convince MCA to stay in this business." To this, Sparrow's president Billy Ray Hearn responded, "I'm a narrow-minded company. I can't take a very liberal lifestyle from any of my artists."

Hearn had reported in an earlier session that his company had elected not to handle Willie Nelson's "Family Bible" album on MCA/Songbird—one of the label's best selling titles. There has been a similar reticence in dealing with Merle Haggard's recent LP hymn collection "Songs For The Mama That Tried," also on MCA/Songbird. Both albums reached Billboard's Hot Country LPs chart.

Sparrow however, has been active in distributing MCA/Songbird projects by Roy Clark, Donna Fargo, Jeannie C. Riley and the Archers.

Buddy Huey, head of CBS's fledgling Priority label, took a posture similar to Hearn's on what he demands of an artist. "I will not sign someone to a gospel label deal unless I know something about him. We look for someone with a spiritual commitment." Word Records senior vice president Stan Moser was equally insistent on this point.

There was also a division—albeit a slighter one—among the producers on the panel. Michael Lloyd, who has produced a gospel album for Myrrh's Brush Arbor and is doing one now for Priority's Carman, said that with artists "the first thing to start with is their commitment toward their music and to what they're saying." Chuck Plotkin, one of the producers of Bob Dylan's "Shot Of Love," disagreed. "I wouldn't look for anything at all different in a gospel artist than a secular one," he said. "The presumption that something fundamentally different is going on may be why more Christian music isn't heard."

When someone from the audience suggested that producers might make a distinction between producing music for "spiritual needs" and "pleasure needs," Plotkin retorted that "making headline distinctions between these two things is dysfunctional."

Following the conference, Foglesong explained his remark about having to convince MCA to stay in the gospel music business by saying his company is "still testing the waters." "I'm not aware of any plans to discontinue our effort," Foglesong noted, adding that "we probably haven't made any money from Songbird."

Citing the fact that many gospel labels also own the publishing rights to the songs their artists record, Foglesong said, "Those people are getting money both ways. We're not really in the publishing business. We have problems other people in gos-

pel don't have." Alluding to the revelation that all the producers on the panels have their own studios for gospel artists to use and that they often get musicians to work gospel sessions for less than scale, Foglesong observed, "You can bet that nobody's going to give MCA these breaks."

He also contended that the demand for purity was a luxury a secular label can't afford. "We put out some songs on MCA whose lyrics offend me, but I can't take exception to them." As to the predictions of a gospel music explosion, Foglesong said, "It's very plain to us that we're not going to be as big in that as in country, pop or even black music."

The question of artistic propriety also arose on the artists panel. Central to the issue was whether an artist compromises his or her "ministry" by performing within secular contexts. The Rev. James Cleveland said that appearing on "Saturday Night Live," as Andrae Crouch did, "wouldn't have been right for me." He did note, however, that he had appeared with Elton John and Olivia Newton-John, and he stressed that he was not criticizing Crouch.

The panel ultimately became so involved in the matter of who would do what under which circumstances that some disgruntled observers complained that the session had "degenerated into preaching." Said one, I wanted to find out how my artist could reach the secular audience, but the panel never got around to that."

During the publishing panel discussion, there was even disagreement as to whether a song is gospel merely because it has a positive message or whether its lyrics must be rooted in Christian scriptures. Someone suggested that writers should not hedge their bets and look for crossover by substituting "he" or "you" for "God" so that a devotional song might be acceptable as a love song.

W. Va. Facility

• Continued from page 45

Low- and medium-priced country music acts are the most difficult ones to find, according to Smith. "I have no trouble finding good bluegrass acts, but country is a real problem." He says he is working with House of Gold publishing company in Nashville to debut some of their writer/artists.

Smith says his budget allows for \$850 to \$1,250 for nationally known country and gospel acts—"but I'm willing to work on percentages, too," he adds.

Name acts—both in gospel and for the Saturday night country music show—command a ticket price of \$5 to \$6 for adults and \$2 for children. For local acts, the tariff is \$3.50 for adults and \$1.50 for children. Smith says he alternates weekly between local and name concerts.

To promote the Opry, Smith relies on ads in the Charleston and Huntington dailies and in the area weeklies. He also buys five 30-second spots a week on a television station that reaches both cities.

"We try to create a family atmosphere," Smith explains. "We have a snack bar, but we don't allow drinking in the building."

EDWARD MORRIS



VIDEO DIVA—Renata Scott discusses her new Puccini "Tosca" recording as she co-hosts a recent "Mike Douglas Entertainment Hour" episode televised in major markets.

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prize, to be made annually, on the eve of the 1982 Music Fair here, Feb. 12.

Kremer, with many prize-winning recordings to his credit and for eight years in David Oistrakh's master class at the Moscow Conservatory, initiated the chamber music festival held in Burgenland, Austria, last summer, an event now permanently in the classical music calendar.

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- 3) GO-GO'S, "Beauty & The Beat," IRS. The debut LP by this all girl group is reminiscent of the best of the '60s female groups. The music is fun, catchy and succeeds on all levels.
- 4) RICKIE LEE JONES, "Pirates," Warner Bros. Though not as accessible as her debut, Jones remains rock's most unique song stylist. Her lyrics are probing, highly personal and her voice immediately identifiable.
- 5) ROLLING STONES, "Tattoo You," Rolling Stones Records. Jagger and company prove that they can age with grace. Side one is among the year's best rock'n'roll.
- 6) CRUSADERS, "Stand Tall," MCA. Highlighted by the return of Joe Cocker in top form, the veteran jazz/pop players continue to make moody, atmospheric music that is soothing and tranquil.
- 7) "QUARTERFLASH," Geffen. The Portland bar band debuts with a versatile collection of mainstream rock, spurred on by the single "Harden My Heart." Time will tell if they can hone a truly unique sound of their own.
- 8) STEVE WINWOOD, "Arc Of A Diver," Island. Winwood is a one-man show on this collection of pop/rock that showcases the veteran's versatility and way with a tune.
- 9) KIM CARNES, "Mistaken Identity," EMI America. Always a great songwriter, Carnes becomes an accomplished vocalist aided immeasurably by the quality of the material and pro-

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General News
Rock 'n' Rolling

duction. "Bette Davis-Eyes" should become an '80s classic.
10) CARLY SIMON, "Torch," Warner Bros. A complete change-of-pace from anything she's done in the past, this collection of torch songs is perfect for late nights around a fire with a bottle of good wine and only your thoughts.

Kip Kirby in Nashville:

- 1) STEVE WINWOOD, "Arc Of A Diver," Island. This album manages to beat out the traffic as one of this critic's fave raves—worth the price alone for "Dust."
- 2) DAVID LINDLEY, "El Rayo-X," Asylum. Unpredictable, whimsical, shades of the '50s merged with the '80s.
- 3) RY COODER, "Borderline," Warner Bros. Just when you think you've got this guy pegged, he comes up with something even better.
- 4) GARY U.S. BONDS, "Dedication," EMI America. With this guy's voice and Springsteen's production, it's a can't-miss winner.
- 5) "BILLY & THE BEATERS," Alfa. Great blend of pop/swing/jazz/rock with some Dixieland thrown in for good measure. (Who would have expected it with a name like this?)
- 6) BILLY SQUIER, "Don't Say No," EMI. Rock with the kind of edge it was bred for.
- 7) "SHEENA EASTON," EMI America. The epitome of pop. Sassy, spunky, a great record to clean house with.
- 8) JUICE NEWTON, "Juice," Capitol. Commercial country/pop that sacrifices nothing in arrangements, material or performance.
- 9) EARL THOMAS CONLEY, "Fire & Smoke," RCA. A consummate country songwriter/artist comes of age.
- 10) RICKY SKAGGS, "Waitin' For The Sun To Shine," Epic. This album sparkles with beauty and purity in the finest country tradition.

Roman Kozak in New York:

- 1) STEVE WINWOOD, "Arc Of A Diver," Island. Soulful, sophisticated, and simply, the best.
- 2) CLASH, "Sandinista," Epic. Maybe a bit too long, but impressive nonetheless as the Clash expand their boundaries.
- 3) BOW WOW WOW, "See Jungle." See Jungle: Go Join Your Gang Yeah: City All Over, Go Ape Crazy," RCA. What a title! See Annabella Go! What a hype, yeah! But love it anyway.
- 4) BLACK UHURU, "Red," Island. The spirit and joy of reggae lives in Black Uhuru. And more. The find of this year.
- 5) BRIAN ENO, DAVID BYRNE, "My Life In The Bush Of Ghosts." Sure. Though recorded a couple of years ago, this LP is the best of the various Eno/Talking Heads projects to come out this year.
- 6) DEAD KENNEDYS, "Fresh Fruit For Rotting Vegetables," IRS. American punk from the West Coast. Intelligence and a sense of satire make it work.
- 7) CARLY SIMON, "Torch," Elektra. When you need to cry.
- 8) CURE, "Happily Ever After," A&M. Our favorite young and angry English wimps this year. It was this or Killing Joke.
- 9) HUMAN SEXUAL RESPONSE, "In A Roman Mood," Passport. An artistic breakthrough for an ambitious Boston band. The name of the LP had nothing to do with it.
- 10) FOREIGNER, "4," Atlantic. Crunching Anglo rock at its best. And some surprising delicate touches.

Jim McCullough in Los Angeles:

- 1) ROLLING STONES, "Tattoo You," Rolling Stones Records. Rock's aging brawlers occasionally brash the ropes but never the canvas. Side two floats like a butterfly; side one stings like a bee.
- 2) LINDSEY BUCKINGHAM, "Law & Order," Elektra. Seductive, alluring, hypnotic rock adventures, and "Trouble" is the most sensual single in years.
- 3) MOODY BLUES, "Long Distance Voyager," Threshold. Another of rock's senior citizen organizations digs into the creative well and comes up with a stunning package. A rich collection of melodies, harmonies and lyrics (the latter less ponderous than usual).
- 4) SONNY TERRY & BROWNIE MCGHEE, "California Blues," Fantasy. Sure, it's a two pocket reissue of material dating back to the '50s. But what finer expression of blues/folk is around today?
- 5) TOM PETTY & THE HEARTBREAKERS, "Hard Promises," Backstreet. If T.P. had traded "The Insider" for "Stop Dragging My Heart Around" with Steve Nicks, he might have had his number one LP. Commercialism aside, though, Petty continues to take strong musical statements without sacrificing his integrity.

- 6) GO-GO'S, "Beauty & The Beat," IRS. One of the year's freshest rock debuts—a toe-tapping, finger-snapping delight.
- 7) CRUSADERS, "Standing Tall," MCA. The irascible Joe Cocker meets the new gentlemen of jazz for one of the most interesting matchups of the year.
- 8) RICKIE LEE JONES, "Pirates," Warner Bros. Jones is to contemporary music what cinema verite is to film. Characters move in and out of shadowy sets here; the music is quirky but never static; and Jones' phrasing is the most unique on the scene today. The first LP was no fluke.
- 9) GARY U.S. BONDS, "Dedication," EMI America. Take Bruce Springsteen's most energetic cuts and dilute them slightly. The result is this, 1981's best party album.
- 10) POINTER SISTERS, "Black & White," Planet. Rhythmic, infectious and the year's best example of combining the best elements of pop with r&b. Richard Perry's production is as dynamic as they come.

Edward Morris in Nashville:

- 1) JUICE NEWTON, "Angel Of The Morning," Capitol. A triumph of uniformly good material and a voice that rises to handle it.
- 2) RICKY SKAGGS, "Waitin' For The Sun To Shine," Epic. The best thing that's happened to bluegrass since the Dirt Band's "Will The Circle Be Unbroken" project.
- 3) HAZEL DICKENS, "Hard Hitting Songs For Hard Hit People," Rounder. A collection of such uncompromising social truths that you can savor its lumps and sharp edges.
- 4) GENE WATSON, "Between This Time And The Next Time," MCA. A convincing and memorable lesson in all the right honky-tonk attitudes.
- 5) EARL THOMAS CONLEY, "Fire And Smoke," RCA. If George Jones has an heir, this is the heir apparent showing his bloodline.
- 6) DON KING, "Whirlwind," Epic. This much under-rated effort boils with enough youthful energy to wash out the country/pop boundary.
- 7) BOBBY BARE, "As Is," Columbia. It must have been hard for Bare to abandon his novelty shtick and return to no-defenses balladeering—but he does it superbly.
- 8) EMMYLOU HARRIS, "Cimarron," Warner Bros. In which Harris shows that the human voice is the most spellbinding folk instrument.
- 9) OAK RIDGE BOYS, "Fancy Free," MCA. All the drive and earnestness that made them gospel giants erupt again in this album.
- 10) JOHN CONLEE, "With Love," MCA. Here's country music that doesn't mumble, apologize, posture or masquerade as some lurking chart mutant.

Sam Sutherland in Los Angeles:

- 1) SQUEEZE, "East Side Story," A&M. Pop lyricism, rock verve and a secret weapon—the brilliant songwriting partnership of Glenn Tilbrook and Chris Difford.
- 2) QUINCY JONES, "The Dude," A&M. His most explicitly commercial bid, this is de facto sampler for this new West roster is also Jones' most addictive recent work thanks to Patti Austin, James Ingram and Q's deep funk sonics.
- 3) LINDSEY BUCKINGHAM, "Law And Order," Asylum. Fleetwood Mac's guitarist continues the antic, ambitious pop experimentation

Tree Honors

• Continued from page 71

Wilson, "Good Ol' Girls," Dick Feller, "Some Days Are Diamonds," Jamie O'Hara, "Wandering Eyes," Curly Putman and Sonny Throckmorton, "What I Had With You," and Kieran Kane and Bruce Channel, "You're The Best."

A special award was made to Putman and Braddock for their two-time CMA winner, "He Stopped Loving Her Today."

Summarizing the past year's achievements for the company, Tree's president Buddy Killen noted that the new gospel music division, Meadowgreen, has gotten more than 100 cuts, secured more than 250 copyrights and signed 18 new writers since being established in April.

Killen said that Tree has re-signed Roger Miller and Dick Feller and added the catalogs of Mac Davis, Jerry Chestnut and Don Goodman,

that made "Tusk" the platinum quintet's most intriguing project.

4) TOM VERLAINE, "Dreamtime," Warner Bros. Verlane's commercial exile seems particularly galling on the strength of his second solo set's incantatory guitar and the songs' classic sense of rock mastery.

5) WAS (NOT WAS), "Wheel Me Out/Was (Not Was)," ZE/Island. Their dance single ("Wheel Me Out") promised a daring, scary partnership between funk, jazz and rock, and on their self-titled debut this two man studio command unit delivered handsomely.

6) JOHN MARTYN, "Glorious Fool," WEA International (import). The Scottish guitarist's return to the peak of his powers came with "Grace And Danger," still a tough-to-find import. Happily, this Phil Collins-produced sequel will ship from Atlantic early in '82—it's at least as strong, and haunting in its emotive writing and playing.

7) LAURIE ANDERSON, "O Superman," Warner Bros. (EP). This eight-minute minimalist epic says more about America today than any half dozen full LPs in recent memory.

8) ELVIS COSTELLO & THE ATTRACTIONS, "Trust," Columbia. This underrated collection sustains O' Four Eyes' power as singer, songwriter and arranger, and forms a thematic bridge between the r&b-driven "Get Happy!" and the recent country paths of "Almost Blue."

9) RICKIE LEE JONES, "Pirates," Warner Bros. Maybe it's no longer hip to be sensitive, but Jones' passionate performance and sobering themes made this an uncompromising glimpse into the dark side of the human heart.

10) GO-GO'S, "Beauty And The Beat," IRS. A flawed but charming debut, buoyed by one of the year's most irresistible singles, "Our Lips Are Sealed," and a tongue-in-cheek spirit of fun all too lacking in modern rock.

Robyn Wells in Nashville:

- 1) LITTLE FEAT, "Hoy, Hoy!" Warner Bros. This delightful, offbeat anthology is my nostalgic nod to a great group with an infectious sound.
- 2) GARY U.S. BONDS, "Dedication," EMI America. The Boss's boss comes back in style.
- 3) BILLY SQUIER, "Don't Say No," Capitol. Rock'n'roll with a vengeance.
- 4) JOE ELY, "Musta Notta Gotta Lotta," Southcoast/MCA. Although he has an energetic eclectic style, Ely is an underappreciated talent lost in the commercial shuffle.
- 5) EARL THOMAS CONLEY, "Fire & Smoke," RCA. This introspective songwriter/singer adds a new dimension to country music.
- 6) JUICE NEWTON, "Juice," Capitol. A potent pop/country melange.
- 7) RICKY SKAGGS, "Waitin' For The Sun To Shine," Epic. One of the hottest Hot Band graduates demonstrates what bluegrass/country is all about.

8) WILLIE NILE, "Golden Down," Arista. A diamond in the rough, Nile is a street-wise rocker with a poetic edge.

9) PHIL COLLINS, "Face Value," Atlantic. A progressive rocker meets up with the Earth, Wind and Fire horn section for novel commercial hit.

10) CARS, "Shake It Up," Elektra. The Cars' veep keeps their sound fresh and appealing.

Jean Williams in Los Angeles:

- 1) GEORGE BENSON, "George Benson Collection," Warner Bros. This is a compilation of Benson's best.
- 2) RICK JAMES, "Street Songs," Motown. Imaginative, well executed and he is well ahead of the competition. It's wonderful.
- 3) AL JARREAU, "Breakin' Away," Warner Bros. He has not compromised, he has expanded.
- 4) BARBRA STREISAND, "Memories," Columbia. A collection of her greatest hits, how can you go wrong?
- 5) ARETHA FRANKLIN, "Love All The Hurt Away," Arista. Aretha can sing anything, she's always good, often she's brilliant. She's brilliant on this one.
- 6) HALL & OATES, "Private Eyes," RCA. They decided to handle it themselves and look at the end result, excellent.
- 7) COMMODORES, "In The Pocket," Motown. Not their best but they are still head and shoulders above the rest.
- 8) EARTH, WIND & FIRE, "Raise," ARC/Columbia. These guys never stop. They have enough drama and energy to go on for a long long time.
- 9) STEVIE NICKS, "Bella Donna," Modern. Stevie proves that being out on her own is rewarding.
- 10) SOUNDTRACK, "Endless Love," Mercury. If half the soundtracks measured up to this one... but they don't.

DECEMBER 26, 1981, BILLBOARD

Spanish Execs Form Co.; Contract Squabble Looms

By ED OWEN

MADRID—Two experienced Spanish music business executives have set up their own recording and publishing venture and seem to have walked into a contract controversy.

They are Gerry Haltermann, now general manager of the new Discos Victoria and Victoria Ediciones Musicales, previously for 15 years with Discos Columbia, and Jose Manuel Gonzalez Cuevas, now a&r chief, but previously a leading radio disk jockey and Columbia exec.

Haltermann claims that, as from Nov. 1, his company has represented U.K. label Stiff in Spain and refutes Columbia's claim that the major still has license rights. Says Haltermann: "The Stiff-Columbia deal ended on July 29 and, though telexes were exchanged, there's nothing binding in Spanish law."

In London, Stiff director Alan

Cowderoy says: "Columbia is under the impression that we agreed a new deal with them, and there has been an exchange of correspondence. In fact, our deal with them expired in the summer, and when we heard Gerry Haltermann was starting his own company, we decided to go with him."

Victoria plans major promotion of Stiff product over Christmas, notably Alvin Stardust's single, "Pre-tend;" the new Madness album, "Seven;" former U.K. number one "It's My Party" by Dave Stewart/Barbara Gaskin; and an Ian Dury compilation. A compilation of Stiff artists tracks is due for release in February next year, and Victoria also plans a tour and promotional visit for Tenpole Tudor.

Nevertheless, Columbia is expected to take legal action.

Moscow Autumn Festival Offers Varied Program

By VADIM D. YURCHENKOV

MOSCOW—The recent Moscow Autumn Festival offered a program of 31 concerts featuring works by over 200 modern Russian composers, most of it being performed for the first time in public.

Highlights were compositions by Alexander Mosolov, written 50 years ago, and prepared and presented by Georgian pianist Pusudan Huntsariya. His piano concerto performed at the festival has previously been recorded and released by Melodiya, with the same composer's Zavod Symphony on the second side.

Classical orchestras involved in

the event included the Moscow State Philharmonic, the Latvian Symphony Orchestra, the Moscow Chamber Orchestra, the Central Television and Radio Orchestra, several choirs and chamber ensembles and a brass band.

In addition, a jazz concert was staged for the first time ever in the Central Concert House. Devoted entirely to the work of Russian writers—Babajanyan, Minkh, Lundstrom, Saulsky, Eshpai and others—it featured Moscow-based groups the Oleg Lundstrom big band, Anatolii Kroll's jazz orchestra, the Allegro combo, and Capella Dixie led by Leo Lebediev.

Moscow Newspaper Lists Top Melodiya Pop Artists

MOSCOW—Local newspaper "Moskovsky Komsomolets" has published a breakdown of the most prolific Melodiya pop recording acts over the last decade.

Top of the list is the company's own house band Melodiya, led by Gheorgi Garnayan, which has released eight jazz and easy listening albums since 1974. Riga-based songwriter/pianist Raimond Pauls, currently enjoying great popularity here, is next with 13 EPs to his credit.

Among rock bands, Pesniary, the only Soviet outfit to tour the U.S., has released five albums, and Vesiolye Rebiata, Samotsvety, and Poyuschchie Serdtsa two or three

each, together with up to a dozen EPs. Ariel, Iveriya and Sin'yaya Ptitsa have three LPs and four EPs on sale each.

Most prolific of the solo pop singers has been Sofiya Rotaru with nine LPs, while Alla Pugatchova, who started recording three years later, has five. Joseph Kobzon has put out six albums and six EPs. Muslim Magomayev, the national superstar of the '60s and early '70s, released, in all, four LPs and 14 EPs, but quit the recording studios some years ago. By comparison, Abba and James Last top the list of overseas acts released under license, with four Melodiya albums each.

Video Plant In Wales Expanded

LONDON—A \$20 million project to treble video tape production capacity at 3M's Gorseinon plant in Wales, the only manufacturing facility in this field in the U.K. and one of two in Europe, is now underway.

The expansion project has received around \$2.7 million from government aid and will add 180 jobs to the 300 already working on video tape manufacture.

A government minister was on hand to open, formally, the plant extensions. He said the number of U.K. households with video recorders is reckoned to have trebled this year to around one million, or 5% of the potential market.

It was claimed that the number of cassettes bought is averaging 14 a year per person, rather than the nine originally forecast.

New Dates For U.K. Music Show

LONDON—The first International Music Show, originally set for London's Olympia in January next year, will now take place at Wembley Conference Centre March 14-18, 1982.

Beatstar Limited, promoters of the trade and consumer event, say the new venue offers better facilities, including soundproof rooms and a large seated auditorium. Many exhibitors doubted the wisdom of the

'Stars' Spurs Dutch Growth Labels Seek Broader Worldwide Exposure For Acts

By WILLEM HOOS

AMSTERDAM—The "Stars On 45" medley format is generally agreed to have been one of the year's more intriguing trends, topping international charts and spawning a rash of imitators, while at the same time putting the Dutch record industry firmly on the map.

That Jaap Eggermont-produced single was only the second Netherlands-created disk to top Billboard's Hot 100 in over a decade, and by the time it reached the four million sales mark, it had become the country's most successful record. Not surprisingly, the worldwide music business wondered what would come out of Holland next.

Independent company CNR, for whom Eggermont produced a huge-selling follow-up, is in the vanguard of the movement to break local acts internationally. Its roster now includes Pierre 'Father Abraham' Kartner, creator of the Smurfs, who moved recently to the company after 10 years with fellow independent Dureco. He has a new novelty album based on the Wuppies due for major promotion.

Other new CNR acts are Albert West, veteran of 10 hit singles; Imca Marina, one of those to score European success with a version of "Viva Espana;" and Benny Neyman, now back on CNR with a new album out.

At Phonogram, there is a similar emphasis on the development of local talent. Key sellers include BZN (Band Zonder Naam, or Band Without A Name), novelty singer Willem Duin, and Nico Haak, the man behind today's quickstep dance craze in Holland, while one-time protest king Boudewijn De Groot is a regular U.S. visitor.

EMI Holland has already attracted international attention for its acts, with seven-piece group Pussycat scoring a worldwide hit and U.K. No. 1 for the country-flavored single "Mississippi," and female duo Maywood turning heads and ears around in Europe.

Others with the capacity to achieve success beyond Dutch frontiers must include Rob De Nijs, whose 160,000 selling album "Met Je Ogen Dicht" was last year's top local production, and Robert Long, whose three EMI albums have sold 120,000, 200,000 and 350,000, the label claims.

One of the majors which has openly embraced the burgeoning pirate radio scene here as a means of giving its artists maximum exposure is Benelux Music Industries, better known as Telstar. Singer/guitarist Henk Wijngaard, for instance, a former truck driver, owes much of his fame to the pirates, with each of his four albums selling well. And instrumental group De Electronicas, who launched "Dance Birdie Dance" at MIDEM this year, received a tremendous promotional boost from the pirate stations.

Another pirate favorite is the duo De Slijpers, whose songs, laden with

original dates, which came immediately after Christmas and immediately before MIDEM.

Companies set to exhibit include Sony, JVC, EMI, Decca, CBS Arbitrator, MCA and K-tel, and represent a broad spectrum across the musical instrument, audio hardware, recording studio, music publishing and record company sectors of the business.

sexual innuendo, are generally shunned by the official stations, and Jan Boezeroen, another wine, women and song performer, has reached big sales with pirate exposure.

Like Telstar, Dureco takes the view that an ambitious indie needs all the help it can get in breaking acts. It even sent a 'thank you' cassette from young singer Sonja to all pirate operators for their help, not only in breaking her records, but also for championing fellow signings Gerard Schoonebeek, a country stylist, female duo Kim and Kelly, and the De Mixers trio.

Other Dureco names with international potential are Carlsberg, the rock band featuring colorful guitarist Jaap Castricum, Indonesian-born Andres, and the company's newest signing, Vanessa.

Polydor already possesses one of

the great Dutch successes worldwide in Golden Earring, active ever since the late '50s, with 1973's "Radar Love" a milestone in Dutch pop history. And alongside are the New Adventures and Diesel, both attracting U.S. attention. The latter's "Sausalito Summernight" was a Hot 100 entry.

In a different style, there is Harman Van Veen, with Polydor via Harlekijn, Dutch UNICEF ambassador since 1968 and the subject of many biographies. Also through Harlekijn comes Harry Sacksioni, while multi-instrumentalist and singer Ge Titulaer, with Polydor three years now, drew the comment from one critic: "If he'd been born in the U.S., he would be a top international star by now, for he has all the warmth of voice of a Sinatra or Lou Rawls."

(Continued on page 80)

Song's Authorship Costs Radio Producer His Job

LONDON—Eddie Pumer, a senior producer with Britain's biggest commercial radio station, Capital, has left the staff after it was revealed that he'd written, under another name and some seven years ago, the flipside of a single which had been on the station's playlist.

The 45 involved is the Tweets' "Let's All Sing Like The Birdies Sing," a followup to the chart hit "Birdie Song."

A Capital statement refers to Pumer's "error of judgment," but adds that he took no part in the discussion leading to the inclusion of

the record on the list, though he was on the selection committee.

"But it is of paramount importance that the station's selection of records is above suspicion of prejudice of any kind and we feel that in terms of station integrity we have to accept the resignation of this particularly talented producer."

Pumer has been with Capital from the station's inception. Close scrutiny by the Independent Broadcasting Authority is behind the decision that he should go, despite pleadings that he stay on by other members of the management team.

Sales, Not Ads, Please U.K. Cassette Magazine

LONDON—SFX, Britain's new fortnightly music magazine in C60 cassette format, has been launched successfully here, with the initial run of 60,000 copies selling out. But its backers are disappointed by the low level of record company advertising support so far.

Says SFX managing director Hugh Salmon: "On the one hand, we have promotion departments ringing us to beg interviews with their artists, while on the other their advertising departments refuse to buy space."

In fact, RCA and Island were both featured as advertisers on the first tape, and Magnet and EMI on the second. But even with a broad base of support from other commercial concerns—everything from chewing gum to denims—advertising is still well below the 10 minute maximum set for each tape.

This despite the many advantages Salmon claims for the format as a promotion tool, among them the fact that consumers who would skim over a printed page of advertising will be unlikely to bother winding a tape forward across 30 seconds of commercials.

Nevertheless, Salmon is pleased with the magazine's sell-out reception. "We didn't spend an enormous amount on pre-launch publicity," he says, "but what was spent was channeled into the most effective routes."

And David Orme of distributors Comag adds that a retail audit shows the highest percentage sales on the sale-or-return tape of any new pub-

lication the company has handled. "The duplicating order has been increased to 80,000 copies, and although it's on sale or return, returns will be minimal if demand continues at the present rate."

Holland Music Renews Pact With Diesel

AMSTERDAM—Music publishing company Holland Music, Dutch branch of Peer-Southern, has renewed its publishing deal with Netherlands rock band Diesel, which went top 20 in the U.S. recently with the single "Sausalito Summernight."

It's a five-year pact and precedes a new album by the five-piece set for February or March release.

The single was released by the Regency label, distributed by Atlantic and worldwide it has reportedly sold more than 600,000 units. It went top 20 in Holland, top 30 in Belgium and topped the Canadian chart, selling 100,000-plus copies in that territory alone.

"Sausalito Summernight" comes from the Diesel album "Watts In A Tank," which has sold 350,000 copies worldwide to make the group one of the most successful Dutch pop exports. The new single is "Going Back To China," also from that album, and it has already gone top five in Japan.

TV Marketed LPs Flood British Chart

By PETER JONES

LONDON—With three tv-merchandised albums in Britain's top five, a dozen or more in the top 50, and companies like K-tel and Ronco reporting dramatic sales, Christmas this year is recalling the mid '70s, when the U.K. record industry discovered the marketing clout of the small screen.

In fact, retailers' main complaint at the moment, with encouraging third quarter sales behind them and a buoyant seasonal market in full swing, is that all the strong product is jostling for position now.

Among the hottest items, Ronco's "Hits, Hits, Hits," subject of a national tv campaign, has given the company its first platinum ship-out, and K-tel's chart-topping twofor "Chart Hits" is already double platinum, putting the tv merchandiser on course for its best year to date in the U.K.

Both companies have other contenders in the marketplace: K-tel's "Hooked On Classics" is platinum

and still selling strongly (ironically, the company's various artists "The Platinum Album" is only gold), as is Ronco's "Super Hits 1 & 2."

EMI has Vera Lynn's "20 Family Favourites," Pink Floyd's "A Collection Of Great Dance Songs," Cliff Richard's "Love Songs" and Queen's "Greatest Hits," another number one album, as a strong and well balanced quartet for tv promotion over Christmas, while CBS continues to extract top 10 mileage from Simon & Garfunkel with the "Simon & Garfunkel Collection."

Polydor has "The Best Of Rainbow," "The Pick Of Billy Connolly" and James Last's "Hansimania" in the top 30; Chrysalis has "The Best Of Blondie." There may not be the saturation of tv albums in the charts that was apparent over previous Yules, but it's clear that despite the competition and the ever-increasing costs involved, tv merchandising remains the sure road to six-figure volume.



Billboard photo by Don Albert

AFRICAN GOLD—Joe Dolan, left, receives gold disks from Peter Gallo, managing director of South Africa's Gallo Records, during the Irish artist's recent tour of that nation. The awards were for Dolan's "Love Album" and "More And More" single, and contributed to the best six-month sales to date for Gallo's Teal Records division.

European Imports Are Increasing In Greece

By JOHN CARR

ATHENS—Greece is opening up to more imports of European records and tapes, now that its tariffs are being reduced through membership of the Common Market. The country has been in the EEC for about a year.

One of the results of this is that in about five years, import duties on EEC-produced albums and prerecorded tapes will be practically zero.

Already the duties are about 90% of what they were at the end of 1980, then at 18.7% of the value of each shipment. But even so, levies and other surcharges continue to bring the total duty to nearer 40% in most cases.

Unaffected by the import duty reduction are records and cassettes from the U.S. and other non-EEC countries. Duties on the ex-factory price for these imports are, and will continue to be, 24.1%.

Record industry sources here say they can't make any hard and fast forecasts, since Greece's new government has repeatedly threatened

to pull out of the EEC or radically renegotiate its membership conditions, in which case the gradual duty reduction could stop.

In the exports sector, some companies are grumbling that export procedures have become more time-consuming and complex in recent months. Others say new currency control regulations are hampering royalty payments to foreign artists.

But one successful local company, big in exports of Greek repertoire, Music Box Records, is confident its foreign sales will continue to rise, as they've done consistently over the past few years.

Music Box, like other companies, sees no problem in an eventual deluge of imports, except in that they will almost certainly provide fresh fuel for cassette piracy.

New Report Is Subject Of Debate In France

By HENRY KAHN

PARIS—A new report on French song written by lyricist Pascal Sevran for the Minister of Cultural Affairs has refueled the long-running chanson controversy.

The report will encourage chauvinists who believe there is a conspiracy to suppress French music. It implies that local productions are criminally neglected, and goes so far as to advocate a quota limiting the exposure of British and American material on radio and television, though its writer defends this as an attempt to expand chanson rather than protect it.

Sevran complains that only one or two of the top 15 records are French. He wants the Rome Convention ratified, the sales tax on disks slashed, and a blank tape levy introduced, though he does not explain why these measures would benefit French records particularly.

He also suggests more concerts, more personal appearances, and the establishment of a National Song Theater on the lines of the Comedie Francaise or the Opera.

Reaction has been swift. Radio and tv producers are adamant they will accept no quotas, censorship or other controls, and newspaper journalists have pointed out that English happens to be the language of popular music internationally. If French youth want to buy Pink Floyd or Frank Sinatra or whoever, there is really nothing the government can do about it.

A meeting of performers and songwriters was however held in Blois recently, with SACEM president Henro Lemarchand, Chappell boss Gerard Davoust and PolyGram president Louis Hazan attending, plus representatives of the record companies.

DECEMBER 26, 1981, BILLBOARD

Theodorakis Has Impact As Artist And Politician

ATHENS—Controversial Greek composer Mikis Theodorakis, who lays claim to being the only member of parliament in the world with platinum and gold disks to his credit, has earned a major new award.

For EMI Greece, which has worked closely with Theodorakis for more than 20 years, his latest platinum presentation is just one of the high points of two months of rising sales generally, especially in local repertoire.

And for Theodorakis, the award for topping the 100,000 album sales mark coincides with his election to the Greek parliament on the Communist Party ticket.

Says one EMI executive: "Theodorakis is perhaps the only composer or performer in a democratic country whose openly expressed Communist views have not affected his enormous success both here and abroad.

"Some of us at EMI were worried that his new job as a Communist member of parliament might dent his sales. But luckily it became clear that the Greek fans want his music, even if not his politics."

EMI concurrently announces that comedian Harry Klynn's latest album "Papates" has also struck platinum. He heavily flavors his material with political satire, for which Greeks apparently have an insatiable national appetite.

The company has trumpeted a "first" this fall, too, in the format of the first Greek classical compilation to hit the 50,000 sales mark. The item is a four-album package by the late composer Nikos Skalkotas.

Observers see this as clearing the decks for a new sales drive for the classics, which have previously never taken more than a 5% market share in Greece.

Greek Artists Seek Training, Schooling

ATHENS—A main complaint of serious musicians in Greece has been the lack of professional training and direction available to promising performers and composers of jazz and orchestral music.

With Greece's new government promising more state aid for cultural activities, music pioneers here are now guardedly hopeful that they'll get the facilities they need to forge ahead professionally.

The recording industry, too, is hopeful. In its view, a better organized musical establishment might well translate into better and more reliable record sales. The industry now is frustratingly dependent on the ups and downs of sales of the more commercial product.

Greece, alone of the countries of the European Economic Community, has a lamentable lack of orchestras, both classical and pop, and music halls. Professional music training facilities are few and substandard compared to the rest of Europe.

One composer who has publicly urged the government to be more active is Kyriakos Sfetsas, music director of the First Radio sector of the

state-run Hellenic Radio-TV network (ERT).

Sfetsas is a pioneer of Greek ethnic jazz and has recently broken new sales ground with an album titled "Without Boundaries." Says Sfetsas: "We need to be able to generate a movement in which education, performance and the apprecia-

tive public are combined."

EMI Greece, on which label Sfetsas records, has already said it is dedicated to cultivating "serious" local repertoire. Its recent success with the Sfetsas jazz album is seen here as a wedge which might well open the door to a more sophisticated buying public.

JOHN CARR

Barclay Records Mailing Product Direct To British Radio Stations

PARIS—Barclay Records is mailing limited product direct to British radio stations and the specialized press in a new approach to the old problem: how to sell French music to the English.

Over the last two months, the company—which is distributed through Decca in the U.K.—has had airplay on three titles out of the 11 sent so far, according to international sales manager Cyril Brillant. "Response has been fine," he says. "We are proving the British are ready to listen to product other than Aznavour singing in English."

The three titles come from Ber-

nard Lavilliers (for whom a British tour is planned), Ocean and Captain Mustard. "We are re-acustoming British radio to French music," claims Brillant, citing a letter from top U.K. DJ John Peel.

Stressing that the campaign has focused mainly on Barclay material not heavily promoted by Decca in the U.K., Brillant says similar approaches are now being planned for West Germany and the U.S. "If we can get the radio stations—which in the long term will rescue our industry—to play some of this product, then the record companies will rush in to distribute."

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Akira Terao's 'Ruby Ring' Sweeping Japanese Fests

TOKYO—The song, "Ruby Ring," sung by 34-year-old Akira Terao, is well on its way to sweeping practically all the major awards in the various music festivals in Japan this year.

The only accolade remaining is the Japan Grand Record Prize, which will be decided Dec. 31 and it's considered that "Ruby Ring" will be an easy winner.

So far, the record has won gold prizes in the 14th All-Japan Cable Broadcast Award, 14th Nippon Cable Broadcast Award, 7th Japan Television Song Festival, Ginza Music Festival, '81 All-Japan Popular Song Festival, 12th Japan Popular Song Award and others.

By mid-November, "Ruby Ring" (released by Toshiba-EMI in February) had accumulated sales of 1.2 million as a single. Top of the Japanese charts for 10 consecutive weeks, it has easily been the year's biggest disk.

Terao's "Reflections" album topped the charts for 12 consecutive weeks, selling 1.8 million units up to last month.

Toshifumi Mutoh, Toshiba-EMI's top producer, reveals that the label decided to launch Terao's singing career (he's primarily known as a tv actor) last year. It was looking for an adult contemporary superstar, believing that many of today's younger acts have not really established themselves as permanent attractions.

Toshiba-EMI's strategy was to market three singles by Terao—"Ruby Ring," "Shadow City" and "Sasurai"—together, hoping that

they might at least reach the top 50.

Sales exceeded all expectations, Mutoh now says, and he claims that retailers are particularly happy because Terao's popularity is bringing consumers into their stores who never previously bought records.

Terao himself, surprised at the scale of his impact, is planning a concert tour next spring. Further proof of that impact? The artist's record and tape sales for 1981 are expected to total \$21.2 million—which is almost 20% of Toshiba-EMI's business for the year.

SHIG FUJITA



Akira Terao

French Companies Target Spain And Latin America

PARIS—Many French record companies are looking to penetrate Spain and other Latin markets, via new recordings, television appearances and concert tours.

Best-known performers are Johnny Halliday (Phonogram), who has just released a Spanish album featuring his hit title "Ave Maria," and Charles Aznavour (Barclay), who backed a tour in these countries with a new Spanish-language album.

Halliday, meanwhile, plans to make a similar tour, notably taking in Mexico, target country for most French record producers in Latin America, and Chile.

This "conquista a la Francaise" plot was mainly prompted by stagnating sales at home and whereas, in the past, Spanish-language record-

ings, both in new versions or overdubs, were done more for artistic prestige than commercial interests, they're now proving best-sellers, even in smaller markets such as Peru.

Martin Davis, of Barclay's International sales staff, cites, in order, Mexico, Argentina, Chile and Colombia as the "most interesting" countries for his company's repertoire.

Backing numerous singers in this campaign are topline French orchestra leaders Caravelli (CBS) and Raymond Lefevre (Barclay). The former has just made a big-band version of the hits of Julio Iglesias, including "Begin The Beguine," while Lefevre has recorded a compilation of successes scored in their respective territories by Barclay representatives in Latin America.

At Dreyfus Records, Francis Dreyfus, president, notes a considerable upturn in sales of Jean-Michel Jarre product in the regions over the past four years, not only in South America but in Spain, where Jarre's latest album, "Magnetic Fields," has reportedly sold 100,000-plus units.

Regis Talar, co-president of Trema, notes that much Spanish-language product from his company sold well to the Hispanic community in the U.S. and principal Trema artists Michel Sardou and Herve Vilard have already made recordings in Spanish, while Enrico Macias is planning one.

At CBS France, Suzy Glespen, international representative, reports that top-seller Francis Cabrel is readying a Spanish overdub of his big album "Carte Postale" soon and plans a tour of Spain and Latin America in 1982. Also at CBS, Jeanne Manson is working on a second Spanish-language album while Dave has a single coming in the language.

Trema Pioneers Promo Tape Programs

PARIS—Trema, French independent record company, is pioneering the despatch of promotional cassette programs of its own product to the swelling numbers of independent radio stations in France.

Potential outlets have mushroomed since Francois Mitterand the socialist president and a strong backer of the idea, came to power last May.

For the past two months, Marie-Justine Matta, of Trema's promotion division, has been editing the tapes, at the rate of one hour-long cassette per week, in the company's own studio, for around 15 radio stations in the provincial regions.

She's a disk jockey in her own right nowadays, presenting two half-hour programs on each cassette but

Carrere, Trema Set International Pacts

By MICHAEL WAY

PARIS—French independent record companies Carrere and Trema have new international deals, both U.S.-slanted.

Principal contracts for Carrere (which, unlike Trema, has its own distribution facility) are the U.S. jazz labels Fantasy, Milestone, Stax and Prestige, formerly represented in France by another independent, Musidisc. And there's the CBS-Carrere joint venture, created in a first stage to promote the latest English-language title, "Little Darlin'," by Sheila, in the U.S.

Claude Carrere, company president, explaining the expansion moves, agrees with his opposite number, Regis Talar, at Trema (distributed by RCA in France) that "once sales of successful French material abroad begin to show signs of success, the only means of improving local profitability is to take on foreign licenses."

Talar, co-president at Trema with "My Way" composer Jacques Revaud in the company they founded 12 years ago, backs the theory. He says that, for the first time, Trema, which has scored most of its French success over the past two years with top-selling artists Michel Sardou, Herve Vilard and Enrico Macias, is entering the foreign license fray in a big way as well.

Already Trema has signed the Don McLean catalog, and released two albums from it, and is now established with its line-up of European representatives to take on continent-wide licensing deals (U.K. apart) with mid-sized catalogs from the U.S. and Britain.

"More signings are being firmed up and will be revealed soon," says Talar.

These deals are for original English-language product for France, but the new competition among French independents is reminiscent of the once intense in-fighting among record companies and publishers in the 1960s and early 1970s for cover versions of the major U.S. and British hits.

And it comes as some major multinationals are pruning catalogs or losing them to expanding independents. Already this year, Pathe Marconi "divested" the Motown catalog to France's biggest independent, Vogue, while Phonogram saw the Charisma label move over to RCA France for distribution.

Pathe Marconi has, meanwhile, announced it will follow headquarters policy by concentrating on group product.

Via its deal with CBS in the U.S., Claude Carrere says the initial art-

ists to be promoted by the major apart from Sheila are the U.K. groups Saxons and Buggles, both under contract to Carrere.

Previously, Carrere had exported English-language from his catalogs to the U.S., where Sheila's earlier success was the disco title "Singin' In The Rain" with the B. Devotion backing group. Carrere claims that Sheila has sold more than 50 million units worldwide.

Adding that he's signed other Anglo-Saxon hard-rock bands, Carrere says that the Fantasy, Milestone, Stax and Prestige labels' acquisition was his first venture into jazz and that the aim is to release product in France, up to 200 albums eventually, in original sleeves.

Carrere's main French language artists are Dalida, Gerard Lenorman and Sacha Distel.

At Trema, Regis Talar says that he's set up a special international division under Claude Ebrard to handle acquisition of new foreign catalogs. Trema specially seeks out smaller catalogs as it intends retaining its image as a company which works on individual titles, "something which is impossible when you start taking on big catalogs."

Trema is to introduce a special logo for new material and will expand the U.S. end of its operation, the New York-based Tear Entertainment company, headed up by Walter Hoffer, copyright and license lawyer.

Apart from Canada, Trema has now built up a chain of representatives for its new labels, all for naming in the new year, in the Benelux companies, Switzerland, Italy and Germany.

Eire's Bagatelle Gets Foreign Album Release

DUBLIN—The second album by Irish band Bagatelle, produced by Gus Dudgeon, will be released in Britain, Australia, West Germany, Italy, France, Spain, Sweden and Norway. It's unusual for a local act to attract such international interest.

The four-strong PolyGram group, which has earned a gold disk for 25,000 sales of its debut album, has just completed a third national tour.

Bagatelle has enjoyed a run of hit singles here, including "Trump Card" and "Love Is The Reason." In the summer, it pulled 35,000 fans to an open-air concert in Cork.

rival record labels.

Trema claims it is the only French record company operating such a venture, and Matta notes that because there are no corporate commercial on the tapes many listeners believe the programs are presented by the actual radio networks.

Each cassette contains one program specially made for morning listening and one for evening, though she says "this really is only a guideline for the stations."

Trema has concentrated on provincial stations because the Paris-centered free radio networks, believed to number 60, have more facilities to do their own programming and are aiming at competing with established commercial networks.

(Continued on page 80)

Bennett, Adamo Singing At Tokyo Yule Dinners

TOKYO—Tony Bennett and Salvatore Adamo head the list of singers who are singing at Christmas dinners at the major hotels in Tokyo.

Although Japan is not a Christian country, the Japanese celebrate Christmas quite expensively and colorfully, and the Christmas dinner shows have become a fixed feature of the major hotels, not only in Tokyo, but also in the big hotels in cities throughout the country, in recent years.

The charges for the Christmas dinner shows, which are staged from Dec. 21-26, range from \$208 for the Tony Bennett show in the Tokyo Prince Hotel to \$83 for the Duke Aces show in the Daiichi Hotel.

The charges are usually only for the dinner. Drinks are extra in most cases. Tickets for these Christmas dinner shows are in some cases given by companies to people with whom they are doing business. There are also family groups splurging for this year-end event.

Tony Bennett is appearing in the Tokyo Prince Hotel Dec. 21-22. He will be followed on Dec. 23 by Yoko Kishi, a chanson singer (\$138) and on Dec. 24-25 by Hiroshi Itsuki, an "enka" (Japanese ballad) singer (\$152). Itsuki sang at a Las Vegas hotel for three years in a row, and this could be the reason that his show is commanding the highest price of any Japanese singer.

Salvatore Adamo is appearing in the Palace Hotel on Dec. 22-23 with the charge being \$138.

The only other non-Japanese singer this Christmas is Graciela Susana, who is appearing in the Hotel Okura on Dec. 22 (\$110). She is being followed by "enka" singer Yoichi Sugawara on Dec. 23-24

(\$125) and by opera singer Yuko Shimada, who also does popular songs, on Dec. 25 (\$102).

The Keio Plaza Hotel has a different singer every night from Dec. 20-26, ranging from "enka" to jazz singers. The charge is \$101 each night.

The Hotel New Otani has a colorful Christmas dinner show on Dec. 25 with the charge at \$134. The New Otani Joyful Orchestra, Nobuo Hara and Sharps & Flats and Naoteru Misago and Tokyo Cuban Boys are backing up singer Yukari Ito (jazz and pop) and the Dark Ducks quartet.

The Dark Ducks quartet, which has toured the Soviet Union many times, is also appearing at the Akasaka Tokyu Hotel on Dec. 23 (\$106).

Japan's top jazz singer, Izumi Yukimura, sings in the Akasaka Prince Hotel's Christmas dinner show on Dec. 24 with the charge being \$129. She is sandwiched between two veteran "enka" singers, Shinichi Mori on Dec. 23 and Aki Yashiro, who won the Record Grand Prize in 1980, on Dec. 25. The charges on Dec. 23 and 25 are \$152.

Other Tokyo hotels offering Christmas dinner shows include the Takanawa Prince Hotel, Daiichi Hotel, Akasaka Tokyu Hotel, Ginza Tokyu Hotel, Hotel Takanawa, Shinjuku Prince Hotel and Hotel New Japan.

Hotels in Osaka, Nagoya and other big cities throughout the country are all holding Christmas dinner shows, and the popular veteran singers are running all over the country to appear in these shows. Some of the more popular ones appear in such shows for five days in a row, flying between cities in the mornings.

Phonogram France Plans Anti-Theft Cassette Box

PARIS—Phonogram France, working closely with a local industrialist, is developing a new anti-theft in-store cassette holder which only opens when current is passed through its mechanism at the cash desk.

Operating like the tags in many large clothing stores, the electromagnetic holder is currently being shop-tested in a number of supermarkets around France, according to Jacques Caillart, Phonogram president.

He says: "It was our idea and it's aimed specially at those supermarkets deterred from selling cas-

ettes because of nationwide thefts of the product." He estimated the tape-stealing to run at 600,000 to 700,000 units annually.

If successful, the device could augment, especially in new market areas, cassette sales vary considerably, says Caillart. He adds that the holder boxes will be available to all record manufacturers and producers.

Retailers will purchase the boxes from the manufacturer, while Phonogram will assist in finding outlets, says Caillart. And initial tests have proved "highly satisfactory."

New Blues Venue Opens In London

LONDON—A new venue, the Canteen, with a music policy built on a mix of blues, bop, boogie-woogie and swing, has opened here, early bookings including Jimmy Witherspoon and Count Basie tenorist Billy Mitchell.

The two house bands are: the Uptown Rhythm Boys, led by Midnight Follies singer Johnny M, and featuring the music of Louis Jordan and Cab Calloway two nights a week; and Mitch Dalton's Canteen Jam Band, which leans more on the

George Shearing repertoire.

The Canteen, on the site of the old Blitz Wine Bar, is owned by Joe Bryan, David Rudland and American K.C. Sulkin, who originally got together in a bid to buy Ronnie Scott's Jazz Club when that emporium was reportedly in financial trouble.

Says Sulkin: "The emphasis is on music of the 1940s and 1950s. The blues provide the base. Previously there were no comfortable clubs in London where this kind of music is played."

Squeeze Film In Court Battle

LONDON—A "straight and crucial conflict of evidence" over the right of rock group Squeeze to veto a television film made by U.K. company WOT Productions was at the nub of a High Court dispute here between the two, said the judge.

The group claimed that the half-hour film of a live show given last August did not do the band credit, and that distribution of the film

would damage its reputation, said the judge, while WOT Productions said cancellation of the distribution would be catastrophic for the company.

The judge has granted a temporary injunction to stop WOT Productions releasing the film and ordered an early trial of the group's claim to veto rights as the "only way to resolve the conflict of evidence."

Reward For Producer's Killer

AMSTERDAM — The Dutch Ministry of Justice has offered a reward of \$4,000 for any person who can give information leading to the arrest of the killer of Bart van der Laar, Dutch record producer.

Van der Laar was shot through the head at his home in Hilversum

(Billboard, Dec. 5) on Nov. 10. His secretary found him bleeding heavily and he was rushed to a hospital in Utrecht where, despite a brain operation, he died three days later.

Dutch police have interrogated many people, including some leading figures in the record industry, but no arrest has been made.

High Court Sustains Peacock Ban

LONDON—A High Court ruling here has continued an injunction banning the release of a recording made from a live performance by singer Annette Peacock in a Paris night club.

The judge extended the injunction until judgment or further order in the artist's pending action against

Aaron Sixx and his company, Aura Records.

At a previous hearing, counsel for Peacock claimed the recording was made without her consent or license at the Bata-Clan Club in Paris in January, 1980. Neither Sixx nor his company was represented at the hearing.

Guitar Album Hits In Finland

HELSINKI—It's official now that "Unohtumaton Ilta," the Bluebird label album by Belgian guitarist Francis Goya, is the biggest-selling instrumental album put out in the Finnish marketplace.

Following a string of gold awards, Goya topped the 70,000 national sales mark with this package to earn himself a special diamond presenta-

tion. There's a big television campaign here behind Goya's latest album "Pohjolan Yossa," which he produced in collaboration with Osmo Ruuskanen in Helsinki.

Martini To Form His Own Company

MUNICH—Rudi Martini leaves Peter Kirsten's Global Music group at the start of the New Year to form his own independent public relations, promotion and management company.

Martini joined Kirsten two years ago as head of promotion and a&r and previously had been seven years as head of WEA's Munich office.

Abba Wealth Outdistances Sweden's King

STOCKHOLM—It has been officially calculated here that Abba now has substantially more money than the King of Sweden, whose personal fortune is estimated at roughly \$5.4 million.

According to government tax office figures, the group is ranked among the top 20 in Swedish high finance circles. Each member has a declared personal fortune in excess of \$4 million.

In 1980, the four members' joint earnings were \$14 million, on which they paid a total \$2 million tax. Abba's combined wealth works out even greater when their investments and those of manager Stig Anderson are calculated.

In Sweden, the tax rate can hit an 80% peak on top-bracket incomes, but there is a free-ranging system of allowances to ease the burden for the biggest earners.

Nevertheless there remain nagging rumors in the Swedish music business that the group could well split after one more massive world tour.

Jo Lustig's Luggage Carries The Load

By NICK ROBERTSHAW

LONDON—After 25 years in the music business, Brooklyn-born Jo Lustig, manager of Jethro Tull and Donovan, European representative for movie maker Mel Brooks, finally got around this fall to starting his own record imprint, Luggage (motto: "Should Go Far").

Why? He has previously been content to operate as an artist manager, championing the music of the British folk tradition and scoring a series of substantial and improbable international successes with former nun Mary O'Hara and middle-aged Irish instrumentalists, the Chieftains.

He seems surprised himself at the turn of events. "I didn't want to start a record company. You would have to be daft to set up a U.K. label at this point. But all it was really was a vehicle for my artists who I couldn't get proper deals for."

Underlying the remark is a deep frustration. Managers are habitually discontented with record companies, but having been told "Jo, you're out of your head: seven guys who don't even sing," and seen the Chieftains go on to fill concert halls around the world, Lustig is entitled to criticize.

"I don't believe record companies are arts councils, but it's a risk game. A&R men used to inject some creative input, help select material, but today it's a joke: they are club-goers. The only way you can get a record deal these days is to create a hype and you get all the a&r men down there all looking at one another and all wondering who's going to sign them. They are members of an auction sale, with the groups and their managers as auctioneers.

"Record companies are surrendering, throwing their hands up in the air saying 'what can we do,' and taking the sure things. A lot of them got burned with punk. I got very annoyed, not that they wouldn't sign my acts: I could have got deals with them, but I couldn't get any real commitment."

Such was the situation when Luggage was formed. New management signing Home Service, a folk-rock offshoot of the influential Albion Band, was due to play the Cambridge Folk Festival. "I wanted

BPI Checking Into Chart 'Manipulation'

LONDON—The British Phonographic Industry is to check into what one of its member companies describes as "a loophole" in the code of conduct drawn up to prevent chart inaccuracies and hyping.

Stephen James, managing director of DJM Records, has drawn BPI attention to press reports here alleging that one way of "manipulating" charts is the practice of some record companies giving free copies of singles to chart return stores on the condition they are sold to the public for 50p (roughly 90 cents), or around half the usual price of a 45 in Britain.

In the New Standard evening newspaper here, a columnist had claimed: "This usually ensures the cutprice singles sell out, and the shopkeeper quite legitimately marks the sales on his return form, so enabling the disk to make at least the lower reaches of the chart." The writer claimed further that several records, though he didn't name them, had already made the top 50 in this way.

Now James is asking the BPI charts committee to change the code of conduct, signed by all member

companies, so that any record sold below published dealer price should not be returned as a sale in chart returns to the British Market Research Bureau.

His recommendation is set for consideration by the BPI now that its code of conduct is nearing its first year in operation and it's likely that there will be other adjustments in the light of the way it has worked through 1981.

Three Contenders Set For 'Most Outstanding'

LONDON—A short list of three names, Cliff Richard, John Lennon and the Police, has been drawn up as contenders for the "most outstanding contribution to British music" section of the first British Record Industry Awards, to be announced early next year. (Billboard, Dec. 12).

Member companies of the British Phonographic Industry are being asked to decide the winner.

some product for them with that coming up. I could get a deal but no release in time. Then I found out from Richard Thompson's Elixir label"—Richard and Linda Thompson are also managed by Lustig—"how quickly you can turn a record around. Record companies used to scream six weeks, but we turned his album around in four days."

A name was chosen, product played to Spartan as potential presser and distributor, sleeves printed, outside promotion help en-

listed, and the Home Service single "Do The English" duly appeared. It wasn't a hit, but a BBC Radio show picked up on the B side and adopted it as theme tune.

Two further releases followed, one from Donovan, one from Mel Brooks. The former, recently signed to Lustig for management, is enjoying something of a revival. His single, though again not a hit, did much to promote a sellout tour of 2,000 to 3,000-seat U.K. venues in October.

Finnish IFPI Introduces 'Official' Pop Listings

HELSINKI—After years of speculation, hesitation and experimentation, the Finnish IFPI group has finally launched its "official" pop charts. But already the listings have been subject to criticism.

Top 20 charts for albums and singles are compiled on a monthly basis, covering wholesale and record company returns for each period. They're published in Ilta-Sanomat, a leading local newspaper, and distributed free to key retailers.

The early criticism comes because the charts don't cover actual over-the-counter retail sales. They also take in budget and mid-price product, both disks and tapes, and include sales to gasoline stations, record clubs, jukebox operators and

even some material not released through "normal" trade outlets.

One independent producer, electing to remain anonymous, claims: "The chart sounds like a big joke to some of us because it clearly misleads people. Much of the product listed this way is certain to end up in discount racks for sale at rock-bottom prices.

There's also a feeling within parts of the Finnish industry that IFPI shouldn't have time to spare to worry about launching its own charts, with negotiations with Ilta-Sanomat alone taking up several months, while there are such vital matters as home taping and establishing a levy on tape software or hardware to be settled.



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ISRAELI ROCK SCENE BOOMS

JERUSALEM—Recent months have seen a major boom in the Israeli rock scene, and increasing domination by local artists performing in Hebrew.

A prime example of the trend is new CBS act Tislam, whose debut album "Loud Radio" has sold over 40,000 copies and stayed in the charts here more than 32 weeks. Other CBS artists Gali Atari, Mani Beger and Itzhak Klepter have all released rock-oriented albums arranged and produced by Yaruslav Yacovovitz that have been warmly received by Israeli teenagers.

So strong has this development been that local artists are now out-selling their overseas competitors. The October album charts reflect this change with seven home-grown acts in the top ten.

London KK Boosts Sales For French LPs In Japan

PARIS—Barclay Records is satisfied with the initial response in Japan to London KK, the record and tape marketing arm created by Nippon Phonogram to handle repertoire acquired via PolyGram's 1979 purchase of Barclay and Decca Records.

Nippon Phonogram vice president Miroyoshi Takashima finalized the French side of the deal in October with Eddie Barclay, head of Paris-based Barclay.

General interest in French product in Japan is currently lower than it was in the '60s, but Barclay export manager Cyril Brillant characterizes the first few weeks of business as "fine."

Initially, London KK handles only Decca and Barclay catalogs, but it may expand later. Product is

distributed by Polydor, ending Barclay's 15-year tie with Japanese independent, King Records.

Initial London KK promotion of Barclay product features Charles Aznavour and bandleader Raymond Lefevre, along with more recent signing Gilbert Binaudi, the group Magazine 60 and Sophie Klem.

In a separate development, Barclay has launched a direct mail service to 17 radio stations in the U.K. to boost public awareness and, he hopes, eventual sales there of French-language product.

Brillant reports "promising" air-time so far from the campaign, which principally features rock artist Bernard Lavilliers and the groups Ocean and Captain Mustard. He says: "These acts have had great reviews in the U.K. specialist press, can now be heard on radio, but until now it has been difficult finding their records there."

He says the radio push features material not handled by Barclay's regular U.K. distributor and adds: "We hope other record companies there will acquire distribution rights as a result of the favorable radio reaction."

Meanwhile, Raymond Lefevre has recorded a compilation album of hit titles garnered exclusively from Barclay affiliates in Latin America in a bid to revive interest in his work in that region. Reaction so far, says Brillant, has been "excellent, especially in Mexico."

Promoter In Singapore Books International Acts

By CHRISTIE LEO

SINGAPORE—Following the success of the Osmonds' Southeast Asia tour last year, an adventurous entrepreneur, Geoff Hardy, was spurred to set up shop in this tiny Republic to promote concerts featuring top international names.

That was 18 months ago. Today, Hardy's endeavors are taking shape. Last month, he booked his first international attraction since the Osmonds, Leo Sayer. The Chrysalis artist's two-concert appearance drew 6,000—a modest, if not rousing success.

"It's a question of learning and growing," says Hardy. "We made mistakes, but I feel such concerts help us identify shortcomings and correct them in future." Sayer had complained of poor sound and lighting equipment.

Hardy is now working on plans to bring other acts to Singapore, tentatively scheduling Australia's Little River Band here after their Korea dates, which he is also promoting.

Planned later are dates by Leif Garrett, set to perform in Bangkok Dec. 19, Singapore Dec. 23-24 and Kuala Lumpur Dec. 25-27; Earth, Wind & Fire, for January; David Gates, in February; and Air Supply, in March. In July, Hardy will bring the Osmonds back for a Far East swing.

'Bolero' Track Sales Growing In Italian Mart

MILAN—Though most of the critics gave it a lambasting, Claude Lelouch's new movie "Bolero," original French title "Les Uns Et Les Autres," is doing well at the box-office here and the spin-off soundtrack album is a best-seller.

Renzo Benini, Cinevox marketing manager, put out the film package, comprising a double album, plus a single LP devoted to the classical music content of the production.

Benini says: "When the record set first came out, there was little sales action until the movie was going the rounds. The breaks came in Milan and Rome. Now it's number one in the soundtrack chart."

What also helped trigger sales was the appearance, on the top-rated television show "Domenica In" here, of Lelouch, actress Evelyne Boix and soundtrack composers Francis Lai and Michel Legrand.

"We want to break the market wide open," the promoter says. "For too long, show promotion here has been neglected." He also talks of keeping ticket prices as low as possible.

For the Sayer dates, Hardy used a former skating rink; for future bookings, he hopes to use the larger World Trade Centre.

Dutch Labels Seek Broad Exposure After 'Stars' Hit

• Continued from page 76

The bulk of CBS Holland releases naturally originate from Britain or the U.S. But since the arrival of managing director Koos De Vreeze three years ago, the company has worked to build a strong stable of local talent, which includes new wave band the Nits, rock trio Powerplay, and former Polydor act Lemming.

Among the older hands are pianist Louis Van Dijk, veteran of 17 CBS albums, and Thijs Van Leer, flautist, keyboard man and co-founder of the great Dutch band Focus, while rock act Solution was the first non-British band signed to Elton John's Rocket label. Also worthy of note is Eddy Owens, who records as Danny Mirror and sold two million units with "I Remember Elvis Presley."

WEA Holland, seeing Dutch talent as a key adjunct to its powerful U.S. and U.K. product, signed Maggie McNeal, formerly of Mouth and McNeal, some five years ago, and she has since recorded, in Los Angeles, with producer Michael Lloyd.

But even bigger sellers right now are female sextet the Dolly Dots, and Normaal, one of Holland's most controversial hard rock bands. Singer Suzanne Michaels is also seen as having international potential, as are reggae-influenced band the Dixo Wankers and New Wave signing Fay Lovesky. And signed to the U.S. label Passport (licensed to WEA here) is Amsterdam rock act the Tapes.

Financial backing from WEA Benelux and RCA West Germany helped the formation of TTR Records in the fall of 1980, with Ruud Wijnants and Bart Vane Der Laar in charge. There is some promising talent on the roster already, including girl singer Lenny Kuhr, guitarist

Francis Goya and rock band Vitese.

At Ariola Benelux, MOR singer Lee Towers heads up some saleable local talent. The one-time crane operator has scored four gold and one platinum album in the last five years. Anita Meyer, Martine Bijl and Oscar Harris are solo artists of some stature, while the company's three main rock bands are Herman Brood's Wild Romance, Barrelhouse, and Gruppo Sportivo. Also on the label via a license deal with QCumber Productions is widely acclaimed jazz flautist Chris Hinze.

Independent company Inelco has no acts of its own, but funk-band Spargo comes to it via I-Scream Productions, and singer Ronny via Papagayo Records. The company is also linked to Rockhouse Records through a Benelux distribution deal.

Main showcard for Fleet Benelux is Dutch new wave band Urban Heroes, while independent operation Munich Records centers its efforts on rock group Dandy Lion. RCA Benelux, despite drastic roster pruning following the merger of the Dutch and Belgian operations a year ago, still has Bram Vermeulen and his band De Toekomst to work on, along with singer Nick Mackenzie and disco trio Hot Shot, both linked to the label via Teldec in West Germany.

Promo Tapes

• Continued from page 78

Now there are an estimated 300 to 400 independent radio stations operating in France under government limits of 25-mile ranges and without use of commercials. Their whole future is to be decided in a major parliamentary debate early in the New Year.

MICHAEL WAY



STORE PLAY—John Otway and Wild Willy Barrett get a little crazy for several hundred fans who gathered for a live in-store performance at Sam The Record Man in Toronto. The two were in Canada to promote the release of Stiff Canada's "I Did It Otway," an album of 10 tracks made especially for the Canadian market, with two cuts produced by Pete Townshend of the Who.

CBS No-Name Promo Begins To Pay Off

By DAVID FARRELL

TORONTO—CBS Canada has undertaken one of the more ambitious promotion and marketing campaigns of 1981 by marketing a no-name group with an exchange program for any customer unsatisfied with his or her purchase.

The concept was conceived by senior product manager Bob Muir in an attempt to establish consumer acceptance for a group that he says has traditionally had an "image problem."

So far, the program has been in effect for a month. CBS has spent a total promo budget of \$2,000 and sold in excess of 7,000 albums.

The concept includes the no-name album being marketed in a brown paper bag which is affixed with a sticker explaining to customers that if they are not happy with the purchase, then they may exchange it for any current CBS single sleeve album now on the market.

According to Muir, he has received less than a dozen exchange requests, compared with several hundred pieces of mail from satisfied and inquisitive purchasers.

Those who have purchased the album vary in their guesses as to who it is. Some think Cheap Trick, others suggest perhaps Queen, Canadian group Jackson Hawk, Saga and Foreigner.

Muir is being quiet about the act, although he notes that it is not a Canadian group and that to date the LP has only been released in two markets worldwide, outside of Canada. His is the only market that has promoted the group in this anonymous fashion.

The concept has not called for a full servicing of the LP to radio, although programmers wishing to acquire a copy may do so by simply asking their local CBS rep.

The project initially drew negatives from within the industry, but persistence has paid off. Approximately half the initial press run of 15,000 albums has sold through, most everyone in the retail and broadcast side of the industry is said to be aware of the campaign and

most have let their curiosity get the better of them.

"I've had a lot of phone calls in the office, some from people at competing record companies," says Muir. "Overall response has been phenomenal. I think the key to the whole thing is that we were serious about the concept. We haven't let word leak out on who the group is."

Muir and CBS are letting the cat out of the bag, so to speak, some time in mid-January. Then the label copy release will be shipped with full color artwork. The question is whether radio will accept Muir's research findings and take heed of his sales reports on the LP.

MCA, Vic Tanny Get 'Physical'

TORONTO—MCA Canada has tied in with a health club to promote Olivia Newton-John's "Physical" LP.

The marketing campaign ties the Capitol-EMI owned Mr. Sound chain of disk outlets in Southern Ontario for displays, front-space racking and ballot boxes which led to a first prize draw for 17 year-round Vic Tanny health club passes.

Additional to the grand prizes, 1,000 one-month passes have been handed out to consumers purchasing the recent Newton-John LP in the Mr. Sound stores. The program is reported to be so successful that the health club is now prepared to invest another equal number of one-month passes in the program.

Interestingly, the Mr. Sound chain is cross-promoting itself with Vic Tanny's as well. The way this works is that coupons are installed in lobby areas of Vic Tanny clubs offering members a \$2 discount on the current album.

To date, the LP has sold in excess of platinum (100,000 units). The record company is optimistically projecting a peak sell-through of 250,000 units in the country.

West Germany

Label Execs Foresee Stagnant Sales Picture

By JIM SAMPSON

MUNICH—Germany's record label chiefs don't see disk and tape sales improving much in the coming months, despite a unit sales rebound in the third quarter, largely attributable to a surge in singles and cassettes.

For July-September, members of industry association Phonoverband reported wholesale turnover of 11.2 million singles (up 11%), 20.4 million LPs (down 9%) and 9.5 million cassettes (up 5.5%) for a total of 41.1 million total units, down less than 1% from the same period in 1980. Phonoverband claims these figures include 91% of all German sales, the rest being small independents, direct imports and a "still considerable amount" of pirated product.

Demand for budget product continues to develop better than for full-price, especially in the tape format. Phonoverband says the market share of tv-merchandised albums has decreased, but was offset by the boom in sales of German rock groups. Both would have sold better, according to the association, had not home taping cut into retail revenues.

Arcade's Karl-Heinz Jureit confirms the "stagnation" in tv product, adding that "generally speaking, repertoire with a broad audience is developing better than repertoire with a limited audience."

Sales of classical music LPs, long one of Germany's most stable repertoire areas, slipped 16% through September. Serious music now represents only 8.4% of the entire mar-

ket. Teldec's Guenther Braeunlich bemoans the difficulty in "interesting young new buyers in classical music."

Exchange rate fluctuations have hurt none of the German record companies. Says Phonogram's Roland Kommerell, "Commitments in dollars become more expensive, which is roughly balanced by increased license income." Exporters such as WEA (exports up 30%) and Teldec (exports up 25%) benefit from a weak Deutschmark.

After nine months, an extrapolated total of 127 million records and tapes were sold wholesale to German dealers from all sources. That's down 5% from the same period of 1980, but somewhat better than the outlook after six months.

Revenues remained relatively stable, thanks to price increases ranging from 2% to 7%. In some firms, there were adjustments in repertoire categories, or LP and tape album prices were brought into line.

Despite rising costs, nobody is planning price increases. Teldec's Braeunlich says this is due to consumer reaction and parallel import pressure.

The final three months of 1981, which usually account for 35% of annual sales, will be crucial for a German recording industry caught between rising costs and stagnating sales, whose revenues can't keep pace with the current 6% inflation.

Asked last month to predict how total market sales would develop

this year, the executive consensus was that units would slip 4% to 6% while revenues remain stable or gain a few percent.

There is no consensus on how the national economic slump (gross national product due to drop 1% this year) affects the music business. WEA's Manfred Lippe comments, "In the last 10 years, with the exception of 1975, the change in the GNP has always been contrary to the change in record industry development. Therefore, if the GNP gains in 1982, the recording market will sink. Without claiming visionary gifts, however, I believe the recording market will expand in 1982 at about the same rate as the cost of living."

RCA managing director Hans-Georg Baum thinks "home taping and piracy are much greater problems for the development of the music industry than the general economic climate."

Jorgen Larsen of CBS believes the economy "is a long way from reaching the point ... where consumers start cutting back on expenditures, all expenditures, including records." Instead, he points to a "lack of blockbuster hits and major musical trends ... and competition from other leisure time activities—scarcity of available hours rather than money."

At DG/Polydor, however, Rudi Gassner believes the recession has "negatively influenced the consumer's leisure budget. Therefore, we don't expect any growth in the

recording business." Metronome's Heino Wirth notes that "the stagnation in many areas of industry has already had an impact on the development of the music business."

Throughout Germany, this recession has led to the highest unemployment and bankruptcy rates in the past quarter century. The threat of bankruptcy hangs over many smaller record dealers, who see their customers heading for the urban discounters and department stores.

The pressure to produce profits despite stagnating sales has led to increasing efficiency measures within the recording industry. Intercord's Herbert R. Kollisch has "exhausted the possibilities for increased efficiency," but most other executives agree with Ariola's Helmut Prah that "striving for improved efficiency is a permanent process."

Ariola has not yet had to trim its employee rolls, however, nor have most other companies. The WEA team, which is moving aggressively into video, has grown by 7%.

The exception is the PolyGram group, which has been burdened with development costs for the CD digital disk system. In Hamburg, Phonogram's Kommerell confirms a 15% manpower reduction between Jan. 1 and Nov. 1, with further layoffs expected at the start of the year. Metronome has trimmed its staff by 3%, and a PolyGram spokesman reports a slight personnel reduction at its Hannover manufacturing and development plant.

April Posts Banner Year Both At Home And Abroad

HAMBURG—April Musikverlag considers 1981 to have been one of its most successful years. Managing director Michael Stark cites the ELO and Virgin catalogs as the company's main international sales successes, and Birdland Music and Tak-tell Music as the leading successes in the local field.

ELO's latest number one album, "Time," went gold two months after release. The band's two singles, "Hold On Tight" and "Twilight," are currently in the top 20 here, and top German rocker Ted Harold has come straight in with the German version.

Virgin's highlights were the chart successes for Visage and Police, says Stark, and for Mike Oldfield, whose latest tv-merchandised album, "Music Wonderland," is his third record this year to make the charts.

And Stark adds: "We were specially pleased to see CBS Songs' top songwriter Albert Hammond back in the charts with 'When I'm Gone.'"

Other key singles successes were Odyssey's "Going Back To My Roots" and Olivia Newton-John's worldwide hit "Physical," the German version of which has just been released by Gitte.

DECEMBER 26, 1981, BILLBOARD

A Merry Christmas and a Happy New Year to the artists who made 1981 our most successful year ever:

- The Jam - Denmark
- Stevie Wonder - European tour
- Bruce Springsteen - Scandinavian tour
- Iggy Pop - Denmark
- Oscar Peterson - Denmark
- Bob Dylan - Scandinavian tour

- John McLaughlin - Denmark
- Al DiMeola - Denmark
- Paco De Lucia - Denmark
- Harry Belafonte - European tour
- Styx - Denmark
- Tom Waits - European tour

- Z Z Top - Denmark
- Nils Lofgren - Denmark
- Benny Goodman - European tour
- Adam & The Ants - Denmark
- Porgy & Bess - Denmark
- Stanley Clarke / George Duke - European tour

and to the artists who will make 1982

- Cliff Richard - European tour
- Earth, Wind & Fire - European tour
- Weather Report - European tour
- Sammy Davis Jr. - Scandinavian tour

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BRITAIN

(Courtesy of Music Week)
As of 12/19/81
SINGLES

This Week	Last Week	
1	1	DON'T YOU WANT ME?, Human League, Virgin
2	2	DADDY'S HOME, Cliff Richard, EMI
3	11	ONE OF US, Abba, Epic
4	9	ANT RAP, Adam & Ants, CBS
5	7	IT MUST BE LOVE, Madness, Stiff
6	3	BEGIN THE BEGUINE, Julio Iglesias, CBS
7	4	WHY DO FOOLS FALL IN LOVE, Diana Ross, Capitol
8	10	WEDDING BELLS, Godley & Creme, Polydor
9	6	BED SITTER, Soft Cell, Some Bizarre
10	24	THE LAND OF MAKE BELIEVE, Bucks Fizz, RCA
11	5	LET'S GROOVE, Earth, Wind & Fire
12	17	ROCK'N'ROLL, Status Quo, Vertigo
13	28	SPIRITS IN THE MATERIAL WORLD, Police, A&M
14	22	MY OWN WAY, Duran Duran, EMI
15	12	CAMBODIA, Kim Wilde, Rak
16	8	UNDER PRESSURE, Queen/David Bowie, EMI
17	13	I GO TO SLEEP, Pretenders, Real
18	16	FLASHBACK, Imagination, R&B
19	26	MIRROR MIRROR, Dollar, WEA
20	20	THE LUNATICS HAVE TAKEN OVER THE ASYLUM, Funboy Three, Chrysalis
21	15	AY AY AY MOOSEY, Modern Romance, WEA
22	14	FOUR MORE FROM TOYAH, Toyah, Safari
23	NEW	YOUNG TURKS, Rod Stewart, Riva
24	18	STEPPIN' OUT, Kool & Gang, De-Lite
25	23	VOICE, Ultravox, Chrysalis
26	NEW	I'LL FIND MY WAY HOME, Jon & Vangelis, Polydor
27	25	WILD AS THE WIND, David Bowie, RCA
28	29	BIRDIE SONG, Tweets, PRT
29	NEW	I COULD BE HAPPY, Altered Images, Epic
30	NEW	WAITING FOR A GIRL LIKE YOU, Foreigner, Atlantic
31	36	DEAD RINGER, Meat Loaf, Epic
32	32	JOAN OF ARC, Orchestral Manoeuvres In The Dark, Dindisc
33	27	YES TONIGHT JOSEPHINE, Jets, EMI
34	34	BUONA SERA, Bad Manners, Magnet
35	19	PHYSICAL, Olivia Newton-John, EMI
36	NEW	STARS OVER 45, Chas & Dave, Rockney
37	31	TURN YOUR LOVE AROUND, George Benson, Warner Bros.
38	35	FOOTSTEPS, Showaddywaddy, Bell
39	21	FAVOURITE SHIRTS, Haircut One Hundred, Arista
40	NEW	HOKEY COKEY, Snowmen, Stiff

ALBUMS

1	NEW	THE VISITORS, Abba, Epic
2	2	GREATEST HITS, Queen, EMI
3	6	DARE, Human League, Virgin
4	1	CHART HITS '81, Various, K-tel
5	3	PRINCE CHARMING, Adam & Ants, CBS
6	5	PEARLS, Elkie Brooks, A&M
7	4	SIMON & GARFUNKEL, CBS
8	7	BEST OF BLONDIE, Blondie, Chrysalis
9	8	BEGIN THE BEGUINE, Julio Iglesias, CBS
10	10	SHAKY, Shakin' Stevens, Epic
11	19	WIRED FOR SOUND, Cliff Richard, EMI
12	12	GHOST IN THE MACHINE, Police, A&M
13	11	ARCHITECTURE & MORALITY, Orchestral Manoeuvres In The Dark, Din Disc
14	9	FOR THOSE ABOUT TO ROCK, AC/DC, Atlantic
15	14	NON-STOP EROTIC CABARET, Soft Cell, Some Bizarre
16	13	TONIGHT I'M YOURS, Rod Stewart, Riva
17	20	WHY DO FOOLS FALL IN LOVE, Diana Ross, Capitol
18	18	HANSIMANIA, James Last, Polydor
19	37	LOVE SONGS, Cliff Richard, EMI
20	15	HOOKED ON CLASSICS, Louis Clark/Royal Philharmonic Orchestra, K-tel
21	22	IF I SHOULD LOVE AGAIN, Barry Manilow, Arista
22	24	HEDGEHOG SANDWICH, Not The Nine O'Clock News, BBC
23	29	THE PICK OF BILLY CONNOLLY, Polydor
24	21	ALL THE GREATEST HITS, Diana Ross, Motown
25	36	ONCE UPON A TIME, Siouxsie & Banshees, Polydor
26	16	RAVE, Earth, Wind & Fire, CBS
27	26	PERHAPS LOVE, Placido Domingo/John Denver, CBS
28	35	CHANGESTWOBOWIE, David Bowie, RCA
29	27	BEST OF RAINBOW, Rainbow, Polydor
30	23	ALMOST BLUE, Elvis Costello, F-Beat
31	31	MADNESS 7, Madness, Stiff
32	NEW	THE LEGEND OF MARIO LANZA, Marion Lanza, K-tel

33	17	COUNTRY GIRL, Billie Jo Spears, Warwick
34	NEW	CHAS AND DAVE'S CHRISTMAS JAMBOREE BAG, Chas and Dave, Warwick
35	NEW	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland Int'l
36	30	TIN DRUM, Japan, Virgin
37	34	ANTHEM, Toyah, Safari
38	33	GEORGE BENSON COLLECTION, Warner Bros.
39	NEW	THE WAY TO THE SKY, Neil Diamond, CBS
40	NEW	JAZZ SINGER, Neil Diamond, Capitol

CANADA

(Courtesy Canadian Broadcasting Corp.)
As of 12/19/81
SINGLES

This Week	Last Week	
1	1	YOUNG TURKS, Rod Stewart, Warner Bros.
2	2	WAITING FOR A GIRL LIKE YOU, Foreigner, Atlantic
3	4	PHYSICAL, Olivia Newton-John, MCA
4	3	MY GIRL (Gone, Gone, Gone), Chilliwack, Solid Gold
5	6	DON'T STOP BELIEVIN', Journey, CBS
6	11	TROUBLE, Lindsey Buckingham, Elektra
7	12	OH NO, Commodores, Motown
8	5	EVERY LITTLE THING SHE DOES IS MAGIC, Police, A&M
9	13	LEATHER AND LACE, Stevie Nicks, Modern
10	16	HARDEN MY HEART, Quarterflash, Geffen
11	15	UNDER PRESSURE, Queen/David Bowie, Elektra
12	9	HERE I AM, Air Supply, Big Time
13	14	WORKING FOR THE WEEKEND, Loverboy, CBS
14	NEW	TAKE OFF, Bob & Doug McKenzie, Capitol
15	8	FRIENDS OF MR. CAIRO, Jon & Vangelis, Polydor
16	10	PRIVATE EYES, Hall & Oates, RCA
17	19	CENTERFOLD, J. Geils Band, EMI America
18	7	NO REPLY AT ALL, Genesis, Atlantic
19	17	ALL TOUCH, Rough Trade, CBS
20	NEW	I CAN'T GO FOR THAT, Hall & Oates, RCA

ALBUMS

1	1	GHOST IN THE MACHINE, Police, A&M
2	10	THE GREAT WHITE NORTH, Bob & Doug McKenzie, Capitol
3	3	TONIGHT I'M YOURS, Rod Stewart, Warner Bros.
4	2	TATTOO YOU, Rolling Stones, Rolling Stones
5	5	ABACAB, Genesis, Atlantic
6	4	4, Foreigner, Atlantic
7	6	GET LUCKY, Loverboy, CBS
8	7	EXIT STAGE LEFT, Rush, Anthem
9	9	FRIENDS OF MR. CAIRO, Jon & Vangelis, Polydor
10	8	GREATEST HITS, Queen, Elektra

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 12/21/81
SINGLES

This Week	Last Week	
1	1	POLONAISE BLANKENAISE, Gottlieb Wendehals, Teldec
2	2	TAINTED LOVE, Soft Cell, Vertigo
3	5	DER PAPA WIRD SCHON RICHTEN, Peter Alexander, Ariola
4	3	JA WENN WIR ALLE ENGLEIN WAEREN, Fred Sonnenschein & Freunde, Hansa
5	4	PHYSICAL, Olivia Newton-John, EMI
6	9	IT'S MY PARTY, Dave Stewart & Barbra Gaskin, Teldec
7	6	ROCK'N'ROLL GYPSY, Helen Schneider, WEA
8	7	JAPANESE BOY, Aneka, Hansa Int'l
9	NEW	ONE OF US, Abba, Polydor
10	11	CAMBODIA, Kim Wilde, Rak
11	10	DU ENTSCHELDIGENI KENN DI, Peter Cornelius, Phonogram
12	8	DANCE LITTLE BIRD, Electronics, Philips
13	NEW	SKANDAL IM SPERRBEZIRK, Spider Murphy Gang, EMI
14	17	DICH ZU LIEBEN, Roland Kaiser, Hansa
15	29	EISBERG, Grauzone, EMI
16	12	SHARAZAN, Al Bano & Romina Power, EMI
17	14	JAPANESE BOY, Andrea Juergens, Ariola
18	16	WHY DO FOOLS FALL IN LOVE, Diana Ross, Capitol
19	20	URGENT, Foreigner, Atlantic
20	19	FOR YOUR EYES ONLY, Sheena Easton, EMI
21	NEW	HEY LOUISE, Ricky King, CBS
22	22	LITTLE LADY, Aneka, Hansa
23	NEW	UNDER PRESSURE, Queen & David Bowie, EMI
24	15	DER BLAUE PLANET, Karat, Pool
25	27	HOLD ON TIGHT, Electric Light Orchestra, Jet
26	18	WE KILL THE WORLD (Don't Kill The World), Boney M, Hansa Int'l

27	24	TWILIGHT, Electric Light Orchestra, Jet
28	13	PRINCE CHARMING, Adam & Ants, CBS
29	NEW	MAMA LORRAINE, Andrea Juergens, Ariola
30	26	NO ME HABLES, Juan Pardo, Polydor

ALBUMS

1	1	HITPARADE DER SCHLUEMPFE, Die Schlumpfe, K-tel
2	6	THE SIMON & GARFUNKEL COLLECTION, CBS
3	14	MAINZEL-MAENNCHEN'S HITPARADE, Die Mainzelmännchen, Arcade
4	7	SUCH MICH IN NEINEN LIEDERN, Howard Carpendale, EMI
5	2	FOR THOSE ABOUT TO ROCK, AC/DC, Atlantic
6	5	DICH ZU LIEBEN, Roland Kaiser, Hansa
7	NEW	ALLES LIEBES, Nana Mouskouri, Philips
8	3	GREATEST HITS, Queen, EMI
9	4	QUIETSCHFIDELIO, Electronics, Philips
10	13	TRAEUMEREIEN 3, Richard Clayderman, Teldec
11	NEW	THE VISITORS, Abba, Polydor
12	9	DER ERNST DES LENENS, Ideal, WEA
13	8	IHRE SCHOENSTEN LIEDER, Joan Baez, Metronome
14	NEW	MORNING HAS BROKEN, Cat Stevens, Island
15	12	OTTO VERSAUT HAMBURG, Otto, Russl
16	11	SCHNEIDER WITH A KICK, Helen Schneider, WEA
17	16	IDEAL, Ideal, IC
18	20	SCHLIESS DIE AUGEN, LASS DICH VERWOHNEN, James Last, PolyGram
19	19	SHAKY, Shakin' Stevens, Epic
20	NEW	DOLCE VITA, Spider Murphy Gang, EMI

JAPAN

(Courtesy Music Labo)
As of 12/21/81
SINGLES

This Week	Last Week	
1	2	SAILOR FUKU TO KIKAN JU, Hiroko Yakushimaru, Polydor (Kitty/Variety)
2	1	AKUJO, Miyuki Nakajima, Canyon (Yamaha)
3	3	JAMES DEAN NO YOUNI, Johnny, King (Nichion/Crazy Rider)
4	5	SAYONARA MOYOU, Toshihiro Ito, Nippon Phonogram (Yamaha)
5	6	HELLOGOODBYE, Yoshie Kashiwabara, Nippon Phonogram (Watanabe)
6	7	MICHINOKU HITORI TABI, Jouji Yamamoto, Canyon (Nichion/Kitajima)
7	4	GINGIRAGIN NI SARIGENAKU, Masahiko Kondo, RVC (Johnny's)
8	8	NAMENNAYO, Matakichi V Namennayo, Nippon Phonogram (Shinn)
9	9	SENTIMENTAL JOURNEY, Iyo Matsumoto, Victor (Nichion)
10	NEW	LOVE LETTER, Naoko Kawai, Nippon Columbia (Geiei)
11	13	YUUGURE MONOGATARI, Tsukasa Ito, Japan (Nichion)
12	10	STRIPPER, Kenji Sawada, Polydor (Watanabe)
13	11	GOOD LUCK LOVE, Toshihiko Tahara, Canyon (Johnny's)
14	14	ANATA HITOSUJI, Miyuki Kawanaka, Teichiku (Geion/OBCM)
15	16	ARTHUR'S THEME, Christopher Cross, Warner-Pioneer
16	15	DESIRE, Monta & Brothers, Nippon Phonogram (PMP)
17	18	SUZUME, Keiko Masuda, Warner-Pioneer (Nichion)
18	19	KANZEN MUKETSU NO ROCK'N ROLLER, Aladdin, Canyon (Yamaha)
19	12	KAZE TACHINU, Seiko Matsuda, CBS/Sony (Sun/JCM)
20	20	10 NEN ROMANCE, Tigers, Polydor (Anima)

ALBUMS

1	2	OVER, Off Course, Toshiba-EMI
2	1	KISHOUTENKETSU II, Chiharu Matsuyama, News
3	3	SAILOR FUKU TO KIKAN JU, Hiroko Yakushimaru, Polydor
4	14	POTATO BOYS NO. 1, Imokin Trio, Four Life
5	4	SAKUBAN OAI SHIMASHOU, Yumi Matsutaya, Toshiba-EMI
6	5	GOOD LUCK LOVE, Soundtrack, Canyon
7	17	SENTIMENTAL IYO, Iyo Matsumoto, Victor
8	8	SEISHUN NO BOKUENSHA, Hiroyuki Sanada, Epic/Sony
9	6	YESTERDAYS, Masashi Sada, Free Flight
10	NEW	ALONE, Masayoshi Takanaka, Toshiba-EMI
11	NEW	SAYONARA MOYOU, Toshihiro Ito, Nippon Phonogram
12	NEW	MUJINTOUDE, Takuro Yoshida, Four Life

13	9	ANGEL, Naoko Kawai, Nippon Columbia
14	NEW	HEY BROTHER, Chanele, Epic/Sony
15	10	RAISE, Earth, Wind & Fire, CBS/Sony
16	12	AYASHII YORU WO MATTE, Yousui Inoue, Four Life
17	11	PHYSICAL, Olivia Newton-John, Toshiba-EMI
18	7	TECHODELIC, Yellow Magic Orchestra, Alfa
19	NEW	SPICY, Yuuko Ishikawa, Radio City
20	15	GREATEST HITS, Queen, Warner-Pioneer

AUSTRALIA

(Courtesy Kent Music Report)
As of 12/21/81
SINGLES

This Week	Last Week	
1	4	DOWN UNDER, Men At Work, CBS
2	2	WIRED FOR SOUND, Cliff Richard, EMI
3	1	PHYSICAL, Olivia Newton-John, Interfusion
4	3	EVERY LITTLE THING SHE DOES IS MAGIC, Police, A&M
5	5	START ME UP, Rolling Stones, Rolling Stones
6	6	UNDER PRESSURE, Queen & David Bowie, Elektra
7	10	TONIGHT I'M YOURS, Rod Stewart, Warner Bros.
8	9	GREEN DOOR, Shakin' Stevens, Epic
9	7	(Si Si) JE SUIS UN ROCK STAR, Bill Wyman, A&M
10	8	THE STROKE, Billy Squier, Capitol
11	11	SCREAMING JETS, Johnny Warman, Rocket
12	12	LOVE IN MOTION, Icehouse, Regular
13	15	ARTHUR'S THEME, Christopher Cross, Warner Bros.
14	13	BOYS IN TOWN, Divinyls, WEA
15	NEW	FOR YOUR EYES ONLY, Sheena Easton, EMI
16	NEW	TAINTED LOVE, Soft Cell, Mercury
17	19	THE BREAKUP SONG, Greg Kihn Band, Liberation
18	14	ENDLESS LOVE, Diana Ross & Lionel Richie, Motown
19	NEW	IT'S MY PARTY, Dave Stewart & Barbara Gaskin, Stiff
20	17	PRIVATE EYES, Daryl Hall & John Oates, RCA

ALBUMS

1	7	BUSINESS AS USUAL, Men At Work, CBS
2	3	GREATEST HITS, Queen, Elektra
3	2	TATTOO YOU, Rolling Stones, Rolling Stones
4	4	1981 OVER THE TOP, Various, Festival
5	8	FOR THOSE ABOUT TO ROCK WE SALUTE YOU, AC/DC, Albert
6	1	GHOST IN THE MACHINE, Police, A&M
7	9	SIMON & GARFUNKEL COLLECTION, CBS
8	5	GREATEST HITS, Beach Boys, Capitol
9	6	PHYSICAL, Olivia Newton-John, Interfusion
10	10	PRINCE CHARMING, Adam & Ants, CBS
11	11	MUSIC FROM THE ELDER, Kiss, Casablanca
12	13	SONGS IN THE ATTIC, Billy Joel, CBS
13	19	NIGHT ATTACK, Angels, Epic
14	12	SIROCCO, Australian Crawl, EMI
15	14	TONIGHT I'M YOURS, Rod Stewart, Warner Bros.
16	17	HOOKED ON CLASSICS, Royal Philharmonic Orchestra, K-tel
17	15	PLACE WITHOUT A POSTCARD, Midnight Oil, CBS/Sprint
18	18	TIME, Electric Light Orchestra, Jet
19	20	WIRED FOR SOUND, Cliff Richard, EMI
20	NEW	MEMORIES, Barbra Streisand, CBS

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)
As of 12/19/81
SINGLES

This Week	Last Week	
1	2	WHY DO FOOLS FALL IN LOVE, Diana Ross, Capitol
2	1	UNDER PRESSURE, Queen & David Bowie, EMI
3	4	ANNIE, Miggy, CNR
4	5	WUNDERBAR, Tenpole Tudor, Stiff
5	NEW	ONE OF US, Abba, Polydor
6	6	LET'S START THE DANCE AGAIN, Bohannon, Friends
7	7	IT'S RAINING, Shakin' Stevens, Epic
8	3	PRETEND, Alvin Stardust, Stiff
9	9	SHOULD I DO IT, Pointer Sisters, Planet
10	NEW	I GO TO SLEEP, Pretenders, Real

ALBUMS

1	1	GREATEST HITS, Queen, EMI
2	2	WHY DO FOOLS FALL IN LOVE, Diana Ross, Capitol
3	5	KINDEREN VOOR KINDEREN 2, Various, Varagram
4	7	THE VISITORS, Abba, Polydor
5	4	GHOST IN THE MACHINE, Police, A&M
6	3	RAISE, Earth, Wind & Fire, CBS

7	6	ALL ALONE AM I, Timi Yuro, Dureco
8	8	GEWOON ANDRE, Andre Hazes, EMI
9	9	PRINCE CHARMING, Adam & Ants, CBS
10	10	LEVEL 42, Level 42, Polydor

SPAIN

(Courtesy El Gran Musical)
As of 12/15/81
SINGLES

This Week	Last Week	
1	1	HOLD ON TIGHT, Electric Light Orchestra, Jet
2	2	MA QUALE IDEA, Pino D'Angio, RCA
3	3	EVERY LITTLE THING SHE DOES IS MAGIC, Police, A&M
4	7	MARCHATE YA, Miguel Bose, CBS
5	8	SERA PORQUE TE AMO, Riocchi & Poveri, CBS
6	NEW	WORDY RAPPINGHOOD, Tom Tom Club, Ariola
7	10	AMOR NO ME IGNORES, Camilo Sesto, Ariola
8	4	HOY NO ME PUEDO LEVANTAR, Mecano, CBS
9	9	HE'S A LIAR, Bee Gees, RSO
10	5	POR TU AUSENCIA, Manzanita, CBS

ALBUMS

1	1	TIME, Electric Light Orchestra, Jet
2	7	AQUELLAS MANO EN TU CINTURA, Adamo, EMI
3	3	GHOST IN THE MACHINE, Police, A&M
4	2	EN TRANSITO, Joan Manuel Serrat, Ariola
5	4	40 CANCIONES DE LA VIA DE UN HOMBRE, Frank Sinatra, Reprise
6	5	MAS ALLA, Miguel Bose, CBS
7	10	MAS A Y MAS, Camilo Sesto, Ariola
8	6	TALCO Y BRONCE, Manzanita, CBS
9	NEW	BOONOOONOOS, Boney M, Hansa
10	8	TATTOO YOU, Rolling Stones, Rolling Stones

SWEDEN

(Courtesy GLF)
As of 12/1/81
SINGLES

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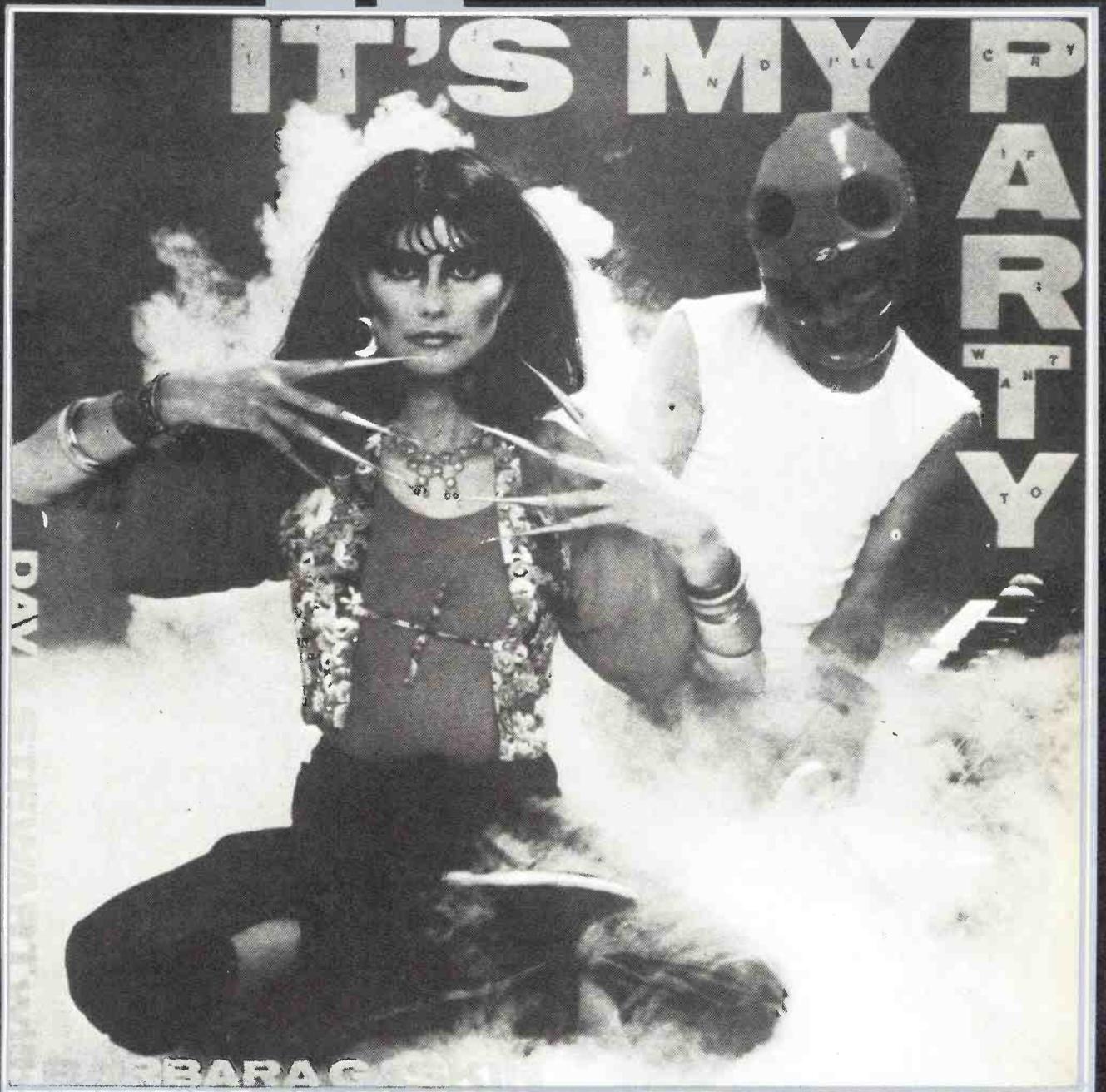
Already a #1 U.K. hit and a top-selling import here in the U.S. as a result of new rock club and radio play, this progressive pop cover of Lesley Gore's hit is so delightfully eccentric that it shouldn't fail to hit as a domestic release. A synthesizer tour de force, it's unconventional but melodic.

December 12, 1981
**BILLBOARD'S
TOP SINGLE PICKS
POP**

Lesley Gore's No. 1 record in 1963 gets a 1980's workout on this remake that has already been a huge hit in England and sustained airplay here as an import. Stewart and Gaskin retain some of the song's innocence while at the same time add a contemporary flair.

December 5, 1981
RECORD WORLD

Replacing Lesley Gore's innocent helplessness is a slickly arranged electronic update of the #1 hit from '63. Pop radio won't be able to resist this oddly affecting debut.



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IT'S MY PARTY
Dave Stewart & Barbara Gaskin



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Billboard **Hot 100** * Chart Bound

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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	13	1	PHYSICAL—Olivia Newton-John (John Farrar), S. Kipner, T. Shadick, MCA 51182	34	24	9	HEART LIKE A WHEEL—The Steve Miller Band (Steve Miller), S. Miller, Capitol 5068	79	2	1	FEEL LIKE A NUMBER—Bob Seger & The Silver Bullet Band (Bob Seger & Punch), B. Seger, Capitol 5077
2	12	2	WAITING FOR A GIRL LIKE YOU—Foreigner (Robert John "Mutt" Lange & Mick Jones), M. Jones, Gramm, Atlantic 3566	41	4	4	TAKE IT EASY ON ME—Little River Band (George Martin), G. Goble, Capitol 5057	78	3	1	KEEPING OUR LOVE ALIVE—Henry Paul Band (Kevin Beamish), S. Gisham, H. Paul, J. Peterick, Atlantic 3883
3	13	3	LET'S GROOVE—Earth, Wind & Fire (Maurice White), M. White, W. Vaughn, W. Vaughn, ARC/Columbia 18-02536	38	9	9	CASTLES IN THE AIR—Don McLean (Larry Butler), D. McLean, Millennium 11819 (RCA)	69	58	19	I'VE DONE EVERYTHING FOR YOU—Rick Springfield (Keith Olsen), S. Hagar, RCA 12166
4	7	7	I CAN'T GO FOR THAT—Daryl Hall & John Oates (Daryl Hall & John Oates), D. Hall, J. Oates, A. Allen, RCA 12361	37	39	9	MORE THAN JUST THE TWO OF US—Sneaker (Jeff Baxter), M.C. Schneider, M. Crane, Handshake 9-02557	80	3	NEW ENTRY	CLOSER TO THE HEART—Rush (Rush, Terry Brown), Lee, Lifeson, Pearl, Talbot, Mercury 76124 (Polygram)
5	11	11	YOUNG TURKS—Rod Stewart (Rod Stewart), Stewart, Appice, Saviger, Hitchings, Warner Bros. 49843	38	29	18	PRIVATE EYES—Daryl Hall & John Oates (Daryl Hall & John Oates), D. Hall, W. Pash, S. Allen, J. Allen, RCA 12296	70	1	NEW ENTRY	ABACAB—Genesis (Genesis), Banks, Collins, Rutherford, Atlantic 3891
6	11	11	HARDEN MY HEART—Quarterflash (John Boylan), M. Ross, Geffen 49824 (Warner Bros.)	39	31	19	START ME UP—The Rolling Stones (The Glimmer Twins), M. Jagger, K. Richards, Rolling Stones Records 21003 (Atlantic)	82	2	NEW ENTRY	THOSE GOOD OLD DREAMS—Carpenters (Richard Carpenter), R. Carpenter, J. Bellis, A&M 2386
7	7	11	WHY DO FOOLS FALL IN LOVE—Diana Ross (Diana Ross), F. Lyman, M. Levy, RCA 12349	49	4	4	LOVE IS ALRIGHT TONITE—Rick Springfield (Rick Springfield & Bill Drescher), R. Springfield, RCA 13008	83	2	NEW ENTRY	ONE HUNDRED WAYS—Quincy Jones Featuring James Ingram (Quincy Jones), K. Wakefield, B. Wright, T. Coleman, A&M 2387
8	11	11	LEATHER AND LACE—Sister Slicks with Don Henley (Jimmy Iovine), S. Nicks, Modern 7341 (Atlantic)	44	7	7	WORKING FOR THE WEEKEND—Loverboy (Bruce Fairbairn & Paul Dean), P. Dean, M. Reno, M. Prentice, Columbia 18-02589	74	59	19	THE NIGHT OWLS—Little River Band (George Martin), G. Goble, Capitol 5033
9	9	9	DON'T STOP BELIEVIN'—Journey (Mike Stone & Kevin Cadogan), S. Perry, N. Schon, J. Cain, Columbia 18-02567	53	3	3	SWEET DREAMS—Ar. Supply (Harry Maslin), G. Russell, Arista 9655	85	3	NEW ENTRY	EVERY HOME SHOULD HAVE ONE—Patti Austin (Quincy Jones), D. Bugatti, F. Musker, Qwest 4854 (Warner Bros.)
10	10	10	TROUBLE—Lindsay Buckingham (Lindsay Buckingham, Richard Dashut), L. Buckingham, Asylum 47223 (Elektra)	43	35	12	THE OLD SONGS—Barry Manilow (Barry Manilow), B. Kaye, D. Pomerant, Arista 0633	77	4	NEW ENTRY	SOUTHERN PACIFIC—Neil Young & Crazy Horse (David Briggs, Tim Mulligan & Neil Young), N. Young, Reprise 49370 (Warner Bros.)
11	10	10	CENTERFOLD—The J. Geils Band (Seth Justman), S. Justman, EMI-America 8102	48	7	7	LOVE IN THE FIRST DEGREE—The Albats (Alabama, Larry McBride, Harold Shedd), J. Hurt, T. Dubois, RCA 12288	76	77	4	THE WOMAN IN ME—Crystal Gayle (Allen Reynolds), S.M. Thomas, Columbia 18-02523
12	13	13	YESTERDAY'S SONGS—Neil Diamond (Neil Diamond), N. Diamond, Columbia 18-02604	45	36	20	ARTHUR'S THEME—Christopher Cross (Michael Omartian), P. Allen, B. Bacharach, C. Cross, C. Bayer Sager, Warner Bros. 49787	87	2	NEW ENTRY	LOVE IS LIKE A ROCK—Donnie Iris (Mark Arsec), M. Avsec, D. Iris, M. Lee, A. McClain, K. Valentine, MCA 51223
13	14	14	COMIN' IN AND OUT OF YOUR LIFE—Barbra Streisand (Andrew Lloyd Webber), R. Parker, B. Whiteside, Columbia 18-02621	50	6	6	IF I WERE YOU—Lulu (Mark London), J. Fuller, J. Hobbs, Alfa 7011	78	88	3	A WORLD WITHOUT HEROES—Kiss (Bob Ezrin), P. Stanley, B. Ezrin, L. Reed, G. Simmons, Casablanca 2343 (Polygram)
14	15	15	TURN YOUR LOVE AROUND—George Benson (Jay Graydon), J. Graydon, S. Lukather, B. Champlin, Warner Bros. 49846	51	7	7	KEY LARGO—Bertie Higgins (Sonny Limbo & Scott MacCallian), B. Higgins, S. Limbo, Kat Family 9-02524	79	60	20	WHEN SHE WAS MY GIRL—The Four Tops (David Wolffert), M. Blatte, L. Gottlieb, Casablanca 2338 (Polygram)
15	16	16	THE SWEETEST THING—Juice Newton (Richard Landis), O. Young, Capitol 5046	49	42	14	NO REPLY AT ALL—Genesis (Genesis), Banks, Collins, Rutherford, Atlantic 3558	80	NEW ENTRY	SAUSALITO SUMMERNIGHT—Diesel (Phil Kogman), M. Boon, R. Vandenberg, Registry 7339 (Atlantic)	
16	11	11	HOOKED ON CLASSICS—The Royal Philharmonic Orchestra (Jeff Jarratt & Don Reedman), not listed, RCA 12304	50	47	12	NEVER TOO MUCH—Luther Vandross (Luther Vandross), L. Vandross, Epic 14-02409	81	16	NEW ENTRY	THROUGH THE YEARS—Kenny Rogers (Lionel B. Richie), S. Dorff, M. Panzer, Liberty 1444
17	18	18	TAKE MY HEART—Kool & The Gang (Carmir Deodato), C. Smith, J. Taylor, G. Brown, Kool & The Gang, De-Lite 815 (Polygram)	51	57	5	MY KINDA LOVER—Billy Squier (Mack & Billy), B. Squier, Capitol 5037	82	NEW ENTRY	CRAZY—The John Hall Band (Richard Sanford Orloff & John Hall), E. Parker, J. Hall, EMI-America 8096	
18	19	19	COOL NIGHT—Paul Davis (Ed Seay & Paul Davis), P. Davis, Arista 9645	52	43	8	WRACK MY BRAIN—Ringo Starr (George Harrison), G. Harrison, Boardwalk 7-1-130	84	84	4	RUNAWAY RITA—Lari Garrett (John D'Andrea & Shan Tzurua), S. Tzurua, J. Harrington, J. Pennig, Scotti Brothers 5-02579 (Epic)
19	4	14	OH NO—Commodores (James Anthony & Carmichael & The Commodores), L.B. Richie, L. Motown 1527	53	46	16	TRYIN' TO LIVE MY LIFE WITHOUT YOU—Bob Seger & The Silver Bullet Band (Bob Seger, P. Funch), E. Williams, Capitol 5086	85	NEW ENTRY	TONIGHT TONIGHT—Bill Champlin (David Foster), D. Foster, R. Kennedy, B. Champlin, Elektra 47240	
20	12	14	EVERY LITTLE THING SHE DOES IS MAGIC—The Police & Hugh Padgham, Sting, A&M 2371	67	3	3	ALL OUR TOMORROWS—Eddie Schwartz (Eddie Schwartz & Dave Tyson), E. Schwartz & T. Tyson, Aco 7342 (Atlantic)	86	62	22	WE'RE IN THIS LOVE THING—Al Jarreau (Jay Graydon), R. Murray, K. Stegall, Warner Bros. 49746
21	7	7	SOMEONE COULD LOSE A HEART TONIGHT—Eddie Rabbitt (David Malloy), E. Rabbitt, D. Malloy, Stevens, Elektra 47239	55	45	11	POOR MAN'S SON—Survivor (Jim Petrick & Frankie Sullivan), J. Petrick, F. Sullivan, Scotti Brothers 5-02560 (Epic)	87	75	19	SHE'S A BAD MAMA JAMA—Carl Carlton (L. Hayward), Leon Hayward, 20th Century-Fox 2488 (RCA)
22	17	14	HERE I AM—Ar. Supply (Harry Maslin), M. Sallier, Arista 0626	63	4	4	BREAKIN' AWAY—Al Jarreau (Jay Graydon), A. Jarreau, T. Canning, J. Graydon, Warner Bros. 49842	88	92	3	BLAZE OF GLORY—Vangelis (Vangelis), Vangelis, Polydor 2189 (Polygram)
23	10	10	I WOULDN'T HAVE MISSED IT FOR THE WORLD—Ronnie Milsap (Ronnie Milsap, Tom Collins), K. Fleming, D.W. Morgan, C. Quillen, RCA 12342	57	54	19	THE THEME FROM HILL STREET BLUES—Mike Post Featuring Larry Carlton (Mike Post), M. Post, Elektra 47186	89	66	6	BLAZE OF GLORY—Kenny Rogers (Lionel B. Richie, Jr.), J. Slate, D. Morrison, L. Keith, Liberty 1441
24	6	6	SHAKE IT UP—The Cars (Roy Thomas Baker), R. Ocasak, Elektra 47250	58	69	4	LITTLE DARLIN'—Sheila (Keith Olsen), H. Knight, A. Blue, Carrere 5-02564 (Epic)	90	68	23	FOR YOUR EYES ONLY—Sneaks Easton (C. Neil), B. Conti, M. Leeson, Liberty 1451
25	16	16	STEAL THE NIGHT—Steve Woods (Jack White), B. Bowersack, V. Welch, M. Vernon, Columbia 46016 (Atlantic)	65	6	6	FALLING IN LOVE—Balance (Balance & Tony Bongiovi), P. Castro, Portrait 24-02608 (Epic)	91	NEW ENTRY	CANT HOLD BACK—Kano (Matteo Bonasini, Luciano Minzatti, Stefano Pulga), S. Pulga, L. Minzatti, B. Addoms, Mirage 3878 (Atlantic)	
26	30	30	WAITING ON A FRIEND—The Rolling Stones (Glimmer Twins), M. Jagger, K. Richards, Rolling Stones Records 21004 (Atlantic)	70	4	4	COULD IT BE LOVE—Jennifer Warnes (Jim Ed Norman), R. Sharp, Arista 0611	92	96	2	IT'S MY PARTY—Dave Stewart & Barbara Gaskin (Dave Stewart), Reiner, Gold, Gluck Jr., Platinum 4
27	20	18	OUR LIPS ARE SEALED—The Go-Go's (Richard Gottehrer, Rob Freeman), J. Wiedelin, T. Hill, I.R.S. 9901 (A&M)	81	3	3	SEA OF LOVE—Del Shannon (Tom Petty), P. Baptiste & G. Kinoy, Network 47951 (Elektra)	93	5	NEW ENTRY	BETTER THINGS—The Kinks (Ray Davies), R. Davies, Arista 0649
28	6	6	SHE'S GOT A WAY—Billy Joel (Phil Ramone), B. Joel, Columbia 18-02628	62	55	8	LIVING EYES—Bea Gees (The Bee Gees, Carl Richardson, Alby Galt), B. Gibb, R. Gibb, M. Gibb, RSO 1067 (Polygram)	94	72	21	SUPER FREAK—Rick James (Rick James), R. James, A. Miller, Gordy 7205 (Motown)
29	22	14	MY GIRL—Chilliwack (Bill Henderson & Brian MacLeod), B. Henderson, B. MacLeod, Millennium 11813 (RCA)	76	2	2	COMING DOWN THE ROAD—Barry Manilow (Barry Manilow), T. Snow, C. Wei, Arista 0658	95	73	25	SHE'S A BAD MAMA JAMA—Carl Carlton (L. Hayward), Leon Hayward, 20th Century-Fox 2488 (RCA)
30	34	34	COME GO WITH ME—The Beach Boys (Alan Jardine), C. Quick, Caribou 5-02633 (A&M)	64	64	5	ANYONE CAN SEE—Irene Cara (Ron Dante), I. Cara, B. Roberts, Network 47950 (Elektra)	96	90	18	HARD TO SAY—Dan Fogelberg (Dan Fogelberg & M. Lewis), D. Fogelberg, Full Moon/Epic 14-02488
31	33	33	UNDER PRESSURE—Queen & David Bowie (Queen & David Bowie), Queen & D. Bowie, Elektra 47235	64	64	5	WRP IN CINCINNATI—Steve Carlisle (J. Buckner & G. Garcia), T. Wells, H. Witson, MCA/Sweet City 51205	97	81	10	CONTRIVERSY—Prince (Prince), Prince, Warner Bros. 49808
32	5	5	I YOU COULD HAVE BEEN WITH ME—Sheena Easton (Christopher Hill), L. Maatiff, EMI-America 8101	74	6	6	WRP IN CINCINNATI—Steve Carlisle (J. Buckner & G. Garcia), T. Wells, H. Witson, MCA/Sweet City 51205	98	86	13	I WANT YOU, I NEED YOU—Chris Christian (Bob Gaudio), C. Christian, S. Smith, J.C. Crowley, Boardwalk 7-11-126
33	37	37	LEADER OF THE BAND—Dan Fogelberg (Dan Fogelberg & Marty Lewis), D. Fogelberg, Full Moon/Epic 14-02647	66	56	20	JUST ONE—Quincy Jones Featuring James Ingram (Quincy Jones), B. Mann, C. Weil, A&M 2357	99	89	10	TWILIGHT—E.L.O. (Jeff Lynne), J. Lynne, Jet 5-02559 (Epic)

★ Superstars are awarded to those products demonstrating the greatest airplay and sales 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).

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HOT 100 A-Z—(Publisher-Licensee)

All Our Tomorrows (ATV/Schwartzkoff, BMI)	51	Controversy (Cenip, BMI)	97	22	Leather And Lace (Welsh Witch, BMI)	8	Night Owls (Colgems/EMI, BMI)	74	74	Take It Easy On Me (Colgems/EMI, BMI)	35	Waiting On A Friend (Colgems/EMI, BMI)	26
Anyone Can See (Carub, ASCAP/Adora, BMI)	64	Cool Breeze (Viv, BMI)	18	16	Let Me Love You Once (Peco, BMI/ASCAP)	48	No Reply At All (Hit & Run/Pan, BMI)	100	100	Take My Heart (Delightful/Decade, BMI)	17	We're In This Love Together (Blackwood/Magic Castle, BMI)	86
Artists Theme (Iming, Wainwright/Unichappell, Beggins, BMI)	45	Crazy (Siren Songs, BMI/Clean Cut, BMI)	83	4	I Want You (Need You Marvin Gardens, Home Sweet Home/Bug And Bear, ASCAP/John Charles Crowley, BMI)	58	Old Songs (The WB/Upward Spiral, ASCAP)	43	43	Those Good Old Dreams (Almo/Sweet Harmony Hammer & Co., BMI)	72	When She Was My Girl (MCA, ASCAP)	79
Back In The Air (Meady, Bann, BMI)	43	Endless Love (PSP/Brockman/Adriatic, Intersong, ASCAP)	95	98	I Wouldn't Have Missed It For The World (P-Gems, BMI/Chess, ASCAP)	62	One Hundred Ways (State Of The Arts/Elica M. Rifleson, ASCAP/Kidada/Mr. Melody, BMI)	28	28	Why Do Fools Fall In Love (Patricia, BMI)	7	Why Do Fools Fall In Love (Patricia, BMI)	7
Blaze Of Glory (House Of Glory, BMI)	89	Every Home Should Have One (Wendell, BMI)	75	23	If I Were You (Blackwood/Fullness, BMI)	42	Our Lips Are Sealed (Go Town/Physical, Visions, ASCAP)	27	27	Working For The Weekend (MCA, ASCAP)	82	The Woman In Me (O.A.S., ASCAP)	65
Can't Hold Back (Not Listed)	56	Every Little Thing She Does Is Magic (Virgin/Chappell, ASCAP)	20	92	Love Is Like A Rock (Berma/Sweet City, ASCAP)	77	Prone Eye (Fest Buzza, Hot Cha. Six Continents, BMI)	55	55	Working For The Weekend (MCA, ASCAP)	82	Wreck My Brain (Ganga, BMI)	52
Centerfold (Center City, Bann, BMI)	31	Feel Like A Number (Gor, ASCAP)	67	69	More Than Just The Two Of Us (Sheltons/Sneaker/Home Groov, BMI)	37	Runaway Rita (Flowering Stone, ASCAP)	84	84	Working For The Weekend (MCA, ASCAP)	82	Wreck My Brain (Ganga, BMI)	52
Close To The Heart (Core, ASCAP)	70	Hard Say (April Blackwood, BMI)	96	68	My Kinda Love (Songs Of The Kings, BMI)	51	Sausalito Summernight (Southern, ASCAP)	81	81	Working For The Weekend (MCA, ASCAP)	82	Wreck My Brain (Ganga, BMI)	52
Come Go With Me (G&S/See, BMI)	30	Heart Like A Wheel (Sallier, ASCAP)	34	33	Never Too Much (Uncle Ronnie, ASCAP)	47	See Of Love (Fort Knox/Tek, BMI)	61	61	Working For The Weekend (MCA, ASCAP)	82	Wreck My Brain (Ganga, BMI)	52

John Boylan Takes Global A&R Approach

• Continued from page 10

for him wanting to do a solo project. It's going to be quite a bit tougher and feature him as a rock'n'roll singer."

More than most producers, Boylan has worked with a wide range of acts. As he says, "Boston's a stone heavy metal band, Charlie Daniels is southern country rock, Quarterflash is contemporary rock'n'roll, Marcy Levy (former singer with Eric Clapton) is going to be very r&b-tinged."

"I like to feel I can do anything. A record producer is really an obstetric function—to deliver the artist's brainchild. The ideal producer is supposed to be as transparent as he can. I totally disagree with the Phil Spector approach, where the artist is secondary."

Boylan's range is also seen in the acts he says he'd most like to produce: Ray Charles, Bonnie Raitt, Bob Dylan, Heart and Karla Bonoff. Boylan joined CBS in 1976, shortly after he finished the debut Boston album, which still stands as the best-selling LP in CBS history. He was promoted to vice president last year.

Boylan is only allowed to produce one outside album a year; everything else is for Epic or Columbia.

The producer has made plans to work on the soundtrack to "Manhattan Melody," a musical by Jim Bridges, who directed "Urban Cowboy." Boylan also compiled the smash soundtrack album to that film.

"Jim is one of the few film directors who understands the concept of having a record producer involved in making the soundtrack," Boylan says. "We were involved in 'Urban Cowboy' from the beginning, work-

ing with moods and keys and tempos."

How was Boylan allowed to work on that LP—WEA's top-seller of 1980? "It was a CBS project when it started," he says. "Irving (Azoff) held the soundtrack up in the air for awhile and when push came to shove decided to take it to E/A. I had done the thing in good faith for CBS, so there was no way they could penalize me when it came out on Asylum."

"Urban Cowboy" marked Boylan's third involvement with feature films. He produced a song in the movie "Marriage Of A Young Stockbroker" for Linda Ronstadt, whom he managed and produced for two years in the early '70s. And he produced the title song in the 1969 film "Goodbye, Columbus," which became a chart hit for the Association.

Boylan's first major production credit came two years before that, with Rick Nelson. "I graduated from Bard College (in New York) with a degree in acting and stage direction," Boylan says, "and was going to try to make it as an actor."

"That failed, so my brother (singer-songwriter Terence Boylan) and I got staff songwriting jobs with Charles Koppelman and Don Rubin at \$50 a week.

"I had written some tunes for Rick Nelson, which led to producing him. The third project we did was a Dylan song, 'She Belongs To Me,' (a top 40 hit in 1969) which featured the Stone Canyon Band. We put the group together out of the Troubadour and it included Randy Meisner and Buddy Emmons.

"That led to my working with Linda, because she was impressed with the band I had put together for Rick and asked me to put a band together for her, which, of course, turned out to be the Eagles."

Boylan never produced the Eagles, but he has worked with the

Dillards, Brewer & Shipley, Pure Prairie League and Johnny Lee, in addition to the other acts named

Though Boylan never made it as an actor or director, he says the training has helped him in his production work.

"All the disciplines you use in getting a performance out of an actor you can use in getting a performance out of a musician," he explains.

Boylan says he spends more time

in rehearsal and less time in the studio than he did five or six years ago.

"With Quarterflash, we cut all the basics in two or three days," he says.

"I'm a strong believer in a lot of rehearsal. At times I've forced bands to play their new material in front of audiences before they record it. They've hated it and thanked me later, because the minute you stand on stage and play something you get a different view of it."

Sad Season For Musicals

• Continued from page 10

Henry Higgins and "Camelot," with Richard Harris playing King Arthur, have fared only slightly better. "Lady" recently completed a less than spectacular 12-week run at the huge Uris Theatre; and "Camelot" at the Winter Garden, although doing good business, is less than overwhelming at the box office.

Further aggravating the problem is the fact that several shows, originally planned for early in the season, have either been pushed back or shelved for want of funding, additional work, or lack of theatre

ABC Reportedly Buys Watermark

• Continued from page 5

nationwide as well as internationally.

Watermark's other shows include "American Country Countdown," hosted by Bob Kingsley and heard on 350 stations; the "Robert W. Morgan Special Of The Week," heard on more than 200 outlets; and "Soundtrack Of The '60s," hosted by Gary Owens and aired on more than 150 stations.

Watermark plans on debuting a new syndicated program called "Heroes Of Country Music," hosted by Johnny Cash, early in 1982.

Espy Keys On New Artists

• Continued from page 71

ship, they'll hear a lot of the product before anyone else," Espy says. "But I'm not automatically going to make that the first place I go."

Espy joined the Scotti organization in early 1979 and left on Oct. 15. "Realistically, they are not a client or account of mine," he says. "I expect a long lasting relationship there in a lot of different areas that may come up later."

Three of the acts which Espy has signed to production deals are also signed as writers to his BMI publishing company, Hear No Evil Music. These are Mirijanian, Upton and Mahyer.

That company was founded several years ago and recently secured its first cover recording since its reactivation: Dave Frizzell & Shelly

West have cut Scott Davis' "Two Sides" for their next LP, due in January.

Espy has also formed a second company, Ranlar Enterprises, in partnership with four Nashville-based musicians, James Stroud, producer of Dorothy Moore and Nigel Olsson; Randy McCormack, one of the original members of the Muscle Shoals rhythm section; Larry Byrom, an original member of Steppenwolf; and David Hungate, a member of CBS' Toto.

Ranlar Enterprises has two publishing companies, Ranlar Music (BMI) and Jaseppy Music (ASCAP). Two of Ranlar's production clients are also signed as writers: McCormack, writer of tunes by Eddie Rabbitt and Melissa Manchester, and Byrom, whose credits include Rabbitt and Rita Coolidge.

Counterpoint

• Continued from page 66

resources and proper distribution. This is what gospel has, for the most part, lacked."

He is, however, apprehensive about what he believes may be their entrance into this field through the back door. "They seem to be either forming subsidiary labels or separate divisions for gospel. I fear that this will again set gospel apart from other forms of music," Nash asserts.

He insists gospel must be treated like mainstream product if it's ever to reach the masses.

Nash has booked gospel acts for 12 years, forming Sabrina five years ago. Among the acts he books on either an exclusive or non-exclusive basis are the Rev. James Cleveland, Edwin Hawkins, the Mighty Clouds of Joy, Dixie Hummingbirds, Inez Andrews and more than a dozen others.

Gifts Are Key For Texas Retailer

• Continued from page 21

tion, three employees are continually inventorying physically.

Chief suppliers of records, tapes and accessories are: Southwest Record & Tape Sales, House Distributing, Pickwick and all the branch-distributed operations.

Video was introduced in March, 1981, with the purchase of 11 videocassettes from H. W. Daily. That department is almost fully rental, with an inventory of 900 videocassettes,

representing approximately 600 titles. Texas Tapes rents for \$8.50 for two days. The department is grossing around \$2,000 monthly, Brichler estimates.

The nearby accessories department stocks Maxell, TDK, Memorex and Fuji audio and video tape, along with Savoy and LeBo carrying cases and Discwasher and Soundguard record and tape care items, among others.

Will Hammer clone the gigantic

store? "Absolutely not. When I took over the store, there was a big banner, World's Biggest Record Store. I took it down. I want the world's best store," Hammer states.

Hammer, in his mid-30s wants to take it easier in the future. He's been on a 10 a.m. to 10 p.m. day for years with two hours more over weekends. He plans to tour Europe with ZZ Top next year and would like to travel the U.K. for a month in 1982 combining pleasure with a buying trip.

Lifelines

Births

Girl, Katrina Malkaw Zaritza, to Lenny and Debbi Coltun, Nov. 5. Father is musical director for Helen Reddy and mother is personal manager.

★ ★ ★

Girl, Alexandra Lauren, to Herb and Seema Dorfman, Nov. 30, in Providence, R.I. Father is divisional vice president for Pickwick Rack Services in Somerset, Mass.

★ ★ ★

Boy, Andrew George, to Don and Brenda Ellis, Nov. 30, in London. Father is managing director, RCA Records U.K.

Marriages

Bill Medley, singer, to Janice Grall, Dec. 5, in Villa Park, Calif.

★ ★ ★

Brandi Wells, singer, to Terry Price, singer with Fat Larry's band, recently in Philadelphia.

★ ★ ★

Les Garland, West Coast general manager of Atlantic Records, to actress Barbara Luna Nov. 26, in Sun Valley, Idaho.

Deaths

Burl Strevel, 53, singer and emcee of the Blue Ridge Quartet, Nov. 12, of a heart attack following a performance in Butler, Penn. Strevel was an original member of the Blue Ridge Quartet since 1946.

★ ★ ★

Mildred Warner Bailey, 85, a concert singer and pianist, Dec. 4, in Philadelphia. She was one of the first vocalists to record on the RCA Victor record label at its original studio in Camden, N.J. Surviving are a son, two daughters, five grandchildren and two great-grandchildren.

★ ★ ★

Milton Sherman, 78, father of Dick Sherman, senior vice president, marketing, Motown Records, Dec. 10, in Los Angeles. Survivors include his widow Sally.

★ ★ ★

Walter Horton, 64, blues harmonica player with Willie Dixon and Muddy Waters, who also recorded in the 1960s with Fleetwood Mac and Johnny Winters, Dec. 8, of a heart attack in Chicago.

★ ★ ★

George Kritzer, 67, father of Ed Kritzer, who produces the "Rockline" satellite radio program, Dec. 11, in Boston.

★ ★ ★

Dewey Markham, 77, of a stroke in New York City. The popular comedian and vaudevillian, known as Pigmeat, was best known for the skit, "Here comes the judge." He came to New York in the late 1920s from Durham, N.C., and rose to national prominence with his straight man, the late George Wilshire. Markham, who made 16 record albums, is survived by his wife, Bernice; a son, Dewey; and a daughter, Cathy.

★ ★ ★

Bob Morris, of cancer Dec. 3 in Hasty, Ark. Morris was a bass player who earned top honors in this category from the Academy of Country Music during the 1960s, and also was noted for his country songwriting. His most recent chart success came with Sylvia's "Matador" on RCA this year.

Bubbling Under The HOT 100

- 101—HIT AND RUN, Bar-Kays, Mercury 76123 (Polygram)
- 102—KICKIN' BACK, LTD, A&M 2382
- 103—NUMBERS, Kraftwerk, Warner Bros. 49795
- 104—BE MINE, Grover Washington, Jr., Elektra 47246
- 105—ONLY ONE YOU, T.G. Sheppard, Warner/Curb 49858
- 106—THE LOOKER, Sue Saad, Warner Bros. 49851
- 107—SANDY BEACHES, Delbert McClinton, Capitol 5069
- 108—HURT, Carly Simon, Warner Bros. 49880
- 109—SOME GUYS HAVE ALL THE LUCK, Nikki Willis, Bearsville 49868 (Warner Bros.)
- 110—TUBE SNAKE BOOGIE, Z.Z. Top, Warner Bros. 49865

Bubbling Under The Top LPs

- 201—THE OHIO PLAYERS, Ouch, Boardwalk NB1-33247
- 202—ROBERTA FLACK, The Best Of Roberta Flack, Atlantic SD 19317
- 203—JOHN KLEMMER, Solo Saxophone II-Life, Elektra 5E-566
- 204—SPINNERS, Can't Shake This Feeling, Atlantic SD 19318
- 205—FATBACK, Gigolo, Spring SP-1-6734 (Polygram)
- 206—SOUNDTRACK, Reds, Columbia BJS-37690
- 207—SAXON, Denim And Leather, Carrere ARZ 37685 (Epic)
- 208—MCGUFFY LANE, Aqua Dream, Atco SD-38-144 (Atlantic)
- 209—MINNIE RIPPERTON, Greatest Hits, Capitol ST-12189
- 210—DORIAN DAMMER, Aerobic Dancing, Parade 100 (Peter Pan)

Top Album Picks

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Number of LPs reviewed this week **25** Last week **17**

Pop

CAROL HENSEL'S EXERCISE & DANCE PROGRAM, Vol. 2, Vintage VNI7733. Produced by Roger Hatfield. Hensel's first exercise LP, still on the Top LP chart, kicked off an avalanche of similar LP's designed for toning up those body muscles. With illustrated instructions enclosed, and a menu of hits songs to exercise by, physical fitness becomes fun again. **Best cuts:** All.

Soul

RAY, GOODMAN & BROWN—Stay, Polydor PD16341. Produced by Vincent Castellano. The trio, formerly the core of the Moments, harmonize and croon in the same vein as its "Special Lady" hit. Tasty arrangements, some heartfelt love songs, and the group's beautiful harmonies makes these soft, sultry love songs shine. **Best cuts:** "Stay," "Heaven In The Rain," "How Can Love So Right (Be So Wrong)."

FATBACK—Gigolo, Spring SP16734. Produced by Bill Curtis, Gerry Thomas. This, Fatback's 16th LP, continues to show the funk band's growth. Check out their remake of "Na Na, Hey Hey, Kiss Her Goodbye" which will surprise many of the title track with its funk base. Producers/band members Curtis and Thomas have their finger on the pulse of contemporary black-oriented product. **Best cuts:** Those mentioned, "Rub Down."

First Time Around

HUMAN SWITCHBOARD—Who's Landing In My Hanger? Faulty Products COPET (I.R.S.). Produced by Human Switchboard and Paul Hamann. This is a truly impressive debut LP. Human Switchboard is a three person band, whose use of male and female vocal harmonies backed by a Farfisa organ provides for a unique, interesting, and winning sound. The songs themselves are tops, and each one has a little surprise somewhere in the arrangement. It is full of energy and good ideas as well. **Best cuts:** Who's Landing In My Hanger?" "I Can Walk Alone," "Refrigerator Door," "I Used To Believe In You."

EPs

MIDNIGHT FLYER—Rock 'n' Roll Party, Swan Song SS 11002. Produced by Midnight Flyer, Mick Ralphs. The British

quintet, fronted by the gravel-voiced Maggie Bell, reprises three tracks from its debut album to fill out this five-song 12-inch mini-LP. The real focal point, though, will be the title song, a bone crunching guitar rave likely to stir AOR programmers with its title hook, if not its somewhat predictable hard guitar arrangement. **Best cuts:** "Waiting For You," "Rock 'N' Roll Party."

BURUNDI BLACK—Cachalot Records B1D3. Special Remix by Rusty Eagan and J.P. Liesca. Originally a field recording made by the French National Broadcasting Service in African Burundi in the 1960s, the drum tracks have recently been augmented by Visage drummer Rusty Eagan with new piano and percussion arrangements. That makes for a record that is ancient, completely modern, and which works well in dance clubs. If the beat sounds familiar, it is because it is now being extensively used by Adam & the Ants, David Byrne and Bow Wow Wow. **Best cuts:** All.

ORIGINAL MOTION PICTURE—Pennies From Heaven, Soundtrack, Warner Bros. ZHW 3639. Producer-director Herbert Ross' ambitious, offbeat coupling of lavish '30s musical numbers with a grimly realistic dramatic plotline is already encountering checkered critical and box office responses, selling this equally lavish two-disk package may need to sell on its own merits. With most of the material consisting of original '30s masters by Bing Crosby, Arthur Tracy, Fred Astaire, the Boswell Sisters, Rudy Vallee and other stars of the day, dealers should plug to older buyers, including nostalgia buffs. **Best cuts:** Take your pick.

VARIOUS ARTISTS—Rockabilly Stars, Vol. 1 and 2, Epic EG 37618, 37621. Compiled and annotated by label a&R chief Gregg Geller, both these two-disk packages are labors of love and textbook examples of intelligent historical repackages. CBS may not have been identified with the best-known rockers in this seminal '50s hybrid of country, blues and gospel, yet these sides reveal that a number of major acts did wax rockabilly dates for the major, among them Link Wray, Sleepy LaBeef, Scotty Moore and even, just prior to their Cadence hits, the Everly Brothers. Add such roster stalwarts as Carl Perkins, Marty Robbins, Mickey Gilley and Charlie Rich, and you get a profile of the style from its tamer beginnings to its wildest peaks. **Best cuts:** Take your pick.

CLARENCE GATEMOUTH BROWN—Alright Again, Rounder 2026. Produced by Jim Bareman and Scott Billington. Veteran bluesman "Gatemouth" Brown gets an impressive 10-man band behind him, whose five-man horn section sets off Brown's gutsy guitar and violin playing. Brown is a blues purist, and with this large band he can exploit its various facets. This is an impressive effort, both mellow and powerful. **Best cuts:** "Frosty," "Give Me Time To Explain," "Dollar Got The Blues," "Gate Walks To Board."

THE DB'S—Repercussion, Albion Records ALB109. (Important) Produced by Scott Lott. This is the second album by this four man band from New York via North Carolina, and its

spare, melodic pop songs are impressive indeed. The band makes it look easy, but not let that fool you. There are layers of meaning and impressive depth of musical sophistication just below the surface. **Best cuts:** "I Feel Good (Today)," "Living A Lie," "We were Happy There," "Nothing Is Wrong."

SOUL
SPUNK—Tighten Up, Gold Coast ST71001. Produced by Jesse Boyce, Jimmy Levine, Rich Tufa. Spunk is actually the pseudonym for the LP's three producers who decided to augment their producing duties with recording. The first single from the LP, "Get What You Want," made the Billboard Soul Singles chart earlier this year and the title track and "Expose Yourself" should follow. **Best cuts:** Those mentioned.

JOZZ
ART BLAKEY'S JAZZ MESSENGERS—Straight Ahead, Concord Jazz CJ168. Produced by Frank Dorrite. Five men back the veteran drummer on six cuts taped in San Francisco last June. Wynnton Marsalis, for the first time, gets a chance to show his trumpeting skill on vinyl. The band is purely acoustic, and it swings. Blakey has lost none of his enthusiasm through the decades and James Williams at the piano also merits kudos. **Best cuts:** "How Deep Is The Ocean," "Falling In Love With Love."

ALEX DE GRASSI—Clockwork, Windham Hill C-1018. Produced by Alex de Grassi. With labelmates George Winston and Will Ackerman breaking into jazz airplay, guitarist de Grassi delivers this tiny label's most accessible project yet, framing his ringing acoustic stylings with violin, piano, mandolin, saxes, percussion and rhythm section. The results bring de Grassi close to the same acoustic chamber jazz frontiers as much of Manfred Eicher's productions for ECM. **Best cuts:** "Thirty-six," "Clockwork," "Bougainvillea Suite—Part Five."

PETE CHRISTLIEB—Self Portrait, Bosco PC1. Produced by Pete Christlieb. Surrounded by a first rate group of musicians, Christlieb offers seven entertaining tracks with his tenor sax prominent. He's one of the most in-demand reedmen in Los Angeles; three of the cuts here are his own compositions. Of interest are the contributions of Lou Levy, Warne Marsh, Steve Huffstetter and Joe Rocissano, and bassoon work by Pete's father, Don Christlieb. Jim Hughtart plays bass and is sound engineer. **Best cuts:** "Hookin' It," "Lunarcy," "I've Never Been In Love Before."

THE BARNEY KESSEL TRIO—Jellybeans, Concord Jazz CJ164. Produced by Frank Dorrite. Bob Maize and Jimmie Smith are behind Kessel and his guitar on eight lively, engrossing titles, three of which are Barney's own. Kessel's technique is immense, but he combines it with strong emotional values, qualities which have long made his work exceptional. **Best cuts:** "Mermaid," "Stella By Starlight," "My Foolish Heart."

DOLO COKER—All Alone, Xanadu 178. Produced by Don Schlitten. Coker has played piano 35 years and never been accorded deserved recognition. His latest eight-track LP may

change that. Eight titles are tastefully presented from two years ago. Coker does it all on the 88 keys, ballads and jumpers alike. **Best cuts:** "Try A Little Tenderness," "All Alone."

JIMMY ROWLES-GEORGE MRAZ—Music's The Only Thing That's On My Mind, Progressive PRO7009. Produced by Gus "Grant" Stataris. Eight pleasing tracks by the pianist and bassist, who collaborate gracefully. Rowles' singing isn't much, but he's an unfailingly skilled keyboardist. Oddly, the LP was taped in New York five years ago and is only now being issued. **Best cuts:** "Remember When," "Tom Thumb."

DOROTHY DONEGAN—The Explosive, Progressive PRO7056. Produced by Gus "Grant" Stataris. Donegan and her uninhibited pianistic have not been heard on record for a long time—much too long. She presents nine tracks here, backed by bassist Jerome Hunter and drummer Ray Mosca. Donegan was a sensation in the Chicago area 40 years ago; her skills have not diminished. All but two of the cuts are standards and she handles them all in a wild and reckless manner. Welcome back, Double D. **Best cuts:** "Love For Sale," "Lover."

PRESENTING HAROLD ASHBY—Progressive PRO7040. Produced by Gus "Grant" Stataris. Best remembered for his stint with Duke Ellington a decade back, tenor saxist Ashby shows to strong advantage on eight solid titles in which he's accompanied by piano, drums and bass. He favors four standards and four originals and all come off well. Ashby is a Hawkins-Webster disciple, playing with great emotion and showing enviable musicianship. For much too long he's been underrated. **Best cuts:** "There Is No Greater Love," "Over The Rainbow."

WILD BILL DAVISON & EDDIE MILLER—Play Hoagy Carmichael, RealTime RT306. Produced by Ralph Jungheim. Tenor saxophonist Miller and pianist Nat Pierce are the stars of this production, notable for the bad balance of musicians and clean digital sound. Davison is the white Bunk Johnson, on cornet; the songs are all vintage, proven Carmichael. But Miller, Pierce and bassist Bob Maize come off best in a flawed LP which, on several tracks, sounds as if drummer Frank Capp is killing snakes. **Best cuts:** "Two Sleepy People," "Skylark," "One Morning In May."

THE DAVE FRISHBERG SONGBOOK VOL. 1—OmniSound N1040. Produced by Dave Frishberg. From St. Paul, Minn., comes this unorthodox singer, composer and pianist with a program of 10 highly unusual songs, some subtly humorous and all commendable. Frishberg's talents may require repeated hearings, but musicians rate him highly. Steve Gilmore's bass and Bill Goodwin's drums accompany well. A true dark horse entry. **Best cuts:** "I'm Hip," "Van Lingle Mungo," "My Swan Song," "A Little Taste."

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; Reviewers: Dave Dexter Jr., Laura Foti, Paul Grein, Douglas E. Hall, Kip Kirby, Pat Nelson, Roman Kozak, Irv Lichtenman, Ed Morris, Ed Ochs, Alan Penchansky, Sam Sutherland, Robyn Wells, Adam White, Jen Williams.

DECEMBER 26, 1981 BILLBOARD

Top Single Picks

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Number of singles reviewed this week **37** Last week **52**

Pop

BARRY MANILOW—Somewhere Down The Road (3:46); producer: B. Manilow; writer: Tom Snow/Cynthia Weil; publisher: ATV/Mann and Weill/Snow (BMI) Arista 3858. Follow-up to "The Old Songs" is a lushly arranged ballad given the full, big building Manilow treatment. This is the kind of song in which Manilow usually has his biggest successes.

KENNY ROGERS—Through The Years (4:24); producers: Lionel B. Richie Jr.; writer: S. Dorff/M. Panzer; publisher: Pesa/Swanee/BRavo (BMI) Liberty 1444. This is the kind of song perfectly suited to Rogers' style. The building ballad is enhanced by its sentimental lyric and Lionel Richie's sensitive production.

ABBA—When All Is Said and Done (3:20); producers: Benny Anderson, Bjorn Ulvaeus; writer: B. Anderson, B. Ulvaeus; publisher: Countess Songs (BMI) Atlantic 3889. From the new "The Visitors" LP comes this melodic, up tempo track on which the consistent charttoppers again showcase their pretty harmonies, and keep sense of accessible yet polished pop textures.

DIANA ROSS—Mirror, Mirror (3:59); producer: Diana Ross; writer: Michael Sembello, Dennis Natkosky; publisher:

Bandier-Koppelman/Jay Landers/Gravity Raincoat/Rosstown (ASCAP) RCA JH13021. Second single from Ross' "Why Do Fools Fall In Love" LP is an up tempo tune in which Ross' vocals are surrounded by large orchestration. The hooks are cerebral and with repeated listening, the tune sounds better and better.

recommended

AL STEWART—Indian Summer (3:15) producer: Chris Desmond, Al Stewart; writer: Al Stewart; publisher: Frabjous/Approximate (BMI) Arista 0639

Soul

MICHAEL HENDERSON—Make It Easy On Yourself (3:44); producer: Chuck Jackson; writer: B. Bacharach/H. David; publisher: Famous (ASCAP) Buddha BDA630. Henderson's vocal strength is put to the test on this beautiful Bacharach/David ballad. Henderson maximizes the lyrical effectiveness

with his booming vocal while the arrangement gives him further room to show his stuff.

recommended

PHYLIS HYMAN—You Sure Look Good To Me (3:29); producer: Chuck Jackson; writer: Rick Conadera/Brian Potter; publisher: ATV (BMI) Arista AS 0656.

GWEN MCCRAW—Poysoun (3:51); producer: Kenton Nix; writer: Kenton Nix; publisher: Kenix (ASCAP) Atlantic 3881.

BRANDI WELLS—Watch Out (3:30); producer: Nick Martinielli; writer: B. Wells, N. Martinielli; publisher: Framingberg (BMI) WMOT WS902654.

DR. JECKYLL & MR. HYDE—Genius Rap (4:39); producer: Eric Matthew; writer: Tom Tom Club; publisher: Meteted (ASCAP) Profile Pro-5504A.

NORTHEND FEATURING MICHELLE WALLACE—Happy Days (3:45); producers: Arthur Baker, Tony Carbone, Russell Presto; writers: A. Baker, T. Carbone, R. Presto; publisher: Emergency ASCAP Emergency 4520.

FUNKISS—Funk-Iss (4:15); producers: L.A. Brown, Ed Crawley; writers: Merts and Angelo Bradshaw; publisher: Sound Clinic BMI Sound Clinic 752-1.

Country

DON KING—Running On Love (2:53); producer: Steve Gibson; writers: S. Harris/K. Stegall; publisher: Blackwood, BMI. Epic 1402674. King follows up "The Closer You Get" with an infectious tune about the rigors of the road. Electric guitar interludes highlight the catchy production.

THE FAMILY BROWN—But It's Cheating (3:20); producer: Jack Feeney; writer: Barry Brown; publisher: Terrace, ASCAP, RCA PS13015. This well-established Canadian group demonstrates solid harmonies on this stylish ballad. Tasteful strings accent the instrumentation.

recommended

DAVID ALLAN COE—Now I Lay Me Down To Cheat (3:22); producer: Billy Sherrill; writers: W. Aldridge/B. Henderson; publishers: Fame, BMI/Rick Hall, ASCAP. Columbia 1802678.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

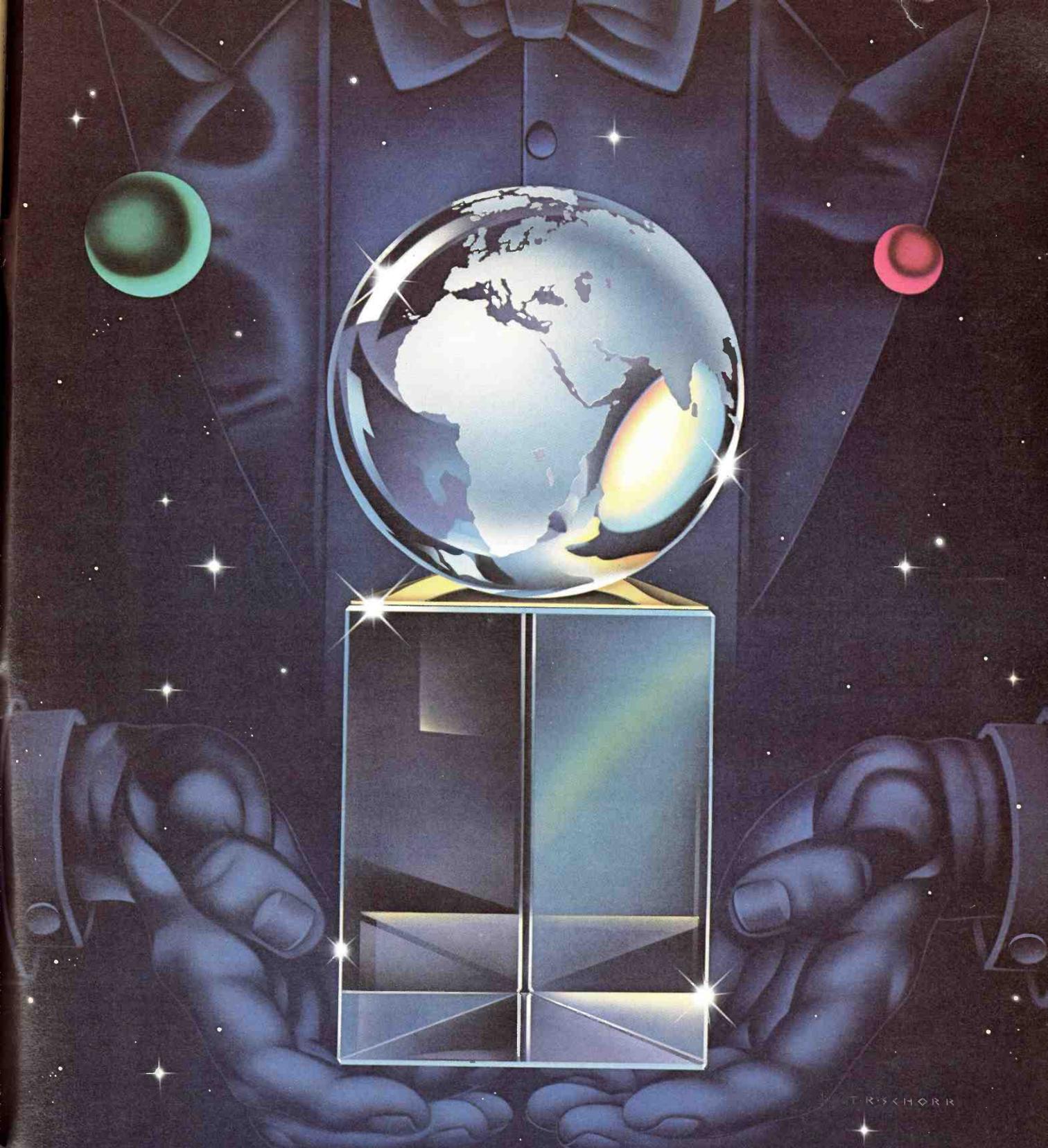
Billboard TOP LPs & TAPE

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DECEMBER 26, 1981, BILLBOARD

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
☆	3	3	AC/DC For Those About To Rock Atlantic SD 11111		8.98		39	40	40	ALABAMA Feels So Right RCA AFL1-3930	▲	7.98	CLP 1	71	71	39	QUINCY JONES The Dude A&M SP-3721	●	8.98	SLP 39
★	2	10	POLICE Ghost In The Machine A&M SP-3730		8.98		37	42	6	KENNY ROGERS Christmas Liberty LOO-51115		8.98	CLP 11	72	53	10	DIANA ROSS All The Greatest Hits Motown M 13-960C2		13.98	SLP 30
	3	1	FOREIGNER 4 Atlantic SD 16999	▲	8.98		38	30	9	BLONDIE The Best Of Blondie Chrysalis CHR 1337		8.98		73	54	35	RICK JAMES Street Songs Gordy G8-1002M1 (Motown)	▲	8.98	SLP 27
★	4	21	JOURNEY Escape Columbia TC 37408	▲	8.98		39	33	8	LINDSEY BUCKINGHAM Law And Order Asylum 5E-561 (Elektra)		8.98		☆	94	5	SHEENA EASTON You Could Have Been With Me EMI-America SW-17061		8.98	
★	5	7	EARTH, WIND & FIRE Raise ARC/Columbia TC 37548			SLP 1	★	45	4	MOLLY HATCHET Take No Prisoners Epic FE 37480				☆	89	6	SKYY Skyline Salsoul SA-8548 (RCA)		8.98	SLP 13
★	6	9	OLIVIA NEWTON-JOHN Physical MCA MCA-5229		8.98		41	41	6	BEE GEES Living Eyes RSO RX-1-3098 (Polygram)		8.98		★	86	11	VANGELIS Chariots Of Fire Polydor PD-1-6335 (Polygram)		8.98	
★	7	20	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atlantic)	▲	8.98		42	43	16	THE KINKS Give The People What They Want Arista AL 9567		8.98		77	77	19	EDDIE RABBITT Step By Step Elektra 5E-532	●	8.98	CLP 8
	8	16	THE ROLLING STONES Tattoo You Rolling Stones Records COC 16052 (Atlantic)	▲	8.98		★	47	42	RICK SPRINGFIELD Working Class Dog RCA AFL1-3697	▲	7.98		★	87	6	THE CHIPMUNKS A Chipmunk Christmas RCA AOL1-4041		8.98	
★	9	5	THE CARS Shake It Up Elektra 5E-567		8.98		☆	52	43	JUICE NEWTON Juice Capitol ST-12136	●	8.98	CLP 9	79	83	72	DARYL HALL & JOHN OATES Voices RCA AOL1-3646	●	8.98	
☆	12	3	BARBRA STREISAND Memories Columbia TC 37678				45	35	7	THE STEVE MILLER BAND Circle Of Love Capitol ST-12121		8.98		★	93	71	AC/DC Back In Black Atlantic SD 16018	▲	8.98	
★	11	6	ROD STEWART Tonight I'm Yours Warner Bros. BSK-3602		8.98		46	38	19	AL JARREAU Breakin' Away Warner Bros. BSK 3576	●	8.98	SLP 20	81	81	71	PAT BENATAR Crimes Of Passion Chrysalis CHE 1275	▲	8.98	
	12	11	GENESIS Abacab Atlantic SD 19313	●	8.98		47	39	6	THE DOOBIE BROTHERS Best Of The Doobies, Vol. II Warner Bros. BSK 3612		8.98		82	82	10	SURVIVOR Premonition Scotti Bros. ARZ 37549 (Epic)			
☆	17	7	THE J. GEILS BAND Freeze-Frame EMI-America SOO-17062		8.98		48	44	13	BILLY JOEL Songs In The Attic Columbia TC 37461	●			83	85	61	THE DOORS Greatest Hits Elektra 5E-515	▲	8.98	
★	14	7	QUEEN Greatest Hits Elektra 5E-564		8.98		☆	59	3	GROVER WASHINGTON JR. Come Morning Elektra 5E-562		8.98	SLP 16	84	84	5	LT.D. Love Magic A&M SP-4881		8.98	SLP 22
	15	8	DIANA ROSS Why Do Fools Fall In Love RCA AFL1-4153		8.98	SLP 6	50	48	25	THE COMMODORES In The Pocket Motown M8-955M1	●	8.98	SLP 23	85	88	11	CARLY SIMON Torch Warner Bros. BSK 3592		8.98	
★	16	6	OZZY OSBOURNE Diary Of A Madman Jet FZ 37492 (Epic)				☆	65	3	EMMYLOU HARRIS Cimarron Warner Bros. BSK 3603		8.98	CLP 23	★	95	4	KISS Music From The Elder Casablanca NBLP 7261 (Polygram)		8.98	
★	18	14	DARYL HALL AND JOHN OATES Private Eyes RCA AFL1-4028	●	8.98		52	49	8	PRINCE Controversy Warner Bros. BSK 3601		8.98	SLP 3	87	67	55	REO SPEEDWAGON Hi Infidelity Epic FE 36844	▲		
☆	22	7	HOOKED ON CLASSICS The Royal Philharmonic Orchestra Conducted by Louis Clark RCA AFL1-4194		8.98		★	60	4	FRANK SINATRA She Shot Me Down Reprise FS 2305 (Warner Bros.)		8.98		88	92	37	AC/DC Dirty Deeds Done Dirt Cheap Atlantic SD 16033	▲	8.98	
★	19	5	NEIL DIAMOND On The Way To The Sky Columbia TC-37628				54	55	63	KENNY ROGERS Greatest Hits Liberty LOO-1072	▲	8.98	CLP 17	★	99	3	CON FUNK SHUN 7 Mercury SRM-1-4030 (Polygram)		8.98	
	20	14	BOB SEGER AND THE SILVER BULLET BAND Nine Tonight Capitol STEK-12182	▲	12.98		55	57	29	AIR SUPPLY The One That You Love Arista AL 9551	▲	8.98		90	90	17	RONNIE MILSAP There's No Getting Over Me RCA AHL1 4060	●	7.98	CLP 3
★	21	11	KOOL & THE GANG Something Special De-Lite DSR 8502 (Polygram)	●	8.98	SLP 2	56	56	25	KENNY ROGERS Share Your Love Liberty LOO-1108	▲	8.98	CLP 15	★	100	5	PEABO BRYSON I Am Love Capitol ST-12179		8.98	SLP 12
	22	10	RUSH Exit Stage Left Mercury SRM-2-7001 (Polygram)		12.98		57	58	29	MOODY BLUES Long Distance Voyager Threshold TR1-1-2901 (Polygram)	▲	8.98		92	68	16	RED RIDER As Far As Siam Capitol ST-12145		8.98	
	23	16	DAN FOGELBERG The Innocent Age Full Moon/Epic KE2 37393	▲			★	64	7	BAR-KAYS Night Cruisin' Mercury SRM-1-4028 (Polygram)		8.98	SLP 8	93	97	13	THE ROLLING STONES Hot Rocks, 1964-71 London ZPS-60617		10.98	
☆	26	6	GEORGE BENSON The George Benson Collection Warner Bros. 2HW 3577		16.98	SLP 9	59	50	15	LUTHER VANDROSS Never Too Much Epic FE 37451	●		SLP 4	94	72	12	DEVO New Traditionalists Warner Bros. BSK 3595		8.98	
☆	28	9	QUARTERFLASH Quarterflash Geffen GHS 2003 (Warner Bros.)		8.98		★	74	5	ANNE MURRAY Christmas Wishes Capitol SN 16232		5.98	CLP 45	95	73	9	KING CRIMSON Discipline Warner Bros. BSK 3629		8.98	
	26	22	THE GO GO'S Beauty And The Beat I.R.S. SP-70021 (A&M)		8.98		61	61	6	ANGELA BOFILL Something About You Arista AL 9576		8.98	SLP 14	96	91	12	SLAVE Show Time Cotillion SD 5227 (Atlantic)		8.98	SLP 7
	27	6	NEIL YOUNG & CRAZY HORSE Re-Ac-Tor Reprise HS 2304 (Warner Bros.)		8.98		62	62	9	GREG LAKE Greg Lake Chrysalis CHR 1351		8.98		97	78	13	CHILLWACK Wanna Be A Star Millennium BXL1-7759 (RCA)		8.98	
	28	23	PAT BENATAR Precious Time Chrysalis CHR 1346	▲	8.98		★	70	15	LITTLE RIVER BAND Time Exposure Capitol ST 12163	●	8.98		98	101	395	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	▲	8.98	
	29	5	BLACK SABBATH Mob Rules Warner Bros. BSK 3605		8.98		64	66	15	WILLIE NELSON Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542	●		CLP 2	99	102	5	CAROL HENSEL Carol Hensel's Exercise And Dance Program Vintage VNI 7713 (Mirus)		8.98	
	30	31	LOVERBOY Get Lucky Columbia FC 37638				65	63	13	ROGER The Many Facets Of Roger Warner Bros. BSK 3594	●	8.98	SLP 5	★	114	3	TOM BROWNE Yours Truly Arista/GRP GRP-5507		8.98	
	31	35	BILLY SQUIER Don't Say No Capitol ST-12146	▲	8.98		★	75	98	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	▲	8.98		101	103	16	THE TIME The Time Warner Bros. BSK 3598		8.98	SLP 21
☆	46	8	PLACIDO DOMINGO Perhaps Love Columbia FM 37243				67	51	15	TRIUMPH Allied Forces RCA AFL1 3902		8.98		102	79	13	TEDDY PENDERGRASS It's Time For Love P.I.R. TZ 37491 (Epic)			SLP 10
★	36	3	PINK FLOYD A Collection Of Great Dance Songs Columbia TC 37680				★	76	29	OAK RIDGE BOYS Fancy Free MCA MCA-5209	▲	8.98	CLP 4	★	103	2	CAROL HENSEL Carol Hensel's Exercise And Dance Program-Volume 2 Vintage VNI 7733 (Mirus)		8.98	
	34	11	BARRY MANILOW If I Should Love Again Arista AL-9573	●	8.98		69	69	7	EARL KLUGH Crazy For You Liberty LT-51113		8.98	SLP 25	104	106	15	SHOOTING STAR Hang On For Your Life Virgin/Epic NFR 37407			
★	37	5	THE JACKSONS The Jacksons Live Epic KE2-37545			SLP 11	★	80	3	DAVID BOWIE Changes Two Bowie RCA AFL1-4202		8.98								

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TRISCHORK

CBS Records International
presents
The Crystal Globe Award
For Over 5 Million Albums
Sold Outside The USA
to
Earth, Wind & Fire

90 TOP LPs & TAPE

POSITION 105-200

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Compiled from national retail stores and one-stops by the Music Popularity Chart Dept. of Billboard.

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	108	37	OZZY OSBOURNE Blizzard Of Ozz Jet JZ 36812 (Epic)	●	8.98		136	122	14	DIESEL Watts In A Tank Regency RY 19315 (Atlantic)		8.98	
106	110	3	ADAM AND THE ANTS Prince Charming Epic ARE 37615				137	123	8	U2 October Island ILPS 9680 (Warner Bros.)		8.98	
107	96	21	RICKIE LEE JONES Pirates Warner Bros. BSK 3432	●	8.98		138	126	9	IRON MAIDEN Maiden Japan Capitol MLP 15000		5.98	
108	98	9	RUFUS WITH CHAKA KHAN Camouflage MCA MCA-5270		8.98	SLP 15	139	150	2	CHIC Take It Off Atlantic SD 19323		8.98	SLP 42
109	119	3	LAKESIDE Keep On Moving Straight Ahead Solar BXL1-3974 (RCA)		8.98	SLP 36	140	142	9	BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SKBB 11523		10.98	
110	104	21	SOUNDTRACK Heavy Metal Full Moon/Asylum DP-90004 (Elektra)	●	15.98		141	131	17	SOUNDTRACK Arthur The Album Warner Bros. BSK 3582		8.98	
111	111	7	RINGO STARR Stop And Smell The Roses Boardwalk NB1-33246		8.98		142	147	11	JOAN ARMATRADE Walk Under Ladders A&M SP-4876		8.98	
112	112	30	THE CHIPMUNKS Urban Chipmunk RCA AFL1-4027	●	8.98	CLP 40	143	137	21	DEF LEPPARD High N' Dry Mercury SRM-1-4021 (Polygram)		8.98	
113	117	62	THE POLICE Zenyatta Mondatta A&M SP 3720	▲	8.98		144	148	20	PAT BENATAR In The Heat Of The Night Chrysalis CHR 1236		8.98	
114	105	12	RONNIE LAWS Solid Ground Liberty LO-51087		8.98	SLP 34	145	155	2	AC/DC Highway To Hell Atlantic SD 19244		8.98	
115	107	7	ELVIS COSTELLO & THE ATTRACTIONS Almost Blue Columbia FC 37562		8.98		146	138	26	JOHN DENVER Some Days Are Diamonds RCA AFL1-4055		8.98	CLP 36
116	109	11	THE WHO Hologans MCA MCA 2-12001		13.98		147	140	5	TED NUGENT Greatest Gonzos Epic FE 37667		8.98	SLP 31
117	127	4	JUDI SHEPPARD MISSETT Jazzercise MCA MCA-5272		8.98		148	141	10	SHALAMAR Go For It Solar BXL1-3948 (RCA)		8.98	SLP 31
118	128	2	BARBRA STREISAND Christmas Album Columbia CS 9557		8.98		149	144	12	CRUSADERS Standing Tall MCA MCA-5245		8.98	SLP 66
119	115	9	THE ISLEY BROTHERS Inside You T-Neck FZ-37533 (Epic)			SLP 19	150	160	2	AC/DC High Voltage Atco SD 36-142 (Atlantic)		8.98	
120	116	48	STYX Paradise Theatre A&M SP 3719	▲	8.98		151	145	4	BARBARA ANN AUER Aerobic Dancing Gateway Records GSLP 7610		8.98	
121	118	7	AL STEWART Live/Indian Summer Arista AL-8607		13.98		152	156	14	GIL SCOTT-HERON Reflections Arista AL 9566		8.98	SLP 40
122	124	43	RUSH Moving Pictures Mercury SRM-1-4013 (Polygram)	▲	8.98		153	169	2	ELVIS PRESLEY Greatest Hits Volume One RCA AHL1-2347		8.98	CLP 58
123	125	26	AIR SUPPLY Lost In Love Arista AL 9530	▲	8.98		154	164	4	STEVIE WOODS Take Me To Your Heaven Cotillion SD 5229 (Atlantic)		8.98	SLP 48
124	120	12	ROSSINGTON COLLINS BAND This Is The Way MCA MCA-5207		8.98		155	159	94	BOB SEGER & THE SILVER BULLET BAND Against The Wind Capitol S00-12041	▲	8.98	
125	129	45	JOURNEY Captured Columbia KC-2-37016	●			156	165	3	BILL SUMMERS AND SUMMERS HEAT Jam The Box MCA MCA-5266		8.98	SLP 35
126	130	30	KRAFTWERK Computer World Warner Bros. HS 3549		8.98	SLP 32	157	166	2	JOAN JETT AND THE BLACKHEARTS I Love Rock 'N' Roll Boardwalk NB1-33243		8.98	
127	136	2	DAVID BYRNE The Catherine Wheel Sire SRK 3645 (Warner Bros.)		8.98		158	167	4	THE JOHN HALL BAND All Of The Above EMI America SW-17058		8.98	
128	139	5	GEORGE JONES Still The Same Ole Me Epic FE 37106			CLP 14	159	161	5	DON McLEAN Believers Millennium BXL1-7762 (RCA)		8.98	
129	133	21	JON AND VANGELIS The Friends Of Mr. Cairo Polydor PD-1-6326 (Polygram)		8.98		160	171	4	JOHN SCHNEIDER White Christmas Scotti Bros. FZ 37617 (Epic)			CLP 41
130	NEW ENTRY		BOBBY WOMACK The Poet Beverly Glen BG-10000		8.98	SLP 17	161	170	4	BARRY MANILOW Greatest Hits Arista AZ1-8601		11.98	
131	134	17	BARBARA MANDRELL Live MCA MCA 5243		8.98	CLP 10	162	162	4	TWENNYNINE WITH LENNY WHITE Just Like Dreamin' Elektra SE-551		8.98	SLP 45
132	132	4	LOVERBOY Loverboy Columbia JC 36762				163	146	4	VARIOUS ARTISTS Exposed II CBS X2 37601		8.98	SLP 26
133	143	3	MANHATTAN TRANSFER The Best Of Manhattan Transfer Atlantic SD 19319		8.98		164	168	3	CHOCOLATE MILK Blue Jeans RCA AFL1-3896		8.98	SLP 28
134	121	16	THE FOUR TOPS Tonight Casablanca NBLP 7258 (Polygram)		8.98	SLP 46	165	149	14	ONE WAY Fancy Dancer MCA MCA-5247		8.98	SLP 28
135	135	18	SPYRO GYRA Freelime MCA MCA-5238		8.98	SLP 69	166	151	17	HANK WILLIAMS JR. The Pressure Is On Elektra/Curb SE-535		8.98	CLP 6
							167	178	3	DEL SHANNON Drop Down And Get Me Network SE-568 (Elektra)		8.98	
							168	152	21	Z Z TOP El Loco Warner Bros. BSK 3593	●	8.98	
							169	179	3	SNEAKER Sneaker Handshake FW 37631		8.98	
							170	153	13	PATTI AUSTIN Every Home Should Have One Q West Records QWS 3591 (Warner Bros.)		8.98	SLP 52
							171	175	3	CHICAGO Greatest Hits Vol. II Columbia FC 37682		8.98	
							172	172	3	JOHN McLAUGHLIN Belo Horizonte Warner Bros. BSK 3619		8.98	
							173	173	35	KIM CARNES Mistaken Identity EMI-America SD 17052	▲	8.98	
							174	174	4	THE JONES GIRLS Get As Much Love As You Can P.I.R. FZ 37627 (Epic)			SLP 33
							175	188	2	PAUL DAVIS Cool Night Arista AL 9578		8.98	
							176	186	2	THE JAM The Jam Polydor PX-1-503 (Polygram)		5.98	
							177	187	2	GEORGE CARLIN A Place For My Stuff Atlantic SD 19326		8.98	
							178	189	2	THE SALSOU ORCHESTRA Christmas Jollies II Salsoul SA 8547 (RCA)		8.98	
							179	NEW ENTRY		HENRY PAUL BAND Anytime Atlantic SD 19325		8.98	
							180	154	19	E.L.O. Time Jet FZ 37371 (Epic)	●		
							181	157	25	BLUE OYSTER CULT Fire Of Unknown Origin Columbia FC 37389			
							182	158	6	BOB WEIR Bobby And The Midnites Arista AL 9568		8.98	
							183	193	57	NEIL DIAMOND The Jazz Singer Capitol SWAV-12120	▲	9.98	
							184	194	56	JOHN LENNON/YOKO ONO Double Fantasy Geffen GHS 2001 (Warner Bros.)	▲	8.98	
							185	185	8	MERLE HAGGARD Big City Epic FE 37593			CLP 5
							186	190	2	RUSH 2112 Mercury SRM-1-1079 (Polygram)		8.98	
							187	NEW ENTRY		THE BEACH BOYS Ten Years Of Harmony Caribou ZZX-37445 (Epic)			
							188	NEW ENTRY		FIREFALL The Best Of Firefall Atlantic SD 19316		8.98	
							189	191	3	LEIF GARRETT My Movie Of You Scotti Bros. ARZ 37625 (Epic)			
							190	163	7	G.Q. Face To Face Arista AL 9547		8.98	SLP 18
							191	181	18	PRETENDERS Pretenders II Sire SRK 3572 (Warner Bros.)		8.98	
							192	192	6	CHARLEY PRIDE Greatest Hits RCA AHL1-4151		8.98	CLP 13
							193	183	26	MAZE FEATURING FRANKIE BEVERLY Live In New Orleans Capitol SKBK 12156	●	9.98	SLP 29
							194	197	6	VARIOUS ARTISTS In Harmony 2 Columbia BFC 37641			
							195	195	4	DELBERT McCLINTON Plain From The Heart Capitol ST-12183		8.98	
							196	196	3	RENAISSANCE Camera Camera I.R.S. SP 70019 (A&M)		7.98	
							197	199	2	THE MONTANA ORCHESTRA Merry Christmas MJS MJS-3302		8.98	
							198	NEW ENTRY		DEPECHE MODE Speak And Spell Sire SRK 3642 (Warner Bros.)		8.98	
							199	184	15	ATLANTA RHYTHM SECTION Quinella Columbia FC 37550			
							200	200	15	CRYSTAL GAYLE Hollywood, Tennessee Columbia FC 37438			CLP 7

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

AC/DC.....1, 80, 88, 145, 150	David Byrne.....127	Leif Garrett.....189	Kraftwerk.....126	Teddy Pendergrass.....102	Slave.....96
Adam And The Ants.....106	Crystal Gayle.....200	Greg Lake.....62	Pink Floyd.....33, 98	Pink Floyd.....33, 98	Sneaker.....169
Air Supply.....55, 123	George Carlin.....177	Lakeside.....12	Police.....2, 113	Police.....2, 113	SOUNDTRACKS:
Alabama.....36	Kim Carnes.....173	Go-Go's.....26	Elvis Presley.....114	Elvis Presley.....114	Arthur.....141
Joan Armatrading.....142	Cars.....9	GO.....190	Ronnie Laws.....114	Ronnie Laws.....114	Rick Springfield.....43
Atlanta Rhythm Section.....199	Chic.....139	Merle Haggard.....185	John Lennon/Yoko Ono.....184	John Lennon/Yoko Ono.....184	Spyro Gyra.....135
Barbara Ann Auer.....151	Chicago.....171	John Hall Band.....178	Little River Band.....63	Little River Band.....63	Billy Squier.....31
Patti Austin.....170	Chiliwack.....97	Daryl Hall & John Oates.....17, 79	Loverboy.....30, 132	Loverboy.....30, 132	Ringo Starr.....111
Beach Boys.....187	Chipmunks.....78, 112	Emmylou Harris.....51	LTD.....84	LTD.....84	Ai Stewart.....121
Bee Gees.....41	Chocolate Milk.....164	Eddie Hensel.....99, 103	Barbara Mandrell.....131	Barbara Mandrell.....131	Rod Stewart.....11
Pat Benatar.....24	Commodores.....50	Gil Scott Heron.....152	Manhattan Transfer.....133	Manhattan Transfer.....133	Barbra Streisand.....10, 118
Black Sabbath.....29	Con Funk Shun.....89	Iron Maiden.....138	Barry Manilow.....34, 161	Barry Manilow.....34, 161	Bill Summers And Summers Heat.....156
Blonde.....38	Elvis Costello.....115	Isley Brothers.....119	Maze.....196	Maze.....196	Survivor.....82
Blue Oyster Cult.....181	Crusaders.....149	Jacksons.....35	Delbert McClinton.....196	Delbert McClinton.....196	The Time.....101
Angela Bofill.....61	Paul Davis.....175	Rick James.....73	Kenny Rogers.....37, 54, 56	Kenny Rogers.....37, 54, 56	Triumph.....137
David Bowie.....70	Def Leppard.....143	Al Jarreau.....46	Rolling Stones.....15, 93	Rolling Stones.....15, 93	U2.....162
Tom Browne.....100	John Denver.....146	Joan Jett.....157	Rossington Collins Band.....124	Rossington Collins Band.....124	Twennynine With Lenny White.....162
Peabo Bryson.....91	Depelhe Mode.....198	J. Geils Band.....13	Royal Philharmonic Orchestra.....18	Royal Philharmonic Orchestra.....18	Luther Vandross.....59
Lindsey Buckingham.....39	Devo.....94	Billy Joel.....48	Rufus With Chaka Khan.....108	Rufus With Chaka Khan.....108	Vangellis.....76
	Doobie Brothers.....32	Jon And Vangelis.....129	Rush.....22, 122, 186	Rush.....22, 122, 186	Various Artists.....163, 194
	Doors.....83	Jones Girls.....174	Salsoul Orchestra.....178	Salsoul Orchestra.....178	Grover Washington, Jr.....49
	Earth, Wind & Fire.....5	Quincy Jones.....128	John Schneider.....160	John Schneider.....160	Bob Weir.....182
	E.L.O.....180	Rickie Lee Jones.....107	Bob Seger & The Silver Bullet Band.....20, 140, 155	Bob Seger & The Silver Bullet Band.....20, 140, 155	Who.....116
	Freddie Fingers.....188	Journey.....4, 125	Shalamar.....148	Shalamar.....148	Hank Williams Jr.....166
	Foreigner.....3	King Crimson.....95	Del Shannon.....167	Del Shannon.....167	Bobby Womack.....130
	Four Tops.....134	Kinks.....42	Shooting Star.....104	Shooting Star.....104	Stevie Woods.....154
		Kiss.....86	Carly Simon.....85	Carly Simon.....85	Neil Young & Crazy Horse.....27
		Earl Kluge.....69	Frank Sinatra.....53	Frank Sinatra.....53	ZZ Top.....168
		Kool And The Gang.....21	Sky.....75	Sky.....75	

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GEORGE THOROGOOD & THE DESTROYERS

for sharing over 900,000 of your fans with us

Sept. 25, 26

Sept. 27

Oct. 3, 4

Oct. 7

Oct. 9, 11

Oct. 17, 18

Dec. 5

Dec. 13

Dec. 14, 15

Dec. 18, 19

JFK Stadium

Rich Stadium

Folsom Field

Jack Murphy/San Diego Stadium

Memorial Coliseum

Candlestick Park

The Superdome

Sun Devil Stadium

Kemper Arena

Hampton Coliseum

Philadelphia

Buffalo

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Billboard photo by Chuck Pulin

NEW LOOK—Sam Goody's 3rd Avenue location in New York gets a new sign out front to go with its refurbished inside look.

DECISION REVERSED

Retrial Announced In 'Cuckoo's Nest' Suit

LOS ANGELES—The claim by former New Jersey indie record distributors Joe Martin and Jerry Cohen that they should participate in the take from "One Flew Over the Cuckoo's Nest," the award-winning hit movie, in a 1970 partnership with then Fantasy Records' executives will be retried in Alameda, Calif., County Court.

The rehearing of the brother plaintiffs' claim results from a reversal of the original 1980 Superior Court decision, favoring the defendants, by the California State Court Of Appeal in late November.

Martin and his brother, who were associated for years in a New Jersey distributorship, provided the court with a copy of a June, 1970 partnership agreement in which each of the plaintiffs obtained 13.22% interests as limited partners.

Saul Zaentz, Fantasy chairman; Albert Bendich, business affairs vice

president; Ted Ponsetti, former Fantasy marketing executive; Ray Shanklin, veteran local composer-arranger-musician; Frank Noonan, financial executive with Fantasy; Lee Mendell, former international Fantasy executive now with WEA International; Mrs. Jean Gleason, wife of the late jazz critic and one-time Fantasy executive Ralph Gleason; Ralph Kaffel, label president; and Bernard Lieberman, Fantasy East Coast chief, allegedly were general partners in the agreement, which called for them to collectively own less than 11%. All the collective partners were named defendants.

The agreement, filed with the court, calls for the individuals to jointly operate a production company in "sight and sound."

The complaint, filed by Joseph Cotchett, Cotchett, Dyer and Illston, San Mateo, Calif., alleged the defendants used partnership funds to finance a number of movies, but concealed such activity to the plaintiffs. The defendants, too, it's alleged, used the partnership in a scheme as a tax shelter against their substantial personal incomes. Part of the claimed scheme was to create substantial losses to offset or shelter movies' profits, the complaint charged. The plaintiffs claim they sustained heavy losses because of the planned deficits. In addition, the defendants, it's charged, misappropriated partnership assets to pay for personal travel, lodging and attorneys' fees. The suit stated more than \$200,000 was illicitly drained from the partnership.

Each of the plaintiffs sought \$25 million for breach of fiduciary duties and \$1 million each for punitive damages.

Davis Sets B'way Musical

NEW YORK—Arista president Clive Davis is the latest in a growing number of record label executives to get involved in the production of a Broadway musical.

In association with 20th Century Fox, Davis will produce "Is There Life After High School" for the stage early next year. The show, based on Ralph Keyes' book of the same name, deals with the high school experiences of various celebrities. Mu-

Inside Track

Stravinsky, the tunesmith: At a press reception in New York Monday (14) for CBS' massive 31-disk tribute to composer Igor Stravinsky and the 100th anniversary of his birth next year, Vera Zorina Lieberman, who supervised the project, revealed that one piece of music was not included, and that was a pop song, "Summer Moon," which Stravinsky adapted in the late '40s from a theme from his "Rite Of Spring." How did this all come about? Well, according to the widow of Goddard Lieberman, publisher Lou Levy told the great composer that writing a pop song was something he should do "before your bones rattle." The set has been doing well in New York, with a discounted price of around \$299 at King Karol and Record Hunter. It's \$400 at Sam Goody. Conductor James Levine ordered 11 copies from CBS to give away as Christmas presents. . . . The same evening, Elektra's New York office hosted a Yuletide party at St. Moritz, with a perfect holiday scene set by a brief snowfall outside. Inside, Judy Collins was on hand, as were selections from her upcoming album.

Positive Note: Dick Burkett, president of ElektroSound, and Lou Ligator of Allison Audio, Huppauge, L.I., have negotiated the acquisition of the 12-year-old duplicating plant by ElectroSound. Abe Chayet stays on as president, with the name of the plant changed to Allison Tape Services. Burkett previously obtained the long-time Council Bluffs, Iowa, duplicating plant from Capitol. With Nate DuRoff roughing in Los Angeles duplicating equipment, it gives ES national coverage in records and tapes.

M&M Records, the Mikes' Lushka and Roshkind label, is hitting on its indie distributors for front money. . . . Peggy Lee scribbling her autobiography, which she proposes as a basis for a Broadway musical late in 1982. . . . Industry Christmas party invites are at an all-time low this year. Ditto Christmas cards. . . . Tracks like Ben Bartel's suggestion to industry vendors to ignite a prosperous New Year with some solid restocking plans, replete with extended billing and discounts. It's been almost a decade since that happened.

Prestigious auctioneers, Sotheby's, in London's Belgraveia will put John Lennon's Steinway grand and Beatle stage suits on the block Tuesday (22). Catalog includes Tom Jones' waistcoat, the Abbey Road sign and Lennon's tie, expected to fetch \$600 to \$800. Largest section is Beatles' memorabilia, with other wares from Elvis, Gene Vincent and Fury among others. . . . Peter Allen makes a special appearance at the Consumer Electronics

Show, Las Vegas, at a party hosted by Magnetic Video to introduce the videocassette of his act with the Rockettes. A different version of the show has aired on cable. Magnetic Video offers the first James Bond, "Dr. No," for rental only in January. "For Your Eyes Only" will be released in six months. Bond flicks are from United Artists. Each film has its own separate pact, meaning negotiations and more negotiations before video release. . . . NARM's advance registration mailing for the March 26-30 convention at the Century Plaza, L.A., contains a special 30% discount round-trip fare deal.

Track and Track's helpers in the spirit of the Yuletide offer the following gift suggestions to Santa: An NBA farm team franchise, preferably in Beverly Hills or West Los Angeles, for Joe Smith; A private think-tank for Harold Okinow; A prestigious return to the industry for Amos and Danny Heilicher and John Cohen in 1982; A mobile office for Al Bergamo so he can spend all his work hours out on the street; Good industry gigs for Rich Leonetti, Lou Simon, Tommy Heiman and the many other veterans looking.

A return to the days when influential radio programmers welcomed suggestions and visits from record promo persons; a dating policy for all accounts and distribution based upon the computerized sales movement of various repertoire albums; a decisive effort from today's fragmented video hardware and software makers to consolidate all efforts behind a single system.

A dinner party for Mort Fink hosted by George Atkinson; a few gray hairs for Dick Clark; a Bible for Prince; a full-length formal gown for Debbie Harry; a new Checker cab for George Thorogood & the Destroyers' next tour; a good new tax shelter for the likes of Bhaskar Menon, Lou Kwiker and mega superstar acts; a standardization of the plethora of home video rental programs; a 50-yard-line seat to all the remaining games played by the Cincinnati Bengals for Paul David; a no. 1 original cast album, spurred by a single of a song from the show that also hits the top.

A couple more left-field album triumphs regularly like Placido Domingo's "Perhaps Love" and "Hooked On Classics;" A multi-million-buck binder and a jet plane of his own for Kenny Rogers; A group of labels to join CBS in its no-list-price policy, or CBS' return to list price; A men's single championship for Dave Berkowitz in the Mo Diamond industry tennis classic; A healthy and prosperous holiday and new year for everyone.

Edited by JOHN SIPPEL

CBS Releases Domingo Single

NEW YORK—Yes, Placido, there is a single from your "Perhaps Love" hit album on CBS Records and, furthermore, it makes history as the first commercial singles release under the auspices of the Masterworks label.

While the album was marketed in September, RCA Records balked at first in allowing a single from the album that would include John Denver, who joins Placido Domingo on the title song and plays guitar on his "Annie's Song" (Billboard, Nov. 14).

Masterworks chief Joe Dash, in reporting the worldwide release of the two selections as a single, says that RCA concluded it would be in

the "best interests of both artists" to market the recording.

CBS Records is regarded as the "crossover" label of Masterworks and, in this light, the single (as has the album) will be promoted by Columbia Records pop promotion team, headed by Ed Hynes, vice president of national promotion.

According to Dash, the top 50 album has sold around 400,000 copies in the U.S. with an additional 100,000 overseas, where Dash says "things have just started to roll."

"Perhaps Love" is one of the two Domingo albums produced by Milt Okun for CBS Records, the other

being "Christmas With Placido Domingo," also featuring the Vienna Symphony Orchestra. Before a second pop effort by Domingo, also produced by Okun, is released next year, there'll be another pop album, although sung entirely in Spanish.

Dash describes CBS Records as a "crossover label for classical artists and material with pop potential." Previously, product has included works by Claude Bolling and the "Napoleon" soundtrack. In some instances, albums previously marketed by Masterworks will see their way to CBS Records, such as Bolling's "California Suite" with Hubert Laws.

'Hooked On Classics' Hits In U.S.

NEW YORK—"Hooked On Classics" is an example of a left-field hit that took some convincing to keep initial momentum going.

The fact that it came from hit-status backing England cut little ice with U.S. programmers.

"They balked when it came to playing the single, and even the smattering of stations that played it at first didn't report it," recalls Mike Becce, director of national singles at RCA. "Even news stations were using the record for a break."

Although stations that pioneered play when the record was marketed early September (the album followed at the end of October) were reluctant to report their play, they did spread a take-my-word-for-it-it's-a-hit attitude to tip sheets and such, adds Becce. Becce credits such stations and their personnel as WIP-Philadelphia (Bob Russo), WSFM-Harrisburg, Pa. (Bob Paiva), WFBR-Baltimore (Andy Szulinski) and CKLW-Detroit (Rosalie Trombley) and WJR-Detroit with from-the-ground-up play.

"At retail, the reaction was similar," says Jack Maher, product man-

ager on the album. "But, after hearing the record on radio, people were calling stores for the record and we later got heavy in-store play. The record has such universal appeal that it's bringing people into record stores who haven't been in one for years."

Maier says he really knew the label was onto something when a "novel" videotape of old film clips set to the music of the single was being requested for personal use by members of the radio community. The promotional videotape was prepared in England by K-tel, which released the album there, with RCA marketing the single.

So, the Royal Philharmonic Orchestra has taken classical themes, dressed them up in a contemporary dance-beat and has come up with one of the biggest drawing cards of the holiday season.



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