

NEWSPAPER

DECEMBER 26, 1981 \$2.75

Record World



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NS

Special Issue:
Year End Awards
1981 in Review

Dialogue:
Olivia Newton-John

1, 2, 3 FOR

REO SPEEDWAGON

Pop Singles:

- # 1 Top Male Group
- # 1 Top Record (Group)
"Keep On Loving You"
- # 1 Producers (Kevin Beamish /
Kevin Cronin / Gary Richrath)

Pop Albums:

- # 1 Top Album (Overall) "Hi Infidelity"
- # 1 Top Album (Group) "Hi Infidelity"
- # 1 Top Male Group

SPECIAL ACHIEVEMENT

BILLY OCEAN

Disco:

- # 2 Top New Male Artist

THE JONES GIRLS

Black-Oriented Singles:

- # 2 Top Female Group
- Black-Oriented Albums:
2 Top Female Group

HEART

Pop Albums:

- # 3 Top Vocal Combination

FANTASY

Disco:

- # 3 Top Vocal Combination

QUICK

Disco:

- # 2 Top Male Group
- # 2 Top New Male Group
- # 2 Top New Vocal Group

LUTHER VANDROSS

Black-Oriented Singles:

- # 2 Top New Male Vocalist

Black-Oriented Albums:

- # 1 Top New Male Vocalist

Disco:

- # 1 Most Promising Male Artist

STANLEY CLARKE / GEORGE DUKE

Black-Oriented Singles:

- # 2 Top New Duo
- # 3 Top Singles Duo
"Sweet Baby"

Black-Oriented Albums:

- # 1 Top New Duo
- # 2 Top Duo

Jazz:

- # 2 Top Record (Overall)
"The Clarke / Duke Project"
- # 1 Top Duo
- # 1 Top New Duo
- # 1 Top Artist (Bass Guitar)
Stanley Clarke
- # 1 Top Artist (Keyboards)
George Duke

DEE DEE SHARP GAMBLE

Disco:

- # 3 Top Female Artist

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Record World



DECEMBER 26, 1981

Retail: Year of Ups and Downs

By LAURIE LENNARD

■ NEW YORK—This year was a sweet and sour one for record retailers. While 1980 was touted as retail's "year of recovery," 1981 was a year of no great gains but no great losses. Sales have remained steady, but, according to retailers around the country, they are not keeping up with inflation and rising costs.

"We are right on our initial expectations," said Russ Solomon of Tower. "Unfortunately, we didn't expect much. We will probably come out ahead of last year, but not substantially." Barrie Bergman, president of

the Record Bar chain added, "It's been a rough year. The economic situation is still taking its toll. It isn't just the record business, though, it's all of retail." John Marmaduke, president of Western Merchandisers, summed up 1981 by saying: "Overall it was an average year. We had some good months but we also had some bad months. There is no question that sales are down for 1981."

The worst news this year came in the form of wholesale price increases from major record manufacturers; CBS, WEA, A&M, RCA, MCA, Capitol
(Continued on page 68)

Rock Dominated 1981's Charts

By GREG BRODSKY

■ NEW YORK—In recent years, the pop music audience has been witness to various musical trends — such as new wave and power pop — and to the crossover exposure of several musical genres — disco and country music, for instance. However, 1981 may best be remembered for a distinct lack of any discernible new trend. In fact, the music that consistently dominated the *Record World* charts was, quite simply, rock music.

Indicative of the rock music resurgence was the fact that one rock album that reached the top of the charts in February was still number one in August. (Of the nine albums to achieve number one status in 1981, nearly all consisted of straightforward rock 'n' roll music.) Nineteen different songs made it to the top of the Singles Chart. Only two acts had more than one number one single. Five artists had three top ten singles this year, and one of them had four that reached the top ten.

Pop artists' success is relatively easy to measure. Their albums may achieve gold status, then platinum, then multi-platinum. In concert, these artists graduate from playing 500-seat clubs to 4000-seat halls to 20,000-seat arenas. The past year saw the

emergence of a whole new class of arena headliners who consistently earned their SRO in Concert Attendance 101. Among them were Pat Benatar, the Police, AC/DC, Rush, and Tom Petty and the Heartbreakers. Some fledgling superstars who earned "hall" status in 1981 include Rick Springfield, Juice Newton, Kim Carnes and the Go-Go's.

Clearly surpassing the significant achievements of all these artists was the truly remarkable breakthrough this year of REO Speedwagon. It's not that the group had failed to achieve success prior to 1981. In fact, of the group's first ten Epic albums, four were certified gold and two others went platinum. But REO Speedwagon's eleventh album, "Hi Infidelity," not only went platinum, it became the second best selling album in CBS Records' history. Along the way, the album was firmly ensconced at number one for 21 weeks (the longest running number one album since "Saturday Night Fever" was number one for 25 weeks in 1978).

Other notable achievements on the Album Chart in 1981 were by Styx, whose "Paradise Theater" was the group's third consecutive triple platinum album; AC/DC, whose new LP, "For Those About To Rock We Salute You," is the group's third top five album this year; Pat Benatar, who captured her first number one LP in only her third try — "Precious Time" — giving her two top five albums for the year ("Crimes of Passion" turned the trick in January); the Rolling Stones, who with "Tattoo You" delivered what is arguably their best new album in years and the album of the year according to key AOR programmers around the country (see the Album Airplay report elsewhere in this issue); and Journey, whose "Escape" LP was the veteran group's first number one (four weeks in September and October) and who achieved their
(Continued on page 34)

A Year of Potential for Radio

By PHIL DIMAURO

■ NEW YORK—New developments in the application of satellite technology to radio and the pro-broadcaster attitudes of the Reagan administration's FCC made 1981 a year full of potential for the radio industry. And while breakthroughs in technology and government promised far-reaching changes in the future, music radio continued to evolve. The numbers of music listeners turning to the FM band for entertainment continued to increase, while format delineations like "album-oriented rock" drifted further from their original definitions.

Atlanta tycoon Ted Turner revolutionized television when he introduced his "superstation," WTBS, which is now being broadcast over cable television channels in many American cities via national satellite transmission. In April 1981, another Atlanta-based entrepreneur, Kent Burkhardt, unveiled a similar concept to radio stations with the Satellite Music Network (SMN).

With SMN's 24-hour programming, including music, live announcers and news reports, local stations suddenly

had a new alternative to hiring an air staff and programming their own music. They could simply purchase a satellite earth station, pay a monthly fee, and hook up with one of SMN's two formats (adult contemporary and country) for broadcast over their listening areas. The local station would agree to run commercials sold by SMN, and could concentrate on selling its own local spots within the format.

During that same week in April, the
(Continued on page 30)

24th NARM Convention: 'Magic of Music'

By JOSEPH IANELLO

■ NEW YORK—Emphasizing the need to get "excited about the music," in the words of executive vice president Joe Cohen, the theme of the 1982 National Association of Recording Merchandisers' (NARM) convention is "The Magic of Music." The trade association's 24th annual meeting will convene on Friday, March 26 at the Century Plaza Hotel in Los Angeles.

Explaining that although planning

and sophistication are important aspects of the music industry and will be
(Continued on page 71)

RCA, Arista Join 'Gift of Music' Drive

■ NEW YORK—RCA Records and Arista Records are the latest manufacturers to support the NARM "Give The Gift Of Music" media campaign.
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RCA has announced a streamlining of its record division. Story on page 12.

1981: A Boom Year for Video

By DIDIER C. DEUTSCH

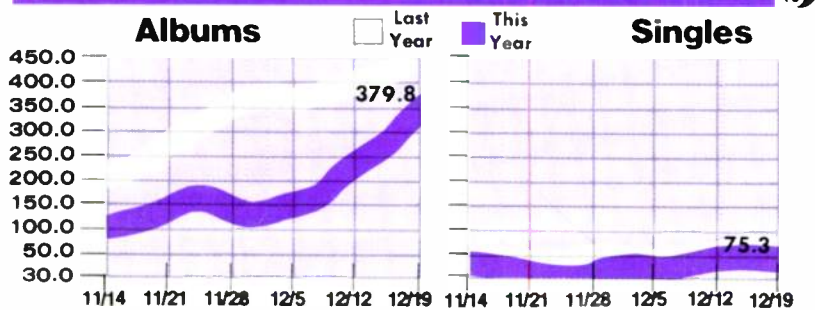
■ NEW YORK—Video blossomed in 1981, as agreements of all sorts, new arrangements, and tie-ins between apparently competitive companies created a tremendous boom in the industry.

Several major events highlighted the year, but none, it seems generated the kind of controversy raised by the rental-versus-sales issue. The move had been initiated the previous year by both Disney and Paramount, and

had met with manufacturers' resistance. By the middle of the year, however, the trend had begun to take form, and it mushroomed in late fall when such heavies as Warner Home Video, MGM/CBS Home Video, and Magnetic Video initiated rental programs of their own.

And while many agreed with Cy Leslie, co-chairman of MGM/CBS Home Video, that "in the long range,
(Continued on page 52)

Record World Sales Index



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



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RECORD WORLD DECEMBER 26, 1981

Rich Fitzgerald Named Network Records VP & GM

■ LOS ANGELES—Rich Fitzgerald has been named vice president and general manager of Network Records, it was announced by Al Coury, founder and president of the new Elektra/Asylum-distributed label.



Rich Fitzgerald

Fitzgerald, a 16-year veteran of the music industry, has worked closely with Coury for the past 11 years. Fitzgerald's first music industry position was in 1965 with Seattle Records, a one-stop operation. After five years there, he joined WEA as a sales rep and opened the first WEA office in Seattle. From there, Fitzgerald went into radio, first as music director and later program director of KOL-FM/Seattle.

In 1971, shortly after Coury assumed the promotion vice presidency at Capitol Records, he named Fitzgerald Capitol's local promotion rep for the Seattle area. When RSO Records was founded in 1976, Fitzgerald was named the new label's national promotion director. The next year, he was promoted to vice president/promotion, and in early 1979 he was promoted to senior vice president/A&R and promotion. In August 1980 he was promoted to senior vice president and general manager for RSO.

Denver To Host Grammy Awards Show

■ LOS ANGELES—John Denver will host the annual Grammy Awards telecast on CBS-TV on Feb. 24, it was announced by executive producer Pierre Cossette of Pierre Cossette Productions and Bill Ivey, national president of the National Academy of Recording Arts and Sciences.

The 1982 ceremonies, telecast nationally from the Shrine Auditorium in Los Angeles, mark the 24th anniversary of the Grammy Awards and Denver's third appearance as host. His Grammy debut was made in 1978, on the occasion of the 20th Grammy Awards, and he again hosted the awards presentation the following year.

Double Issue

■ This week's Record World is a special double issue, covering the weeks of December 26 and January 2 and highlighting the major events of 1981. RW will not publish next week. The next issue will be dated January 9, 1982.

Page 10. In a wide-ranging Dialogue, Olivia Newton-John — currently at the top of the Record World Singles Chart with her hard-rocking "Physical" — talks about video, the movies, the environment, and her new sound, which represents a definite departure from her familiar ingenue-next door image.



Pages 14-34. In keeping with tradition, Record World brings 1981 to a close by summarizing the major events and trends of the year in the music and video industries. Highlighting this special issue are RW's annual year-end awards honoring the outstanding achievements of 1981 in a variety of categories.



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Kim Carnes' Platinum Party



EMI-America recording artist Kim Carnes was the guest of honor at a recent reception honoring her for accumulating 40 gold and platinum records from around the world for her single "Bette Davis Eyes" and album "Mistaken Identity." She is shown here talking with Don Zimmermann, president of the Capitol/EMI America/Liberty Records Group. At left is Mark Levinson, vice president, business affairs, EMIA/Liberty.



THE MUSIC SOLUTION WARNER • ELEKTRA • ATLANTIC

AMC Cancer Research Center Honors Summer



Robert Summer, president of RCA Records, recently received the 1981 Humanitarian Award of the AMC Cancer Research Center and Hospital at the music industry's 14th annual dinner in the New York Hilton Hotel. The event was attended by over 900 persons. Top row, first photo: RCA recording artist Diana Ross congratulates Summer. Second photo: Summer chats with Richard Asher, deputy president and chief operating officer, CBS Records Group. Third photo, from left: Herbert S. Schlosser, executive vice president, RCA Corporation; Nesuhi Ertegun, president, WEA International; and Manfred Minzer, Jr., president, AMC Cancer Research Center and Hospital. Second row, first photo: Walter Yetnikoff (from behind), president, CBS Records group, and Gil Friesen, president, A&M Records. Second photo: flutist Elena Duran performing for the guests. Third photo: RCA recording artist Charley Pride and Summer. Third row, first photo: Stanley Gortikov, president of the Recording Industry Association of America and general chairman of the Music Industry's committee, with event producer Barbara Israel. Second photo, from left: Jerry Weintraub, chairman, Management III; Dick Griffey, president, Solar Records; Bill Staton, vice president, special markets promotion, Elektra/Asylum/Nonesuch Records; Sidney Miller, publisher, Black Music Exclusive, and Ray Harris, division vice president, black music, RCA Records. Third photo, from left: Summer with Fred DiSipio, president, Fred DiSipio Associates, and Kenneth Gamble, chairman of the board, Philadelphia International Records, last year's award winner and this year's dinner chairman.

Senate Passes Bill To Deregulate Radio

■ WASHINGTON, D.C.—The Senate Committee on Commerce, Science and Transportation unanimously passed a bill last week (10) that would deregulate radio by easing licensing restrictions, eliminating the competitive renewal process for licensing, reducing the paper work required of stations, and encouraging competitive broadcasting sources.

Senator Howard Cannon (R-NV), the bill's sponsor, stated that the bill will "allow the marketplace to compete" and will "stabilize the broadcasting industry."

Senator Harrison Schmitt (R-NM) agreed. "There is no persuasive evidence that the market place cannot be a better regulatory force . . . There is no rational reason for pervasive regulation of radio."

With regard to licensing, the bill would require the FCC to renew the license of any broadcaster who has not seriously violated the Communications Act or FCC regulations. Competing applications could not be considered. The FCC would be required to review all rules and regulations for licensing and eliminate those that are
(Continued on page 68)



AFM Ratifies New Contract with Labels

■ NEW YORK—Membership of the American Federation of Musicians (AFM) has ratified the new two-year contract negotiated recently with record manufacturers in the U.S. and Canada.

The contract, which takes effect retroactively on December 1, 1981, and extends to November 30, 1983, provides wage scale increases of eight percent in the first year, and an additional seven percent in the second year. Under the new agreement, the basic three-hour session fee will increase to \$158.57.

On the question of manufacturer contributions to both the Special Payments and the Music Performance Trust Funds, which generate an estimated \$30 million each year in royalty payments, and which negotiators for the industry were attempting to cut down drastically, the new contract calls for an increase allowance of 15 to 20 percent for albums, and of 25 to 30 percent for tapes. For singles, contributions to the funds will not be required for sales under 100,000 units.

New provisions in the agreement are also affecting classical and opera recordings. On the latter, beyond three regular sessions, wage scale will be discounted by 15 percent. On the former, the previously mandatory two-hour requirement has been amended so that smaller ensembles recording four sessions in a year (or six over two years) become eligible for reduced hiring obligations.

Additionally, a new formula has been worked out to determine the number of musicians to be compensated on the recording of new works by contemporary composers.

The contract, which was approved by a 1,653-201 tally, was sent for ratification to the more than 6,200 AFM members who earned at least \$1,000 from sessions in the year 1980.

Registration Up For 1982 Winter CES

■ WASHINGTON—Pre-registration for the 1982 Winter Consumer Electronics Show is running 10 percent above total 1981 pre-registration, with 40,000 registrants to date, according to William T. Glasgow, CES vice president. The CES is scheduled for January 7-10 in Las Vegas.

More than 900 exhibitors — a record number — will participate in three locations, the Las Vegas Convention Center, the Las Vegas Hilton, and the Jockey Club. Conferences will focus on new products, marketing trends, merchandising techniques and advanced video systems. An advertising and promotion showcase will present print, radio and television advertising and point of sale aids, while a retail resource center will feature exhibits involving financing, insurance, sales training, advertising catalogues and freight auditing.



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(Original Cast Recording)



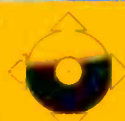
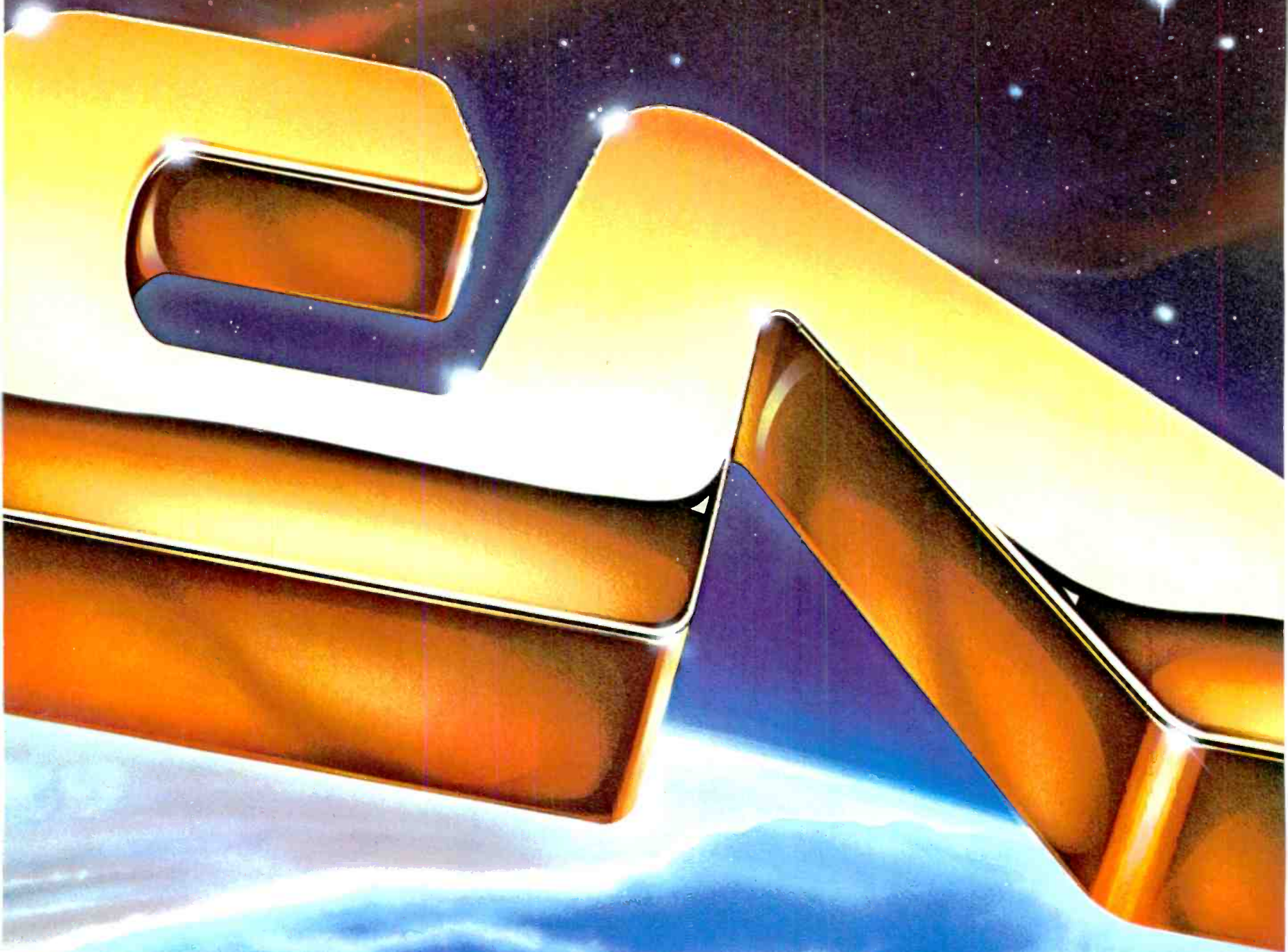
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A Conversation With Olivia Newton-John

By SAMUEL GRAHAM

A few short years ago, few people would have predicted that Olivia Newton-John, regarded by many as the epitome of a wholesome artist, would record a song that anyone would consider risqué. Yet that's precisely what happened, as the singer responsible for "Have You Never Been Mellow," "I Honestly Love You," "Please Mr. Please" and so many other adult contemporary staples released "Physical," a song that apparently offended the sensibilities of some radio programmers in Utah, along with a few other folks as well. Indeed, "Physical," the title track from her new MCA album, represents a harder, more rocking sound for Newton-John — a sound that the public has taken to in a flash, as "Physical" quickly assumed the top spot on the Singles Chart. And the video piece that accompanies the song (just one entry in an album-length video directed by Englishman Brian Grant) indicates that while she may not yet be a sex symbol to rank with, say, Mae West, no longer is Olivia merely the ingenue from next door, either. In the following Dialogue, Newton-John discusses "Physical" and her new sound, along with her video, her movie career, her interest in environmental issues and other matters.

Record World: Are you at all surprised that you went to number one so quickly with a record that represents something of a new sound for you?

Olivia Newton-John: Well, I'm really delighted — you have no idea. I thought it was probably going to be either a big success or a complete failure; I didn't think it was going to be an in-between record, because it was kind of extreme for me, a different sound for me. So I'm delighted, because it was an exciting and nerve-racking time when we put it out. I'm knocked out.

RW: How does it feel to join the ranks of the Sex Pistols and the Dead Kennedys in having a record banned from the airwaves?

Newton-John: I was really amazed when that happened. By the time it was banned, it had been out for quite a while and it was doing very well, so I was quite surprised. I don't think there's anything offensive. The song is really fun; it was done tongue-in-cheek, and I didn't think anyone would take it that seriously. I think it was only one station anyway, and it just created a lot of publicity, which didn't seem to do it any harm.

RW: You're right. That kind of publicity is to be welcomed, really, as long as you don't have anything to be ashamed of, which you don't.

Newton-John: I've never attracted that kind of publicity before, so the whole thing is new for me. There's also a rumor that it was banned on television (in England) on the BBC; there were headlines there that the video was banned, which wasn't true. When you read about it happening to other people, you think "Oh goodness, if that ever happened to me I'd be mortified," but really, I just found it quite amusing.

RW: How much did you have to do with actually determining the sound of "Physical"? Did you simply decide to go for a harder sound and then let (producer) John Farrar handle the details?

Newton-John: It was really his sound; the records are his creation. But I have complete trust in him. We've had a great working relationship for ten years. We had discussed even before we started the album that the album should have a slightly heavier and more rock 'n' roll sound — and an up sound. I wanted to do an up album, 'cause I'm feeling very up and happy anyway, so we went into it with that in mind.

RW: Do you ever contribute, say, to the arrangements, or is that up to him?

Newton-John: That's up to him. What we usually do is, we set a key, and a feel, then I go in and sing to it and see if it works — with a very basic track. Then he finishes off the track to go with what I've done, and very often I'll go and re-voice after that.

RW: Not many artists stay with one producer for that many records, especially when they're undergoing any kind of change of direction.

Newton-John: John is expanding all the time, and changing all the time. Luckily, we're going in the same direction — or he takes me in that direction. That's what's kind of exciting.

RW: I read where Diana Ross learned a lot from producing her own album for the first time. Have you ever thought about getting more thoroughly involved?

Newton-John: Well, on the next album I hope to write more. When I wrote

the song ("The Promise"), obviously he did what I asked him to do on that, and I was much more involved. Maybe, we'll do more of that on the next album.

RW: Your own writing has been pretty sporadic.

Newton-John: Yeah, it has.

RW: Do you set time aside just for writing?

Newton-John: No, I'm very undisciplined as a writer. You should sit down and try and do it every day; John's been trying to get me to do it for years. But it

tends to come to me in a flash, or a rush, and I write it down and it's all there. It's been like a hobby, rather than a living, for me; I haven't concentrated.

RW: Do you and Farrar choose material together? Surely there must be no lack of choices.

Newton-John: We get sent so many (songs), and it's really amazing to me how few good songs there are. We sift through 500 or something; he sifts through a lot and I sift through a lot, and then we sit together and play the ones we like. Sometimes out of those we'll find a couple that we agree on. It's very rare that one likes a tune and the other doesn't.

For this album John had written a couple and we found a couple, but after that we were looking and looking. In the end we rang up all the people we knew who wrote, and I got one from Barry Gibb, one from Terry Britten, and from people that we knew were good writers.

RW: Was "Physical" written particularly for you?

Newton-John: It wasn't actually written for me. It was sent to the office. Lee (Kramer) was managing me then; he played it to me, and said he thought I should do it. I wasn't sure at the time. I loved the song, but it was "Should I or shouldn't I?" I thought, "Well, why not? It's a good song, and it's fun."

RW: Despite the reaction of Utah radio, the record really isn't that radical a departure for you, is it? Weren't you leading up to it?

Newton-John: I think so, from "Totally Hot."

RW: Given that, how far will you go with it? Can we expect to see you fronting the Pretenders?

Newton-John: I don't know. I do like her (the Pretenders' Chrissie Hynde), but, ah . . . I don't want to do anything like anybody else. That's the thing, to try and find your own niche, one that's different but progressively changes. So I don't know, it may be a little more rocking next time.

RW: How has the record business changed since you first started recording, do you think?

Newton-John: There seems to be a greater molding together of the different sounds: country and soul, and soul and rock, and so on. Everyone's trying different things and molding them together; there are acts that incorporate everything.

RW: It also seems that with business down the last few years, an artist can't simply let a record take care of itself.

Newton-John: No, I don't think you can. Now, no matter how popular you are or what your record was last time out, it's really down to that (new) record. The kids will be your fans, but if you bring out something they don't like, they're not going to buy it just because. Maybe there'll be something better, and they

(Continued on page 44)

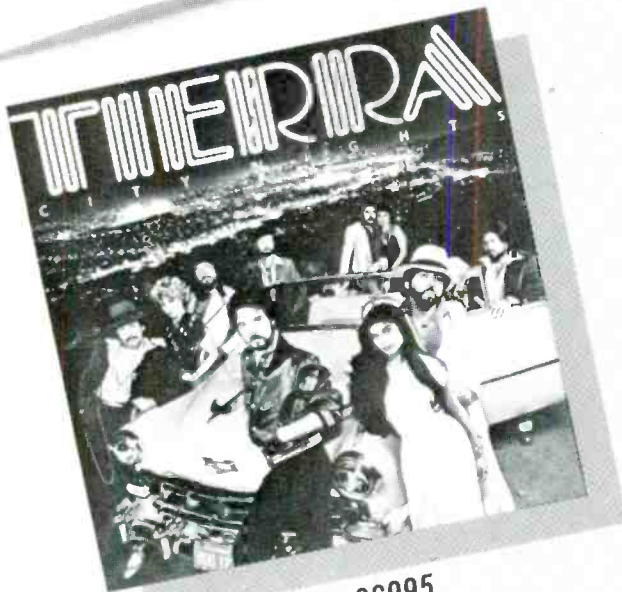


GOOD FORTUNE

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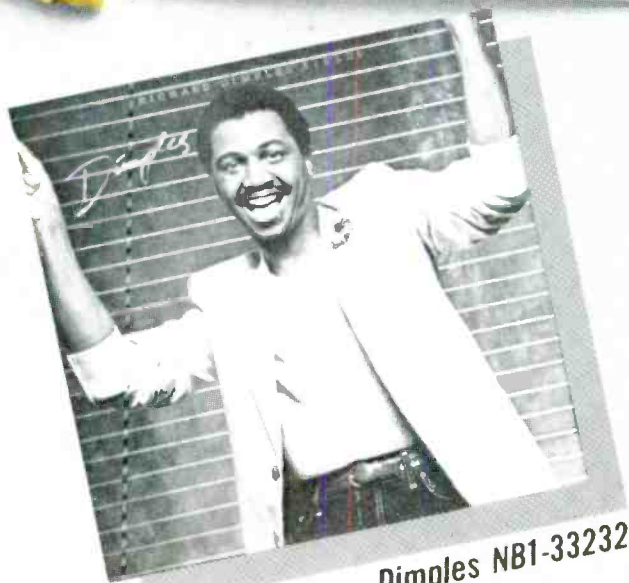
CAROLE BAYER SAGER: #3 New Female Vocalist,
Adult Contemporary



Sometimes Late At Night NB1-33237



RICHARD "DIMPLES" FIELDS:
#2 Top New Male Vocalist, Back Oriented Albums



Dimples NB1-33232



RICHARD "DIMPLES" FIELDS:
#8 Male Vocalist, Black Oriented Albums



By JOSEPH IANELLO

■ **THE YEAR IN A DAY:** For *Record World*, New York, N.Y. and the entire music industry, 1981 was a year of important changes. The ownership of this magazine changed hands, with pronounced positive results. *RW*'s editorial and chart departments also grew and evolved, providing improved and more comprehensive coverage of the music world. Three disparate yet interrelated topics dominated the headlines: the booming video and cable industries, courtroom battles over crucial legal questions, and executive realignment at major labels. But still, it was the music that mattered most at *RW* and throughout the industry. The **Rolling Stones'** new album, "Tattoo You," and subsequent tour — perhaps their last — were the events of the year. Groups like **REO Speedwagon**, **Foreigner** and **Journey** continued to reach wider audiences while enjoying their greatest album successes. While mainstream pop-rock and adult contemporary music dominated the airwaves, vital new music continued to pop up in some of the most unlikely places. And as *RW*'s Disco File columnist **Brian Chin** will attest, dancing was bigger than ever, and in 1981 the dance music was of the greatest variety.

Several people deserve special recognition for their outstanding contributions to the success of *RW*, New York, N.Y., and the music business. The highly coveted "Big Boy of the Year" award goes to **David Skinner**, *RW*'s part-crazy, mostly-genius, partially potato-head art director. Skinner's designs and illustrations on the cover of each *RW* in '81 maintained the highest quality, equal to if not surpassing any weekly — or monthly for that matter — publication. We had many favorites, but two were especially noteworthy: the annual illustration (July 7) and the country music special illustration (October 17). Skinner's talents were also omnipresent on the inside of the magazine, most notably in his weekly cartoons. "Media Man of the Year" award goes hands down to Columbia's **Arthur Levy**. An all-around Johnny-on-the-spot, man-with-the-answers, cosmic provider and source of good tidings, Levy has time and again provided invaluable information while maintaining the highest standards of whatever he does over there at Black Rock. And if that's not enough, he became a father last spring. Our "Charles Kuralt" award goes to road manager **Doug Belscher** for his tireless work on the road with the **Greg Kihn** band. Keeping in mind that Belscher was surrounded by the Beserkley Records loonies and was responsible for managing the day-to-day affairs of an artist in the midst of a blooming career — Kihn had his first top 25 hit — and he still maintained his sanity, ole Doug deserves this year's honor. **Frank Murray**, *RW*'s assistant research editor, wins this year's "Newcomer" award (named in honor of Capitol's **Gertie Katzman**). Frank has consistently shown the kind of energy and spunk that's made our chart department famous. What's more, he's managed to acquire more freebies, gifts and thank-yous than any first-year staffer at *RW*. Here's to you, Frank, and keep up the good work. "Woman of the Year"? Who else but **Sophia Midas**, whose bright smile and comeliness are sorely missed at *RW*. Sophia was invaded by the video snatchers recently and has not been seen or heard from since. Our own honorable **Sid Parnes** is this year's "Bash Man" for the unforgettable party he hosted last August at his summer home in Connecticut. Anything further said about that party may lead to my desk being cleaned out. And finally, to all the publicists and promotion people who were so helpful throughout the year, many sincere thanks, and as **Bill Murray** so astutely put it, you're all beautiful, I love you. Now get out of here, you knuckleheads.

JANUARY: *RW* kicks off the new year with a series of interviews with major label presidents . . . **Nelson** "Falsetto Mouth" **George** is named black music editor . . . The FCC votes to deregulate radio. In a related move, the FCC votes to continue closely monitoring the erratic behavior of *RW*'s Radio Replay columnist, part-time drummer and caustic industry watchdog, **Phil DiMauro** . . . CBS stages "One-Night Stand: A Jazz Keyboard Concert" at Carnegie Hall. The results are the first multi-format videodisc, videocassette, album and cable TV release . . . "The LP isn't consistent with the modern world," claims **Bob Ezrin** in an *RW* Dialogue . . . CBS Video Enterprises president **Cy Leslie** discusses the interaction of the music and video industries in another exclusive *RW* Dialogue . . . Following a Capitol Records party for label lovers **Glen Campbell** and **Tanya Tucker**, this columnist engages in a fiercely-competitive round-robin hockey tournament (the kind of floor game you get for Christmas with moveable players) with Capitol's **Dave Morrell** and former **Patti Smith**, **Iggy Pop** guitarist/Geneseo State University soccer star **Ivan Kral**. Despite a tough Morrell power play and the combination of Kral's tough right hand and lightning-quick goalie, New York, N.Y. prevailed . . . Singles picks: **John Lennon's** "Woman," **Blondie's** "Rapture" . . . LPs: "Tongue Twister" by the **Shoes**, the **Clash's** "Sandinista."

FEBRUARY: RCA unveils its highly-touted videodisc and player . . . **President Reagan's** budget includes sharp cuts in public broadcasting and arts funding . . . Sesame Street Records captures all five Grammy nominations in the Best Recordings for Children category . . . Seminal rocker **Bill Haley** dies . . . **Nelson George** reports on a soul revival, then submits article "Several Labels High on Reggae Signings." George is subsequently placed under 24-hour surveillance . . . **Elvis Costello** puts on a remarkable show at the Palladium. Costello con-

(Continued on page 73)

RCA Reorganizes Executive Staff; Menendez, Schnabel Named to Key Posts



Jose Menendez



Ekke Schnabel

■ **NEW YORK**—In a move designed to streamline its operations, RCA Records has reorganized its executive lineup, it was announced by Robert D. Summer, president of the label.

The new management structure is intended to simplify the reporting procedures and to permit top management to devote more time to creative activities and long-range strategies, according to Summer.

Reporting directly to Summer under the reorganization plan are five division vice presidents, responsible for all operating functions — Jack Craig, in charge of RCA Records in the U.S. and Canada; Robert Gordon, head of the music service (RCA Record Club); Dan Sassi, in charge of industrial relations; Jose Menendez, in charge of staff operations and finance; a newly created position; and Ekke Schnabel, in charge of international operations.

Menendez joins RCA effective January 1. He was previously vice president of Market Planning at RCA Corporation. In his newly-created position, he will oversee the label's finance, business affairs, operations services and strategic planning departments. Prior to joining RCA in 1972 he had been executive vice president, domestic operations, for the Hertz Corporation.

Schnabel joined RCA in June 1981 as division vice president of business affairs and international administration. He had been senior vice president, legal and business affairs Poly-

Gram Records. In his new position, he will be responsible for all the label's activities outside the U.S. and Canada.

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

RCA Records' international subsidiaries will provide sales and support services to the joint venture in international home video entertainment formed earlier this year by RCA Corporation and Columbia Pictures Industries. RCA Records' video music programs and RCA SelectaVision programs also will flow through the joint venture.

Millaney-Grant, Mallett and Mulcahy Announce Merger

■ **LOS ANGELES**—Producer Scott Millaney and director Brian Grant of Millaney-Grant Productions will merge with directors David Mallett and Russell Mulcahy, former principals of M.G.M.-UK, to form what may well be the most influential video production firm currently active in the

(Continued on page 73)

WEA Salutes Atlantic's Chart Success



The New York branch of the WEA organization recently threw a party to celebrate Atlantic's current success on the national album charts. Five Atlantic LPs are now near the top of the listings: Foreigner's "4," the Rolling Stones' "Tattoo You" (on the Rolling Stones' label), AC/DC's "For Those About To Rock We Salute You," Stevie Nicks' "Bella Donna" (on the Modern label), and Genesis' "Abacab." Pictured from left are: WEA sales rep Carol Duffy; WEA branch manager Mike Holzman; Atlantic president Doug Morris; Atlantic vice president of advertising Mark Schulman; WEA's Linda Fischler; and Atlantic national album sales manager Nick Maria.

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Top Record (Solo Artist)

1. **BETTE DAVIS EYES**—Kim Carnes—EMI-America
2. **9 To 5**—Dolly Parton—RCA
3. **Jessie's Girl**—Rick Springfield—RCA
4. **Morning Train**—Sheena Easton—EMI-America
5. **Queen of Hearts**—Juice Newton—Capitol
6. **Theme From The Greatest American Hero**—Joey Scarbury—Elektra
7. **Angel Of The Morning**—Juice Newton—Capitol
8. **I Love A Rainy Night**—Eddie Rabbitt—Elektra
9. **Arthur's Theme (Best That You Can Do)**—Christopher Cross—Warner Bros.
10. **Woman**—John Lennon—Geffen
11. **Being With You**—Smokey Robinson—Tamla
12. **(Just Like) Starting Over**—John Lennon—Geffen
13. **For Your Eyes Only (Theme From The Motion Picture Soundtrack)**—Sheena Easton—Liberty
14. **Just The Two Of Us**—Grover Washington, Jr.—Elektra
15. **All Those Years Ago**—George Harrison—Dark Horse/WB
16. **I Don't Need You**—Kenny Rogers—Liberty
17. **Step By Step**—Eddie Rabbitt—Elektra
18. **Passion**—Rod Stewart—Warner Bros.
19. **(There's) No Getting Over Me**—Ronnie Milsap—RCA
20. **Hit Me With Your Best Shot**—Pat Benatar—Chrysalis

Top Single (Overall)

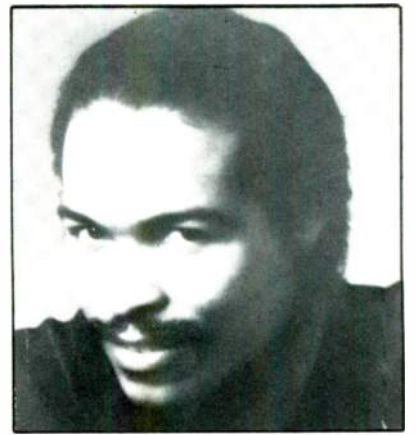
1. **BETTE DAVIS EYES**—Kim Carnes—EMI-America
1. **ENDLESS LOVE**—Diana Ross & Lionel Richie—Motown
2. **9 To 5**—Dolly Parton—RCA
3. **Jessie's Girl**—Rick Springfield—RCA
4. **Morning Train**—Sheena Easton—EMI-America
5. **Keep On Loving You**—REO Speedwagon—Epic
6. **Queen Of Hearts**—Juice Newton—Capitol
7. **Celebration**—Kool & The Gang—De-Lite
8. **Theme From The Greatest American Hero**—Joey Scarbury—Elektra

record world 1981

Year end

A • W • A • R • D • S

singles



Top Record With A Featured Vocalist

1. **A WOMAN NEEDS LOVE (JUST LIKE YOU DO)**—Ray Parker, Jr. & Raydio—Arista (Vocal: Ray Parker Jr.)
2. **Just The Two Of Us**—Grover Washington, Jr.—Elektra (Vocal: Bill Withers)

Top Male Group

1. **REO SPEEDWAGON**—Epic
2. **Air Supply**—Arista
3. **Kool & The Gang**—De-Lite
4. **Styx**—A&M
5. **Foreigner**—Atlantic
6. **Oak Ridge Boys**—MCA
7. **Journey**—Columbia
8. **Ray Parker, Jr. & Raydio**—Arista
9. **Rolling Stones**—Rolling Stones
10. **Commodores**—Motown
11. **Beach Boys**—Capitol
12. **Queen**—Elektra
13. **ELO**—Jet
14. **Alan Parsons Project**—Arista
15. **Climax Blues Band**—Warner Bros.

Top Record (Duo)

1. **ENDLESS LOVE**—Diana Ross and Lionel Richie—Motown
2. **Kiss On My List**—Daryl Hall & John Oates—RCA
3. **Stop Draggin' My Heart Around**—Stevie Nicks/Tom Petty—Modern
4. **You Make My Dreams**—Daryl Hall & John Oates—RCA
5. **Private Eyes**—Daryl Hall & John Oates—RCA

Top New Male Vocalist

1. **RICK SPRINGFIELD**—RCA
2. **Joey Scarbury**—Elektra

Top New Duo

1. **DIANA ROSS & LIONEL RICHIE**—Motown
2. **Stevie Nicks & Tom Petty**—Modern
3. **Barbra Streisand & Barry Gibb**—Columbia

9. **The One That You Love**—Air Supply—Arista
10. **Stars On 45**—Stars On—Radio
11. **Slow Hand**—Pointer Sisters—Planet
12. **Angel Of The Morning**—Juice Newton—Capitol
13. **Kiss On My List**—Daryl Hall & John Oates—RCA
14. **The Tide Is High**—Blondie—Chrysalis
15. **I Love A Rainy Night**—Eddie Rabbitt—Elektra
16. **Arthur's Theme (Best That You Can Do)**—Christopher Cross—Warner Bros.
17. **Elvira**—Oak Ridge Boys—MCA
18. **Woman**—John Lennon—Geffen
19. **Take It On The Run**—REO Speedwagon—Epic
20. **Being With You**—Smokey Robinson—Tamla
21. **(Just Like) Starting Over**—John Lennon—Geffen
22. **Urgent**—Foreigner—Atlantic
23. **For Your Eyes Only (Theme From The Motion Picture Soundtrack)**—Sheena Easton—Liberty
24. **Who's Crying Now**—Journey—Columbia
25. **The Best Of Times**—Styx—A&M
26. **Just The Two Of Us**—Grover Washington, Jr.—Elektra
27. **A Woman Needs Love (Just Like You Do)**—Ray Parker, Jr. & Raydio—Arista
28. **All Those Years Ago**—George Harrison—Dark Horse/Warner Bros.
29. **Boy From New York City**—Manhattan Transfer—Atlantic
30. **Start Me Up**—Rolling Stones—Rolling Stones



Top Record (Group)

1. **KEEP ON LOVING YOU**—REO Speedwagon—Epic
1. **CELEBRATION**—Kool & The Gang—De-Lite
2. **The One That You Love**—Air Supply—Arista
3. **Slow Hand**—Pointer Sisters—Planet
4. **The Tide Is High**—Blondie—Chrysalis
5. **Elvira**—Oak Ridge Boys—MCA
6. **Take It On The Run**—Reo Speedwagon—Epic
7. **Urgent**—Foreigner—Atlantic
8. **Who's Crying Now**—Journey—Columbia
9. **The Best Of Times**—Styx—A&M
10. **A Woman Needs Love (Just Like You Do)**—Ray Parker, Jr. & Raydio—Arista
11. **Boy From New York City**—Manhattan Transfer—Atlantic
12. **Start Me Up**—Rolling Stones—Rolling Stones
13. **Medley**—Beach Boys—Capitol
14. **Sukiyaki**—A Taste Of Honey—Capitol
15. **Every Woman In The World**—Air Supply—Arista
16. **Rapture**—Blondie—Chrysalis
17. **Lady (You Bring Me Up)**—Commodores—Motown
18. **Too Much Time On My Hands**—Styx—A&M
19. **Another One Bites The Dust**—Queen—Elektra
20. **Hold On**—ELO—Jet

**BEST WISHES FOR
1982**



well

record world 1981
Year-end
 A • W • A • R • D • S
 singles



Top New Male Group

1. FRANKE & THE KNOCKOUTS—Millennium



Most Promising Male Group

1. MOODY BLUES—Threshold
2. Four Tops—Casablanca



Top Male Vocalist

1. JOHN LENNON—Geffen
2. Rick Springfield—RCA
3. Eddie Rabbitt—Elektra
4. Joey Scarbury—Elektra
5. Christopher Cross—Warner Bros.
6. Kenny Rogers—Liberty
7. Neil Diamond—Capitol
8. Smokey Robinson—Tamla
9. Grover Washington, Jr.—Elektra
10. George Harrison—Dark Horse/WB
11. Dan Fogelberg—Epic/Full Moon
12. Ronnie Milsap—RCA
13. Rod Stewart—Warner Bros.
14. Don McLean—Millennium
15. Billy Squier—Capitol

Top Crossover Group

1. KOOL & THE GANG—De-Lite
2. Oak Ridge Boys—MCA

3. Ray Parker, Jr. & Raydio—Arista
4. A Taste Of Honey—Capitol
5. Commodores—Motown



Most Promising Male Vocalist

1. DON McLEAN—Millennium
2. Billy Squier—Capitol
3. Steve Winwood—Island
4. Marty Balin—EMI-America
5. Gary U.S. Bonds—EMI-America



Top New Female Vocalist

1. { JUICE NEWTON—Capitol
SHEENA EASTON—EMI-America

Top Crossover Artist

1. JUICE NEWTON—Capitol
2. Diana Ross & Lionel Richie—Motown
3. Eddie Rabbitt—Elektra
4. Dolly Parton—RCA
5. Kenny Rogers—Liberty

Top Male Crossover Artist

1. EDDIE RABBITT—Elektra
2. Kenny Rogers—Liberty
3. Smokey Robinson—Tamla
4. Grover Washington, Jr.—Elektra
5. Ronnie Milsap—RCA

Top Female Crossover Artist

1. JUICE NEWTON—Capitol
2. Dolly Parton—RCA



Top Duo

1. DARYL HALL & JOHN OATES—RCA
2. Diana Ross & Lionel Richie—Motown
3. Stevie Nicks & Tom Petty—Modern
4. Barbra Streisand & Barry Gibb—Columbia
5. James Taylor & J.D. Souther—Columbia

Top Crossover Duo

1. DIANA ROSS & LIONEL RICHIE—Motown

Top Male Country Crossover Artist

1. EDDIE RABBITT—Elektra



Top Female Vocalist

1. { JUICE NEWTON—Capitol
SHEENA EASTON—EMI-America
2. Kim Carnes—EMI-America
3. Dolly Parton—RCA
4. Pat Benatar—Chrysalis
5. Barbra Streisand—Columbia
6. Olivia Newton-John—MCA
7. Diana Ross—Motown/RCA
8. Donna Summer—Geffen
9. Dottie West—Liberty
10. Lulu—Alfa

Top Female Country Crossover Artist

1. JUICE NEWTON—Capitol

Best Debut

1. RICK SPRINGFIELD—RCA

Special Achievement

Juice Newton
 Kim Carnes
 Diana Ross & Lionel Richie
 Daryl Hall & John Oates
 Rick Springfield

Air Supply
 Kool & The Gang

Top Female Group

1. POINTER SISTERS—Planet
2. A Taste Of Honey—Capitol

Most Promising Female Group

1. A TASTE OF HONEY—Capitol

Most Promising Female Vocalist

1. DOLLY PARTON—RCA
2. Lulu—Alfa

Top Vocal Combination

1. BLONDIE—Chrysalis
2. Stars On—Radio
3. Manhattan Transfer—Atlantic
4. Champaign—Columbia
5. ABBA—Atlantic

Top New Vocal Combination

1. CHAMPAIGN—Columbia

Most Promising Vocal Combination

1. STARS ON—Radio

Top Featured Vocalist (Female)

1. DEBORAH HARRY—Chrysalis

Top Featured Vocalist (Male)

1. { RAY PARKER, JR.
BILL WITHERS

Top Novelty Record

1. DOUBLE DUTCH BUS—Frankie Smith—WMOT

Top Record-Medley

1. STARS ON 45—Stars On—Radio
2. Medley—Beach Boys—Capitol

Encore Award

1. MOODY BLUES

Producers

Kevin Beamish/Kevin Cronin/
 Gary Richrath
 Deodato
 Val Garay
 Daryl Hall & John Oates
 Richard Landis
 John Lennon, Yoko Ono, Jack
 Douglas
 Harry Maslin
 Christopher Neil
 Keith Olsen
 Gregg Perry
 Mike Post
 Lionel Richie, Jr.

COLUMBIA RECORDS: #1 FOR ALL AND ALL FOR #1.

- #1 Top New Vocal Combination,
Pop Singles – CHAMPAIGN**
- #1 Top Featured Male Vocalist –
BILL WITHERS**
- #1 Top New Male Group, Pop Albums
– LOVERBOY**
- #1 Top Female Crossover Artist,
Pop Albums – BARBRA STREISAND**
- #1 Top New Vocal Combination, Black-
Oriented Singles – CHAMPAIGN**
- #1 Top New Vocal Combination, Black-
Oriented Albums – CHAMPAIGN**
- #1 Top New Group, Jazz –
AL DI MEOLA, JOHN McLAUGHLIN
& PACO DE LUCIA**
- #1 Top Jazz Artist, Flute –
HUBERT LAWS**
- #1 Top Jazz Artist, Trumpet –
MILES DAVIS**

**And congratulations to:
Arthur Blythe, Rosanne Cash,
Earth, Wind & Fire, Eric Gale,
Dexter Gordon, Herbie Hancock,
Bob James, Billy Joel, Journey,
Ramsey Lewis, Cheryl Lynn,
Santana, Tom Scott, J.D. Souther,
Bruce Springsteen, James Taylor,
Weather Report, Deniece Williams
and to all of our artists
who contributed their talents
to an award-winning year.**



Top Album (Overall)

1. **HI INFIDELITY**—REO Speedwagon—Epic
2. **Paradise Theater**—Styx—A&M
3. **Kenny Rogers' Greatest Hits**—Liberty
4. **Double Fantasy**—John Lennon/Yoko Ono—Geffen
5. **The Jazz Singer (Soundtrack)**—Neil Diamond—Capitol
6. **4**—Foreigner—Atlantic
7. **Escape**—Journey—Columbia
8. **Moving Pictures**—Rush—Mercury
9. **Crimes Of Passion**—Pat Benatar—Chrysalis
10. **Back In Black**—AC/DC—Atlantic
11. **Long Distance Voyager**—Moody Blues—Threshold
12. **Tattoo You**—Rolling Stones—Rolling Stones
13. **Precious Time**—Pat Benatar—Chrysalis
14. **Guilty**—Barbra Streisand—Columbia
15. **Street Songs**—Rick James—Gordy
16. **Dirty Deeds Done Dirt Cheap**—AC/DC—Atlantic
17. **Bella Donna**—Stevie Nicks—Modern
18. **Arc Of A Diver**—Steve Winwood—Island
19. **Mistaken Identity**—Kim Carnes—EMI-America
20. **Zenyatta Mondatta**—Police—A&M
21. **Hard Promises**—Tom Petty and the Heartbreakers—Backstreet/MCA
22. **Don't Say No**—Billy Squier—Capitol
23. **Autoamerican**—Blondie—Chrysalis
24. **Face Dances**—The Who—Warner Bros.
25. **Winelight**—Grover Washington, Jr.—Elektra
26. **Hotter Than July**—Stevie Wonder—Tamla
27. **Endless Love (Soundtrack)**—Various Artists—Mercury
28. **Gacho**—Steely Dan—MCA
29. **Share Your Love**—Kenny Rogers—Liberty
30. **The One That You Love**—Air Supply—Arista

Top Album (Group)

1. **HI INFIDELITY**—REO Speedwagon—Epic
2. **Paradise Theater**—Styx—A&M

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Year End

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albums

3. **4**—Foreigner—Atlantic
4. **Escape**—Journey—Columbia
5. **Moving Pictures**—Rush—Mercury
6. **Back In Black**—AC/DC—Atlantic
7. **Long Distance Voyager**—Moody Blues—Threshold
8. **Tattoo You**—Rolling Stones—Rolling Stones
9. **Dirty Deeds Done Dirt Cheap**—AC/DC—Atlantic
10. **Zenyatta Mondatta**—Police—A&M
11. **Hard Promises**—Tom Petty and the Heartbreakers—Backstreet/MCA
12. **Autoamerican**—Blondie—Chrysalis
13. **Face Dances**—The Who—Warner Bros.
14. **Gacho**—Steely Dan—MCA
15. **The One That You Love**—Air Supply—Arista
16. **Fair Warning**—Van Halen—Warner Bros.
17. **Nine Tonight**—Bob Seger & The Silver Bullet Band—Capitol
18. **The Game**—Queen—Elektra
19. **Zebop!**—Santana—Columbia
20. **Live**—Eagles—Asylum
21. **Celebrate**—Kool & The Gang—De-Lite
22. **Fancy Free**—Oak Ridge Boys—MCA
23. **Time**—ELO—Jet
24. **Pretenders II**—Sire
25. **Greatest Hits/Live**—Heart—Epic



Top Male Group

1. **REO SPEEDWAGON**—Epic
2. **AC/DC**—Atlantic
3. **Styx**—A&M
4. **Journey**—Columbia
5. **Foreigner**—Atlantic
6. **Rush**—Mercury
7. **Moody Blues**—Threshold
8. **Police**—A&M
9. **Rolling Stones**—Rolling Stones
10. **Tom Petty And The Heartbreakers**—Backstreet/MCA
11. **The Who**—Warner Bros.
12. **Steely Dan**—MCA
13. **Air Supply**—Arista
14. **Van Halen**—Warner Bros.
15. **Bob Seger & The Silver Bullet Band**—Capitol

Top Female Group

1. **GO-GO'S**—I.R.S.

Top Vocal Combination

1. **BLONDIE**—Chrysalis
2. **Pretenders**—Sire
3. **Heart**—Epic



Top Duo

1. **JOHN LENNON/YOKO ONO**—Geffen
2. **Yarborough & Peoples**—Mercury
3. **Daryl Hall & John Oates**—RCA

Top Album (Duo)

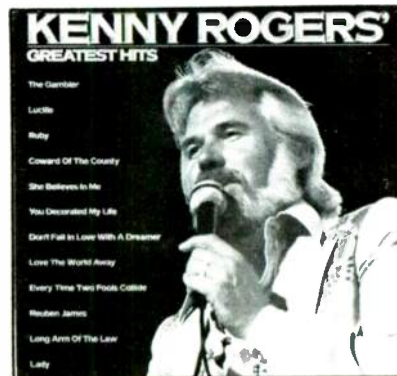
1. **DOUBLE FANTASY**—John Lennon/Yoko Ono—Geffen

Top Live Album

1. **NINE TONIGHT**—Bob Seger & The Silver Bullet Band—Capitol
2. **Captured**—Journey—Columbia
3. **Live**—Eagles—Asylum
4. **Songs In The Attic**—Billy Joel—Columbia
5. **Greatest Hits/Live**—Heart—Epic

Top Soundtrack

1. **THE JAZZ SINGER**—Capitol
2. **Endless Love**—Mercury
3. **Heavy Metal**—Full Moon/Asylum



Top Album (Solo Artist)

1. **KENNY ROGERS' GREATEST HITS**—Liberty
2. **The Jazz Singer (Soundtrack)**—Neil Diamond—Capitol
3. **Crimes Of Passion**—Pat Benatar—Chrysalis
4. **Precious Time**—Pat Benatar—Chrysalis
5. **Guilty**—Barbra Streisand—Columbia
6. **Street Songs**—Rick James—Gordy
7. **Bella Donna**—Stevie Nicks—Modern
8. **Arc Of A Diver**—Steve Winwood—Island
9. **Mistaken Identity**—Kim Carnes—EMI-America
10. **Don't Say No**—Billy Squier—Capitol
11. **Winelight**—Grover Washington, Jr.—Elektra
12. **Hotter Than July**—Stevie Wonder—Tamla
13. **Share Your Love**—Kenny Rogers—Liberty
14. **Pirates**—Rickie Lee Jones—Warner Bros.
15. **The Innocent Age**—Dan Fogelberg—Full Moon/Epic
16. **The River**—Bruce Springsteen—Columbia
17. **Working Class Dog**—Rick Springfield—RCA
18. **Christopher Cross**—Warner Bros.
19. **Breakin' Away**—Al Jarreau—Warner Bros.
20. **Foolish Behaviour**—Rod Stewart—Warner Bros.
21. **Songs In The Attic**—Billy Joel—Columbia
22. **What Cha Gonna Do For Me**—Chaka Khan—Warner Bros.
23. **Another Ticket**—Eric Clapton—RSO
24. **Being With You**—Smokey Robinson—Tamla
25. **Barry**—Barry Manilow—Arista

Top Male Vocalist

1. **KENNY ROGERS**—Liberty
2. **Neil Diamond**—Capitol
3. **Rick James**—Gordy
4. **Billy Squier**—Capitol
5. **Steve Winwood**—Island
6. **Stevie Wonder**—Tamla
7. **Dan Fogelberg**—Full Moon/Epic
8. **Rick Springfield**—RCA
9. **Bruce Springsteen**—Columbia
10. **Christopher Cross**—Warner Bros.

AWARDS & MUSIC

AWARDS AND MUSIC IS WHAT A&M IS ALL ABOUT. AS WE ENTER OUR TWENTIETH YEAR OF AWARD WINNING MUSIC WE CONGRATULATE ALL OF OUR ARTISTS FOR THEIR UNIQUE "GIFT OF MUSIC" AND THANK THEM FOR THEIR AWARD WINNING PERFORMANCES.

STYX

POP SINGLES:
TOP MALE GROUP #4
ALBUMS—Top LP Overall:
PARADISE THEATER #2
Top LP Group:
PARADISE THEATER #2
Top Male Group:
STYX #3
Special Achievement:

STYX

ALBUMS—Top Female Group:
GO GO'S I.R.S.
GO GO'S #1

POLICE

ALBUMS—Top Disco Crossover:
POLICE #1
DISCO—Top New Male Group:
POLICE #4

HERB ALPERT

JAZZ
Top Artist (Trumpet):
HERB ALPERT #3

QUINCY JONES

DISCO—Top Male Artist:
QUINCY JONES #5
JAZZ—Top Record (Overall):
THE DUDE #3
Top Record (Solo Artist):
THE DUDE #2
Top Leader Of An Orchestra/Large Ensemble:
QUINCY JONES #1

QUINCY JONES #2

BLACK ORIENTED ALBUMS
Albums Overall:
THE DUDE #5
Solo Artists:
THE DUDE #4
Top Featured Vocalist (Male):
THE DUDE—James Ingram #1
Top Featured Vocalist (Female):
THE DUDE—Patti Austin #1
ADULT CONTEMPORARY
Top Record With Featured Vocalist:
JUST ONCE (Vocal: James Ingram) #4

CHUCK MANGIONE

JAZZ
Top Leader Of An Orchestra/Large Ensemble:
CHUCK MANGIONE #4
Top Artist (Trumpet):
CHUCK MANGIONE #2

ATLANTIC STARR

BLACK ORIENTED SINGLES
Top Vocal Combination:
ATLANTIC STARR #1
BLACK ORIENTED ALBUMS
Albums—Group:
RADIANT #5
Top Vocal Combination:
ATLANTIC STARR #2

A&M RECORDS AND TAPES...
WHERE THE REAL AWARD IS THE GIFT THAT THE MUSIC GIVES TO ALL OF US.

record world 1981

A · W · A · R · D · S

albums



Top New Male Group

- 1. LOVERBOY—Columbia

Most Promising Male Group

- 1. OAK RIDGE BOYS—MCA



Top New Male Vocalist

- 1. STEVE WINWOOD—Island
- 2. Rick Springfield—RCA



Most Promising Male Vocalist

- 1. BILLY SQUIER—Capitol
- 2. Al Jarreau—Warner Bros.
- 3. Phil Collins—Atlantic
- 4. Ozzy Osbourne—Jet
- 5. Luther Vandross—Epic

Top Instrumentalist

- 1. GROVER WASHINGTON, JR.—Elektra

Top New Duo

- 1. YARBROUGH & PEOPLES—Mercury



Top Female Vocalist

- 1. PAT BENATAR—Chrysalis
- 2. Barbra Streisand—Columbia
- 3. Kim Carnes—EMI-America
- 4. Stevie Nicks—Modern
- 5. Rickie Lee Jones—Warner Bros.
- 6. Chaka Khan—Warner Bros.
- 7. Anne Murray—Capitol
- 8. Dolly Parton—RCA
- 9. Teena Marie—Gordy
- 10. Juice Newton—Capitol



Top New Female Vocalist

- 1. STEVIE NICKS—Modern



Most Promising Female Vocalist

- 1. JUICE NEWTON—Capitol



Top Crossover Artist

- 1. KENNY ROGERS—Liberty
- 2. Barbra Streisand—Columbia

- 3. Rick James—Gordy
- 4. Grover Washington, Jr.—Elektra
- 5. Stevie Wonder—Tamla
- 6. Chaka Khan—Warner Bros.



Top Crossover Group

- 1. BLONDIE—Chrysalis
- 2. Kool & The Gang—De-Lite
- 3. Oak Ridge Boys—MCA



Top Female Crossover Artist

- 1. BARBRA STREISAND—Columbia
- 2. Chaka Khan—Warner Bros.
- 3. Anne Murray—Capitol
- 4. Dolly Parton—RCA
- 5. Teena Marie—Gordy

Top Male Crossover Artist

- 1. KENNY ROGERS—Liberty
- 2. Rick James—Gordy
- 3. Grover Washington, Jr.—Elektra
- 4. Stevie Wonder—Tamla
- 5. Al Jarreau—Warner Bros.



Top Disco Crossover

- 1. POLICE—A&M
- 2. Blondie—Chrysalis
- 3. Stevie Wonder—Tamla
- 4. Queen—Elektra
- 5. Kool & The Gang—De-Lite

Top Country Crossover Artist

- 1. KENNY ROGERS—Liberty

Top Country Crossover Group

- 1. OAK RIDGE BOYS—MCA

Top Specialty Album

- 1. STARS ON LP—Stars On—Radio

Special Achievement

- REO Speedwagon
- Kenny Rogers
- Styx
- Pat Benatar
- AC/DC

record world 1981

A · W · A · R · D · S

a/c

Top Record (Overall)

- 1. ENDLESS LOVE—Diana Ross & Lionel Richie—Motown
- 2. Morning Train (Nine To Five)—Sheena Easton—EMI-America
- 3. 9 To 5—Dolly Parton—RCA
- 4. Arthur's Theme (Best That You Can Do)—Christopher Cross—Warner Bros.
- 5. Woman—John Lennon—Geffen
- 6. Just The Two Of Us—Grover Washington, Jr.—Elektra
- 7. The Tide Is High—Blondie—Chrysalis
- 8. Being With You—Smokey Robinson—Tamla
- 9. (There's) No Gettin' Over Me—Ronnie Milsap—RCA
- 10. Angel Of The Morning—Juice Newton—Capitol
- 11. Hello Again (Love Theme From The Jazz Singer)—Neil Diamond—Capitol
- 12. I Don't Need You—Kenny Rogers—Liberty
- 13. Bette Davis Eyes—Kim Carnes—EMI-America
- 14. Hard To Say—Dan Fogelberg—Epic/ Full Moon
- 15. We're In This Love Together—Al Jarreau—Warner Bros.
- 16. What Are We Doin' In Love—Dottie West—Liberty
- 17. Somebody's Knockin'—Terri Gibbs—MCA
- 18. Theme From The Greatest American Hero—Joey Scarbury—Elektra
- 19. America—Neil Diamond—Capitol
- 20. Step By Step—Eddie Rabbitt—Elektra
- 21. For Your Eyes Only (Theme From The Motion Picture Soundtrack)—Sheena Easton—Liberty
- 22. The One That You Love—Air Supply—Arista

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23. **Here I Am (Just When I Thought I Was Over You)**—Air Supply—Arista
24. **Living In A Fantasy**—Gino Vannelli—Arista
25. **All Those Years Ago**—George Harrison—Dark Horse
26. **Boy From New York City**—Manhattan Transfer—Atlantic
27. **The Winner Takes It All**—ABBA—Atlantic
28. **I Could Never Miss You (More Than I Do)**—Lulu—Alfa
29. **Her Town Too**—James Taylor & J.D. Souther—Columbia
30. **Queen of Hearts**—Juice Newton—Capitol

Top Record (Solo)

1. **MORNING TRAIN (NINE TO FIVE)**—Sheena Easton—EMI-America
2. **9 To 5**—Dolly Parton—RCA
3. **Arthur's Theme (Best That You Can Do)**—Christopher Cross—Warner Bros.
4. **Woman**—John Lennon—Geffen
5. **Just The Two Of Us**—Grover Washington, Jr.—Elektra
6. **Being With You**—Smokey Robinson—Tamla
7. **(There's) No Gettin' Over Me**—Ronnie Milsap—RCA
8. **Angel Of The Morning**—Juice Newton—Capitol
9. **Hello Again (Love Theme From The Jazz Singer)**—Neil Diamond—Capitol
10. **I Don't Need You**—Kenny Rogers—Liberty
11. **Bette Davis Eyes**—Kim Carnes—EMI-America
12. **Hard To Say**—Dan Fogelberg—Epic/ Full Moon
13. **We're In This Love Together**—Al Jarreau—Warner Bros.
14. **What Are We Doin' In Love**—Dottie West—Liberty
15. **Somebody's Knockin'**—Terri Gibbs—MCA
16. **Theme From The Greatest American Hero**—Joey Scarbury—Elektra
17. **America**—Neil Diamond—Capitol
18. **Step By Step**—Eddie Rabbitt—Elektra
19. **For Your Eyes Only (Theme From The Motion Picture Soundtrack)**—Sheena Easton—Liberty
20. **Living In A Fantasy**—Gino Vannelli—Arista
21. **All Those Years Ago**—George Harrison—Dark Horse
22. **I Could Never Miss You (More Than I Do)**—Lulu—Alfa
23. **Queen of Hearts**—Juice Newton—Capitol

24. **I Love A Rainy Night**—Eddie Rabbitt—Elektra
25. **Crying**—Don McLean—Millennium

Top Record (Group)

1. **THE TIDE IS HIGH**—Blondie—Chrysalis
2. **The One That You Love**—Air Supply—Arista
3. **Here I Am (Just When I Thought I Was Over You)**—Air Supply—Arista
4. **Boy From New York City**—Manhattan Transfer—Atlantic
5. **The Winner Takes It All**—ABBA—Atlantic
6. **Slow Hand**—Pointer Sisters—Planet
7. **Sukiyaki**—A Taste Of Honey—Capitol
8. **Who's Crying Now**—Journey—Columbia
9. **Every Woman In The World**—Air Supply—Arista
10. **Hey Nineteen**—Steely Dan—MCA
11. **That Old Song**—Ray Parker, Jr. & Raydio—Arista
12. **Feels So Right**—Alabama—RCA
13. **Stars On 45**—Stars On—Radio
14. **A Woman Needs Love (Just Like You Do)**—Ray Parker, Jr. & Raydio—Arista
15. **Lady (You Bring Me Up)**—Commodores—Motown
16. **The Voice**—Moody Blues—Threshold
17. **Waiting For A Girl Like You**—Foreigner—Atlantic
18. **The Best Of Times**—Styx—A&M
19. **Elvira**—Oak Ridge Boys—MCA
20. **When She Was My Girl**—Four Tops—Casablanca
21. **Time Out Of Mind**—Steely Dan—MCA
22. **Time**—Alan Parsons Project—Arista
23. **Cool Love**—Pablo Cruise—A&M
24. **I Love You**—Climax Blues Band—Warner Bros.
25. **How 'Bout Us**—Champaign—Columbia

Top Record (Duo)

1. **ENDLESS LOVE**—Diana Ross & Lionel Richie—Motown
2. **Her Town Too**—James Taylor & J.D. Souther—Columbia
3. **Kiss On My List**—Daryl Hall & John Oates—RCA
4. **Theme From Hill Street Blues**—Mike Post featuring Larry Carlton—Elektra
5. **What Kind Of Fool**—Barbra Streisand & Barry Gibb—Columbia
6. **Touch Me When We're Dancing**—Carpenters—A&M
7. **Guilty**—Barbra Streisand & Barry Gibb—Columbia
8. **Sweet Baby**—Stanley Clarke/George Duke—Epic

Top Male Group

1. **AIR SUPPLY**—Arista
2. **Ray Parker, Jr. & Raydio**—Arista
3. **Steely Dan**—MCA
4. **Commodores**—Motown
5. **Journey**—Columbia
6. **Alabama**—RCA
7. **Moody Blues**—Threshold
8. **Foreigner**—Atlantic
9. **Styx**—A&M
10. **Four Tops**—Casablanca
11. **Oak Ridge Boys**—MCA
12. **Alan Parsons Project**—Arista
13. **Pablo Cruise**—A&M
14. **Climax Blues Band**—Warner Bros.
15. **Doobie Brothers**—Warner Bros.
16. **Pure Prairie League**—Casablanca
17. **Kool & The Gang**—De-Lite
18. **Beach Boys**—Capitol
19. **Eagles**—Asylum
20. **Korgis**—Asylum

Top Male Vocalist

1. **NEIL DIAMOND**—Capitol
2. **Kenny Rogers**—Liberty
3. **John Lennon**—Geffen
4. **Christopher Cross**—Warner Bros.
5. **Eddie Rabbitt**—Elektra
6. **Ronnie Milsap**—RCA
7. **Dan Fogelberg**—Epic/ Full Moon
8. **Don McLean**—Millennium
9. **Smokey Robinson**—Tamla
10. **Barry Manilow**—Arista
11. **Joey Scarbury**—Elektra
12. **Gino Vannelli**—Arista
13. **George Harrison**—Dark Horse
14. **Al Jarreau**—Warner Bros.
15. **Marty Balin**—EMI-America

Top Female Vocalist

1. **SHEENA EASTON**—EMI-America
2. **Juice Newton**—Capitol
3. **Dolly Parton**—RCA
4. **Barbra Streisand**—Columbia
5. **Kim Carnes**—EMI-America
6. **Dottie West**—Liberty
7. **Terri Gibbs**—MCA
8. **Lulu**—Alfa
9. **Diana Ross**—Motown
10. **Olivia Newton-John**—MCA
11. **Emmylou Harris**—WB
12. **Rosanne Cash**—Columbia
13. **Anne Murray**—Capitol
14. **Carole Bayer Sager**—Boardwalk
15. **Stacy Lattisaw**—Cotillion

Top Female Group

1. **POINTER SISTERS**—Planet
2. **A Taste Of Honey**—Capitol

Most Promising Female Vocalist

1. **DOTTIE WEST**—Liberty
2. **Terri Gibbs**—MCA
3. **Lulu**—Alfa
4. **Rosanne Cash**—Columbia

Top New Female Vocalist

1. **SHEENA EASTON**—EMI-America

2. **Juice Newton**—Capitol
3. **Carole Bayer Sager**—Boardwalk

Most Promising Female Group

1. **A TASTE OF HONEY**—Capitol

Top New Male Vocalist

1. **JOEY SCARBURY**—Elektra

Most Promising Male Vocalist

1. **AL JARREAU**—Warner Bros.
2. **Marty Balin**—EMI-America

Top Duo

1. **DIANA ROSS & LIONEL RICHIE**—Motown
2. **Barbra Streisand & Barry Gibb**—Columbia
3. **James Taylor & J.D. Souther**—Columbia
4. **Daryl Hall & John Oates**—RCA
5. **Mike Post & Larry Carlton**—Elektra

Top Crossover Group

1. **RAY PARKER, JR. & RAYDIO**—Arista
2. **Pointer Sisters**—Planet
3. **A Taste Of Honey**—Capitol
4. **Commodores**—Motown
5. **Alabama**—RCA

Top Crossover Artist

1. **KENNY ROGERS**—Liberty
2. **Juice Newton**—Capitol
3. **Eddie Rabbitt**—Elektra
4. **Ronnie Milsap**—RCA
5. **Dolly Parton**—RCA

Top Vocal Combination

1. **BLONDIE**—Chrysalis
2. **Manhattan Transfer**—Atlantic
3. **ABBA**—Atlantic
4. **Stars On**—Radio

Top New Vocal Combination

1. **STARS ON**—Radio

Most Promising Vocal Combination

1. **MANHATTAN TRANSFER**—Atlantic

Top New Duo

1. **DIANA ROSS & LIONEL RICHIE**—Motown
2. **Barbra Streisand & Barry Gibb**—Columbia
3. **James Taylor & J.D. Souther**—Columbia

Most Promising Duo

1. **MIKE POST & LARRY CARLTON**—Elektra

Most Promising Male Group

1. **MOODY BLUES**—Threshold
2. **Four Tops**—Casablanca



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season full of joy and love

Mick Fleetwood

Christine McVie

Lindsey Buckingham

Stevie Nicks

John McVie

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A • W • A • R • D • S

a/c

Top Medley

1. STARS ON—Radio
2. Beach Boys—Capitol

Top Record With A Featured Vocalist

1. JUST THE TWO OF US—Grover Washington, Jr.—Elektra (Vocal: Bill Withers)
2. That Old Song—Ray Parker, Jr. & Raydio—Arista (Vocal: Ray Parker, Jr.)
3. A Woman Needs Love (Just Like You Do)—Ray Parker, Jr. & Raydio—Arista (Vocal: Ray Parker, Jr.)
4. Just Once—Quincy Jones—A&M (Vocal: James Ingram)

11. Just The Two Of Us—Grover Washington, Jr.—Elektra
12. Pull Up To The Bumper—Grace Jones—Island
13. Just Be My Lady—Larry Graham—Warner Bros.
14. Two Hearts—Stephanie Mills—20th Century Fox
15. Thighs High (Grip Your Hips And Move)—Tom Browne—Arista/GRP
16. We're In This Love Together—Al Jarreau—Warner Bros.
17. Heartbeat—Taana Gardner—West End
18. Shake It Up Tonight—Cheryl Lynn—Columbia
19. Ai No Corrida—Quincy Jones—A&M
20. Silly—Deniece Williams—ARC/Columbia
21. I'll Do Anything For You—Denroy Morgan—Becket
22. I Heard It Through The Grapevine—Roger—Warner Bros.
23. United Together—Aretha Franklin—Arista
24. Very Special—Debra Laws—Elektra
25. Night (Feel Like Getting Down)—Billy Ocean—Epic

25. All American Girls—Sister Sledge—Cotillion

Top Female (Group)

1. A TASTE OF HONEY—Capitol
2. Jones Girls—Phila. Intl.
3. Pointer Sisters—Planet
4. Sister Sledge—Cotillion

Top Duo

1. YARBROUGH & PEOPLES—Mercury

Top New Duo

1. DIANA ROSS & LIONEL RICHIE—Motown
2. Stanley Clarke/George Duke—Epic
3. Aretha Franklin & George Benson—Arista
4. René & Angela—Capitol
5. Phyllis Hyman & Michael Henderson—Arista

Top Vocal Combination

1. ATLANTIC STARR—A&M
2. Champaign—Columbia
3. Shalamar—Solar
4. T.S. Monk—Mirage
5. Kleeer—Atlantic
6. Aurra—Salsoul
7. One Way—MCA
8. Bill Summers & Summers Heat—MCA
9. Unlimited Touch—Prelude
10. S.O.S. Band—Tabu

Top Singles (Group)

1. BURN RUBBER—Gap Band—Mercury
2. Fantastic Voyage—Lakeside—Solar
3. A Woman Needs Love (Just Like You Do)—Ray Parker, Jr. & Raydio—Arista
4. It's A Love Thing—Whispers—Solar
5. Sukiyaki—A Taste of Honey—Capitol
6. Celebration—Kool & The Gang—De-Lite
7. When Love Calls—Atlantic Starr—A&M
8. Freaky Dancin'—Cameo—Chocolate City
9. How 'Bout Us—Champaign—Columbia
10. When She Was My Girl—Four Tops—Casablanca
11. Make That Move—Shalamar—Solar
12. Yearning—Gap Band—Mercury
13. I Just Love The Man—Jones Girls—Phila. Intl.
14. Watching You—Slave—Cotillion
15. Lady You Bring Me Up—Commodores—Motown
16. Heartbreak Hotel—Jacksons—Epic
17. Slow Hand—Pointer Sisters—Planet
18. Together—Tierra—Boardwalk
19. Too Tight—Con Funk Shun—Mercury
20. Take My Heart—Kool & The Gang—De-Lite
21. Get It Up—Time—Warner Bros.
22. Let's Groove—Earth, Wind & Fire—ARC/Columbia
23. Snap Shot—Slave—Cotillion
24. Magic Man—Robert Winters & Fall—Buddah

Top Singles (Duo)

1. DON'T STOP THE MUSIC—Yarborough & Peoples—Mercury
2. Endless Love—Diana Ross/Lionel Richie—Motown
3. Sweet Baby—Stanley Clarke/George Duke—Epic
4. Love All The Hurt Away—Aretha Franklin/George Benson—Arista
5. I Love You More—René & Angela—Capitol
6. Can't We Fall In Love—Phyllis Hyman/Michael Henderson—Arista
7. Make The World Stand Still—Roberta Flack/Peabo Bryson—Atlantic

Top Male Group

1. GAP BAND—Mercury
2. Lakeside—Solar
3. Kool & The Gang—De-Lite
4. Ray Parker, Jr. & Raydio—Arista
5. Cameo—Chocolate City
6. Whispers—Motown
7. Commodores—Motown
8. Four Tops—Casablanca
9. Slave—Cotillion
10. Jacksons—Epic

Top Male Vocalist

1. RICK JAMES—Gordy
2. Smokey Robinson—Tamla
3. Carl Carlton—20th Century Fox
4. Frankie Smith—WMOT
5. Luther Vandross—Epic
6. Larry Graham—Warner Bros.

record world 1981

A • W • A • R • D • S

black oriented singles

Top Singles (Overall)

1. DON'T STOP THE MUSIC—Yarborough & Peoples—Mercury
2. BEING WITH YOU—Smokey Robinson—Tamla
3. Endless Love—Diana Ross & Lionel Richie—Motown
4. Give It To Me Baby—Rick James—Gordy
5. She's A Bad Mama Jama—Carl Carlton—20th Century Fox
6. Burn Rubber—Gap Band—Mercury
7. Double Dutch Bus—Frankie Smith—WMOT
8. Fantastic Voyage—Lakeside—Solar
9. A Woman Needs Love (Just Like You Do)—Ray Parker, Jr. & Raydio—Arista
10. What Cha Gonna Do For Me—Chaka Khan—Warner Bros.
11. It's A Love Thing—Whispers—Solar
12. I'm In Love—Evelyn King—RCA
13. Square Biz—Teena Marie—Gordy
14. Sukiyaki—A Taste of Honey—Capitol
15. Celebration—Kool & The Gang—De-Lite
16. Never Too Much—Luther Vandross—Epic
17. Super Freak (Part I)—Rick James—Gordy
18. When Love Calls—Atlantic Starr—A&M
19. Love On A Two Way Street—Stacy Lattisaw—Cotillion
20. Just The Two Of Us—Grover Washington, Jr.—Elektra
21. Freaky Dancin'—Cameo—Chocolate City
22. How 'Bout Us—Champaign—Columbia
23. Pull Up To The Bumper—Grace Jones—Island
24. When She Was My Girl—Four Tops—Casablanca
25. Make That Move—Shalamar—Solar
26. Just Be My Lady—Larry Graham—Warner Bros.
27. Yearning—Gap Band—Mercury
28. Two Hearts—Stephanie Mills—20th Century Fox
29. Thighs High (Grip Your Hips And Move)—Tom Browne—Arista/GRP
30. I Just Love The Man—Jones Girls—Phila. Intl.
31. Watching You—Slave—Cotillion
32. BEING WITH YOU—Smokey Robinson—Tamla
33. Give It To Me Baby—Rick James—Gordy
34. She's A Bad Mama Jama—Carl Carlton—20th Century Fox
35. Double Dutch Bus—Frankie Smith—WMOT
36. What Cha Gonna Do For Me—Chaka Khan—Warner Bros.
37. I'm In Love—Evelyn King—RCA
38. Square Biz—Teena Marie—Gordy
39. Never Too Much—Luther Vandross—Epic
40. Super Freak (Part I)—Rick James—Gordy
41. Love On A Two Way Street—Stacy Lattisaw—Cotillion

IT'S HARD TO BE HUMBLE!

POP SINGLES

Top Single (Overall)

9 To 5—DOLLY PARTON (RCA)
Jessie's Girl—RICK SPRINGFIELD (RCA)
Kiss On My List—HALL & OATES (RCA)

Top Record (Duo)

Kiss On My List—HALL & OATES (RCA)
You Make My Dreams—HALL & OATES (RCA)
Private Eyes—HALL & OATES (RCA)

Top Record (Solo Artist)

9 To 5—DOLLY PARTON (RCA)
Jessie's Girl—RICK SPRINGFIELD (RCA)
{There's} No Gettin' Over Me—
RONNIE MILSAP (RCA)

Top New Male Group

FRANKE & THE KNOCKOUTS (Millennium)

Top Male Vocalist

RICK SPRINGFIELD (RCA)
RONNIE MILSAP (RCA)
DON McLEAN (Millennium)

Top New Male Vocalist

RICK SPRINGFIELD (RCA)

Most Promising Male Vocalist

DON McLEAN (Millennium)

Top Female Vocalist

DOLLY PARTON (RCA)
DIANA ROSS (RCA)

Most Promising Female Vocalist

DOLLY PARTON (RCA)

Top Duo

DARYL HALL & JOHN OATES (RCA)

Top Crossover Artist

DOLLY PARTON (RCA)

Top Male Crossover Artist

RONNIE MILSAP (RCA)

Top Female Crossover Artist

DOLLY PARTON (RCA)

Best Debut

RICK SPRINGFIELD (RCA)

Special Achievement

DARYL HALL & JOHN OATES (RCA)
RICK SPRINGFIELD (RCA)

POP ALBUMS

Top Album (Solo Artist)

Working Class Dog—RICK SPRINGFIELD (RCA)

Top Duo

DARYL HALL & JOHN OATES (RCA)

Top Male Vocalist

RICK SPRINGFIELD (RCA)

Top New Male Vocalist

RICK SPRINGFIELD (RCA)

Top Female Vocalist

DOLLY PARTON (RCA)

Top Female Crossover Artist

DOLLY PARTON (RCA)

BLACK ORIENTED SINGLES

Top Singles (Overall)

She's A Bad Mama Jama—
CARL CARLTON (20th Century-Fox)
I'm In Love—EVELYN KING (RCA)

Top Singles (Solo)

She's A Bad Mama Jama—
CARL CARLTON (20th Century-Fox)
I'm In Love—EVELYN KING (RCA)
Two Hearts—STEPHANIE MILLS (20th Century-Fox)

Top Vocal Combination

AURRA (Salsoul)

Top Male Vocalist

CARL CARLTON (20th Century-Fox)

Most Promising Male Vocalist

CARL CARLTON (20th Century-Fox)

Top Female Vocalist

EVELYN KING (RCA)
STEPHANIE MILLS (20th Century-Fox)

Top New Vocal Combination

AURRA (Salsoul)

Top Crossover Artist

EVELYN KING (RCA)
STEPHANIE MILLS (20th Century-Fox)

Encore Award

CARL CARLTON (RCA)

BLACK ORIENTED ALBUMS

Black Oriented Albums (Solo Artist)

I'm In Love—EVELYN KING (RCA)
Stephanie—STEPHANIE MILLS (20th Century-Fox)
Carl Carlton—CARL CARLTON (20th Century-Fox)

Black Oriented Albums (Male Vocalist)

CARL CARLTON (20th Century-Fox)

Most Promising Vocalist (Male)

Carl Carlton—(20th Century-Fox)

Black Oriented Albums (Female Vocalist)

EVELYN KING (RCA)
STEPHANIE MILLS (20th Century-Fox)

Top Vocal Combination

SKYY (Salsoul)
AURRA (Salsoul)

Most Promising

AURRA (Salsoul)

Top Crossover Artist (Female)

EVELYN KING (RCA)
STEPHANIE MILLS (20th Century-Fox)

Top Crossover Artists

EVELYN KING (RCA)

ADULT/CONTEMPORARY

Top Record (Overall)

9 To 5—DOLLY PARTON (RCA)
(There's) No Gettin' Over Me—
RONNIE MILSAP (RCA)

Top Record Solo

9 To 5—DOLLY PARTON (RCA)
(There's) No Gettin' Over Me—
RONNIE MILSAP (RCA)
Crying—DON McLEAN (Millennium)

Top Record Group

Feels So Right—ALABAMA (RCA)

Top Record Duo

Kiss On My List—HALL & OATES (RCA)

Top Male Group

ALABAMA (RCA)

Top Male Vocalist

RONNIE MILSAP (RCA)
DON McLEAN (Millennium)

Top Female Vocalist

DOLLY PARTON (RCA)

Top Duo

DARYL HALL & JOHN OATES (RCA)

Top Crossover Group

ALABAMA (RCA)

Top Crossover Artist

RONNIE MILSAP (RCA)
DOLLY PARTON (RCA)

DISCO

Top Record (Overall)

I'm In Love/If You Want My Lovin'—
EVELYN KING (RCA)

Top Record (Solo)

I'm In Love/If You Want My Lovin'—
EVELYN KING (RCA)
If You Feel It—THELMA HOUSTON (RCA)

Top Female Artist

EVELYN KING (RCA)
THELMA HOUSTON (RCA)

Top Single Artist

EVELYN KING (RCA)

Top Album Artist

EVELYN KING (RCA)

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

RCA 
And Associated Labels

record world 1981

Year End
A · W · A · R · D · S
black oriented
singles

7. Al Jarreau—Warner Bros.
8. Stevie Wonder—Tamla
9. Teddy Pendergrass—Phila. Intl.
10. Denroy Morgan—Becket

Top New Male Group

1. TIERRA—Boardwalk
2. Time—Warner Bros.
3. B.B. & Q. Band—Capitol
4. Strikers—Prelude

Most Promising Male Group

1. FOUR TOPS—Casablanca

Top New Male Vocalist

1. FRANKIE SMITH—WMOT
2. Luther Vandross—Epic
3. Denroy Morgan—Becket
4. Roger—Warner Bros.

Most Promising Male Vocalist

1. CARL CARLTON—20th Century Fox
2. Al Jarreau—Warner Bros.

Top Female Vocalist

1. CHAKA KHAN—Warner Bros.
2. Evelyn King—RCA
3. Teena Marie—Gordy
4. Stacy Lattisaw—Cotillion
5. Grace Jones—Island
6. Deniece Williams—ARC/Columbia
7. Stephanie Mills—20th Century Fox
8. Taana Gardner—West End
9. Cheryl Lynn—Columbia
10. Aretha Franklin—Arista

Top New Female Vocalist

1. TAANA GARDNER—West End

Most Promising Female Vocalist

1. GRACE JONES—Island

Top New Vocal Combination

1. CHAMPAIGN—Columbia
2. T.S. Monk—Mirage
3. Aurra—Salsoul
4. Unlimited Touch—Prelude

Most Promising Vocal Combination

1. KLEER—Atlantic
2. One Way—MCA

Top Single With Featured Vocalist

1. A WOMAN NEEDS LOVE (JUST LIKE YOU DO)—Ray Parker, Jr. & Raydio—Arista
2. Just The Two Of Us—Grover Washington, Jr.—Elektra—Vocal: Bill Withers
3. Thighs High (Grip Your Hips And Move)—Tom Browne—Arista/GRP—Vocal: Toni Smith
4. Magic Man—Robert Winters & Fall—Buddah—Vocal: Robert Winters
5. Running Away—Maze featuring Frankie Beverly—Capitol—Vocal: Frankie Beverly

Top Crossover Artist (Male)

1. RICK JAMES—Gordy
2. Smokey Robinson—Tamla
3. Frankie Smith—WMOT
4. Luther Vandross—Epic
5. Larry Graham—Warner Bros.

Top Crossover Artist (Female)

1. CHAKA KHAN—Warner Bros.
2. Evelyn King—RCA
3. Stacy Lattisaw—Cotillion
4. Stephanie Mills—20th Century Fox

Top Crossover Duo

1. YARBROUGH & PEOPLES—Mercury
2. Diana Ross & Lionel Richie—Motown

Top Crossover Group

1. KOOL & THE GANG—De-Lite
2. Gap Band—Mercury
3. Ray Parker, Jr. & Raydio—Arista
4. Commodores—Motown
5. Four Tops—Casablanca

Special Achievement

Rick James
Diana Ross & Lionel Richie
Kool & The Gang
Gap Band
Yarbrough & Peoples

Encore Award

Four Tops
Carl Carlton

Best Debut

Frankie Smith

Producers

Morrie Brown
Deodato
Leon Haywood
Rick James/Alonzo Miller
Lakeside
Arif Mardin
Ray Parker, Jr.
Lionel Richie, Jr.
Lonnie Simmons
George Tobin

record world 1981

Year End
A · W · A · R · D · S
black oriented
albums

Top Albums (Overall)

1. STREET SONGS—Rick James—Gordy
2. Gap Band III—Gap Band—Mercury
3. Winelight—Grover Washington, Jr.—Elektra
4. Hotter Than July—Stevie Wonder—Tamla
5. The Dude—Quincy Jones—A&M
6. It Must Be Magic—Teena Marie—Gordy
7. Three For Love—Shalamar—Solar
8. Being With You—Smokey Robinson—Tamla
9. The Two Of Us—Yarbrough & Peoples—Mercury
10. Imagination—Whispers—Solar
11. In The Pocket—Commodores—Motown
12. Radiant—Atlantic Starr—A&M
13. Fantastic Voyage—Lakeside—Solar
14. A Woman Needs Love (Just Like You Do)—Ray Parker, Jr. & Raydio—Arista
15. I'm In Love—Evelyn King—RCA
16. Live In New Orleans—Maze featuring Frankie Beverly—Capitol
17. Celebrate—Kool & The Gang—De-Lite
18. Never Too Much—Luther Vandross—Epic
19. Knights Of The Sound Table—Cameo—Chocolate City
20. What Cha Gonna Do For Me—Chaka Khan—Warner Bros.
21. Stephanie—Stephanie Mills—20th Century Fox
22. Grand Slam—Isley Bros.—T-Neck
23. Breakin' Away—Al Jarreau—Warner Bros.
24. Carl Carlton—Carl Carlton—20th Century Fox
25. Dimples—Richard "Dimples" Fields—Boardwalk
26. My Melody—Deniece Williams—ARC/Columbia
27. Stone Jam—Slave—Cotillion
28. In Our Lifetime—Marvin Gaye—Tamla
29. Endless Love (Original Soundtrack)—Mercury
30. Triumph—Jacksons—Epic

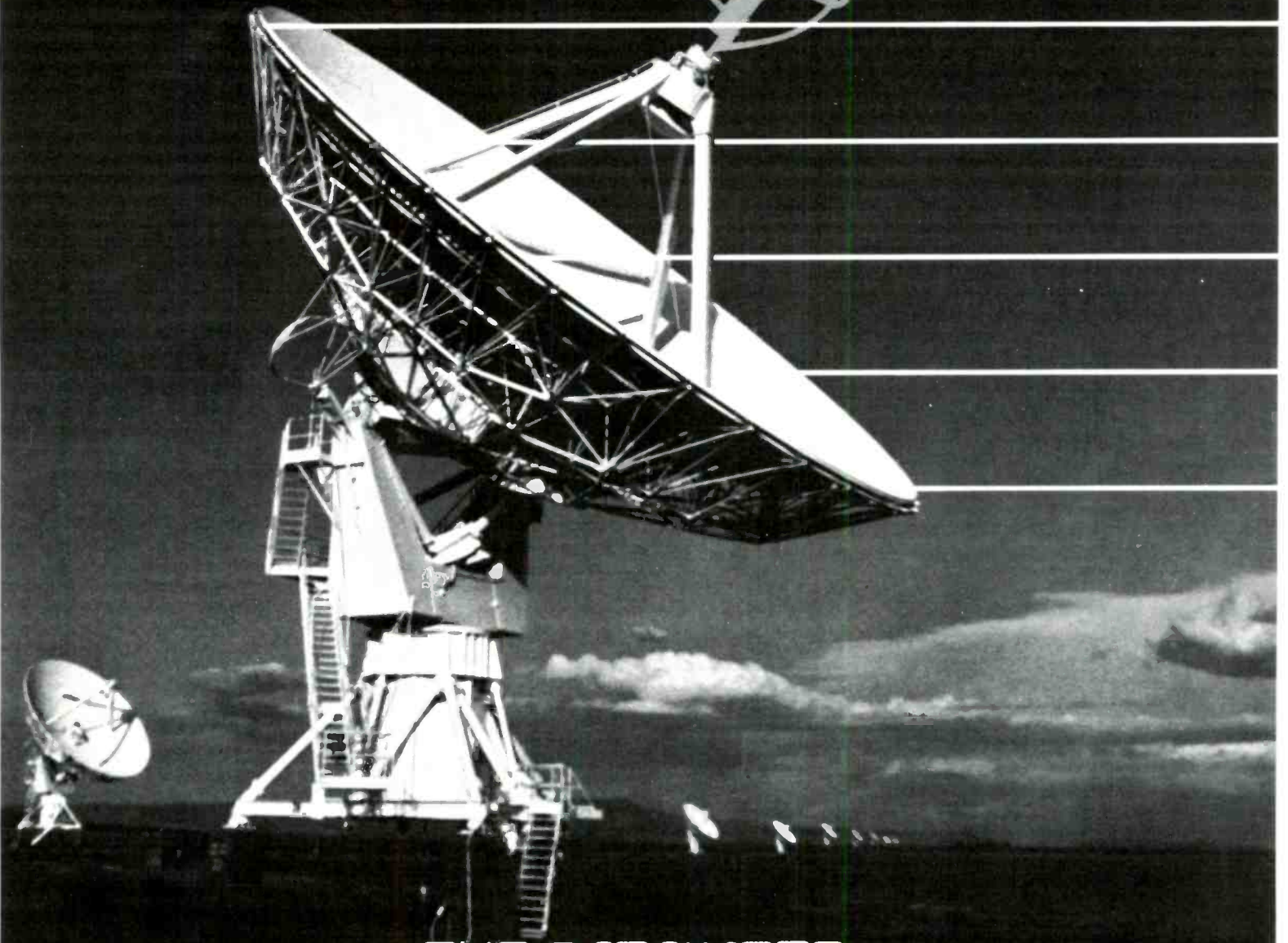
Top Albums (Group)

1. GAP BAND III—Gap Band—Mercury
2. Three For Love—Shalamar—Solar
3. Imagination—Whispers—Solar
4. In The Pocket—Commodores—Motown
5. Radiant—Atlantic Starr—A&M
6. Fantastic Voyage—Lakeside—Solar
7. A Woman Needs Love (Just Like You Do)—Ray Parker, Jr. & Raydio—Arista
8. Live In New Orleans—Maze featuring Frankie Beverly—Capitol
9. Celebrate—Kool & The Gang—De-Lite
10. Knights of the Sound Table—Cameo—Chocolate City
11. Grand Slam—Isley Bros.—T-Neck
12. Stone Jam—Slave—Cotillion
13. Something Special—Kool & The Gang—De-Lite
14. Triumph—Jacksons—Epic
15. Touch—Con Funk Shun—Mercury
16. Tonight—Four Tops—Casablanca
17. Faces—Earth, Wind & Fire—ARC/Columbia
18. Miracles—Change—Atlantic
19. Feel Me—Cameo—Chocolate City
20. Winners—Brothers Johnson—A&M
21. Time—Time—Warner Bros.
22. Show Time—Slave—Cotillion
23. License To Dream—Kleer—Atlantic
24. As One—Bar-Kays—Mercury
25. Inside You—Isley Bros.—T-Neck

Top Albums (Solo Artist)

1. STREET SONGS—Rick James—Gordy
2. Winelight—Grover Washington, Jr.—Elektra
3. Hotter Than July—Stevie Wonder—Tamla
4. The Dude—Quincy Jones—A&M
5. It Must Be Magic—Teena Marie—Gordy
6. Being With You—Smokey Robinson—Tamla

A WINNING COMBINATION IN 1981! SOLAR POWER & ELEKTRA ENERGY



THE CATALYSTS:

Collage • Dynasty • Juanita Hines • Klymaxx • Lakeside • Carrie Lucas

Midnight Star • Shalamar • The Sylvers • Vaughn West • Whispers

SOLAR
SOUND OF
LOS ANGELES RECORDS

record world 1981

year end
A • W • A • R • D • S
black oriented
albums

- I'm In Love—Evelyn King—RCA
- Never Too Much—Luther Vandross—Epic
- What Cha Gonna Do For Me—Chaka Khan—Warner Bros.
- Stephanie—Stephanie Mills—20th Century Fox
- Breakin' Away—Al Jarreau—Warner Bros.
- Carl Carlton—Carl Carlton—20th Century Fox
- Dimples—Richard "Dimples" Fields—Boardwalk
- My Melody—Deniece Williams—ARC/Columbia
- In Our Lifetime—Marvin Gaye—Tamla
- The Many Facets Of Roger—Roger—Warner Bros.
- Nightclubbing—Grace Jones—Island
- It's Time For Love—Teddy Pendergrass—Phila. Intl.
- Magic—Tom Browne—Arista/GRP
- Love All The Hurt Away—Aretha Franklin—Arista
- Aretha—Aretha Franklin—Arista
- With You—Stacy Lattisaw—Cotillion
- Very Special—Debra Laws—Elektra
- TP—Teddy Pendergrass—Phila. Intl.
- Just Be My Lady—Larry Graham—Warner Bros.

Top Male Vocalist

- RICK JAMES—Gordy
- Stevie Wonder—Tamla
- Smokey Robinson—Tamla
- Al Jarreau—Warner Bros.
- Luther Vandross—Epic
- Teddy Pendergrass—Phila. Intl.
- Carl Carlton—20th Century Fox
- Richard "Dimples" Fields—Boardwalk
- Marvin Gaye—Tamla
- Roger—Warner Bros.
- Larry Graham—Warner Bros.
- Prince—Warner Bros.
- Frankie Smith—WMOT
- Michael Henderson—Buddah
- George Benson—Qwest/WB

Top New Male Vocalist

- LUTHER VANDROSS—Epic
- Richard "Dimples" Fields—Boardwalk
- Roger—Warner Bros.
- Frankie Smith—WMOT

Top Female Vocalist

- TEENA MARIE—Gordy

- Evelyn King—RCA
- Chaka Khan—Warner Bros.
- Stephanie Mills—20th Century Fox
- Aretha Franklin—Arista
- Deniece Williams—ARC/Columbia
- Grace Jones—Island
- Stacy Lattisaw—Cotillion
- Debra Laws—Elektra
- Diana Ross—Motown

Top New Female Vocalist

- PATTI AUSTIN—Qwest/WB

Most Promising Male Vocalist

- AL JARREAU—Warner Bros.
- Carl Carlton—20th Century Fox

Most Promising Female Vocalist

- RANDY CRAWFORD—Warner Bros.

Top Male Group

- GAP BAND—Mercury
- Whispers—Solar
- Kool & The Gang—De-Lite
- Commodores—Motown
- Cameo—Chocolate City
- Lakeside—Solar
- Maze—Capitol
- Ray Parker, Jr. & Raydio—Arista
- Isley Bros.—T-Neck
- Slave—Cotillion

Top New Male Group

- TIME—Warner Bros.
- B.B.&Q. Band—Capitol

Most Promising Male Group

- FOUR TOPS—Casablanca

Top Album (Duo)

- THE TWO OF US—Yarbrough & Peoples—Mercury

Top New Duo

- STANLEY CLARKE & GEORGE DUKE—Epic
- Roberta Flack & Peabo Bryson—Atlantic

Top Female Group

- POINTER SISTERS—Planet
- Jones Girls—Phila. Intl.
- Sister Sledge—Cotillion
- A Taste Of Honey—Capitol

Top Duo

- YARBROUGH & PEOPLES—Mercury
- Stanley Clarke/George Duke—Epic
- Roberta Flack/Peabo Bryson—Atlantic

Top Instrumentalist

- GROVER WASHINGTON, JR.—Elektra
- Tom Browne—Arista/GRP
- Joe Sample—MCA

Top Vocal Combination

- SHALAMAR—Solar
- Atlantic Starr—A&M
- Change—Atlantic/RFC
- Kleer—Atlantic
- Champaign—Columbia
- T.S. Monk—Mirage
- Bill Summers & Summers Heat—MCA
- Skyy—Salsoul
- One Way—MCA
- Aurra—Salsoul

Top New Vocal Combination

- CHAMPAIGN—Columbia
- T.S. Monk—Mirage

Most Promising Vocal Combination

- AURRA—Salsoul

Top Featured Vocalist (Male)

- JAMES INGRAM (THE DUDE)—Quincy Jones—A&M
- Ray Parker, Jr. (A Woman Needs Love (Just Like You Do))—Arista
- Frankie Beverly (Live In New Orleans)—Capitol

Top Featured Vocalist (Female)

- PATTI AUSTIN (THE DUDE)—Quincy Jones—A&M

Top Crossover Artist (Male)

- RICK JAMES—Gordy
- Stevie Wonder—Tamla
- Smokey Robinson—Tamla
- Luther Vandross—Epic
- Al Jarreau—Warner Bros.

Top Crossover Artist (Female)

- TEENA MARIE—Gordy
- Evelyn King—RCA
- Chaka Khan—Warner Bros.
- Stephanie Mills—20th Century Fox
- Aretha Franklin—Arista

Top Crossover Duo

- YARBROUGH & PEOPLES—Mercury

Top Crossover Group

- GAP BAND—Mercury
- Whispers—Solar
- Kool & The Gang—De-Lite
- Commodores—Motown
- Cameo—Chocolate City

Top Crossover Artists

- RICK JAMES—Gordy
- Stevie Wonder—Tamla
- Smokey Robinson—Tamla
- Teena Marie—Gordy
- Evelyn King—RCA

record world 1981

year end
A • W • A • R • D • S

disco

Top Record (Overall)

- I'M IN LOVE/IF YOU WANT MY LOVIN'—Evelyn King—RCA
- Give It To Me, Baby/Super Freak—Rick James—Gordy
- Paradise/Hold Tight—Change—Atlantic/RFC
- Try It Out—Gino Soccio—Atlantic/RFC
- Pull Up To The Bumper—Grace Jones—Island
- Rapture—Blondie—Chrysalis
- Breaking And Entering—Dee Dee Sharp—Phila. Intl.
- A Little Bit Of Jazz—Nick Straker Band—Prelude
- You're Too Late—Fantasy—Pavillion
- Zulu—Quicx—Pavillion
- Do You Love Me—Patti Austin—Qwest/WB
- I Hear Music In The Street/Searching To Find The One—Unlimited Touch—Prelude
- I'll Do Anything For You—Denroy Morgan—Becket
- Hills of Katmandu/Wishbone—Tantra—Importe/12
- Betcha Wouldn't Hurt Me/Razzamatuzz/Ai No Corrida—Quincy Jones featuring Patti Austin—A&M
- Gonna Get Over You—France Joli—Prelude
- Body Music—Strikers—Prelude
- Night (Feel Like Getting Down)—Billy Ocean—Epic
- On The Beat—B.B.&Q. Band—Capitol
- Love (Is Gonna Be On Your Side)—Firefly—Emergency
- Get On Up Do It Again—Suzy Q—Atlantic/RFC
- Can You Move—Modern Romance—Atlantic
- Shake It Up Tonight—Cheryl Lynn—Columbia

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.

record world 1981

year end
A · W · A · R · D · S

disco

24. **It's A Love Thing**—Whispers—Solar
25. **Walking Into Sunshine**—Central Line—Mercury

Top Record (Solo)

1. **I'M IN LOVE/IF YOU WANT MY LOVIN'**—Evelyn King—RCA
2. **Give It To Me, Baby/ Super Freak**—Rick James—Gordy
3. **Try It Out**—Gino Soccio—Atlantic/ RFC
4. **Pull Up To The Bumper**—Grace Jones—Island
5. **Breaking And Entering**—Dee Dee Sharp Gamble—Phila. Intl.
6. **Do You Love Me**—Patti Austin—Qwest/ WB
7. **I'll Do Anything For You**—Denroy Morgan—Becket
8. **Gonna Get Over You**—France Joli—Prelude
9. **Night (Feel Like Getting Down)**—Billy Ocean—Epic
10. **Get On Up Do It Again**—Suzy Q—Atlantic/ RFC
11. **Shake It Up Tonight**—Cheryl Lynn—Columbia
12. **Controversy**—Prince—Warner Bros.
13. **If You Feel It**—Thelma Houston—RCA
14. **Menergy**—Patrick Cowley—Fusion
15. **Heartbeat**—Taana Gardner—West End
16. **Take My Love**—Melba Moore—EMI-America
17. **Look Up**—Patrice Rushen—Elektra
18. **Can You Handle It**—Sharon Redd—Prelude
19. **Never Too Much**—Luther Vandross—Epic
20. **Let's Start II Dance Again/ Let's Start The Dance**—Bohannon—Phase II
21. **Hit 'N' Run Lover**—Carol Jiani—Ariola
22. **Head/ Uptown/ Partyup**—Prince—Warner Bros.
23. **First True Love Affair**—Jimmy Ross—Quality/ RFC
24. **Feels Like I'm In Love**—Kelly Marie—Coast To Coast
25. **Square Biz/It Must Be Magic**—Teena Marie—Gordy

Top Record (Group)

1. **PARADISE/ HOLD TIGHT**—Change—Atlantic/ RFC
2. **Rapture**—Blondie—Chrysalis
3. **A Little Bit Of Jazz**—Nick Straker Band—Prelude
4. **You're Too Late**—Fantasy—Pavillion
5. **Zulu**—Quick—Pavillion
6. **I Hear Music In The Street/ Searching To Find The One**—Unlimited Touch—Prelude

7. **Hills Of Katmandu/ Wishbone**—Tantra—Importe/ 12
8. **Body Music**—Strikers—Prelude
9. **On The Beat**—B.B.&Q. Band—Capitol
10. **Love (Is Gonna Be On Your Side)**—Firefly—Emergency
11. **Can You Move**—Modern Romance—Atlantic
12. **It's A Love Thing**—Whispers—Solar
13. **Walking Into Sunshine**—Central Line—Mercury
14. **Bustin' Out**—Material featuring Nona Hendryx—Island/ Ze
15. **Don't Stop**—K.I.D.—Sam
16. **Get Tough**—Kleer—Atlantic
17. **Celebration/ Love Festival**—Kool & The Gang—De-Lite
18. **Lay All Your Love On Me**—ABBA—Atlantic
19. **Your Love**—Lime—Prism
20. **If You Want Me**—Ecstasy, Passion and Pain—Roy B.
21. **Love Has Come Around**—Donald Byrd & 125th Street, NYC—Elektra
22. **Wordy Rappinghood/ Genius of Love**—Tom Tom Club—Sire
23. **All American Girls**—Sister Sledge—Cotillion
24. **Dyin' To Be Dancin'**—Empress—Prelude
25. **Voices Inside My Head**—Police—A&M

Top International Recording

1. **PARADISE/ HOLD TIGHT**—Change—Atlantic/ RFC (Italy)
2. **Try It Out**—Gino Soccio—Atlantic/ RFC (Canada)
3. **A Little Bit Of Jazz**—Nick Straker Band—Prelude (Britain)
4. **Zulu**—Quick—Pavillion (Britain)
5. **Hills Of Katmandu/ Wishbone**—Tantra—Importe/ 12 (Italy)
6. **Night (Feel Like Getting Down)**—Billy Ocean—Epic (Britain)
7. **On The Beat**—B.B.&Q. Band—Capitol (Italy)
8. **Love (Is Gonna Be On Your Side)**—Firefly—Emergency (Italy)
9. **Get On Up Do It Again**—Suzy Q—Atlantic/ RFC (Canada)
10. **Can You Move**—Modern Romance—Atlantic (Britain)
11. **Walking Into Sunshine**—Central Line—Mercury (Britain)
12. **Don't Stop**—K.I.D.—Sam (Germany)
13. **Lay All Your Love On Me**—ABBA—Atlantic (Sweden)
14. **Your Love**—Lime—Prism (Canada)
15. **Hit 'N' Run Lover**—Carol Jiani—Ariola (Canada)

Top Male Group

1. **NICK STRAKER BAND**—Prelude
2. **Quick**—Pavillion
3. **Strikers**—Prelude
4. **B.B.&Q. Band**—Capitol
5. **Firefly**—Emergency

6. **Whispers**—Solar
7. **Central Line**—Mercury
8. **Kool & The Gang**—De-Lite
9. **Police**—A&M
10. **Jacksons**—Epic

Top New Male Group

1. **NICK STRAKER BAND**—Prelude
2. **Quick**—Pavillion
3. **Strikers**—Prelude
4. **Police**—A&M

Most Promising Male Group

1. **B.B. & Q. BAND**—Capitol
2. **Central Line**—Mercury

Top Female Group

1. **SISTER SLEDGE**—Cotillion
2. **Three Degrees**—Ariola

Top Male Artist

1. **RICK JAMES**—Gordy
2. **Gino Soccio**—Atlantic/ RFC
3. **Prince**—Warner Bros.
4. **Denroy Morgan**—Becket
5. **Quincy Jones**—A&M
6. **Billy Ocean**—Epic
7. **Patrick Cowley**—Fusion
8. **Luther Vandross**—Epic
9. **Hamilton Bohannon**—Phase II
10. **Jimmy Ross**—Quality/ RFC

Top New Male Artist

1. **DENROY MORGAN**—Becket
2. **Billy Ocean**—Epic
3. **Patrick Cowley**—Fusion

Most Promising Male Artist

1. **LUTHER VANDROSS**—Epic

Top Female Artist

1. **EVELYN KING**—RCA
2. **Grace Jones**—Island
3. **Dee Dee Sharp Gamble**—Phila. Intl.
4. **Patti Austin**—Qwest/ WB
5. **France Joli**—Prelude
6. **Suzy Q**—Atlantic/ RFC
7. **Cheryl Lynn**—Columbia
8. **Thelma Houston**—RCA
9. **Taana Gardner**—West End
10. **Melba Moore**—EMI-America
11. **Patrice Rushen**—Elektra
12. **Sharon Redd**—Prelude
13. **Carol Jiani**—Ariola
14. **Kelly Marie**—Coast To Coast
15. **Teena Marie**—Gordy
16. **Yoko Ono**—Geffen
17. **Karen Silver**—Quality/ RFC
18. **Viola Wills**—Ariola
19. **Chaka Khan**—Warner Bros.
20. **Gwen McCrae**—Atlantic

Top New Female Artist

1. **PATTI AUSTIN**—Qwest/ WB
2. **Suzy Q**—Atlantic/ RFC
3. **Sharon Redd**—Prelude

Most Promising Female Artist

1. **TAANA GARDNER**—West End
2. **Carol Jiani**—Ariola
3. **Yoko Ono**—Geffen
4. **Gwen McCrae**—Atlantic

Top Vocal Group

1. **CHANGE**—Atlantic/ RFC
2. **Blondie**—Chrysalis
3. **Nick Straker Band**—Prelude
4. **Fantasy**—Pavillion
5. **Quick**—Pavillion
6. **Unlimited Touch**—Prelude
7. **K.I.D.**—Sam
8. **Tantra**—Importe/ 12
9. **Strikers**—Prelude
10. **B.B. & Q. Band**—Capitol
11. **Firefly**—Emergency
12. **Modern Romance**—Atlantic
13. **Whispers**—Solar
14. **Central Line**—Mercury
15. **Material featuring Nona Hendryx**—Island/ Ze
16. **Kleer**—Atlantic
17. **Kool & The Gang**—De-Lite
18. **Abba**—Atlantic
19. **Lime**—Prism
20. **Ecstasy, Passion and Pain**—Roy B.

Most Promising Vocal Group

1. **CENTRAL LINE**—Mercury
2. **Material featuring Nona Hendryx**—Island/ Ze
3. **Ecstasy, Passion and Pain**—Roy B.

Top Vocal Combination

1. **CHANGE**—Atlantic/ RFC
2. **Blondie**—Chrysalis
3. **Fantasy**—Pavillion
4. **Unlimited Touch**—Prelude
5. **K.I.D.**—Sam
6. **Tantra**—Importe/ 12
7. **Modern Romance**—Atlantic
8. **Material featuring Nona Hendryx**—Island/ Ze
9. **Kleer**—Atlantic
10. **ABBA**—Atlantic

Top New Vocal Group

1. **NICK STRAKER BAND**—Prelude
2. **Quick**—Pavillion
3. **Strikers**—Prelude
4. **B.B. & Q. Band**—Capitol
5. **Modern Romance**—Atlantic
6. **Tom Tom Club**—Sire

Top New Vocal Combination

1. **MODERN ROMANCE**—Atlantic

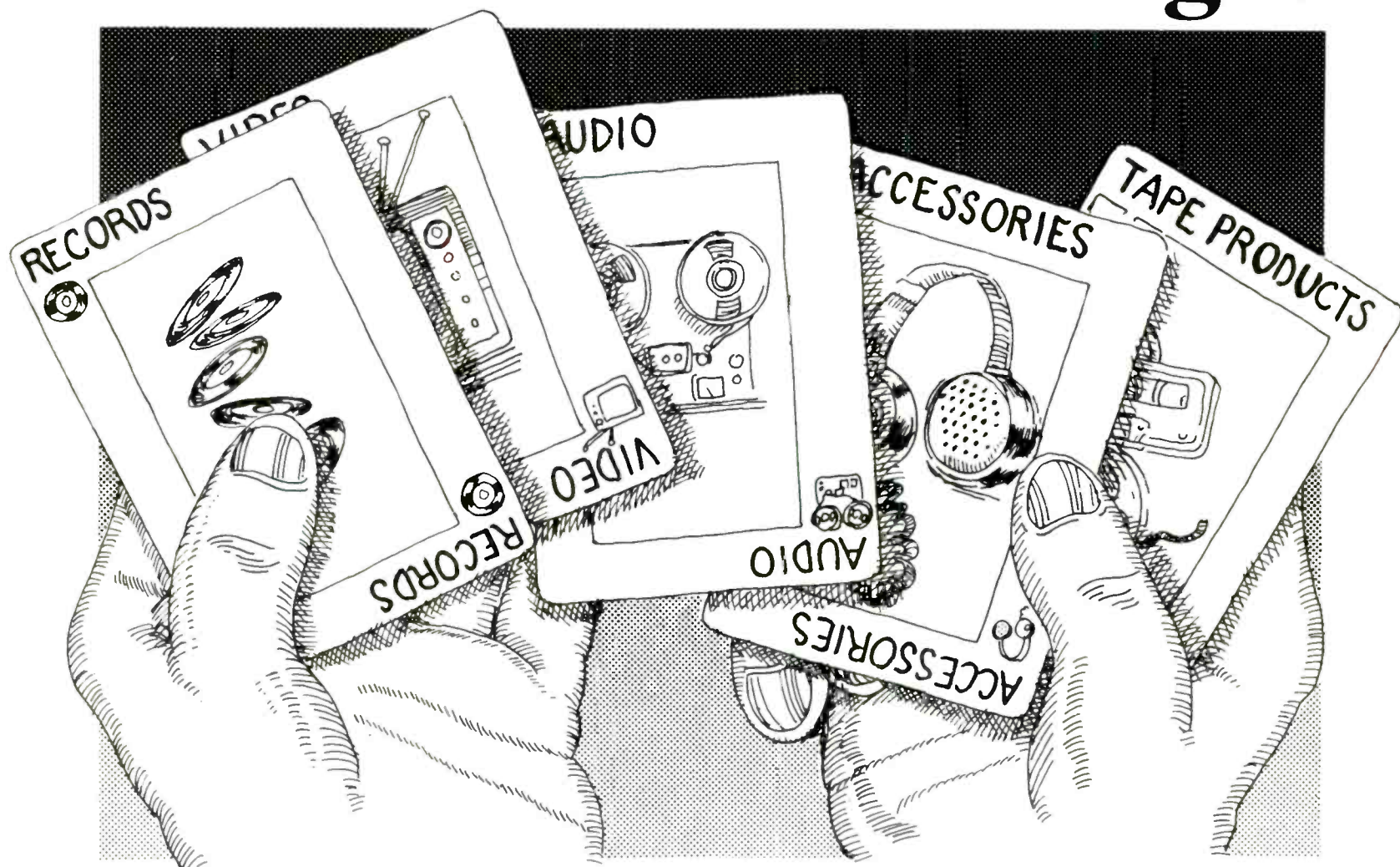
Most Promising Vocal Combination

1. **TOM TOM CLUB**—Sire

Top Album Artist

1. **EVELYN KING**—RCA
2. **Rick James**—Gordy
3. **Change**—Atlantic/ RFC
4. **Prince**—Warner Bros.
5. **Grace Jones**—Island
6. **Blondie**—Chrysalis
7. **Dee Dee Sharp Gamble**—Phila. Intl.
8. **Patti Austin**—Qwest/ WB
9. **Tantra**—Importe/ 12
10. **Quincy Jones**—A&M

The Best Deal in Vegas.



At the Winter Consumer Electronics Show in Las Vegas, Record World is laying its cards on the table — and the odds are in your favor.

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Our bonus circulation at the CES will bring all of the latest news and product release information to all attendees in addition to our regular weekly circulation, which includes the most influential retailers, distributors and manufacturers of audio and video products all over the country.

If you are planning to be at CES, let Record World showcase your product through your advertising (that can include your booth number). If you can't make it to the country's largest audio and video show, let us bring your message there in our January 9th issue.

Reserve your space now.

Issue date: **January 9, 1982**

Advertising Deadline: **December 28, 1981**

Record World

record world 1981

A • W • A • R • D • S

disco

Top Single Artist

1. EVELYN KING—RCA
2. Rick James—Gordy
3. Nick Straker Band—Prelude
4. Fantasy—Pavillion
5. Quick—Pavillion
6. Unlimited Touch—Prelude

7. Denroy Morgan—Becket
8. France Joli—Prelude
9. Strikers—Prelude
10. Billy Ocean—Epic

Top Producers

- Raymond Reid/William Anderson
Jacques Fred Petrus/Mauro Malavasi
Quincy Jones
Morrie Brown
Gino Soccio
Prince
Rick James
Chris Blackwell/Alex Sadkin
Mike Chapman

record world 1981

A • W • A • R • D • S

jazz

Top Record (Overall)

1. WINELIGHT—Grover Washington, Jr.—Elektra
2. The Clarke/Duke Project—Stanley Clarke & George Duke—Epic
3. The Dude—Quincy Jones—A&M
4. Voyeur—David Sanborn—Warner Bros.
5. Rit—Lee Ritenour—Elektra
6. Magic—Tom Browne—Arista/GRP
7. Breakin' Away—Al Jarreau—Warner Bros.
8. The Man With The Horn—Miles Davis—Columbia
9. Mountain Dance—Dave Grusin—Arista/GRP
10. As Falls Wichita, So Falls Wichita Falls—Pat Metheny & Lyle Mays—ECM
11. Late Night Guitar—Earl Klugh—Liberty
12. Voices In The Rain—Joe Sample—MCA
13. Galaxian—Jeff Lorber—Fusion—Arista
14. Carnival—Spyro Gyra—MCA
15. All Around The Town—Bob James—Columbia/Tappan Zee
16. Hush—John Klemmer—Elektra
17. Free Time—Spyro Gyra—MCA
18. 'Nard—Bernard Wright—Arista
19. Apple Juice—Tom Scott—Columbia
20. Friday Night In San Francisco—Al DiMeola, John McLaughlin & Paco DeLucia—Columbia
21. Night Passage—Weather Report—ARC/Columbia
22. Inherit The Wind—Wilton Felder—MCA

23. Sign Of The Times—Bob James—Columbia/Tappan Zee
24. Tarantella—Chuck Mangione—A&M
25. Three Piece Suite—Ramsey Lewis—Columbia
26. Civilized Evil—Jean-Luc Ponty—Atlantic
27. It's Just The Way I Feel—Gene Dunlap featuring The Ridgeways—Capitol
28. All My Reasons—Noel Pointer—Liberty
29. Love Byrd—Donald Byrd and 125th Street, NYC—Elektra
30. Live In Japan—Dave Grusin and the GRP All Stars—Arista/GRP

Top Record (Solo Artist)

1. WINELIGHT—Grover Washington, Jr.—Elektra
2. The Dude—Quincy Jones—A&M
3. Voyeur—David Sanborn—Warner Bros.
4. Rit—Lee Ritenour—Elektra
5. Magic—Tom Browne—Arista/GRP
6. Breakin' Away—Al Jarreau—Warner Bros.
7. The Man With The Horn—Miles Davis—Columbia
8. Mountain Dance—Dave Grusin—Arista/GRP
9. Late Night Guitar—Earl Klugh—Liberty
10. Voices In The Rain—Joe Sample—MCA
11. All Around The Town—Bob James—Columbia/Tappan Zee
12. Hush—John Klemmer—Elektra
13. 'Nard—Bernard Wright—Arista/GRP
14. Apple Juice—Tom Scott—Columbia

15. Inherit The Wind—Wilton Felder—MCA
16. Sign Of The Times—Bob James—Columbia/Tappan Zee
17. Tarantella—Chuck Mangione—A&M
18. Three Piece Suite—Ramsey Lewis—Columbia
19. Civilized Evil—Jean-Luc Ponty—Atlantic
20. All My Reasons—Noel Pointer—Liberty
21. Posh—Patrice Rushen—Elektra
22. This Time—Al Jarreau—Warner Bros.
23. Mr. Hands—Herbie Hancock—Columbia
24. Family—Hubert Laws—Columbia
25. The Hot Shot—Dan Siegel—Inner City

Top Record (Group)

1. GALAXIAN—Jeff Lorber—Fusion—Arista
2. Carnival—Spyro Gyra—MCA
3. Free Time—Spyro Gyra—MCA
4. Friday Night In San Francisco—Al DiMeola, John McLaughlin & Paco DeLucia—Columbia
5. Night Passage—Weather Report—ARC/Columbia
6. It's Just The Way I Feel—Gene Dunlap featuring the Ridgeways—Capitol
7. Love Byrd—Donald Byrd & 125th Street, NYC—Elektra
8. Live In Japan—Dave Grusin and The GRP All Stars—Arista/GRP
9. Seawind—A&M
10. Odori—Hiroshima—Arista

Top Group

1. SPYRO GYRA—MCA
2. Jeff Lorber Fusion—Arista
3. Al DiMeola, John McLaughlin & Paco DeLucia—Columbia
4. Weather Report—ARC/Columbia
5. Gene Dunlap featuring The Ridgeways—Capitol
6. Donald Byrd & 125th St., NYC—Elektra
7. Dave Grusin & The GRP All Stars—Arista/GRP
8. Crusaders—MCA
9. Seawind—A&M
10. Hiroshima—Arista

Top New Group

1. AL DIMEOLA, JOHN MCLAUGHLIN & PACO DELUCIA—Columbia
2. Dave Grusin and The GRP All Stars—Arista/GRP

Most Promising Group

1. GENE DUNLAP FEATURING THE RIDGEWAYS—Capitol
2. Donald Byrd & 125th Street, NYC—Elektra

Top Male Vocalist

1. AL JARREAU—Warner Bros.
2. Bernard Wright—Arista/GRP
3. Gil Scott-Heron—Arista
4. Noel Pointer—Liberty
5. Bobby Broom—Arista/GRP
6. Ronnie Laws—Liberty

Top New Male Vocalist

1. BERNARD WRIGHT—Arista/GRP

Top Female Vocalist

1. PATRICE RUSHEN—Elektra
2. Randy Crawford—Warner Bros.
3. Patti Austin—Qwest/WB

Most Promising Female Vocalist

1. PATTI AUSTIN—Qwest/WB

Top Duo

1. STANLEY CLARKE & GEORGE DUKE—Epic
2. Pat Metheny & Lyle Mays—ECM
3. Stephane Grapelli & David Grisman—Warner Bros.
4. Richie Cole & Phil Woods—Muse
5. Norman Connors & Pharoah Sanders—Arista/Novus

Top New Duo

1. STANLEY CLARKE & GEORGE DUKE—Epic

Top Leader Of An Orch/Lg. Ensemble

1. QUINCY JONES—A&M
2. Dave Grusin—Arista/GRP
3. Bob James—Columbia/Tappan Zee
4. Chuck Mangione—A&M

Top Artist (Violin)

1. JEAN LUC-PONTY—Atlantic
2. Noel Pointer—Liberty

Top Artist (Piano)

1. MCCOY TYNER—Milestone
2. Rodney Franklin—Columbia

Top Artist (Vibes)

1. JAY HOGGARD—Contemporary

Top Artist (Flute)

1. HUBERT LAWS—Columbia
2. Dave Valentin—Arista/GRP

Top Artist (Bass Guitar)

1. STANLEY CLARKE—Epic
2. Wilton Felder—MCA
3. Jaco Pastorius—Warner Bros.

Top Artist (Acoustic Bass)

1. RON CARTER—Milestone

Top Artist (Keyboards)

1. GEORGE DUKE—Epic
2. Dave Grusin—Arista/GRP
3. Bob James—Columbia/Tappan Zee
4. Joe Sample—MCA
5. Jeff Lorber—Arista
6. Bernard Wright—Arista/GRP
7. Herbie Hancock—Columbia
8. Ramsey Lewis—Columbia
9. Patrice Rushen—Elektra
10. Dan Siegel—Inner City

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
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 Dream (PRS)
Harden My Heart
Hard To Say
Hello Again
Her Town Too
Key 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' You
Lady
Lady (You Bring Me Up)
Let's Groove
Love On The Rocks
Master Blaster
Miss Sun
Morning Train (PRS)*
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
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 Doing In Love
When She Was My Girl
Winner Takes It All, The (STIM)*
Woman Needs Love, A
Yesterday's Songs
Young Turks

*Licensing in the United States through ASCAP

ASCAP
WE'VE ALWAYS HAD THE GREATS

record world 1981

Year-end
A • W • A • R • D • S

Jazz

Top Artist (Reeds)

1. GROVER WASHINGTON, JR.—Elektra
2. David Sanborn—Warner Bros.
3. John Klemmer—Elektra
4. Tom Scott—Columbia
5. Wilton Felder—MCA
6. Ronnie Laws—Liberty
7. Dexter Gordon—Columbia
8. Stanley Turrentine—Elektra
9. Arthur Blythe—Columbia

Top Artist (Drums)

1. GENE DUNLAP—Capitol
2. Alphonse Mouzon—Pausa
3. Harvey Mason—Arista

Top Artist (Trumpet)

1. MILES DAVIS—Columbia
2. Chuck Mangione—A&M
3. Herb Alpert—A&M

Top Artist (Guitar)

1. LEE RITENOUR—Elektra
2. Pat Metheny—ECM
3. Earl Klugh—Liberty
4. Bobby Broom—Arista/GRP
5. Eric Gale—Columbia

Top New Solo Artist

1. BERNARD WRIGHT—Arista/GRP
2. Gene Dunlap—Capitol
3. Dan Siegel—Inner City
4. Bobby Broom—Arista/GRP
5. Debra Laws—Elektra

Top Solo Artist

1. GROVER WASHINGTON, JR.—Elektra
2. Quincy Jones—A&M
3. Dave Grusin—Arista/GRP
4. David Sanborn—Warner Bros.
5. Lee Ritenour—Elektra
6. Tom Browne—Arista/GRP
7. Bob James—Columbia/Tappan Zee
8. Al Jarreau—Warner Bros.
9. Miles Davis—Columbia
10. Pat Metheny—ECM
11. Earl Klugh—Liberty
12. Joe Sample—MCA
13. John Klemmer—Elektra
14. Bernard Wright—Arista/GRP
15. Tom Scott—Epic

1981 Charts in Review

(Continued from page 3)

first-ever top ten singles with "Who's Crying Now" and "Don't Stop Believin'."

Interestingly, Benatar was the only female artist to finish among the top thirteen albums in the *RW* Album awards. But it was a different story with the Singles awards. Female singers and/or groups account for seven of the top 13 songs of the year (including Diana Ross' share of her duet with Lionel Richie on "Endless Love.")

The majority of these female singers were relative newcomers to the top of the pop charts. Dolly Parton and Kim Carnes had number one singles for five weeks ("9 to 5" and "Bette Davis Eyes" respectively), and although both had had previous charting singles (notably Carnes' duet with Kenny Rogers last year), 1981 certainly represented a significant breakthrough for each artist. Carnes' "Mistaken Identity" album also spent a week as the number one LP.

Rookie of the Year

On the basis of a number one song on her first single release ever, Sheena Easton would certainly garner many votes for Rookie of the Year honors. Her "Morning Train (Nine to Five)" went straight to the top in April. Easton also scored with the theme from "For Your Eyes Only" and "Modern Girl."

If Easton is Rookie of the Year, then Juice Newton would seem to be the most likely candidate for Most Improved. Juice's third Capitol LP contained her first number one hit ever, the remake of "Angel of the Morning," and her cover of "Queen of Hearts" was number two for five weeks. A third single is currently bulleting in the top 20.

Another female singer, Pat Benatar, went from the number eleven to the number four top female vocalist this year thanks to her success on the Singles Chart. Three of her songs—"Hit Me With Your Best Shot," "Treat Me Right" and "Fire and Ice"—went top five.

Not all of the success on the Singles Chart was delivered by women. A total of four male pop acts earned three top ten singles this year, including Air Supply, John Lennon and Neil Diamond, and the fourth, Daryl Hall and John Oates, had four top ten hits. Besides "You Make My Dreams" which peaked at number seven and their current smash "I Can't Go For That," Hall and Oates had their first two number one songs in several years with "Kiss on My List" and "Private Eyes." Both number one songs earned gold certification. In addition, the veteran hitmaking duo's two most recent albums, "Voices" and "Private Eyes" also went gold and are rapidly approaching platinum status.

It was another strong year for the commercial development of new artists. The Go-Go's, Loverboy, Luther Vandross and Yarbrough & Peoples all earned gold albums and hit singles from their debut LPs, and Franke and the Knockouts had a top ten single—"Sweetheart"—from their debut. Similarly, many members of established rock bands achieved extraordinary success on their own in 1981.

Stevie Nicks' "Bella Donna" reached the top ten in August, and it's still top fifteen. Steve Winwood's "Arc of a Diver" went platinum. "Face Value" by Phil Collins went higher on the charts than any previous Genesis album until the latter's "Abacab" went to number seven last month. And Ozzy Osbourne's solo debut, "Blizzard of Ozz," approached platinum without the aid of a single.

Crossovers

Five of the top black crossover albums in 1981 came from the Motown stable, a mix of holdovers from the label's Detroit days and funky new performers. Rick James' "Street Songs" reached the top five of the pop album chart—the highest position of any black oriented album until Earth, Wind & Fire's "Raise!" duplicated that feat in December. "Hotter Than July" by Stevie Wonder peaked at number seven, and represented a return to commercial form after Wonder's experimental "Journey Through the Secret Life of Plants" LP. Smokey Robinson celebrated his 25th year in show business with the George Tobin-produced "Being With You," which also made the top ten. Both the Commodores and Teena Marie earned top twenty status as well in 1981.

Kool & the Gang had two albums that reached the top fifteen, "Celebrate" and the more recent "Something Special." Chaka Khan and Al Jarreau enjoyed top ten success. Other black performers with top fifteen pop albums include the Gap Band, Quincy Jones and Ray Parker, Jr. and Raydio. Grover Washington, Jr.'s "Winelight" went to number seven and was the year's biggest crossover surprise.

Black performers had a difficult time gaining entry to the top of the Singles Chart. In fact, there were only three number one black singles in all of 1981: Kool & the Gang's "Celebration," Smokey Robinson's "Being With You," and the Diana Ross-Lionel Richie duet "Endless Love." Still, singles like Carl Carlton's "Bad Mama Jama," Frankie Smith's "Double Dutch Bus" and Yarbrough & Peoples' "Don't Stop the Music," all number one at one time or another on the Black Oriented Singles Chart, showed their pop strength by lasting well over 15 weeks on the Singles Chart.

Besides the previously mentioned number one albums, the other chart toppers were: "Kenny Rogers' Greatest Hits," John Lennon and Yoko Ono's "Double Fantasy," the Moody Blues' "Long Distance Voyager," and Foreigner's "4" (the group's most successful LP ever).

The other number one singles were: John Lennon's "(Just Like) Starting Over," both "Rapture" and "The Tide Is High" by Blondie, "Stars On 45" by Stars On Air Supply's "The One That You Love," Joey Scarbury's "Theme From The Greatest American Hero," Rick Springfield's "Jessie's Girl," Christopher Cross' "Arthur's Theme," and Olivia Newton-John's "Physical," which is currently enjoying its sixth week at the top.

(Research assistance provided by Nelson George.)

record world 1981

Year-end
A • W • A • R • D • S

VIDEO



Videocassettes

1. AIRPLANE—Paramount—Paramount Home Video
2. 9 To 5—20th Century-Fox—Mag Video
3. Ordinary People—Paramount—Paramount Home Video
4. Elephant Man—Paramount—Paramount Home Video
5. Caddyshack—Orion—Warner Home Video
6. The Stunt Man—20th Century-Fox—Mag Video
7. Fame—MGM—CBS
8. Popeye—Paramount—Paramount Home Video
9. Raging Bull—United Artists—Mag Video
10. Flash Gordon—Universal—MCA Videocassettes

11. The Great Santini—Orion—Warner Home Video
12. Tess—Columbia—Columbia Home Ent.
13. Nighthawks—Universal—MCA Videocassettes
14. Superman—DC Comics—Warner Home Video
15. The Black Stallion—20th Century-Fox—Mag Video
16. Young Frankenstein—20th Century-Fox—Mag Video
17. Star Trek—Paramount—Paramount Home Video
18. My Fair Lady—MGM—CBS
19. Bustin' Loose—Universal—MCA Videocassettes
20. Annie Hall—United Artists—Mag Video
21. Coal Miner's Daughter—Universal—MCA Videocassettes
22. Alien—20th Century-Fox—Mag Video
23. Xanadu—Universal—MCA Videocassettes
24. The Jazz Singer—Paramount—Paramount Home Video
25. My Bodyguard—20th Century-Fox—Mag Video

Record World Spotlights

Independent Distribution

Record World is celebrating the resurgent growth of independent record distribution with a special salute in our January 16 issue. The indies have long been a crucial part of the recording industry, and as the industry adjusts to current economic conditions, their importance is increasing. Record World will be working closely on this special with NARM, which is also recognizing the indie with a wide-ranging plan to promote the independents' role in the record industry.

We will present the who, what and where of the independent distributors, focus on the independent labels themselves and explore why and how independent distribution operations have been a critical factor in the growth of the record and tape business now and over the years.

Help us spread the word.

ISSUE DATE: **January 16, 1982**
EDITORIAL & ADVERTISING DEADLINE: **January 6, 1982**

For further information, contact:
New York — Mort Hillman — (212) 765-5020
Los Angeles — Stan Monteiro — (213) 465-6126
Nashville — Tom Rodden — (615) 329-1111

The Coast

By SAMUEL GRAHAM and ELIOT SEKULER

■ JANUARY: The year gets off to a start that is at least a little different, as Coast carries one-half of a new byline, ending a four-year period during which the column's writers were collectively referred to as SamandSam. . . On a couple of sad notes, both singer-songwriter **Tim Hardin** and composer **Alec Wilder** died during the last week of December. . . As the year begins, **John Lennon's** "(Just Like) Starting Over" is the top single, a poignant reminder of the events of the past year. The Lennon tragedy is still fresh in the minds of just about everyone, of course, including the ghouls who attempt to peddle everything from Lennon frisbees to various pieces of tacky jewelry. . . The **Beach Boys** get a star on Hollywood's Walk of Fame; **Dennis Wilson** misses the ceremony, with brother **Carl** suggesting that Dennis probably chose to stay out at the beach, which is certainly appropriate. . . **Frank Zappa** unveils his new label, and the name is priceless: Barking Pumpkin Records. By the end of the year, we learn that Zappa's 14-year-old son, **Dweezil** (his other kids are named **Moon Unit** and **Ahmet Rodan**, by the way), has started his own rock band, calling it **Fred Zeppelin**, which ain't bad, either. . . **RW** cover boys the **Police** hold their "Police Go Platinum" concert here, with everyone — even **Jerry Moss** and **Gil Friesen** — required to attend as blondes, just like the group themselves. Wig concessionaires at the venue reportedly enjoy booming business. . . New black music editor **Nelson George**, a welcome addition if ever there was one, writes on the "real reality" of **Prince's** music, a very formidable task.

FEBRUARY: The 52 U.S. hostages are finally released by their Iranian captors, and while everyone is pretty elated about that, the happiest people of all may be songwriters **Irwin Levine** and **L. Russell Brown**. See, they wrote "Tie a Yellow Ribbon," which becomes the nation's theme song in celebration of the hostages' return. . . **Slim Whitman** visits **RW** West; Coast points out that had Slim been with Epic, his present label, when he got his famous nickname, the rather large Mr. Whitman might have ended up being called **Meat Loaf** instead. . . "**Red River Dave**" **McEnery** makes the first of several appearances in Coast, this one in part to commemorate his classic Christmas ballad, "The Night **Ronald Reagan** Rode With Santa Claus" . . . **Steve Winwood** returns with "Arc of a Diver," his first album in three years, and it's a gem. . . Rock pioneer **Bill Haley** dies. . . "Folk Night" at the Whisky is said to feature a "Jewish lesbian folk-singer" named **Phranc**. We were unable to make that gig, phranchly. . . Capitol releases an Oriental fan-shaped disc for **A Taste of Honey's** version of "Sukiyaki." That's nice, but it doesn't top **Rhino's** Star of David-shaped disc for **Gefilte Joe and the Fish's** "Hanukah Rocks!" . . . Talk about trivial: **MCA** and **Steely Dan** are bickering over the B-side of the Dan's new single, "Time Out of Mind." Hey, with an album as great as "Gaucho," who cares what goes on the back of the singles? . . . **Michael Bloomfield**, the once-great guitarist renowned for his work with the early **Paul Butterfield Blues Band**, dies in San Francisco at age 37. . . Stand back: here comes **RW's** annual Publishing Special, a literary event of the highest order.

MARCH: **Christopher Cross** is the name on everyone's lips, as the newcomer from Texas sweeps four top awards at the Grammys. . . **George Harrison** loses his plagiarism case, but the judge goes easy on the former Beatle (if you call \$587,000 in damages "easy"; it would have been higher, the judge said, if the current owner of "He's So Fine" didn't happen to be **Allen Klein**, Harrison's former manager — talk about a weird scenario), saying he "subconsciously plagiarized" the **Chiffons'** hit tune for Harrison's own "My Sweet Lord" . . . **Ralph Records**, ever the charming iconoclasts, unveil **Renaldo and the Loaf's** "Songs for Swinging Larvae." Who knows what this all means? Perhaps the **Residents** do; their latest **Ralph** release, "The Residents Commercial Album," consists of 40 songs all clocking in at exactly 1:00. . . **Merle Haggard** is on **RW's** cover. The Hag's autobiography, "Sing Me Back Home," turns out to be one danged good book, as he would put it. . . The industry is shaken to its very foundation when Warners experiments with loose shrink wrap for their new **Who** album, "Face Dances." Hell, next thing you know, the record biz will be addressing such problems as world hunger and the Middle East crisis. . . **Ry Cooder** finally comes to town, and his Country Club stint is one of the highlights of the year. . . **Elton John** sues **MCA**; **MCA** sues **Elton John**; and the beat goes on. . . A **John Cale** feature appears in our pages, causing its author no end of embarrassment when Cale's album, "Honi Soit," is repeatedly referred to as "Honi Suit."

APRIL: Those two blue-eyed teen idols, **Frank Sinatra** and **Leif Garrett**, are pictured striking a friendly pose at Caesars Palace, and Coast speculates as to what their conversation might have been. . . **Stevie Wonder's** departure for an international concert tour is toasted by his **Black Bull Productions** at a bon voyage party tossed in the terminal of L.A. International Airport. Only trouble is, Stevie doesn't show, an occurrence that is to become common at press conferences and the like through the year. . . **RSC** Records announces a "restructuring of U.S. operations," a near-total dismantlement that leaves a memorable euphemism and severe unemployment in its wake. . . **Connie Rea** leaves her PR gig at Capitol to manage the immortal **Hornets Attack Victor Mature** and **Lives With No Clothes On**. We wish her the best. . . **Ozzy Osbourne** bites off a live dove's head at a **CBS** Records marketing meeting, the first of many acts of

dubious taste that are to follow during the year. The Jet Records people take the "as long as they spell the name right" approach and publicize the event widely. . . The Chinese Ministry of Culture releases a list of their nation's most popular songs, including "Night at Naval Port" and "Pure and Clear Is the Stream in the Border Areas." Coast speculates that they might well be covered by the **Village People** and **John Denver**, respectively. . . The **Knack** switches producers, leaving their original Svengali **Mike Chapman** for **Jack Douglas**. . . **Leo Sayer** gets his driver's license. Auto sales plummet.

MAY: **Joe Walsh** requisitions a fully armored tank and makes the rounds of local radio stations with his new LP, "There Goes the Neighborhood." Most of them add Walsh's record. . . **Robert Stigwood** and the **Bee Gees** resolve their differences out of court. . . Elektra/Asylum acquires distribution of the Solar Records label, ending months of speculation. . . Coast launches its **Bill Szymczyk** Re-Christening Contest, a project its creators are to come to regret. . . **Wally "Famous" Amos** introduces the first designer model kazoo; no instructions are necessary, since to play the kazoo one just puts one's lips together and blows. . . Boardwalk goes indie after a spell as a CBS "p&d" client. . . **Carl Wilson** takes a "leave of absence" from the **Beach Boys** after 20 years with the group; his first album as a solo artist is released with moderate success. It's to be a year of changes for the Wilsons and their colleagues. . . **Joe Cocker** hits the comeback trail again, recording a **Chris Blackwell**-produced LP for Island distribution overseas and working with the **Crusaders** on their newest **MCA** album. . . **EMI/America** signs **Peter Tosh**. . . **David Braun** lectures the California Copyright Conference on the subject "streamlining the majors."

JUNE: **Ozzy Osbourne** accuses Columbus, Ohio police of employing "gorilla" tactics in controlling an unruly crowd during one of his performances. . . The **Go-Go's** sell out two shows at the Roxy in four hours, providing a good indication of the group's rising popularity. . . **Joe Jackson** announces plans for a tour that, like his latest LP, will feature songs by the likes of **Cab Calloway** and **Louis Jordan**. . . **Smokey Robinson**, celebrating his 25th anniversary in the biz, is joined on stage at the Greek Theatre by Motown founder **Berry Gordy**; the two reprise the fight song from the old Hitsville, U.S.A. label (forerunner of Motown), to the cheers of an SRO audience. . . Front Line Management denies that **Steely Dan** principals **Donald Fagen** and **Walter Becker** will go their separate ways, despite reports that Fagen is writing a song of his own for inclusion on the soundtrack LP to "Heavy Metal." According to Front Line's **Larry Solters**, the solo project signals not a break-up but the proverbial "creative growth." Hmmm. Sounds mighty familiar.

JULY: It's Romper Room time. The Bee Gees, apparently miffed by a Rolling Stone article in which it was reported that they had "apologized" to manager **Robert Stigwood** for their part in a series of nasty Stigwood-Bee Gees lawsuits, issue a statement denying that they ever apologized to anyone. For his part, Stigwood issues a response to their response, and "round and 'round we go. . . Producer **Ted Templeman** tops himself; after calling **Eddie Van Halen** "the best musician since **Charlie Parker**" last year, he compares the flash guitarist to the French impressionist painter **Monet** this year. . . The **Bill Szymczyk** Re-Christening Contest, which has already gone on too long, has a winner: it's Bill himself, suggesting that he'd like to be called **Frank Szymczyk**. . . The **Village People** come back, looking like what someone described as Adam and the Aunties. Their new look doesn't last long, but we can't imagine why. . . The L.A. Times — in the sports section, yet — says that baseball's **Billy Martin** "is to baseball what **Wendy O. Williams** is to music." Meanwhile, tennis brat **John McEnroe** "is either the Billy Martin or the Wendy O. Williams of tennis." Maybe both. . . As for Ms. Williams, she shakes her head sadly when told that a young lady who attended the **Plasmatics'** concerts in Pasadena was picked up by the

(Continued on page 72)

E/A Puts X on Dotted Line

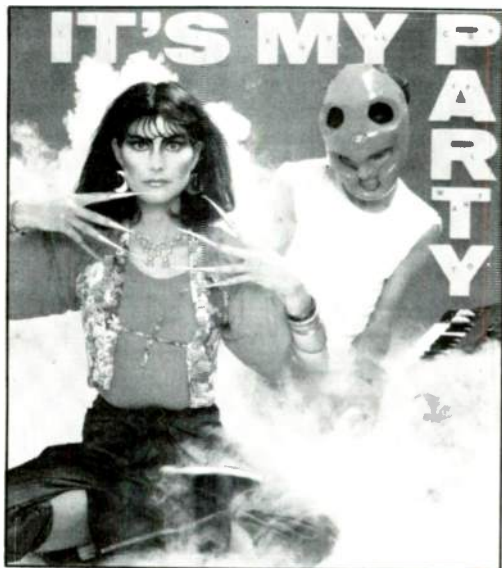


Los Angeles-based quartet X has signed an exclusive long-term recording agreement with Elektra/Asylum Records. The group's first album for the label, to be produced by former Doors keyboardist Ray Manzarek (who produced the band's acclaimed "Los Angeles" and "Wild Gift" albums for the Slash label), is slated for release next spring. Pictured at the signing are, from left, front: the group's guitarist Billy Zoom, bassist John Doe, and drummer Don (D.J.) Bonebrake; and Joe Smith, E/A chairman. Back: Clay Rose, recording engineer; Burt Stein, E/A vice president/promotion; Jerry Sharell, E/A senior vice president/promotion; Deborah Reinberg, E/A vice president/business affairs; and the group's lead singer Exene.

Who's Having A Party?

Everyone At Platinum Records Is

And These Are The First Guests To Arrive.



Record World

DAVE STEWART AND BARBARA GASKIN
"It's My Party" (prod: Stewart) (writers Reiner-Gold-Gluck, Jr.) (World Song, ASCAP) (3:46) Replacing Lesley Gore's innocent helplessness is a slickly arranged electronic update of the #1 hit from '63. Popradio won't be able to resist this oddly affecting debut. **Platinum 4**



E.J. Rice — Platinum 2
"Let Me Love You (One More Time)" (prod: Touch-Thurlow) (writers: Skelrov-Holden-Threlifall) (World Songs/Dream Dealers) (3:59) Formerly with Harold Melvin & the Blue Notes. Rice makes his label debut with this beautiful ballad from his forthcoming "E.J." LP. His inspirational vocal is backed by strings and a simple yet effective arrangement.



HEATHER — Platinum 1
"Sincerely" (prod: Frank Touch & Gary Thurlow) (writers: H. Fuqua, A. Freed) (ARC, BMI) (4:22) This smooth-voiced singer offers a pretty cover of a classic pop ballad, produced with a sound open to more than one format.

Billboard

E.J. RICE — Let Me Love You (One More Time), (3:59) Producer Frank Touch, Gary Thurlow, Writer Sklerov, Holden, Threlifall, Publisher World Songs/Dream Dealers Proprietary: Platinum PR2. The former member of Harold Melvin's Bluenotes renders a pretty love ballad, enhanced by a delicate arrangement and Rice's soulful vocal which gains momentum midway through

HEATHER — Sincerely (4:22) Producers Frank Touch, Gary Thurlow, Writer Harvey Fuqua, Alan Freed, Publisher ARC/BMI. Platinum 1011. This charming new thrush who goes by first name only, turns in a sterling rendition of this gem which was a number one record for the McGuire Sisters in 1955. Heather has a multi-octave range which she puts to maximum use here.

CASH BOX

HEATHER (Platinum Records, Inc. PR-1)
Sincerely (4:22) (Arc Music Corp. — BMI) (H. Fuqua, A. Freed) (Producer: F. Touch, G. Thurlow) Newcomer Heather takes this McGuire Sisters classic, gives it her own special, but still true treatment and turns it into an appealing 1981 release that will be as comfortable on a country turntable as a pop or A/C. Programmers should take note and give this a listen. A promising country debut for the brand new Platinum label.



Platinum Records, Inc.
6363 Sunset Blvd. Ste # 711
Hollywood, Ca. 90028

Agency Representation: Norby Walters & Associates

Radio World

Radio Replay

By PHIL DIMAURO

■ THE SECOND ANNUAL RADIO REPLAY MVP AWARDS: We made it! Another year has passed, and this column has managed to remain in the same hands for the entire twelve months. Continuing a tradition begun last year-end, it's time to thank all the people who've made it fun.

MOUTH OF THE YEAR: It was a tough decision, because we had the help of so many smart mouths whenever the need for wisdom, cleverness or plain old outrage arose. After extended meditations, we've decided to bestow the honor on **Jonathan King**, that international jet-setter, creator of hit records and host of a telephone talk show on WMCA, New York, where he celebrated his first anniversary in the fall. Back in September 1980, King advised us (in a contemporary British accent) that the way to gather listener participation on a talk program is to say things like "Baseball is boring" and "Hitler wasn't all bad" and by conducting polls to ascertain whether New Yorkers want Richard Nixon back in the White House. (They did, and so does **James Brown**, for your information). Better yet, King attracted a surprising number of younger listeners, a rarity for talk radio, especially when he brought music topics and guests to his program. King still contends that a combination of intelligent talk and rock 'n' roll could work on the radio in New York. We'd love to see someone give his "Szechuan restaurant of the air" a try.

EAR OF THE YEAR: Another tough one, but on the basis of late-breaking tips, leads to good sources of information and all-around insight, this year's most helpful observer was **Steve Leeds**, proprietor of SLIC (Steve Leeds Independent Consultants), a company that provides album promotion and marketing services here in the northeast. Tread lightly, ye AOR consultants — Leeds has you all psychoanalyzed.

RW TEAM AWARDS: Members of the staff of *Record World* and their immediate families are not eligible for awards proper, which makes our selection process easier, since we couldn't get through a week without the help of the *RW* research department. While risking perilous eardrum suffocation (by keeping telephone receivers crushed upside their heads for hours at a time) and permanent loss of eyesight (poring over matrices inscribed with microscopic numerals), they still found the time to drop *Radio Replay* cryptic notes on format changes and personnel shifts. Thanks again to **Mike Vallone** and **Doree Berg**; and thanks for the first time to the newly installed **Frank Murray** and **Greg "Skip" Brodsky** (the maker of flashes). Keep those facts and rumors coming in!

MILESTONES: We're called upon to deal with some pretty serious stuff in this column—FCC regulations, broadcast radii, Arbitron—but we like it best when it's offbeat, crazy, and hopefully even funny. Tops on our list of laugh-provoking interviews was **Mal Sharpe**, a gonzo journalist of the air, who gave us an inauguration preview last January before he took off for Washington to cover the event for the Century radio chain. In an item entitled "Big Cheese and Bad Apples," Sharpe suggested that **Alexander Haig** might cower from the fireworks display because of a hidden fear of explosions; he also started the rumor that **Nancy Reagan** is pregnant. Sharpe won a well-deserved award for his convention and inauguration coverage . . . And how could we forget our favorite subhead: "Funky Gums Fight Tooth Decay?" On a tip from the hygienic Ms. Berg, we phoned FM 108 (WDMT) in Cleveland and found out how morning personality **Carol Ford** encouraged listeners to brush their teeth to the rhythm of the latest rap records. What could be better than a feature which a) exposes new music on the radio and b) wages war on Muzak by preventing cavities, thus lowering the incomes of dentists who keep the easy listening services in business? . . . March in New York brought in the first warm breezes and veritable gales of hot air from **Ross & Wilson**, the new morning team at WABC. The pair quickly caught on to a time-honored radio tradition, the how-rich-is-**Dan Ingram** joke. **Ross & Wilson** told us that **Ingram** (who went back to afternoons from mornings with their arrival) was buying the ABC building floor by floor, and when he got to the top, he would change the initials to BDI (Big Dan Ingram). Since then, **Ross & Wilson's** irreverence has cost operations director **Jay Clark** a few complaint headaches, which is, we suppose, what they're getting paid for . . . And speaking about controversy, how about **Steve Dahl**? The guy who once told *Radio Replay* how to get great ratings with stories about "dog eating" tried to set up his own satellite network, saw it fizzle with his dismissal from WLUP, Chicago, came back on the air at WLS, Chicago, and will be splashed all over the country via satellite on the ABC Rock Network next year. That's a comeback . . . Speaking of Chicago, *Radio Replay* fulfilled a dream at the 1981 NAB

(Continued on page 66)

Radio's Year in Review

(Continued from page 3)

RKO Radio Network, one of several webs (including Mutual, AP and UPI) which had already been transmitting news, information and features to affiliates via satellite, announced its intention to split into two networks, dubbed RKO I and II, to provide specialized services for the young adult (25-34) and older (35-44) "lifestyles." (For networks like RKO, satellite transmission provides a cost-effective, high-quality alternative to land lines.) RKO Network president Tom Burchill also announced a third satellite service, later named RKO Radioshows, which would provide programming for existing RKO affiliates or for other interested stations. Included in the third network's offerings was a live, all-night talk show, "America Overnight."

Those two April announcements were only the beginning of a series of headlines that kept coming all year long, heralding new entries into the fields of 24-hour programming fed by satellite, in addition to expanded network services which stations could select to augment their own programming.

The next major contender to throw its hat in the ring was ABC Radio, which announced an entirely new operating group, ABC Radio Enterprises, in early June. With Michael Hauptman as vice president, ABC Radio Enterprises was formed specifically to generate two programming services beamed nationwide via satellite. A live, 24-hour contemporary music service, which has since been named Superadio, is scheduled to go on the air in 1982. So will an extensive talk service, dubbed ABC Talkradio. The music service is being programmed by Rick Sklar, ABC Radio's vice president of programming, who is also overseeing the talk programming service.

Looking back to April, RKO Radio president Dwight Case left the company to join Sunbelt Communications, heading a new corporate division formed to establish a live, 24-hour, satellite-delivered music, personality and information network aimed at the 25-34 lifestyle. Now operating under the name Transtar the service is scheduled to go on the air in early 1982. In June, Bonneville Broadcast Consultants (which has since been re-named Bonneville Broadcast System) concluded an agreement to have its beautiful music programming, which had been delivered on tape, beamed to client stations via satellite through SMN's facilities. And in September, a new 24-hour country format to be broadcast via satellite was announced by Unitec Stations, a new company formed by partners includ-

ing Dick Clark; two executives of radio station WHN in New York, Nick Verbitsky and Ed Salamon; and Frank Murphy of Mutual Radio.

In other network areas, ABC expanded its network services with the creation of two new full-service networks, announced in June. The first, aimed at the 15-34 demographic, was later named the ABC Rock Network; a second, directed toward a broad 18-49 age group with a 25-44 focus, has been named the Direction Network. With the addition of these two entities, the ABC Radio Networks number six in all.

The lucrative 18-34 market drew another entry into the network field in July, when CBS Radio announced the formation of RadioRadio, a new venture headed by vice president and general manager Bob Kipperman. By the end of the year, RadioRadio had planned long-form programs, hourly news broadcasts, and four 90-second features per day.

In October, Satellite Music Network revealed plans to launch two new 24-hour formats during the first quarter of 1982. A black music/urban contemporary format would be programmed by ex-KMJQ, Houston PD and WBMX, Chicago vice president and general manager Jim Maddox. A second, traditional MOR format was also on the drawing board. In December, the RKO Radioshows network announced six new music series.

By the end of the year, it seemed certain that the flood of new programming tailored for satellite delivery would continue through 1982. Observers wondered when the marketplace would reach its saturation point, and speculated on what innovative forms of programming this new technology might yield.

FCC

In 1980, two major decisions by the Federal Communications Commission — one limiting the broadcast radii of class 1-A clear channel stations, the other declaring a standard system for AM stereo — drew protests from different groups of radio broadcasters. Once Ronald Reagan took office, however, the Commission seemed to make a concerted effort to please broadcasters.

In January, before FCC chairman Charles D. Ferris had been replaced by the Republicans' choice, the Commission voted six to one to de-regulate radio stations, wiping out the rules on log-keeping, non-entertainment programming, community ascertainment and guidelines for commercial time in one fell swoop. The vote came as somewhat of a sur-

(Continued on page 40)

Record World
Singles
Alphabetical Listing

Record World
Singles
101-150

Producer, Publisher, Licensee

ABACAB Genesis (Hit & Run/Pun, ASCAP)	65
ALL OUR TOMORROWS Schwartz-Tyson (ATV/Schwartzcake, BMI)	57
ARTHUR'S THEME (BEST THAT YOU CAN DO) Omartian (Irving/Woolnough/Unichappell/Begonia Melodies, BMI/Hidden Valley/Pop 'n' Roll/WB, ASCAP)	32
A WORLD WITHOUT HEROES Ezrin-(Kiss, ASCAP/Undercut/Metal Machine, BMI)	87
BETTER THINGS Davies (Davray, P.R.S.)	91
BLUE JEANS Jones (Cessess/Electric Apple/Le-Ha, BMI)	93
BREAKIN' AWAY Graydon (Al Jarreau/Desperate/Golden Rake, BMI)	58
CALL ME Muller-Roberts (One to One, ASCAP)	74
CASTLES IN THE AIR Butler (Mayday/Benny Bird, BMI)	42
CENTERFOLD Justman (Center City, ASCAP)	13
CLOSER TO THE HEART Group-Brown (Core, ASCAP/CAPAC)	92
COME GO WITH ME Jardine (Gil/See Bee, BMI)	36
COMIN' IN AND OUT OF YOUR LIFE Webber (Songs Of Bandier Koppelman/Landers-Whiteside/Emanuel, ASCAP)	15
CONTROVERSY Prince (Ecnirp, BMI)	61
COOL NIGHT Seay-Davis (Web IV, BMI)	24
COULD IT BE LOVE Norman (Gee Sharp, BMI)	82
DON'T STOP BELIEVIN' Stone-Elson (Weed High Nightmare, BMI)	9
ENDLESS LOVE Richie (PGP Music/Brockman/Intersong, ASCAP administered)	95
EVERY HOME SHOULD HAVE ONE Jones (Blackwood, BMI)	76
EVERY LITTLE THING SHE DOES IS MAGIC Group-Padgham (Virgin/Chappell, ASCAP)	26
FALLING IN LOVE Group-Bongiavi (Daksel, BMI)	68
FEEL LIKE A NUMBER Seger-Punch (Gear, ASCAP)	70
FOR YOUR EYES ONLY Neil (UA, ASCAP)	66
HARD TO SAY Fogelberg-Lewis (Hickory Grove/April, ASCAP)	99
HARDEN MY HEART Boylan (Narrow Dude/Bonnie Bee Good/Geffen-Koye, ASCAP)	7
HEART LIKE A WHEEL Miller (Sailor, ASCAP)	30
HERE I AM (JUST WHEN I THOUGHT I WAS OVER YOU) Maslin (Al Gallico/Turtle, BMI)	23
HIT AND RUN Jones (Barkays/Warner-Tamerlane, BMI)	84
HOOKED ON CLASSICS Jarract-Reedman (Chappell/MCPS copy controlled)	10
I CAN'T GO FOR THAT (NO CAN DO) Hall-Oates (Fust Buzza/Hot-Cha/Six Continents, BMI)	4
IF I WERE YOU London (Blackwood/Fullness, BMI)	55
IF YOU THINK YOU'RE LONELY NOW Womack (Ashtray, BMI)	94
I'M JUST TOO SHY Jackson (Black Stallion, ASCAP)	73
I'VE DONE EVERYTHING FOR YOU Olsen (Warner-Tamerlane, BMI)	39
I WANT YOU, I NEED YOU Gaudio (Marvin Gardens/Home Sweet Home/Bug & Bear/John Charles Crowley, ASCAP)	90
I WOULDN'T HAVE MISSED IT Milsap-Collins (Pi-Gem, BMI/Chess, ASCAP)	27
JUST ONCE Jones (ATV/Mann&Weil, BMI)	47
KEEPING OUR LOVE ALIVE Beamish (Sienna, BMI/WB/Easy Action, ASCAP)	77
KEY LARGO Sumba-MacLellan (Jen Lee/Chappell, ASCAP/Lowrey, BMI)	54
LA LA MEANS I LOVE YOU Solas (Mighty Three/Bellboy, BMI)	98
LEADER OF THE BAND Fogelberg-Lewis (Hickory Grove/April, ASCAP)	37
LEATHER AND LACE Iovine (Welch Witch, BMI)	12
LET ME LOVE YOU ONCE Lake (Pesco, BMI/Almo, ASCAP)	44
LET'S GROOVE White (Saggifire/Yaugoulei, ASCAP)	3
LET THE FEELING FLOW Bryson-Pate (WB/Peabo, ASCAP)	80
LITTLE DARLIN' Olsen (Land of Dreams, ASCAP)	67
LIVING EYES Group-Richardson (Gibb Bros./Unichappell, BMI)	59
LOVE IN THE FIRST DEGREE Group-McBride-Shedd (Maypop, BMI)	71
LOVE IS ALRIGHT TONITE Springfield-Drescher (Robie Porter, BMI)	41
LOVE IS A ROCK Avsec (Berna/Sweet City, ASCAP)	75
MORE THAN JUST THE TWO OF US Baxter (Shell Songs/Sneaker/Home Grown, BMI)	43

MY GIRL (GONE, GONE, GONE) Henderson-Macleod (ATV Canada/Some Sung/Solid Gold, P.R.O.)	19
MY KINDA LOVER Mack-Billy (Songs of the Knight, BMI)	56
NEVER TOO MUCH Vandross (Uncle Ronnie's, ASCAP)	63
NO REPLY AT ALL Group (Hit & Run/Pun, ASCAP)	51
OH NO Carmichael-Group (Jobete/Commodores Entertainment, ASCAP)	17
OUR LIPS ARE SEALED Gottehrer-Freeman (Gatown/Plangent Visions, ASCAP)	21
PAC-MAN FEVER Buckner-Garcia (BGO, ASCAP)	79
PHYSICAL Farrar (Stephen A. Kipner/April/Terry Shaddick, ASCAP, BMI)	1
POOR MAN'S SON Peterik-Sullivan (Holy Moley/Rude, BMI/WB/Easy Action, ASCAP)	88
PRIVATE EYES Hall-Oates (Fust Buzza/Hot-Cha/Six Continents, BMI)	11
SAUSALITO SUMMERNIGHT Koopman (Southern, ASCAP)	78
SEA OF LOVE Petty (Fort Knox/Tek, BMI)	60
SHAKE IT UP Baker (Ric Ocasek/Lido, BMI)	22
SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED) Hayward (Jim-Edd, BMI)	83
SHE'S GOT A WAY Ramone (April/Impulsive, ASCAP)	33
SOMEONE COULD LOSE A HEART TONIGHT Malloy (Briarpatch/Debdav, BMI)	25
SOMEWHERE DOWN THE ROAD Manilow (ATV/Mann & Weil/Snow, BMI)	62
START ME UP Glimmer Twins (Colgems-EMI, ASCAP)	28
STEAL THE NIGHT White (Sunrise/Slapshot/Vinyl/Interworld, BMI)	49
STEP BY STEP Malloy (Briarpatch/Deb Dave, BMI)	96
SUPER FREAK (Part 1) Miller-James (Jobete/Stone City, ASCAP)	97
SWEET DREAMS Maslin (Careers/Bestall, BMI/Riva, P.R.S.)	40
TAKE IT EASY ON ME Prod. not listed (Colgems-EMI, ASCAP)	38
TAKE MY HEART Deodata-Group (Delightful/Second Decade, BMI)	20
TALKING OUT OF TURN Williams (MCA, ASCAP)	69
THE NIGHT OWLS Martin (Colgems-EMI, ASCAP)	52
THE OLD SONGS Manilow (WB/Upward Spiral, ASCAP)	35
THE SWEETEST THING (I'VE EVER KNOWN) Landis (Sterling/Addison/Street, ASCAP)	18
THEME FROM HILL STREET BLUES Post (MTM, ASCAP)	45
THOSE GOOD OLD DREAMS Carpenter (Almo/Sweet Harmony/Hammer & Nails, ASCAP)	89
THROUGH THE YEARS Richie (Peso/SwaneerBravo, BMI)	50
TROUBLE Buckingham-Doshut (Now Sounds, BMI)	8
TRYIN' TO LIVE MY LIFE WITHOUT YOU Seger-Punch (Happy Hooker, BMI)	48
TURN YOUR LOVE AROUND Graydon (Garden Rake, BMI/Rentakul Veets/JSH, ASCAP)	14
TWILIGHT Lynne (April, ASCAP)	72
UNDER PRESSURE Group-Bowie (Queen/Beechwood/Bewlay/Fleur, BMI)	31
WAITING FOR A GIRL LIKE YOU Lange-Jones (Somerset Songs/Evansongs, Ltd, ASCAP)	2
WAITING ON A FRIEND Glimmer Twins (Colgems-EMI, ASCAP)	29
WALKING INTO SUNSHINE Carter (Central Line, PRS)	81
WHEN SHE WAS MY GIRL Wolfert (MCA, ASCAP)	64
WHY DO FOOLS FALL IN LOVE Ross (Patricia, BMI)	6
WORKING FOR THE WEEKEND Fairbairn-Dean (Blackwood/Dean of Music, BMI)	46
WORKING IN THE COAL MINE Group (Morsaint/Warner-Tamerlane, BMI)	100
WKRP IN CINCINNATI Buckner-Garcia (MTM/Fast Fade, ASCAP)	85
WRACK MY BRAIN Harrison (Ganga B.V., BMI)	53
YESTERDAY'S SONGS Diamond (Stonebridge, ASCAP)	16
YOU'RE MY LATEST, MY GREATEST INSPIRATION Gamble-Huff (Mighty Three, BMI)	86
YOU COULD HAVE BEEN WITH ME Neil (ATV, BMI)	34
YOUNG TURKS Stewart (Riva/Nite-Stalk, ASCAP)	5

DECEMBER 26, 1981

Dec. 26	Dec. 19	
101	103	NUMBERS KRAFTWERK/Warner Bros. 49795 (No Nonsense, ASCAP)
102	102	FUNKY SENSATION GWEN McCRAE/Atlantic 3853 (Kenix, ASCAP)
103	114	SEASONS OF GOLD GIDEA PARK featuring ADRIAN BAKER/Profile 5003 (Various Publishers, not listed)
104	106	MAIN THEME FROM "CHARIOTS OF FIRE" VANGELIS/Polydor 2189 (PolyGram) (Spher c B.V./WB, ASCAP)
105	107	KICKIN' BACK L.T.D./A&M 2382 (Almo/McRovscod, ASCAP)
106	110	GENIUS OF LOVE TOM TOM CLUB/Sire 49882 (WB) (Metered/Ackee, ASCAP)
107	109	I WILL FIGHT GLADYS KNIGHT & THE PIPS/Columbia 18 02549 (Nick-O-Val, ASCAP)
108	128	JINGLE BELLS (LAUGHING ALL THE WAY) ST. NICK/Warner/Curb 49877 (Over the Rainbow, ASCAP)
109	105	ANYONE CAN SEE IRENE CARA/Network 47950 (E/A) (Carub, ASCAP/Fedora, BMI)
110	119	COOL (PART I) TIME/Warner Bros. 49864 (Tionna)
111	108	SANDY BEACHES DELBERT McCLINTON/MSS/Capitol 5069 (Narcolepsy/Steve Morris/Duchess/MCA, BMI)
112	116	RUNAWAY RITA LEIF GARRETT/Scotti Bros. 02879 (CBS) (Flowering Stone, ASCAP)
113	104	SHARING THE LOVE RUFUS with CHAKA KHAN/MCA 51203 (Bean Brooke, ASCAP)
114	121	LOVE FEVER GAYLE ADAMS/Prelude 8040 (Trumar/Diamond In The Rough, BMI)
115	126	TAINTED LOVE SOFT CELL/Sire 49855 (WB) (Equinox, BMI)
116	120	867-5309/JENNY TOMMY TUTONE/Columbia 18 02646 (Tutone/Keller, BMI)
117	117	LOOKER SUE SAAD/Warner Bros. 49851 (Warner-Tamerlane, BMI/WB, ASCAP)
118	125	SPLISH SPLASH DR. JOHN/Columbia 18 02675 (Unart, BMI)
119	—	SPIES IN THE NIGHT MANHATTAN TRANSFER/Atlantic 3877 (Garden Roke/Foster Free/Living BMI/Heen/Yellow Dog, ASCAP)
120	130	IT'S MY PARTY DAVE STEWART & BARBARA GASKIN/Platinum 4 (World Songs, ASCAP)
121	122	LOVED BY THE ONE RUPERT HOLMES/Elektra 47225 (WB/The Holmes Line, ASCAP)
122	143	TOOT AN' TOOT AM' TOOT CURTIS MAYFIELD/Boardwalk 7 11 132 (M&M, BMI)
123	—	HOW CAN LOVE SO RIGHT (BE SO WRONG) RAY, GOODMAN & BROWN/Polydor 2191 (Dark Cloud/H.A.B./We Got Music, BMI/ASCAP)
124	124	STUCK IN THE MIDDLE GRAND FUNK RAILROAD/Warner Bros. 49866 (Cram Renroff, BMI)
125	115	THE WOMAN IN ME CRYSTAL GAYLE/Columbia 18 02523 (O.A.S., ASCAP)
126	135	LOVE IN THE FAST LANE DYNASTY/Solar 47946 (E/A) (Spectrum VII/Silver Sounds, ASCAP)
127	—	ONLY ONE YOU T.G. SHEPPARD/Warner/Curb 49858 (Crosskeys, ASCAP/Tree, BMI)
128	131	WE ARE THE CHAMPIONS BIG BLUE WRECKING CREW/Elektra 47253 (Queen/Beechwood, BMI)
129	129	DESTROYER KINKS/Arista 0619 (Davray, P.R.S.)
130	127	SWEETER AS THE DAYS GO BY SHALAMAR/Solar 12329 (RCA) (Spectrum VII/Silver Sounds, ASCAP)
131	133	SOME GUYS HAVE ALL THE LUCK NICKI WILLIS/Bearsville 49868 (WB) (KEC/April, ASCAP)
132	133	SOMETHING ABOUT YOU ANGELA BOFILL/Arista 0636 (ATV/Irving/Patmos/Charleville, BMI)
133	137	(I FOUND) THAT MAN OF MINE JONES GIRLS/Phila. Intl. 5 02618 (CBS) (Mighty Three, BMI)
134	136	I WANT YOU BOOKER T./A&M 2374 (Irving/House of Jones, BMI)
135	139	I BELIEVE IN LOVE ROCKIE ROBBINS/A&M 2380 (Almo, ASCAP/BMI)
136	142	DO IT TO ME VERNON BURCH/Spector 0019 (Sand B/Bayard, BMI)
137	140	TWINKLE EARL KLUGH/Liberty 1432 (United Artists/Earl Klugh, ASCAP)
138	141	BEWARE BARRY WHITE/Unlimited Gold 5 02580 (CBS) (Stone Diamond, BMI)
139	—	BAD LADY CON FUNK SHUN/Mercury 76128 (PolyGram) (Val-ie-Joe/Dis 'n' Dat/Extra Foxx, BMI)
140	—	APACHE SUGARHILL GANG/Sugarhill 567 (Sugarhill, BMI)
141	—	FUNGI MAMA/ BEPOP AFUNKADISCOLYPSO TOM BROWNE/Arista/ GRP 2518 (Blue Horizon/Thomas Browne/Roaring Fork, BMI)
142	144	CAN'T HOLD BACK (YOUR LOVING) KANO/Mirage 3878 (Atl) (Pub. not listed)
143	—	LONELY NIGHTS BRYAN ADAMS/A&M 2359 (Irving, BMI)
144	123	I'M YOUR SUPERMAN ALL SPORTS BAND/Radio 19321 (Atl) (All Sports/Diode, ASCAP)
145	132	DON'T HIDE OUR LOVE EVELYN KING/RCA 12322 (Mighty M, ASCAP)
146	134	PASSENGER PASSENGER/Friendship 500 (Pop n' Roll, ASCAP)
147	145	TAKE MY LOVE MELBA MOORE/EMI-America 8092 (Duchess/MCA, BMI)
148	146	LUNATIC FRINGE RED RIDER/Capitol 5062 (Rumphybobban, CAPAC)
149	147	INTRODUCTION STARS ON/Radio 3879 (No Pub. Listed, BMI/ASCAP)
150	148	SATURDAY, SATURDAY NIGHT ZOOM/Polydor 2186 (PolyGram) (Zoom, BMI)



A/C Chart

DECEMBER 26, 1981

Dec. 26	Dec. 19		WKS. ON CHART
1	1	YESTERDAY'S SONGS NEIL DIAMOND Columbia 18 02604	8
2	3	WHY DO FOOLS FALL IN LOVE DIANA ROSS/RCA 12349	10
3	5	COMIN' IN AND OUT OF YOUR LIFE BARBRA STREISAND/ Columbia 18 02621	7
4	4	WAITING FOR A GIRL LIKE YOU FOREIGNER/Atlantic 3868	12
5	6	LEATHER AND LACE STEVIE NICKS with DON HENLEY/ Modern 7341 (Atl)	8
6	7	TURN YOUR LOVE AROUND GEORGE BENSON/Warner Bros. 49846	9
7	9	THE SWEETEST THING (I'VE EVER KNOWN) JUICE NEWTON/Capitol 5046	9
8	10	COOL NIGHT PAUL DAVIS/Arista 0645	6
9	2	THE OLD SONGS BARRY MANILOW/Arista 0633	12
10	13	I WOULDN'T HAVE MISSED IT RONNIE MILSAP/RCA 12342	6
11	11	CASTLES IN THE AIR DON McLEAN/Millennium 11819 (RCA)	9
12	14	SOMEONE COULD LOSE A HEART TONIGHT EDDIE RABBITT/Elektra 47239	5
13	8	OH NO COMMODORES/Motown 1527	13
14	16	HOOKED ON CLASSICS LOUIS CLARK CONDUCTS THE ROYAL PHILHARMONIC ORCHESTRA/RCA 12304	9
15	20	SHE'S GOT A WAY BILLY JOEL/Columbia 18 02628	4
16	17	TROUBLE LINDSEY BUCKINGHAM/Asylum 47223	8
17	18	I CAN'T GO FOR THAT (NO CAN DO) DARYL HALL & JOHN OATES/RCA 12361	5
18	21	COME GO WITH ME BEACH BOYS/Caribou 02633 (CBS)	5
19	24	LEADER OF THE BAND DAN FOGELBERG/Full Moon/ Epic 14 02647	3
20	22	MORE THAN JUST THE TWO OF US SNEAKER/Handshake 59 02557	6
21	12	HERE I AM (JUST WHEN I THOUGHT I WAS OVER YOU) AIR SUPPLY/Arista 0626	15
22	27	YOU COULD HAVE BEEN WITH ME SHEENA EASTON/ EMI-America 8101	3
23	31	COULD IT BE LOVE JENNIFER WARNES/Arista 0611	3
24	28	IF I WERE YOU LULU/Alfa 7011	6
25	23	THEME FROM HILL STREET BLUES MIKE POST featuring LARRY CARLTON/Elektra 47186	17
26	15	STEAL THE NIGHT STEVIE WOODS/Cotillion 46016 (Atl)	14
27	25	JUST ONCE QUINCY JONES featuring JAMES INGRAM/ A&M 2357	18
28	19	I WANT YOU, I NEED YOU CHRIS CHRISTIAN/Boardwalk 7 11 126	12
29	29	PHYSICAL OLIVIA NEWTON-JOHN/MCA 51182	12
30	38	THOSE GOOD OLD DREAMS CARPENTERS/A&M 2386	2



CHARTMAKER OF THE WEEK

31	—	SWEET DREAMS AIR SUPPLY Arista 0655	1
32	32	HARDEN MY HEART QUARTERFLASH/Geffen 49824 (WB)	5
33	26	HARD TO SAY DAN FOGELBERG/Full Moon/Epic 14 02488	18
34	37	YOUNG TURKS ROD STEWART/Warner Bros. 49843	3
35	33	WE'RE IN THIS LOVE TOGETHER AL JARREAU/Warner Bros. 49746	24
36	—	TAKE IT EASY ON ME LITTLE RIVER BAND/Capitol 5057	1
37	40	LOVE IN THE FIRST DEGREE ALABAMA/RCA 12288	2
38	34	ARTHUR'S THEME (BEST THAT YOU CAN DO) / CHRISTOPHER CROSS/Warner Bros. 49787	20
39	44	WKRP IN CINCINNATI STEVE CARLISLE/MCA 51205	3
40	30	BLAZE OF GLORY KENNY ROGERS/Liberty 1441	5
41	—	KEY LARGO BERTIE HIGGINS/Kat Family 9 02524 (CBS)	1
42	49	LET'S GROOVE EARTH, WIND & FIRE/ARC/Columbia 18 02536	2
43	35	THE WOMAN IN ME CRYSTAL GAYLE/Columbia 18 02523	11
44	45	LOVED BY THE ONE RUPERT HOLMES/Elektra 47225	7
45	—	SOMEWHERE DOWN THE ROAD BARRY MANILOW/Arista 0658	1
46	41	PRIVATE EYES DARYL HALL & JOHN OATES/RCA 12296	16
47	36	WHEN SHE WAS MY GIRL FOUR TOPS/Casablanca 2338	19
48	43	FOR YOUR EYES ONLY SHEENA EASTON/Liberty 1418	22
49	39	ATLANTA LADY (SOMETHING ABOUT YOUR LOVE) MARTY BALIN/EMI-America 8093	15
50	46	SHARE YOUR LOVE WITH ME KENNY ROGERS/Liberty 1430	17



Radio's Year in Review

(Continued from page 38)

prise, but Washington observers felt that encouragement from the Senate Commerce Committee's Bob Packwood (R-Ore.) and endorsement from outgoing Carter telecommunications advisor Henry Geller had influenced the Ferris Commission's decision. In February, bills proposing 10-year or indefinite radio broadcasting licenses were introduced in the House and Senate, and a bill eliminating the FCC's influence in areas of programming, commercial length, ascertainment and log requirements was introduced in the House.

In mid-May, President Reagan's choice for FCC commissioner, Mark S. Fowler, was sworn in, and the FCC achieved a Republican majority. As a former disc jockey, Fowler seemed more acceptable to radio people than his predecessor Ferris (Robert E. Lee had served as chairman in the interim following Ferris' resignation), and his first official announcements and actions solidified his popularity.

In early June, the newly-appointed Fowler addressed an issue of great concern to broadcasters: the reduction of spacing between channels on the AM radio band from 10 kHz to nine, in order to create hundreds of new radio stations. The Ferris FCC had favored this move as a means of increasing minority ownership of broadcast properties, while owners of AM radio stations, already facing shrinking profits, feared that new stations on the dial would result in intolerable competition for advertising dollars. Speaking before the house subcommittee on internal operations, Fowler recommended that any decision should await reports from the proper authorities.

Fowler had hinted a change in policy, and the turnabout was complete in May, when the FCC reversed its December 1979 decision and recommended that 10 kHz spacing be maintained. The decision became effective for the entire western hemisphere in late November, when the international Region 2 radio conference in Rio de Janeiro also agreed to retain 10 kHz spacing on the AM dial.

Fowler spoke at the National Association of Broadcasters' Radio Programming Conference, held in Chicago at the end of August, and also made an official appearance at the National Radio Broadcasters' Association's annual convention in September. With the FCC's popular 10 kHz decision as his calling card, Fowler drew rounds of applause at both gatherings as he promised further deregulatory measures and some decisive action on AM stereo after the first of the new year.

Music and Radio's Future

The year saw its share of format changes among some of the nation's familiar call letters, beginning in January, when Detroit's faltering AOR signal, WWWW (W4), followed the major 1980 trend with a switch to country music. In March, another AOR station gave up the format: Zeta

7 in Orlando, which opted for the Schulke II "soft A/C" format and changed its call letters to the more appropriate WJYO (Joy 108).

AORs Show Gains

In June, Los Angeles station KWST also dropped AOR in favor of a "mass appeal" format. And in September, yet another old soldier changed stripes when Philadelphia's classic top 40 station, WFIL, decided that country music was the way to reach the hearts of adult, AM radio listeners.

While three of these four stations decided against continuing as AORs, the album rock format itself enjoyed healthy ratings during the year, especially in the winter Arbitron ratings sweep, which saw Cleveland's WMMS jump two full points to lead the market with a 10.5 share, while Boston's WCOZ, under its new program director, John Sebastian, shot up from 9.1 (quarter-hour share of listeners 12 and older) to 11.0, taking first place in the market. Shortly thereafter, Sebastian formed his own programming consultancy.

AOR stations were winning, but not by sticking to the philosophy that launched many of them as "progressive" stations in the late 1960s and early seventies. Many of the new breed of AORs achieved their success through programming techniques which had originally been developed for mass appeal stations. Independent album promotion consultant Steve Leeds put it best when he told *Record World*, "Album rock radio is no longer the alternative to top 40. It is the next mass appeal format."

Meanwhile, mass appeal stations on the AM band were adapting to the changing tastes of music listeners. According to an Arbitron study released in October, FM listening in the United States increased 6.8 per cent from 1980 to 1981. Only two of the top ten markets (Chicago and Pittsburgh) registered slight decreases in FM listening, while in Dallas/Ft. Worth and Washington, D.C. the total FM shares were 69.3 and 65.7, respectively, amounting to eight per cent increases over the previous year in both cities.

In the face of trends like these, the more far-sighted AM station programmers and managers have made positioning decisions to capitalize on their strengths rather than battle FM music stations head-to-head. At WABC, New York, call letters that were virtually synonymous with the top 40 in the 1960s and 1970s, new programming features have replaced music during many dayparts. The station now broadcasts New York Yankees baseball, runs a sports talk program in early evenings, and, in October, introduced a nightly talk show focusing on "coping and stress," hosted by a clinical psychologist. Boston's WRKO, a former top 40 powerhouse, gradually introduced more and more talk programming during the year, and made the complete switch to talk at the end of the third quarter.

Record World Singles



DECEMBER 26, 1981

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

Dec. 26	Dec. 19		WKS. ON CHART
1	1	PHYSICAL OLIVIA NEWTON-JOHN MCA 51182 (6th Week)	13
2	2	WAITING FOR A GIRL LIKE YOU FOREIGNER / Atlantic 3868	12
3	3	LET'S GROOVE EARTH, WIND & FIRE / ARC / Columbia 18 02536	13
4	7	I CAN'T GO FOR THAT (NO CAN DO) DARYL HALL & JOHN OATES / RCA 12361	7
5	5	YOUNG TURKS ROD STEWART / Warner Bros. 49843	11
6	6	WHY DO FOOLS FALL IN LOVE DIANA ROSS / RCA 12349	11
7	8	HARDEN MY HEART QUARTERFLASH / Geffen 49824 (WB)	11
8	10	TROUBLE LINDSEY BUCKINGHAM / Asylum 47223	10
9	9	DON'T STOP BELIEVIN' JOURNEY / Columbia 18 02567	9
10	13	HOOKED ON CLASSICS LOUIS CLARK CONDUCTS THE ROYAL PHILHARMONIC ORCHESTRA / RCA 12304	8
11	4	PRIVATE EYES DARYL HALL & JOHN OATES / RCA 12296	18
12	14	LEATHER AND LACE STEVIE NICKS with DON HENLEY / Modern 7341 (Atl)	14
13	21	CENTERFOLD J. GEILS BAND / EMI-America 8012	8
14	15	TURN YOUR LOVE AROUND GEORGE BENSON / Warner Bros. 49846	10
15	16	COMIN' IN AND OUT OF YOUR LIFE BARBRA STREISAND / Columbia 18 02621	7
16	17	YESTERDAY'S SONGS NEIL DIAMOND / Columbia 18 02604	8
17	11	OH NO COMMODORES / Motown 1527	14
18	22	THE SWEETEST THING (I'VE EVER KNOWN) JUICE NEWTON / Capitol 5046	10
19	19	MY GIRL (GONE, GONE, GONE) CHILLIWACK / Millennium 11813 (RCA)	13
20	20	TAKE MY HEART KOOL & THE GANG / De-Lite 815 (PolyGram)	12
21	23	OUR LIPS ARE SEALED GO-GO'S / I.R.S. 9901 (A&M)	18
22	26	SHAKE IT UP CARS / Elektra 47250	6
23	12	HERE I AM (JUST WHEN I THOUGHT I WAS OVER YOU) AIR SUPPLY / Arista 0626	15
24	27	COOL NIGHT PAUL DAVIS / Arista 0645	8
25	29	SOMEONE COULD LOSE A HEART TONIGHT EDDIE RABBITT / Elektra 47239	7
26	18	EVERY LITTLE THING SHE DOES IS MAGIC POLICE / A&M 3471	14
27	30	I WOULDN'T HAVE MISSED IT RONNIE MILSAP / RCA 12342	9
28	24	START ME UP ROLLING STONES / Rolling Stones 21003 (Atl)	19
29	33	WAITING ON A FRIEND ROLLING STONES / Rolling Stones 21004 (Atl)	4
30	31	HEART LIKE A WHEEL STEVE MILLER BAND / Capitol 5068	9
31	34	UNDER PRESSURE QUEEN & DAVID BOWIE / Elektra 47235	8
32	28	ARTHUR'S THEME (BEST THAT YOU CAN DO) CHRISTOPHER CROSS / Warner Bros. 49787	20
33	36	SHE'S GOT A WAY BILLY JOEL / Columbia 18 02628	5
34	38	YOU COULD HAVE BEEN WITH ME SHEENA EASTON / EMI-America 8101	5
35	32	THE OLD SONGS BARRY MANILOW / Arista 0633	12
36	42	COME GO WITH ME BEACH BOYS / Caribou 5 02633 (CBS)	5
37	44	LEADER OF THE BAND DAN FOGELBERG / Full Moon / Epic 14 02647	4
38	45	TAKE IT EASY ON ME LITTLE RIVER BAND / Capitol 5057	4
39	25	I'VE DONE EVERYTHING FOR YOU RICK SPRINGFIELD / RCA 12166	19
40	54	SWEET DREAMS AIR SUPPLY / Arista 0655	3
41	47	LOVE IS ALRIGHT TONITE RICK SPRINGFIELD / RCA 13008	4
42	46	CASTLES IN THE AIR DON McLEAN / Millennium 11819 (RCA)	7
43	48	MORE THAN JUST THE TWO OF US SNEAKER / Handshake 59 02557	7
44	49	LET ME LOVE YOU ONCE GREG LAKE / Chrysalis 2571	6
45	37	THEME FROM HILL STREET BLUES MIKE POST featuring LARRY CARLTON / Elektra 47186	17
46	51	WORKING FOR THE WEEKEND LOVERBOY / Columbia 18 02589	7



47	35	JUST ONCE QUINCY JONES featuring JAMES INGRAM / A&M 2357	19
48	43	TRYIN' TO LIVE MY LIFE WITHOUT YOU BOB SEGER & THE SILVER BULLET BAND / Capitol 5042	16
49	40	STEAL THE NIGHT STEVIE WOODS / Cotillion 46016 (Atl)	12

CHARTMAKER OF THE WEEK

50	—	THROUGH THE YEARS KENNY ROGERS Liberty 1444	1
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51	39	NO REPLY AT ALL GENESIS / Atlantic 3858	14
52	41	THE NIGHT OWLS LITTLE RIVER BAND / Capitol 5033	19
53	50	WRACK MY BRAIN RINGO STARR / Boardwalk 7 11 130	8
54	62	KEY LARGO BERTIE HIGGINS / Kat Family 9 02524 (CBS)	5
55	60	IF I WERE YOU LULU / Alfa 7011	5
56	61	MY KINDA LOVER BILLY SQUIER / Capitol 5037	5
57	72	ALL OUR TOMORROWS EDDIE SCHWARTZ / Atco 7342	3
58	66	BREAKIN' AWAY AL JARREAU / Warner Bros. 49849	4
59	53	LIVING EYES BEE GEES / RSO 1067 (PolyGram)	8
60	73	SEA OF LOVE DEL SHANNON / Network 47950 (E/A)	3
61	52	CONTROVERSY PRINCE / Warner Bros. 49808	11
62	74	SOMEWHERE DOWN THE ROAD BARRY MANILOW / Arista 0658	2
63	55	NEVER TOO MUCH LUTHER VANDROSS / Epic 14 02409	15
64	57	WHEN SHE WAS MY GIRL FOUR TOPS / Casablanca 2338 (PolyGram)	19
65	79	ABACAB GENESIS / Atlantic 3891	2
66	56	FOR YOUR EYES ONLY (THEME FROM THE MOTION PICTURE SOUNDTRACK) SHEENA EASTON / Liberty 1418	22
67	75	LITTLE DARLIN' SHEILA / Carrere 02564 (CBS)	2
68	76	FALLING IN LOVE BALANCE / Portrait 24 02608 (CBS)	3
69	64	TALKING OUT OF TURN MOODY BLUES / Threshold 603 (PolyGram)	7
70	88	FEEL LIKE A NUMBER BOB SEGER & THE SILVER BULLET BAND / Capitol 5077	2
71	81	LOVE IN THE FIRST DEGREE ALABAMA / RCA 12288	3
72	58	TWILIGHT ELO / Jet 5 02559 (CBS)	10
73	63	I'M JUST TOO SHY JERMAINE JACKSON / Motown 1525	9
74	82	CALL ME SKYY / Salsoul 7 2152 (RCA)	3
75	89	LOVE IS LIKE A ROCK DONNIE IRIS / MCA 51223	2
76	84	EVERY HOME SHOULD HAVE ONE PATTI AUSTIN / Qwest 49854 (WB)	2
77	87	KEEPING OUR LOVE ALIVE HENRY PAUL BAND / Atlantic 3883	2
78	59	SAUSALITO SUMMERNIGHT DIESEL / Regency 7339 (Atl)	16
79	—	PAC-MAN FEVER BUCKNER & GARCIA / Columbia 18 02673	1
80	91	LET THE FEELING FLOW PEABO BRYSON / Capitol 5065	4
81	83	WALKING INTO SUNSHINE CENTRAL LINE / Mercury 76126 (PolyGram)	4
82	—	COULD IT BE LOVE JENNIFER WARNES / Arista 0611	1
83	65	SHE'S A BAD MAMA JAMA (SHE'S BUILT, SHE'S STACKED) CARL CARLTON / 20th Century-Fox 2488 (RCA)	22
84	86	HIT AND RUN BAR-KAYS / Mercury 76123 (PolyGram)	4
85	90	WKRP IN CINCINNATI STEVE CARLISLE / MCA 51205	2
86	—	YOU'RE MY LATEST, MY GREATEST INSPIRATION TEDDY PENDERGRASS / Phila. Intl. 5 02619 (CBS)	1
87	95	A WORLD WITHOUT HEROES KISS / Casablanca 2343	2
88	67	POOR MAN'S SON SURVIVOR / Scotti Bros. 5 02560 (CBS)	11
89	—	THOSE GOOD OLD DREAMS CARPENTERS / A&M 2386	1
90	68	I WANT YOU, I NEED YOU CHRIS CHRISTIAN / Boardwalk 7 11 126	13
91	93	BETTER THINGS KINKS / Arista 0649	3
92	94	CLOSER TO THE HEART RUSH / Mercury 76124 (PolyGram)	3
93	96	BLUE JEANS CHOCOLATE MILK / RCA 12335	3
94	—	IF YOU THINK YOU'RE LONELY NOW BOBBY WOMACK / Beverly Glen 2000	1
95	69	ENDLESS LOVE DIANA ROSS & LIONEL RICHIE / Motown 1519	27
96	70	STEP BY STEP EDDIE RABBITT / Elektra 47174	23
97	71	SUPER FREAK (PART 1) RICK JAMES / Gordy 7205 (Motown)	21
98	77	LA LA MEANS I LOVE YOU TIERRA / Boardwalk 7 11 129	10
99	78	HARD TO SAY DAN FOGELBERG / Full Moon / Epic 14 02488	18
100	80	WORKING IN THE COAL MINE DEVO / Full Moon / Asylum 47204	17

PRODUCERS AND PUBLISHERS ON PAGE 39.

Record World Album Airplay

DECEMBER 26, 1981

All listings from key progressive stations around the country are in alphabetical order.

WNEW-FM/NEW YORK

RICHARD NEER/JIM MONAGHAN

FACE DANCES — The Who — WB
4 — Foreigner — Atlantic
GIVE THE PEOPLE WHAT THEY WANT — Kinks — Arista
TATTOO YOU — Rolling Stones —
Rolling Stones
THE RIVER — Bruce Springsteen —
Columbia

WCOZ-FM/BOSTON

ANDY BEAUBIEN/TED EDWARDS

DON'T SAY NO — Billy Squier —
Capitol
4 — Foreigner — Atlantic
FREEZE-FRAME — J. Geils Band —
EMI-America
GHOST IN THE MACHINE —
Police — A&M
HARD PROMISES — Tom Petty and
the Heartbreakers — Backstreet/
MCA

WBLM-FM/MAINE

MIKE BUSHEY/JOSE DIAZ

DON'T SAY NO — Billy Squier —
Capitol
ESCAPE — Journey — Columbia
4 — Foreigner — Atlantic
PRECIOUS TIME — Pat Benatar —
Chrysalis
TATTOO YOU — Rolling Stones —
Rolling Stones

WCCC-FM/HARTFORD

LICH

DON'T SAY NO — Billy Squier —
Capitol
ESCAPE — Journey — Columbia
4 — Foreigner — Atlantic
HI INFIDELITY — REO
Speedwagon — Epic
TATTOO YOU — Rolling Stones —
Rolling Stones

WPLR-FM/NEW HAVEN

CHRIS KAMPMEIER

DON'T SAY NO — Billy Squier —
Capitol
ESCAPE — Journey — Columbia
4 — Foreigner — Atlantic
HI INFIDELITY — REO
Speedwagon — Epic
TATTOO YOU — Rolling Stones —
Rolling Stones

WLIR-FM/LONG ISLAND

DENIS McNAMARA/RAY WHITE

BAD REPUTATION — Joan Jett —
Boardwalk
FACE VALUE — Phil Collins —
Atlantic
HOY-HOY — Little Feat — WB
SANDINISTA! — Clash — Epic
TATTOO YOU — Rolling Stones —
Rolling Stones

WMMR-FM/PHILADELPHIA

JOE BONADONNA

ARC OF A DIVER — Steve
Winwood — Island
FACE DANCES — The Who — WB
GHOST IN THE MACHINE —
Police — A&M
HI INFIDELITY — REO
Speedwagon — Epic
TATTOO YOU — Rolling Stones —
Rolling Stones

WYSP-FM/PHILADELPHIA

MICHAEL PICOZZI/STEVE FEINSTEIN

DON'T SAY NO — Billy Squier —
Capitol
4 — Foreigner — Atlantic
HI INFIDELITY — REO
Speedwagon — Epic
PRECIOUS TIME — Pat Benatar —
Chrysalis
TATTOO YOU — Rolling Stones —
Rolling Stones

WHFS-FM/WASHINGTON

DAVID EINSTEIN/BOB SHOWACRE

BEAUTY AND THE BEAT —
Go-Go's — I.R.S.
FACE VALUE — Phil Collins —
Atlantic
GHOST IN THE MACHINE —
Police — A&M
SANDINISTA! — Clash — Epic
UPRISING — Bob Morley — Island

WQBK-FM/ALBANY

JOHN COOPER

ARC OF A DIVER — Steve
Winwood — Island
BEAUTY AND THE BEAT —
Go-Go's — I.R.S.
SANDINISTA! — Clash — Epic
TATTOO YOU — Rolling Stones —
Rolling Stones
WALK UNDER LADDERS — Joon
Armatrading — A&M

WAQX-FM/SYRACUSE

ED LEVINE/AMY DAHLMAN

ABACAB — Genesis — Atlantic
GHOST IN THE MACHINE —
Police — A&M
PRECIOUS TIME — Pat Benatar —
Chrysalis
TATTOO YOU — Rolling Stones —
Rolling Stones
THE INNOCENT AGE — Dan
Fogelberg — Full Moon/Epic

WOUR-FM/UTICA

TOM STARR

CAPTURED — Journey — Columbia
FACE DANCES — The Who — WB
LONG DISTANCE VOYAGER —
Moody Blues — Threshold
TATTOO YOU — Rolling Stones —
Rolling Stones
ZENYATTA MONDATTI —
Police — A&M

WCMF-FM/ROCHESTER

DAVE KANE/TRIP REEB

DON'T SAY NO — Billy Squier —
Capitol
ESCAPE — Journey — Columbia
HARD PROMISES — Tom Petty and
the Heartbreakers — Backstreet/
MCA
HI INFIDELITY — REO
Speedwagon — Epic
TATTOO YOU — Rolling Stones —
Rolling Stones

WMJQ-FM/ROCHESTER

ROBERTA HABER

ARC OF A DIVER — Steve
Winwood — Island
FACE DANCES — The Who — WB
FACE VALUE — Phil Collins —
Atlantic
4 — Foreigner — Atlantic
HARD PROMISES — Tom Petty and
the Heartbreakers — Backstreet/
MCA

WDVE-FM/PITTSBURGH

DAVE LANGE

ABACAB — Genesis — Atlantic
4 — Foreigner — Atlantic
HI INFIDELITY — REO
Speedwagon — Epic
PRECIOUS TIME — Pat Benatar —
Chrysalis
TATTOO YOU — Rolling Stones —
Rolling Stones

WMMS-FM/CLEVELAND

KID LEO

4 — Foreigner — Atlantic
GHOST IN THE MACHINE —
Police — A&M
HI INFIDELITY — REO
Speedwagon — Epic
NORTH COAST — Michael Stanley
Band — EMI-America
TATTOO YOU — Rolling Stones —
Rolling Stones

WABX-FM/DETROIT

CAREY CURELOP/GREG ST. JAMES

BEAUTY AND THE BEAT —
Go-Go's — I.R.S.
BOY — U2 — Island
GHOST IN THE MACHINE —
Police — A&M
GIVE THE PEOPLE WHAT THEY WANT — Kinks — Arista
TATTOO YOU — Rolling Stones —
Rolling Stones

WLPX-FM/MILWAUKEE

BOBBIN BEAM

ESCAPE — Journey — Columbia
4 — Foreigner — Atlantic
HI INFIDELITY — REO
Speedwagon — Epic
MOVING PICTURES — Rush —
Mercury
PARADISE THEATER — Styx —
A&M

WQFM-FM/MILWAUKEE

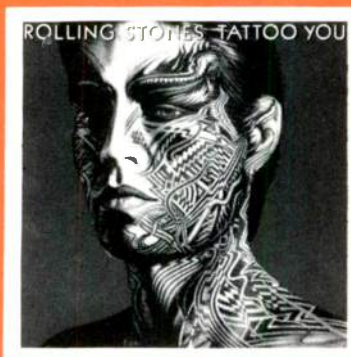
MIKE WOLF

DON'T SAY NO — Billy Squier —
Capitol
4 — Foreigner — Atlantic
HI INFIDELITY — REO
Speedwagon — Epic
MOVING PICTURES — Rush —
Mercury
PARADISE THEATER — Styx —
A&M

Y95-FM/ROCKFORD

LES COOK

BLIZZARD OF OZZ — Ozzy
Osbourne — Jet
DON'T SAY NO — Billy Squier —
Capitol
HI INFIDELITY — REO
Speedwagon — Epic
PRECIOUS TIME — Pat Benatar —
Chrysalis
TATTOO YOU — Rolling Stones —
Rolling Stones



Flashmaker of the Year

TATTOO YOU
ROLLING STONES
Rolling Stones

Top Album Airplay Picks of 1981

TATTOO YOU — Rolling Stones — Rolling
Stones (29)
4 — Foreigner — Atlantic (23)
HI INFIDELITY — REO Speedwagon — Epic
(20)
ESCAPE — Journey — Columbia (19)
DON'T SAY NO — Billy Squier — Capitol (15)
PRECIOUS TIME — Pat Benatar — Chrysalis
(9)
ARC OF A DIVER — Steve Winwood — Island
(8)
GHOST IN THE MACHINE — Police — A&M
(8)
PARADISE THEATER — Styx — A&M (6)
FACE DANCES — The Who — WB (5)
FACE VALUE — Phil Collins — Atlantic (5)

All listings from key progressive stations around the country are in alphabetical order.

WLUP-FM/CHICAGO

SKY DANIELS' FAVES
CONTROVERSY — Prince — WB
DON'T SAY NO — Billy Squier —
Capitol
ESCAPE — Journey — Columbia
HARD PROMISES — Tom Petty and
the Heartbreakers — Backstreet/
MCA
HI INFIDELITY — REO
Speedwagon — Epic

WXRT-FM/CHICAGO

NORM WINER/BOB GELMS
ARC OF A DIVER — Steve
Winwood — Island
FACE DANCES — The Who — WB
FACE VALUE — Phil Collins —
Atlantic
TATTOO YOU — Rolling Stones —
Rolling Stones
ZEBOP! — Santono — Columbia

KSHE-FM/ST. LOUIS

RICK BALIS/JOHN ULETT
ESCAPE — Journey — Columbia
4 — Foreigner — Atlantic
HI INFIDELITY — REO
Speedwagon — Epic
TATTOO YOU — Rolling Stones —
Rolling Stones
THE RIVER — Bruce Springsteen —
Columbia

KQRS-FM/MINNEAPOLIS

**DOUG SORENSON/DOUG
PODELL**
DON'T SAY NO — Billy Squier —
Capitol
ESCAPE — Journey — Columbia
4 — Foreigner — Atlantic
HI INFIDELITY — REO
Speedwagon — Epic
TATTOO YOU — Rolling Stones —
Rolling Stones

WRXL-FM/RICHMOND

ILYSE GOTTLIEB
BELLA DONNA — Stevie Nicks —
Modern
ESCAPE — Journey — Columbia
4 — Foreigner — Atlantic
HI INFIDELITY — REO
Speedwagon — Epic
TATTOO YOU — Rolling Stones —
Rolling Stones

WYMX-FM/AUGUSTA

MARY PILLINGER
ESCAPE — Journey — Columbia
4 — Foreigner — Atlantic
HI INFIDELITY — REO
Speedwagon — Epic
PARADISE THEATER — Styx —
A&M
TATTOO YOU — Rolling Stones —
Rolling Stones

WSHE-FM/FT. LAUDERDALE

SONNY FOX/KIM FULTS
BACK IN BLACK — AC/DC —
Atlantic
ESCAPE — Journey — Columbia
4 — Foreigner — Atlantic
HI INFIDELITY — REO
Speedwagon — Epic
TATTOO YOU — Rolling Stones —
Rolling Stones

KLOK-FM/HOUSTON

**CHRIS MILLER/MICHELE
ROBINSON-SAYRE**
DIRTY DEEDS DONE DIRT
CHEAP — AC/DC — Atlantic
ESCAPE — Journey — Columbia
4 — Foreigner — Atlantic
HI INFIDELITY — REO
Speedwagon — Epic
PRECIOUS TIME — Pat Benatar —
Chrysalis
TATTOO YOU — Rolling Stones —
Rolling Stones

KSRR-FM/HOUSTON

ALAN SNEED/RICK LAMBERT
ESCAPE — Journey — Columbia
4 — Foreigner — Atlantic
HI INFIDELITY — REO
Speedwagon — Epic
PARADISE THEATER — Styx —
A&M
TATTOO YOU — Rolling Stones —
Rolling Stones

KTXQ-FM/DALLAS

DRAKE HALL
ARC OF A DIVER — Steve
Winwood — Island
DON'T SAY NO — Billy Squier —
Capitol
EL LOCO — ZZ Top — WB
LOVERBOY — Columbia
TATTOO YOU — Rolling Stones —
Rolling Stones

KZEW-FM/DALLAS

JANEL DOLAN
ARC OF A DIVER — Steve
Winwood — Island
EL LOCO — ZZ Top — WB
GHOST IN THE MACHINE —
Police — A&M
SCARY MONSTERS — David
Bowie — RCA
SHAKE IT UP — Cars — Elektro

KFML-AM/DENVER

IRA GORDON
ARC OF A DIVER — Steve
Winwood — Island
BOY — U2 — Island
FACE VALUE — Phil Collins —
Atlantic
PET ROCK — Sinceros — Columbia
PIRATES — Rickie Lee Jones — WB

KGB-FM/SAN DIEGO

JUDY McNUTT
DOUBLE FANTASY — John Lennon/
Yoko Ono — Geffen
ESCAPE — Journey — Columbia
4 — Foreigner — Atlantic
HI INFIDELITY — REO
Speedwagon — Epic
TATTOO YOU — Rolling Stones —
Rolling Stones

KROQ-FM/LOS ANGELES

LARRY GROVES
BEAUTY & THE BEAT — Go-Go's —
I.R.S.
GHOST IN THE MACHINE —
Police — A&M
NEW TRADITIONALISTS — Devo —
WB
PRETENDERS II — Sire
TATTOO YOU — Rolling Stones —
Rolling Stones

KLOS-FM/LOS ANGELES

RUTH PINEDO
DON'T SAY NO — Billy Squier —
Capitol
ESCAPE — Journey — Columbia
MOVING PICTURES — Rush —
Mercury
PARADISE THEATER — Styx —
A&M
PRECIOUS TIME — Pat Benatar —
Chrysalis

KOME-FM/SAN JOSE

DANA JANG
ARC OF A DIVER — Steve
Winwood — Island
DON'T SAY NO — Billy Squier —
Capitol
4 — Foreigner — Atlantic
MODERN TIMES — Jefferson
Starship — Grunt
ROCKINROLL — Greg Kihn —
Beserkley

KSJO-FM/SAN JOSE

**JIM ROBINSON/LEE ROY
HANSEN**
DON'T SAY NO — Billy Squier —
Capitol
ESCAPE — Journey — Columbia
4 — Foreigner — Atlantic
PRECIOUS TIME — Pat Benatar —
Chrysalis
TATTOO YOU — Rolling Stones —
Rolling Stones

KZAP-FM/SACRAMENTO

LES TRACY/BOB KELLER
BELLA DONNA — Stevie Nicks —
Modern
ESCAPE — Journey — Columbia
LOVERBOY — Columbia
SHAKE IT UP — Cars — Elektra
TATTOO YOU — Rolling Stones —
Rolling Stones

KZEL-FM/EUGENE

**BRAD HOFFMANN/CARLA
LEONARDO**
ESCAPE — Journey — Columbia
4 — Foreigner — Atlantic
HI INFIDELITY — REO
Speedwagon — Epic
PARADISE THEATER — Styx —
A&M
TATTOO YOU — Rolling Stones —
Rolling Stones

KZOK-FM/SEATTLE

**NILS VON VEH/CRAIG
MARTIN**
DON'T SAY NO — Billy Squier —
Capitol
ESCAPE — Journey — Columbia
4 — Foreigner — Atlantic
HI INFIDELITY — REO
Speedwagon — Epic
PRECIOUS TIME — Pat Benatar —
Chrysalis

don't have the money to spend on as many albums as they did before. And also, with this taping business, maybe four people will buy one album between them. It's much harder to have a big seller.

RW: Your video has gotten a lot of attention, just as the song "Physical" has — I gather it will be shown on network TV early next year. How did you meet up with (director) Brian Grant?

Newton-John: When we were taking about a video, I was sent composite reels by four or five directors, and Brian's was one of them. I liked the way he photographed women, and I liked his ideas. He came over, and we met, and I liked him very much, so we asked him to do it.

He had never worked with me before, so I just gave him the music and said, "Come back with an idea"; he had no preconceived ideas about me, which was terrific. The first one he did was "Landslide." He had everything written out on a storyboard, and it was very unusual; but I trusted him, and I said, "The way you see it, let's just do it." I was so happy with the way the first one turned out that we did the rest that way.

RW: Michael Nesmith, who is one of the real video visionaries, has said that in the foreseeable future, artists will have to conceive of music and pictures as one, and not have visuals merely as an afterthought. Did you visualize any of your songs while you were recording them?

Newton-John: No. We just found good songs. In the future, I think, that will be how it is, but there aren't terribly many people who have video machines as yet; in the next ten years, you'll have to come up with both, because people are getting so sophisticated now that music won't be enough. That's exciting.

RW: Did Grant's story ideas tie in with what you might have come up with yourself?

Newton-John: Not at all — that's what was good. I would have made it too literal, whereas he took it a step further. It's good to have another influence in what you're doing, so it's not so predictable.

RW: How long does it take for a project like your video, as opposed to making a movie?

Newton-John: Every one (song) is a movie in itself; they took an average of two or three days each, so we made it over a period of about three months, with some breaks in between. It's more interesting than movies, because each song in itself may have five or six different segments or different ideas, so it's not like you're doing the same thing over and over. It's more varied.

RW: Don't you have a limited partnership in a video post-production company?

Newton-John: Yeah, Pacific Video — I was one of the investors. It's a wonderful facility.

RW: That would seem to indicate that you're looking to the future.

Newton-John: I must admit, I can take no credit. It was my business manager's idea. It makes me look like a visionary; you can say I was, if you want.

RW: Nevertheless, do you think that video will be a real alternative to both audio-only records and live performances?

Newton-John: I don't know if it will ever really take the place of live performance. People are getting so home-oriented that maybe in the future they won't go out as much, but I don't think you'll ever replace live concerts. Also, some people say that they prefer to listen to a record and imagine their own pictures.

RW: Yours is a pretty elaborate video, of course. Was it made with more in mind than mere promotion for your album?

Newton-John: Yes, the idea was to make it available for people to buy, and to make it interesting enough that it was like a movie. I get to play all kinds of different parts, and it's a way of being out there without actually having to go on the road.

RW: It must have been fun shooting the cover and the video segment for "The

Promise (The Dolphin Song)," swimming around with the dolphins for a few days and all.

Newton-John: It was amazing. They are an intelligent species; they communicate with each other, and I think in a matter of time, their code or language will be broken, and just imagine what we can learn. The dolphins and whales have been around here millions of years longer than us, and they must have been to the depths of the oceans we've never been able to get to — we've been to the moon, but we haven't been to the bottom of the ocean. They also seem to have managed to live peacefully with nature without destroying it, which is something we can't do.

I have never gotten involved in politics, which is something I feel is a very dangerous area to get into — if you represent the wrong thing, even though you believe in it, maybe the kids who follow you will go in that direction, and that

might not be right. But when it comes to issues of ecology or world problems, I felt I did want to say something, so "The Dolphin Song" was my first step in that direction. It's gotten incredible reaction from my fans. They write to me and say, "After I heard the song, I sent half my paycheck to a wildlife place." I don't want them to go that far, but the fact that it moved them, I was very touched, because that was really the idea, to make people aware.

RW: The environmental lobby is a very active and vocal one. Surely the Greenpeaces of the world have approached you for help now that you've shown concern for the cause.

Newton-John: I've been supporting them anyway, quietly. I'm going to meet the chap who has the "Sea Wolf"; he actually, physically gets between the whales and the whalers. That seems to be the only way to stop these things from happening. You have to take action; you can't just speak anymore.

RW: As far as the record business goes, there are those who believe that major artists such as yourself almost owe it to the business to make a record every year or 18 months, the idea being that people will go to stores to buy the major releases and then pick up a few other things at the same time, thus helping newer artists, too. Does that seem reasonable to you?

Newton-John: God, that's a hard thing to answer. I don't bring out an album every year, and sometimes it's just not possible if you're doing other things. I understand that theory in principle, but in practice it's not always possible to come up with a quality product every year. Maybe the songs aren't good enough — I don't know, there are many reasons. Just to churn them out because you should, I don't think that's right, either.

RW: It's interesting that you're not going to appear in the sequel to "Grease." Was that considered and rejected?

Newton-John: There was some discussion about doing "Grease II" — a very tentative discussion, there was never an offer or anything — and then I think they decided to go with unknowns. The only person from the original cast is Didi Conn.

RW: Of your two major movies so far, one ("Grease") was a smash and the other ("Xanadu") was something less than that. What happens after a "Xanadu" — do you want to immediately move on to something else and erase the bad taste from a project like that?

Newton-John: Well, no, because what I do next is even more important. Luckily, I don't think it ("Xanadu") scarred me too badly, because the music did so well; it covered it up. So I'm looking for something, but I'm more cautious now. I took "Xanadu" without a finished script — it was just a treatment — and that was really a mistake.

RW: Do you find that you're more closely involved in your records than in your films?

Newton-John: Yeah. When you're making a film, there's so many people involved, so many elements; even after it's made, you have the editing and everything else. With a record, you have much more control — you hear it as it's being made, and you're there with the producer, just the two of you. A movie is a

(Continued on page 67)



“ I don't want to do anything like anybody else. That's the thing, to find your own niche. ”

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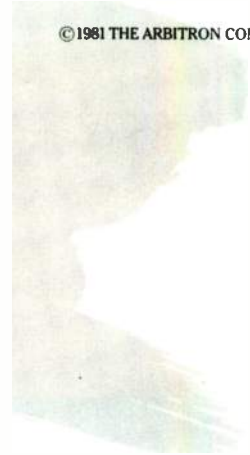
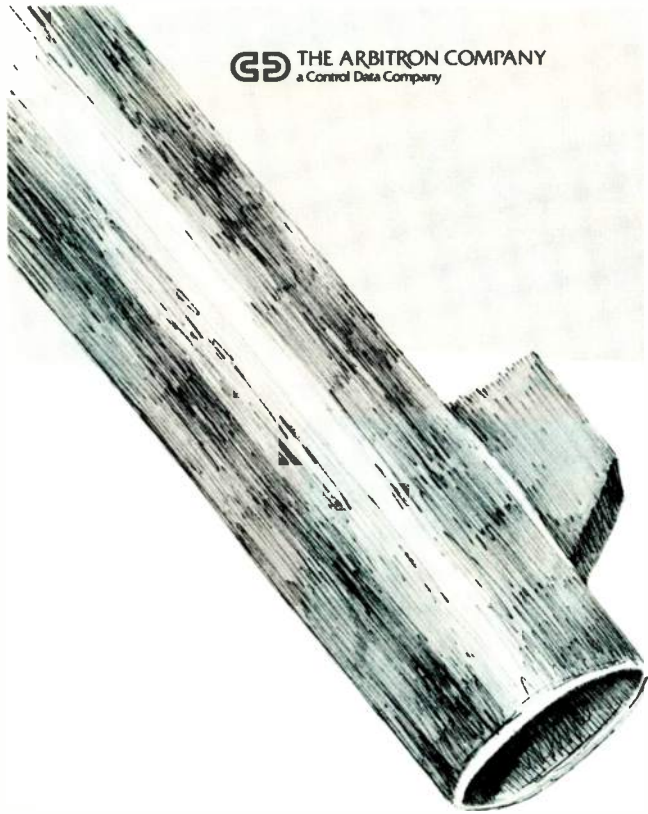
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Record World

Retail Report

DECEMBER 26, 1981

SALESMAKER

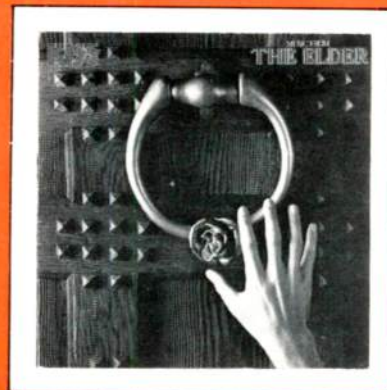
MUSIC FROM 'THE ELDER'

KISS
Casablanca

TOP SALES

MUSIC FROM 'THE ELDER' — Kiss —

Casablanca
MEMORIES — Barbra Streisand — Columbia
A COLLECTION OF GREAT DANCE SONGS — Pink Floyd — Columbia
CHRISTMAS — Kenny Rogers — Liberty
FREEZE-FRAME — J. Geils Band — EMI-America



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

HANDLEMAN / NATIONAL

BLONDIE — Chrysalis
LINDSEY BUCKINGHAM — Asylum
JACKSONS — Epic
KISS — Casablanca
PINK FLOYD — Columbia
QUARTERFLASH — Geffen
KENNY ROGERS XMAS — Liberty
ROYAL PHILHARMONIC — RCA
RINGO STARR — Boardwalk
BARBRA STREISAND — Columbia

MUSICLAND / NATIONAL

AC/DC — Atlantic
CHIPMUNK XMAS — RCA
SHEENA EASTON — EMI-America
EMMYLOU HARRIS — WB
KISS — Casablanca
PINK FLOYD — Columbia
ROYAL PHILHARMONIC — RCA
BARBRA STREISAND — Columbia
2D AEROBIC DANCE HITS — Parade
GROVER WASHINGTON, JR. — Elektra

PICKWICK / NATIONAL

DOMINGO / DENVER — CBS Masterworks
SHEENA EASTON — EMI-America
EMMYLOU HARRIS — WB
CAROL HENSEL — Vintage
KISS — Casablanca
MANHATTAN TRANSFER — Atlantic
PINK FLOYD — Columbia
QUARTERFLASH — Geffen
ROYAL PHILHARMONIC — RCA
BARBRA STREISAND — Columbia

RECORD BAR / NATIONAL

PEABO BRYSON — Capitol
CHIC — Atlantic
SHEENA EASTON — EMI-America
EMMYLOU HARRIS — WB
GREG LAKE — Chrysalis
LAKESIDE — Solar (RCA)
ANNE MURRAY XMAS — Capitol
KENNY ROGERS XMAS — Liberty
FRANK SINATRA — Reprise
TOM TOM CLUB — Sire

SOUND UNLIMITED / NATIONAL

BLUES BROTHERS — Atlantic
LARRY LUJACK — WLS
ANNE MURRAY — Capitol
LUCIANO PAVAROTTI — London Digital
QUEEN — Elektra
KENNY ROGERS — Liberty
DIANA ROSS — RCA
SKYY — Salsoul
T.S. MONK — Mirage
YES — Atlantic

WHEREHOUSE / NATIONAL

CHARIOTS OF FIRE — Polydor (soundtrack)
CHIC — Atlantic
EMMYLOU HARRIS — WB
JONES GIRLS — Phila. Int'l
KISS — Casablanca
SKYY — Salsoul
GROVER WASHINGTON, JR. — Elektra

STRAWBERRIES / NEW ENGLAND

PEABO BRYSON — Capitol
CENTRAL LINE — Mercury
J. GEILS BAND — EMI-America
JOAN JETT — Boardwalk
KISS — Casablanca
LAKESIDE — Solar (RCA)
HALL & OATES — RCA
CHARLEY PRIDE — RCA
DIANA ROSS — RCA
SURVIVOR — Scoti Bros.

CUTLER'S / NEW HAVEN

BEE GEES — RSO
CARS — Elektra
HALL & OATES — RCA
J. GEILS BAND — EMI-America
KOOL & THE GANG — De-Lite
OLIVIA NEWTON-JOHN — MCA
ROLLING STONES — Rolling Stones
ROYAL PHILHARMONIC — RCA
RUSH — Mercury

BARBRA STREISAND — Columbia

RECORD WORLD-TSS / NORTHEAST

CARS — Elektra
PAUL DAVIS — Arista
DOMINGO / DENVER — CBS Masterworks
EARTH, WIND & FIRE — ARC / Columbia
KISS — Casablanca
EARL KLUGH — Liberty
L.T.D. — A&M
ROYAL PHILHARMONIC — RCA
BARBRA STREISAND — Columbia
NEIL YOUNG — Reprise

CRAZY EDDIE / NEW YORK

BAR-KAYS — Mercury
GEORGE BENSON — WB
JOAN JETT — Boardwalk
KISS — Casablanca
WILLIE NELSON — Columbia
KENNY ROGERS XMAS — Liberty
ROYAL PHILHARMONIC — RCA
SALSOL XMAS VOL. 2 — Salsoul
GIL SCOTT-HERON — Arista
JOHNNY GUITAR WATSON — A&M

KING KAROL / NEW YORK

AC/DC — Atlantic
GEORGE BENSON — WB
DAVID BYRNE — Sire
CHIC — Atlantic
EARTH, WIND & FIRE — ARC / Columbia
KISS — Casablanca
PINK FLOYD — Columbia
RENAISSANCE — I.R.S.
DIANA ROSS — RCA
BARBRA STREISAND — Columbia

WEBB / PHILADELPHIA

PATTI AUSTIN — Qwest
BAR-KAYS — Mercury
FATBACK — Spring
GRAND MASTER FLASH — Sugarhill
EDDIE SCHWARTZ — Atco
SEQUENCE — Sugarhill
NICK STRAKER BAND — Prelude
SYLVIA ST. JAMES — Elektra

RECORD REVOLUTION / PENNSYLVANIA

BAR-KAYS — Mercury
DAVID BOWIE — RCA
TOM BROWNE — Arista / GRP
JACKSONS — Epic
PRINCE — WB
QUARTERFLASH — Geffen
KENNY ROGERS XMAS — Liberty
FRANK SINATRA — Reprise
BARBRA STREISAND — Columbia
BOBBY WOMACK — Beverly Glen

RECORD & TAPE COLLECTORS / BALTIMORE

AIR SUPPLY — Arista
BAR-KAYS — Mercury
DOMINGO / DENVER — Mercury
HALL & OATES — RCA
ANNE MURRAY XMAS — Capitol
OLIVIA NEWTON-JOHN — MCA
KENNY ROGERS XMAS — Liberty
ROYAL PHILHARMONIC — RCA
RUSH — Mercury
BARBRA STREISAND — Columbia

RECORD THEATRE / BALTIMORE

BAR-KAYS — Mercury
CHIC — Atlantic
HALL & OATES — RCA
JONES GIRLS — Phila. Int'l
ANNE MURRAY XMAS — Capitol
JUICE NEWTON — Capital
PINK FLOYD — Columbia
ROLLING STONES — Rolling Stones
GIL SCOTT-HERON — Arista
BOBBY WOMACK — Beverly Glen

RECORDS UNLIMITED / BALTIMORE

AC/DC — Atlantic

GEORGE BENSON — WB

CARS — Elektra
EARTH, WIND & FIRE — ARC / Columbia
GO-GO'S — I.R.S.
J. GEILS BAND — EMI-America
KISS — Casablanca
OZZY OSBOURNE — Jet
PINK FLOYD — Columbia
ROYAL PHILHARMONIC — RCA

WAXIE MAXIE / WASHINGTON, D.C.

BAR-KAYS — Mercury
TOM BROWNE — Arista / GRP
PEABO BRYSON — Capitol
CON FUNK SHUN — Mercury
J. GEILS BAND — EMI-America
JOAN JETT — Boardwalk
JONES GIRLS — Phila. Int'l
GIL SCOTT-HERON — Arista

DOUGLAS STEREO / WASHINGTON, D.C.

CENTRAL LINE — Mercury
LAKESIDE — Solar (E/A)
GIL SCOTT-HERON — Arista
SEQUENCE — Sugarhill
SPACE CADETS — Vanguard
TOM TOM CLUB — Sire
T.S. MONK — Mirage
GROVER WASHINGTON, JR. — Elektra
BOBBY WOMACK — Beverly Glen
ZOOM — Polydor

PENGUIN FEATHER / NO. VIRGINIA

ADAM AND THE ANTS — Epic
GEORGE BENSON — WB
BLONDIE — Chrysalis
DOMINGO / DENVER — CBS Masterworks
J. GEILS BAND — EMI-America
KISS — Casablanca
PINK FLOYD — Columbia
BARBRA STREISAND — Columbia
U2 — Island
NEIL YOUNG — Reprise

ROSE / CHICAGO

CON FUNK SHUN — Mercury
J. GEILS BAND — EMI-America
LAKESIDE — Solar (E/A)
PAVAROTTI XMAS — London
PINK FLOYD — Columbia
QUARTERFLASH — Geffen
REDS — Columbia (soundtrack)
SKYY — Salsoul
BARBRA STREISAND — Columbia
GROVER WASHINGTON, JR. — Elektra

RECORD CITY / CHICAGO

ABBA — Atlantic
LINDSEY BUCKINGHAM — Asylum
DOOBIE BROTHERS — WB
J. GEILS BAND — EMI-America
JAZZERCISE — MCA
JOAN JETT — Boardwalk
LAKESIDE — Solar (E/A)
BOB & DOUG MCKENZIE — Mercury
OZZY OSBOURNE — Jet
YES — Atlantic

RADIO DOCTORS / MILWAUKEE

BLACK FLAG — SST
BLUES BROTHERS — Atlantic
CENTRAL LINE — Mercury
DEAD KENNEDYS — Faulty
BOB & DOUG MCKENZIE — Mercury
SHOCK — Fantasy
SNEAKER — Handshake
T.S. MONK — Mirage
GEORGE WINSTON — Windham Hill
YES — Atlantic

GREAT AMERICAN / MINNEAPOLIS

APPALACHIAN SPRING — Sound
DOMINGO / DENVER — CBS Masterworks
SHEENA EASTON — EMI-America

EMMYLOU HARRIS — WB

JAM (EP) — Polydor
JAZZERCISE — MCA
J. GEILS BAND — EMI-America
PINK FLOYD — Columbia
ROD STEWART — WB
GROVER WASHINGTON, JR. — Elektra

LIEBERMAN / MINNESOTA

ABBA — Atlantic
JOAN ARMATRADING — A&M
PAT BENATAR — Chrysalis
CARS — Elektra
JOURNEY — Columbia
KINKS — Arista
STEVE MILLER — Capitol
JUICE NEWTON — Capital
QUARTERFLASH — Geffen
ROLLING STONES — Rolling Stones

STREETSIDE / ST. LOUIS

JOHN FAHEY XMAS — Takoma
ALVIN LEE — Atlantic
GWEN McCRAE — Atlantic
OLIVIA NEWTON-JOHN — MCA
KENNY ROGERS XMAS — Liberty
DIANA ROSS — Motown
SHOCK — Fantasy
SKYY — Salsoul
T.S. MONK — Mirage
DOTTIE WEST — Liberty

MUSICLAND / ST. LOUIS

NEIL DIAMOND — Columbia
DOMINGO / DENVER — CBS Masterworks
MOLLY HATCHET — Epic
OLIVIA NEWTON-JOHN — MCA
KENNY ROGERS XMAS — Liberty
ROYAL PHILHARMONIC — RCA
FRANK SINATRA — Reprise
RINGO STARR — Boardwalk
BARBRA STREISAND — Columbia
TRIUMPH — RCA

GARY'S / RICHMOND

AC/DC — Atlantic
BAR-KAYS — Mercury
CARS — Elektra
J. GEILS BAND — EMI-America
GREG LAKE — Chrysalis
LAKESIDE — Solar (E/A)
LOVERBOY — Columbia
MOLLY HATCHET — Epic
OLIVIA NEWTON-JOHN — MCA
ROYAL PHILHARMONIC — RCA

ALBUM DEN / RICHMOND

TOM BROWNE — Arista / GRP
PEABO BRYSON — Capitol
CHIC — Atlantic
CON FUNK SHUN — Mercury
EBONEE WEBB — Capitol
JACKSONS — Epic
KRAFTWERK — WB
LTD — A&M
GROVER WASHINGTON, JR. — Elektra
BOBBY WOMACK — Beverly Glen

RECORD CITY / ORLANDO

ADAM AND THE ANTS — Epic
CON FUNK SHUN — Mercury
SHEENA EASTON — EMI-America
GEORGE JONES — Epic
KISS — Casablanca
EARL KLUGH — Liberty
MOLLY HATCHET — Epic
ANNE MURRAY XMAS — Capitol
SHOGUN — Imer City
CHARIOTS OF FIRE — Polydor (soundtrack)

EAST / WEST / CENTRAL FLORIDA

LINDSEY BUCKINGHAM — Asylum
DAVID BYRNE — Sire
CON FUNK SHUN — Mercury
SHEENA EASTON — EMI-America
IN HARMONY II — Columbia
GEORGE JONES — Epic
KISS — Casablanca
DON McLEAN — Millennium
PINK FLOYD — Columbia
GROVER WASHINGTON, JR. — Elektra

SPEC'S / FLORIDA

ANGELA BOFILL — Arista
PETER CETERA — Full Moon / WB
J. GEILS BAND — EMI-America
JACKSONS — Epic
JAZZERCISE — MCA
LOVERBOY — Columbia
STEVE MILLER — Capitol
VINCE MONTANA XMAS — MJS
ANNE MURRAY XMAS — Capitol
KENNY ROGERS XMAS — Liberty

TURTLES / ATLANTA

BOHANNON — Phase II
FATBACK — Spring
JOAN JETT — Boardwalk
JIM REEVES AND PATSY CLINE — RCA
SHOCK — Fantasy
SWING — Planet
TOM TOM CLUB — Sire
U2 — Island
JOHNNY GUITAR WATSON — A&M
WAX — RCA

TAPE CITY / NEW ORLEANS

AC/DC — Atlantic
BLACK SABBATH — WB
PAUL DAVIS — Arista
SHEENA EASTON — EMI-America
J. GEILS BAND — EMI-America
KISS — Casablanca
LAKESIDE — Solar (E/A)
SNEAKER — Handshake

TOWER / PHOENIX

DAVID BOWIE — RCA
DAVID BYRNE — Sire
NEIL DIAMOND — Columbia
EARL KLUGH — Liberty
MOLLY HATCHET — Epic
QUEEN — Elektra
KENNY ROGERS XMAS — Liberty
DIANA ROSS — RCA
ROD STEWART — WB
GROVER WASHINGTON, JR. — Elektra

SOUND WAREHOUSE / COLORADO

CARS — Elektra
CHARIOTS OF FIRE — Polydor (soundtrack)
CHOCOLATE MILK — RCA
NEIL DIAMOND — Columbia
DOMINGO / DENVER — CBS Masterworks
SHEENA EASTON — EMI-America
LENA HORNE — Qwest
LOVERBOY — Columbia
CARLY SIMON — WB
TOMMY TUNONE — Columbia

MUSIC PLUS / LOS ANGELES

BLUES BROTHERS — Atlantic
CHIPMUNK XMAS — RCA
CRYSTAL ODYSSEY — Columbia
LIPPS INC. — Casablanca
ANNE MURRAY XMAS — Capitol
REDS — Columbia (soundtrack)
KENNY ROGERS XMAS — Liberty
SNEAKER — Handshake
T.S. MONK — Mirage
YES — Atlantic

LICORICE PIZZA / LOS ANGELES

ADAM AND THE ANTS — Epic
BLACK FLAG — SST
DAVID BYRNE — Sire
CHARIOTS OF FIRE — Polydor (soundtrack)
NEIL DIAMOND — Columbia
DOMINGO / DENVER — CBS Masterworks
EMMYLOU HARRIS — WB
PINK FLOYD — Columbia
BARBRA STREISAND — Columbia
SURVIVOR — Scoti Bros.

EVERYBODY'S / NORTHWEST

BLONDIE — Chrysalis
LINDSEY BUCKINGHAM — Asylum
DOMINGO / DENVER — CBS Masterworks
KING CRIMSON — WB
KISS — Casablanca
SHOOTING STAR — Virgin / Epic
ROD STEWART — WB
TRIUMPH — RCA
GROVER WASHINGTON, JR. — Elektra

Record World Albums

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 I — 9.98
 J — 11.98
 K — 12.98
 L — 13.98
 O — No List Price

DECEMBER 26, 1981

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

WKS. ON CHART

Dec. 26 Dec. 19



1 1 4

FOREIGNER

Atlantic SD 16999

(10th Week)

23 H

2	2	ESCAPE JOURNEY/Columbia TC 37408	21	O
3	4	FOR THOSE ABOUT TO ROCK WE SALUTE YOU AC/DC/ Atlantic SD 11111	3	H
4	3	TATTOO YOU ROLLING STONES/Rolling Stones COC 16052 (Atl)	16	H
5	5	RAISE! EARTH, WIND & FIRE/ARC/Columbia TC 37548	7	O
6	6	PHYSICAL OLIVIA NEWTON-JOHN/MCA 5229	9	H
7	22	CHRISTMAS KENNY ROGERS/Liberty LOO 51115	5	H
8	11	MEMORIES BARBRA STREISAND/Columbia TC 37678	3	O
9	7	GHOST IN THE MACHINE POLICE/A&M SP 3730	10	H
10	10	ON THE WAY TO THE SKY NEIL DIAMOND/Columbia TC 37628	5	O
11	9	BELLA DONNA STEVIE NICKS/Modern MR 38 139 (Atl)	20	H
12	21	HOOED ON CLASSICS LOUIS CLARK CONDUCTS THE ROYAL PHILHARMONIC ORCHESTRA/RCA AFL1 4194	7	H
13	12	SHAKE IT UP CARS/Elektra 5E 567	5	H
14	8	EXIT...STAGE LEFT RUSH/Mercury SRM 2 7001 (PolyGram)	7	K
15	13	SOMETHING SPECIAL KOOL & THE GANG/De-Lite DSR 8502 (PolyGram)	11	H
16	16	PRIVATE EYES DARYL HALL & JOHN OATES/RCA AFL1 4028	15	H
17	17	GREATEST HITS QUEEN/Elektra 5E 564	7	H
18	20	FREEZE-FRAME J. GEILS BAND/EMI-America SOO 17062	7	H
19	19	TONIGHT I'M YOURS ROD STEWART/Warner Bros. BSK 3602	6	H
20	14	NINE TONIGHT BOB SEGER AND THE SILVER BULLET BAND/ Capitol STBK 12182	14	K
21	18	DIARY OF A MADMAN OZZY OSBOURNE/Jet FZ 37492 (CBS)	6	O
22	23	BEAUTY & THE BEAT GO-GO'S/I.R.S. SP 70021 (A&M)	22	H
23	15	WHY DO FOOLS FALL IN LOVE DIANA ROSS/RCA AFL1 4153	8	H
24	26	PRECIOUS TIME PAT BENATAR/Chrysalis CHR 1346	23	H
25	28	CHRISTMAS WISHES ANNE MURRAY/Capitol SN 16232	5	H
26	24	ABACAB GENESIS/Atlantic SD 19313	11	H
27	29	IF I SHOULD LOVE AGAIN BARRY MANILOW/Arista AL 9573	11	H
28	30	THE INNOCENT AGE DAN FOGELBERG/Full Moon/Epic KE2 37393	15	O
29	33	THE GEORGE BENSON COLLECTION/Warner Bros. 2HW 3577	6	X
30	34	COME MORNING GROVER WASHINGTON, JR./Elektra 5E 562	3	H
31	31	GET LUCKY LOVERBOY/Columbia FC 37638	7	O
32	32	MOB RULES BLACK SABBATH/Worner Bros. BSK 3605	5	H
33	36	QUARTERFLASH/Geffen GHS 2003 (WB)	9	H
34	25	FEELS SO RIGHT ALABAMA/RCA AHL1 3920	41	H
35	27	DON'T SAY NO BILLY SQUIER/Capitol ST 12146	34	H
36	39	LIVE JACKSONS/Epic KE2 37545	5	O
37	40	PERHAPS LOVE PLACIDO DOMINGO with JOHN DENVER/ CBS Masterworks FM 37243	7	O
38	35	NEVER TOO MUCH LUTHER VANDROSS/Epic FE 37451	15	O
39	42	A COLLECTION OF GREAT DANCE SONGS PINK FLOYD/ Columbia TC 37680	3	O
40	45	THE ONE THAT YOU LOVE AIR SUPPLY/Arista AL 9551	29	H
41	44	SONGS IN THE ATTIC BILLY JOEL/Columbia TC 37461	13	O
42	46	LAW AND ORDER LINDSEY BUCKINGHAM/Asylum 5E 561	8	H
43	48	KENNY ROGERS' GREATEST HITS/Liberty LOO 1072	61	H
44	49	NIGHTCRUISING BAR-KAYS/Mercury SRM 1 4028 (PolyGram)	7	H
45	47	WORKING CLASS DOG RICK SPRINGFIELD/RCA AFL1 3697	40	H
46	56	THE BEST OF BLONDIE/Chrysalis CHR 1337	9	H
47	43	BREAKIN' AWAY AL JARREAU/Warner Bros. BSK 3576	19	H
48	41	CONTROVERSY PRINCE/Warner Bros. BSK 3601	8	H
49	51	IN THE POCKET COMMODORES/Motown MB 955M1	25	H
50	38	CIRCLE OF LOVE STEVE MILLER BAND/Capitol ST 12121	7	H

51	53	FANCY FREE OAK RIDGE BOYS/MCA 5029	30	H
52	55	TAKE NO PRISONERS MOLLY HATCHET/Epic FE 37480	4	O
53	37	RE-AC-TOR NEIL YOUNG & CRAZY HORSE/Reprise HS 2304 (WB)	6	H
54	57	WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)/Columbia KC2 37542	15	O
55	50	LIVING EYES BEE GEES/RSO RX 1 3098 (PolyGram)	6	H
56	59	SHE SHOT ME DOWN FRANK SINATRA/Reprise FS 2305 (WB)	4	H
57	61	HI INFIDELITY REO SPEEDWAGON/Epic FE 36884	53	O
58	63	JUICE JUICE NEWTON/Capitol ST 12136	39	H
59	65	I AM LOVE PEABO BRYSON/Capitol ST 12179	5	H
60	60	LOVE MAGIC LTD/A&M SP 4881	5	H
61	62	URBAN CHIPMUNK CHIPMUNKS/RCA AFL1 4027	31	H
62	68	SKYYLINE SKYY/Salsoul SA 3548 (RCA)	8	H
63	67	ALL THE GREAT HITS DIANA ROSS/Motown M13 960C2	10	L
64	52	THE MANY FACETS OF ROGER ROGER/Warner Bros. BSK 3594	14	H
65	74	MUSIC FROM THE ELDER KISS/Casablanca NBLP 7261 (PolyGram)	4	H

CHARTMAKER OF THE WEEK

66 116 CHRISTMAS ALBUM

BARBRA STREISAND

Columbia CS 9557



4 O

67	95	MERRY CHRISTMAS BING CROSBY/MCA 15024	5	X
68	69	GREG LAKE/Chrysalis CHR 1357	9	H
69	76	7 CON FUNK SHUN/Mercury SRM 1 4030 (PolyGram)	3	H
70	73	BEST OF THE DOOBIES VOLUME II/DOOBIE BROTHERS/ Warner Bros. BSK 3612	4	H
71	64	IT'S TIME FOR LOVE TEDDY PENDERGRASS/Phila. Intl. TZ 37491 (CBS)	13	O
72	58	STREET SONGS RICK JAMES/Gordy GB 1002M1 (Motown)	36	H
73	66	CRAZY FOR YOU EARL KLUGH/Liberty LT 51113	8	H
74	70	GIVE THE PEOPLE WHAT THEY WANT KINKS/Aristo AL 9567	16	H
75	72	ALLIED FORCES TRIUMPH/RCA AFL1 3902	15	H
76	75	SHOWTIME SLAVE/Cotillion SD 5227 (Atl)	12	H
77	78	CRIMES OF PASSION PAT BENATAR/Chrysalis CHE 1275	69	H
78	81	STOP AND SMELL THE ROSES RINGO STARR/Boardwalk NB 1 33246	7	H
79	54	SOMETHING ABOUT YOU ANGELA BOFILL/Arista AL 9576	6	H
80	82	THE DUDE QUINCY JONES/A&M SP 3721	39	H
81	83	TIME/Warner Bros. BSK 3598	19	H
82	86	CHRISTOPHER CROSS/Warner Bros. BSK 3383	92	H
83	84	THE POET BOBBY WOMACK/Beverly Glen BG 10000	7	H
84	71	CHARIOTS OF FIRE (ORIGINAL SOUNDTRACK) VANGELIS/ Polydor PD 1 6335 (PolyGram)	10	H
85	93	PRINCE CHARMING ADAM & THE ANTS/Epic ARE 37615	3	O
86	94	CIMARRON EMMYLOU HARRIS/Warner Bros. BSK 3603	3	H
87	97	A CHIPMUNK CHRISTMAS CHIPMUNKS/RCA AHL1 4041	5	H
88	79	SHARE YOUR LOVE KENNY ROGERS/Liberty LOO 1108	25	H
89	77	LONG DISTANCE VOYAGER MOODY BLUES/Threshold TRL 1 2901 (PolyGram)	30	H
90	80	HEAVY METAL (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Full Moon/Asylum DP 90004	21	X
91	87	AEROBIC DANCING featuring DORIAN DAMMER/Parade 100 (Peter Pan)	13	H
92	98	AEROBIC DANCING/Gateway GSLP 7610	30	H
93	88	TIME EXPOSURE LITTLE RIVER BAND/Capitol ST 12163	15	H
94	92	TONIGHT! FOUR TOPS/Casablanca NBLP 7258 (PolyGram)	17	H
95	104	BACK IN BLACK AC/DC/Atlantic SD 16018	70	H
96	102	THERE'S NO GETTING OVER ME RONNIE MILSAP/RCA AHL1 4060	18	H
97	138	THE CARPENTERS' CHRISTMAS ALBUM/A&M SP 4726	2	H
98	107	YOURS TRULY TOM BROWNE/Arista GRP 5507	3	H
99	105	PARADISE THEATER STYX/A&M SP 3719	48	H
100	89	SOLID GROUND RONNIE LAWS/Liberty LO 51087	13	H

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Albums 101-200



DECEMBER 26, 1981

Dec. 26	Dec. 19		WKS. ON CHART			
101	110	GWEN McCRAE / Atlantic SD 19308	6	H	150	— MORE CF THE GOOD LIFE T.S. MONK / Mirage WTG 19324 (Atl) 1 H
102	146	GIVE ME YOUR LOVE FOR CHRISTMAS JOHNNY MATHIS / Columbia CS 9923	4	O	151	108 LOVE BYRD DONALD BYRD AND 125TH STREET, NYC / Elektra 5E 531 15 H
103	172	A CHRISTMAS TOGETHER JOHN DENVER & THE MUPPETS / RCA AFL1 3451	4	H	152	109 LIVE IN NEW ORLEANS MAZE featuring FRANKIE BEVERLY / Capitol SKBK 12156 26 I
104	85	INSIDE YOU ISLEY BROTHERS / T-Neck FZ 37533 (CBS)	9	O	153	133 WALK UNDER LADDERS JOAN ARMATRADING / A&M SP 4876 11 H
105	114	REFLECTIONS GIL SCOTT-HERON / Arista AL 9566	13	H	154	184 ROCKY MOUNTAIN CHRISTMAS JOHN DENVER / RCA AFL1 1201 12 H
106	103	COMPUTER WORLD KRAFTWERK / Warner Bros. HS 3549	30	H	155	131 THE SPIRIT'S IN IT PATTI LABELLE / Phila. Intl. FZ 37380 (CBS) 15 O
107	101	HIGH 'N' DRY DEF LEPPARD / Mercury SRM 1 4021 (PolyGram)	20	H	156	115 AS FAR AS SIAM RED RIDER / Capitol SO 12145 14 H
108	117	CHANGESTWOBOWIE DAVID BOWIE / RCA AFL1 4202	3	H	157	152 THAT'S WHAT TIME IT IS JOHNNY GUITAR WATSON / A&M SP 4880 5 H
109	118	TORCH CARLY SIMON / Warner Bros. BSK 3592	11	H	158	157 CAMERA CAMERA RENAISSANCE / I.R.S. SP 70019 (A&M) 6 H
110	91	DISCIPLINE KING CRIMSON / Warner Bros. BSK 3629	9	H	159	135 GREATEST HITS DOORS / Elektra 5E 5151 56 H
111	111	HANG ON FOR YOUR LIFE SHOOTING STAR / Virgin / Epic NFE 37407	19	O	160	164 SNEAKER / Handshake FW 37631 4 H
112	122	YOU COULD HAVE BEEN WITH ME SHEENA EASTON / EMI-America SW 17061	4	H	161	119 PIECES OF A DREAM / Elektra 6E 350 13 H
113	123	GET AS MUCH LOVE AS YOU CAN JONES GIRLS / Phila. Intl. FZ 37627 (CBS)	4	O	162	160 BLIZZARD OF OZZ OZZY OSBOURNE / Jet JZ 36812 (CBS) 37 O
114	106	FREETIME SPYRO GYRA / MCA 5238	18	H	163	113 OCTOBER U2 / Island ILPS 9680 (WB) 8 H
115	99	WANNA BE A STAR CHILLIWACK / Millennium BXL1 7759 (RCA)	17	H	164	124 ALMOST BLUE ELVIS COSTELLO & THE ATTRACTIONS / Columbia FC 37562 7 O
116	120	DIRTY DEEDS DONE DIRT CHEAP AC/DC / Atlantic SD 16033	37	H	165	144 STEP BY STEP EDDIE RABBITT / Elektra 5E 532 19 H
117	130	YOUR WISH IS MY COMMAND LAKESIDE / Solar S 26 (E/A)	2	H	166	168 IN THE HEAT OF THE NIGHT PAT BENATAR / Chrysalis CHR 1236 20 G
118	128	BLUE JEANS CHOCOLATE MILK / RCA AFL1 3876	4	H	167	167 NEW YORK CAKE KANO / Mirage WTG 19327 (Atl) 4 H
119	129	TOM TOM CLUB / Sire SRK 3628 (WB)	11	H	168	171 DROP DOWN AND GET ME DEL SHANNON / Network 5E 568 (E/A) 4 H
120	96	CAMOUFLAGE RUFUS with CHAKA KHAN / MCA 5270	9	H	169	179 BEWARE BARRY WHITE / Unlimited Gold FZ 37176 (CBS) 11 O
121	112	EVERY HOME SHOULD HAVE ONE PATTI AUSTIN / Qwest / WB QWS 3591	13	H	170	151 FANCY DANCER ONE WAY / MCA 5247 13 H
122	132	TAKE IT OFF CHIC / Atlantic SD 19323	3	H	171	— CENTRAL LINE / Mercury SRM 1 4033 (PolyGram) 1 H
123	—	20 AEROBIC DANCE HITS MARCY MUIR / Parade PA 101	1	H	172	— THE BEST OF THE BLUES BROTHERS / Atlantic SD 19331 1 H
124	126	BELO HORIZONTE JOHN McLAUGHLIN / Warner Bros. BSK 3619	4	H	173	176 JUST LIKE DREAMIN' TWENNYNINE with LENNY WHITE / Elektra 5E 551 4 H
125	173	CHRISTMAS WITH THE CHIPMUNKS / Pickwick 5PC 1034	2	X	174	— CLASSIC YES YES / Atlantic SD 19320 1 H
126	156	OH HOLY NIGHT LUCIANO PAVAROTTI / London OS 36473	2	X	175	177 GREATEST HITS, VOL. II CHICAGO / Columbia FC 37682 3 O
127	90	NEW TRADITIONALISTS DEVO / Warner Bros. BSK 3593	12	H	176	178 THE BEST OF THE MANHATTAN TRANSFER / Atlantic SD 19319 2 H
128	127	TOUCH GLADYS KNIGHT & THE PIPS / Columbia FC 37086	17	O	177	— SHOCK / Fantasy F 9613 1 H
129	121	WHAT A WOMAN NEEDS MELBA MOORE / EMI-America ST 17060	8	H	178	181 INDIAN SUMMER AL STEWART / Arista A2L 8607 5 L
130	125	CAN'T SHAKE THIS FEELIN' SPINNERS / Atlantic SD 19318	4	H	179	165 SWEET AND WONDERFUL JEAN CARN / TSOP FZ 36775 (CBS) 11 O
131	139	THE JAZZ SINGER (ORIGINAL SOUNDTRACK) NEIL DIAMOND / Capitol SWAV 12120	55	I	180	153 EL LOCO ZZ TOP / Warner Bros. BSK 3593 21 H
132	134	HOT ROCKS 1964-1971 ROLLING STONES / London 2PS 60617	11	X	181	158 ENDLESS LOVE (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS / Mercury SRM 1 2001 (PolyGram) 23 H
133	191	PRETTY PAPER WILLIE NELSON / Columbia JC 36189	2	O	182	166 ANTHOLOGY BABYS / Chrysalis CHR 1351 5 H
134	187	THE ROGER WHITAKER CHRISTMAS ALBUM / RCA ANL1 2933	2	H	183	189 ELVIS SINGS THE WONDERFUL WORLD OF CHRISTMAS ELVIS PRESLEY / RCA ANL1 1936 2 H
135	150	SONGS FROM THE BROADWAY PRODUCTION OF "THE CATHERINE WHEEL" DAVID BYRNE / Sire SRK 3645 (WB)	2	H	184	194 SOLO SAXOPHONE II-LIFE JOHN KLEMMER / Elektra 5E 566 2 H
136	149	I LOVE ROCK 'N' ROLL JOAN JETT AND THE BLACKHEARTS / Boardwalk NB 1 33243	2	H	185	174 UNTOLD PASSION SCHON & HAMMER / Columbia FC 37600 11 O
137	147	ANYTIME HENRY PAUL BAND / Atlantic SD 19325	3	H	186	192 JOHN SCHNEIDER'S WHITE CHRISTMAS / Scotti Bros. FZ 37617 (CBS) 2 O
138	148	GIGOLO FATBACK / Spring SP 1 6734 (PolyGram)	2	H	187	180 IN HARMONY 2 VARIOUS ARTISTS / Columbia BFC 37641 6 O
139	100	KEEP ON MOVING STRAIGHT AHEAD LAKESIDE / Solar BXL1 3974 (RCA)	5	H	188	— SWING / Planet P 24 (Elektra / Asylum) 1 H
140	143	STANDING TALL CRUSADERS / MCA 5254	12	H	189	— CHRISTMAS JOLLIES SALSOU L ORCHESTRA / Salsoul CA 1001 (RCA) 1 H
141	140	SIGN OF THE TIMES BOB JAMES / Columbia / Tappan Zee FC 37495	16	O	190	159 PIRATES RICKIE LEE JONES / Warner Bros. BSK 3432 21 H
142	142	PREMONITION SURVIVOR / Scotti Bros. ARZ 37549 (CBS)	12	O	191	— GREAT GONZOS—THE BEST OF TED NUGENT / Epic FE 37667 1 O
143	136	CAROL HENSEL'S EXERCISE AND DANCE PROGRAM / Mirus / Vintage VNI 7713	45	H	192	— JAM THE BOX BILL SUMMERS & SUMMER'S HEAT / MCA 5266 1 H
144	155	LIVE! BARBARA MANDRELL / MCA 5243	14	H	193	182 BELIEVERS DON McLEAN / Millennium BXL1 7762 (RCA) 3 H
145	145	MAGIC WINDOWS HERBIE HANCOCK / Columbia FC 37387	13	O	194	198 STILL THE SAME OLE ME GEORGE JONES / Epic FE 37106 4 O
146	137	LOVE IS THE PLACE CURTIS MAYFIELD / Boardwalk NB 1 33239	10	H	195	195 GO FOR IT SHALAMAR / Solar BXL1 3984 (RCA) 11 H
147	141	ALL OF THE ABOVE JOHN HALL BAND / EMI-America SW 16058	7	H	196	— COOL NIGHT PAUL DAVIS / Arista AL 9578 1 H
148	154	MOVING PICTURES RUSH / Mercury SRM 1 4013 (PolyGram)	42	H	197	190 LOVERBOY / Columbia JC 36762 49 O
149	163	JAZZERCISE JUDY SHEPPARD MISSETT / MCA 5272	4	H	198	188 THE PRESSURE IS ON HANK WILLIAMS, JR. / Elektra 5E 535 18 H
					199	162 WATTS IN A TANK DIESEL / Regency RY 19315 (Atl) 12 H
					200	— DAMAGED BLACK FLAG / Unicorn/SST 9502 1 H

DECEMBER 26, 1981



'An American Werewolf In London'

Video Visions

By DIDIER C. DEUTSCH

■ WE HATE TO BRAG, BUT . . . One of the video industry's watchdogs is the Electronic Industries Association's Consumer Electronics Group which, every month, faithfully reports the movement of hardware and software at the retail level. According to the latest survey released by this organization, November was another boom month for the industry. To wit, total U.S. market sales to retailers of home video cassette recorders, color video cameras and projection television increased sharply (again!), compared to a year ago.

And while it is not our intention to bore you with figures, sales of VCRs rose to 146,147 units last month, an increase of 49.9 percent over November 1980; color video camera sales totaled 19,388 units (up 13.4 percent); and projection (large screen) television sales were 9,570 units, a rise of 24 percent.

The same report, incidentally, mentioned a decline in the sales of color and monochrome TV sets, of 7.1 percent and 4.7 percent over November 1980.

MEANWHILE, BACK AT THE RANCH: The Nostalgia Merchant has added six new **John Wayne** classics to its line of pre-recorded videocassettes, available January 2, 1982. The pictures, which were made between 1939 and 1949, include "Wake of the Red Witch," co-starring **Gail Russell** and **Gig Young**; "The Fighting Seabees," with **Susan Hayward**; "Back to Bataan," with **Anthony Quinn**; "War of the Wildcats;" "Tycoon," with **Laraine Day**; and "Allegheny Uprising," co-starring **George Sanders**. With the exception of "Tycoon," all are in black and white, and carry a suggested list price of \$59.95. The releases will be backed by an extensive national advertising campaign and special POP materials, and Nostalgia Merchant expects to duplicate the success it has had with another Wayne starrer, "The Quiet Man," which, according to NM's president **Nick Draklich**, has been the company's best-seller in 1981.

Speaking of box office hits, "The Four Seasons," starring **Alan Alda** and **Carol Burnett**, and "An American Werewolf in London" head the list of new titles available from MCA Videocassette, Inc. Three other titles round up the list — "The Incredible Hulk," starring **Bill Bixby**; "An Evening With **Ray Charles**," which, as the title suggests, presents the legendary artist in a live performance at the Jubilee Auditorium in Edmonton, Canada; and, for those who need that kind of information, a step-by-step guide on "How To Watch Pro Football," hosted by seven top coaches, **Tom Landry** of the Cowboys, **Marv Levy** of the Chiefs, **John McKay** of the Buccaneers, **Chuck Noll** of the Steelers, **Sam Rutigliano** of the Browns, **Don Shula** of the Dolphins, and **Dick Vermeil** of the Eagles.

WHAT? NO PLATINUM?: Walt Disney Home Video has just been awarded two Golden Videocassette Awards by the International Tape/Disc Association for two of its top-selling titles, "A Walt Disney Christmas" and "20,000 Leagues Under the Sea." The former, which consists of four Disney Christmas cartoons (including two original "Silly Symphonies" from the early 1930s), is the lowest-priced videocassette ever to win the ITA gold award (it retails at \$44.95). The latter, of course, is the celebrated screen adaptation of the **Jules Verne** classic, starring **Kirk Douglas**, **James Mason** and **Peter Lorre** . . . And while

(Continued from page 52)

Video Picks

AN AMERICAN WEREWOLF IN LONDON (1981): Produced by George Folsey, Jr. Directed by John Landis. Starring David Naughton, Jenny Agutter and Griffin Dunne. (MCA Videocassettes, color, 97 mins., \$89.) A horrifyingly funny story about two teenagers who get attacked by a werewolf during a vacation in England. One becomes a werewolf, the other gets killed but makes frequent visits from the afterlife. A must for real monster movie fans.

THE BEST OF BLONDIE (1981): Various producers, directors. Storyline directed by Keef for Keefco. Starring Blondie: Debbie Harry, Chris Stein, Nigel Harrison, Jimmy Destri, Clem Burke and Frank Infanti. (Chrysalis, color, 48 mins., \$49.95.) One of the pioneering groups in the video music field, Blondie's visual impact is shown to excellent advantage in this carefully assembled collection that spans their career from "X Offender" (with Gary Valentine) to "Rapture." The connecting footage works well.

PURLIE (1981): Produced by Robert R. Thiel. Directed by Rudi Goldman. Starring Robert Guillaume and Melba Moore. (MGM/CBS, Color, 142 mins., \$69.95.) A joyous gospel musical staged especially by MGM/CBS, with Melba Moore recreating the Tony-winning role that catapulted her to stardom.

APOCALYPSE NOW (1980): Produced and directed by Francis Ford Coppola. Starring Marlon Brando, Martin Sheen and Robert Duvall. (Paramount Home Video, color, 153 mins., \$94.95.) Coppola's extravagant war epic about an assassination team's efforts to locate a colonel who had defected from the army to start his own civilization.



Promo Picks

"WHY DO FOOLS FALL IN LOVE/MIRROR MIRROR" — DIANA ROSS (RCA). Produced by Diana Ross. Diana debuts as a video producer with these two clips of songs from her new album, which was also her first production venture. Both are performance pieces with Diana the focal point, the first on the streets of Las Vegas with plenty of glitter and gloss, and the second a collage of facial close-ups and body movements.

"I CAN'T GO FOR THAT (NO CAN DO)" — DARYL HALL AND JOHN OATES (RCA). Directed by Arthur Ornitz. Produced by Pierce King for Horizon Productions. Executive producer: Jeb Brien for Champion Entertainment. A stylish lip-synch performance with shifting settings, day-for-night photography and a light touch to the minimal choreography.



Video World



Video Year in Review *(Continued from page 3)*

our business is in sales, not rental," many felt that the logical step to lure customers into eventually buying was through rental, leaving it to the marketplace to "determine what is ultimately best for the rights holder, the wholesaler, the dealer, and, most importantly, the consumer," in the words of Morton J. Fink, president of Warner Home Video.

The year was also marked by the long-awaited and much-ballyhooed launching of RCA's SelectaVision videodiscs and players, a \$200 million proposition that initially met with lukewarm acceptance. But despite problems experienced by early buyers, and the fact that the system is still in mono sound (second-generation stereo players should be introduced in 1982), presentation of the SelectaVision CED discplayers in early March can truly be described as an historic event. Since then, RCA's catalogue, which consisted initially of a handful of discs, has been expanded to include close to 200 titles, with the label pursuing an aggressive campaign aimed at giving the product visibility and overcoming dealers' resistance and consumers' apathy in the face of a rapidly declining economy.

Meanwhile, sales of videocassette recorders climbed during the year to an unprecedented 1,500,000, an 87 percent increase over the previous year, demonstrating, if it still needed to be demonstrated, that home taping of TV shows had caught the fancy of

the nation — even though a U.S. Appeals Court ruled, late in November, that 10 percent of the nation was in violation of copyright laws, casting a temporary doubt over the future of VCRs. Undaunted, however, the industry predicted that sales of the units in 1982 would be well above two million.

Also indicative of the impact of video was the sudden proliferation and rapid expansion of music-related shows, especially on cable television, where classical programs prepared by outlets such as CBS Cable began to vie for public attention with the more standard pop music-oriented shows, led by Warner Amex's Music Television, which marked its official entry into the field with a well-attended presentation for the press and the industry in August.

Music-oriented shows have long been a regular feature on broadcast television ("Rock Concert," "Midnight Special," etc.), but such shows on cable television clearly point to the widespread acceptance of this unique form of entertainment. More than ever, music shows on television have become a vital part of what we are watching at home, a point made quite obvious in the past year.

Because of their wide, across-the-board appeal, particularly among young adults, they might eventually constitute the second largest source of video material, next to movies. In view of the recent developments in this

area, it no longer seems coincidental that Warner Amex premiered its "Sight On Sound" video jukebox during the year, or that the USA Network, having launched its "Night Flight" in June, chose to renew its option through 1983 before the year was over.

The trend was also reflected in the increasing number of rock videotapes and discs made available to consumers, with many manufacturers jumping on the bandwagon. A year-end tally showed most companies heavily involved in releasing or preparing music-related product, with many superstars going the video route, among them the Kinks, Blondie, Rod Stewart, Fleetwood Mac and Paul Simon for Warner Home Video; Queen, the Tubes, April Wine and Paul McCartney for Thorn EMI; Alice Cooper, Eddie Money, and Bette Midler for Magnetic Video; REO Speedwagon, the Clash, James Taylor, and ELO for CBS/MGM; ABBA, Fleetwood Mac, Olivia Newton-John, and the Blues Brothers for MCA's VideoDiscs; and Cream, Edgar Winter, Blood, Sweat and Tears, and Stevie Wonder for Media Home.

The industry itself began to take stock of its potential during the year, as the Recording Industry Association of America instituted the platinum certification to reflect the sales of 50,000 videodiscs and/or videocassettes, with a retail list value of two million dollars. *(Continued on page 61)*

CBS Video Names Hyman Executive VP

■ NEW YORK—Cy Leslie, president, CBS Video Enterprises, has announced the appointment of Myron A. Hyman as executive vice president.



Myron Hyman

Hyman will be responsible for overseeing the day-to-day operations of CBS Video Enterprises, including business affairs, programming, marketing and manufacturing activities, as well as contract negotiation and administration surrounding the acquisition and production of programming. He has been vice president, business and administration, CBS Video Enterprises since 1980. From 1977 to 1980 he served as associate general counsel for CBS Inc., with responsibility for the legal affairs of the Records Group. He joined CBS in 1977 as general attorney of the CBS Records section of the law department.

Video Visions *(Continued from page 51)*

we're on the subject of awards, Fisher/Braun Communications has won three silver medals from the 1981 International Film and Television Festival of New York, two for its video presentation of Les Must de Cartier, and one for Extraversion/Outline Display Systems. For a company that has only been in operation for four months, this is quite a coup.

SAYS WHO?: We don't usually delve in rumors or hearsay, but this one was reported Wednesday (16) in the New York Post's "Page Six," and if it proves to be accurate, well, it seems like quite a story: apparently, Westinghouse Broadcasting might be looking for someone to take Teleprompter off their hands, provided the price is right. Teleprompter, it might be recalled, services Manhattan north of 86th Street, and was purchased earlier this year by Westinghouse for \$646 million, reportedly the largest cable deal ever. "Page Six" quotes Westinghouse president Daniel Ritchie as saying "If somebody offered us something, we'd consider it."

PRIME MOVERS: Michael Thompson, Mike Missile and David Stevens have joined Cal Vista, the California-based pre-recorded video firm. Thompson was appointed booking and sales manager, in charge of motion picture sales for both foreign and domestic markets; Missile will oversee all advertising and marketing; and Stevens has been named national sales manager. . . . At Columbia Pictures, Gary Khammar has been appointed director of sales of Columbia Pictures Home Entertainment. He previously was national sales manager. . . . Mark Zoradi and Tom Whitesell have been promoted to new positions at Walt Disney Telecommunications and Non-Theatrical Company, the former as international sales manager, the latter as supervisor of marketing for Walt Disney Home Video. . . . John Bermingham has been named marketing manager for the Magnetic Tape Division of Fuji Photo Film U.S.A., Inc., where he will be responsible for the marketing of the firm's consumer and professional video and

audio tape products; and Al Bedross has been appointed national sales manager, a newly created position. He will manage the sales organization for Fuji video and audio tape products.

NEW VIDEO COMPONENTS FROM VITEL: A new expanded line of advanced design video components has been unveiled by Vitel Instrument Corporation under the generic "Tech Series" name. Designed for the "serious videophile," the components include a stabilizer with R.F. converter, which converts the video and audio signals for direct input to the TV or the VCR tuner and a video processor console, which provides all the needed editing functions — enhancement, detailing, stabilizing, audio dubbing, etc.

"AND NOW, THE NEWS": CBS correspondent and "60 Minutes" co-editor Harry Reasoner will be the keynote speaker at the opening of ITA's 12th annual seminar, which will be held at the Sheraton Harbor Island Hotel in San Diego, February 28 through March 3. The seminar, "Audio/Video Update — 1982," will encompass three separate areas of interest — home video tape/disc programming and systems; video for business, industry and education; and audio/new technologies and marketing strategies.

A PIPPIN PROMO: The first major Broadway musical to be released on videocassette, "Pippin," was the object last Sunday (13) of a special promotional effort, organized by Family Home Entertainment in conjunction with Video Shack, in New York. Throughout the day, Video Shack, at Broadway and 49th Street, presented the show on large screens displayed in the store, and on monitors in the store's windows. On hand for the occasion and to autograph posters of the show were three of the stars from that production: Ben Vereen, who re-created his original Broadway role, Martha Raye and Chita Rivera. The question now is, what will they do for an encore?



Video Spotlight

A top ten listing of pre-recorded videocassette movement

UPSTAIRS/BURLINGTON

- THE FOUR SEASONS** — Universal/MCA Videocassettes
- AN AMERICAN WEREWOLF IN LONDON** — Universal/MCA Videocassettes
- KRAMER VS. KRAMER** — Ccl/Columbia Home Entertainment
- THE POSTMAN ALWAYS RINGS TWICE** — MGM/CBS
- THE BLUE LAGOON** — Col/Columbia Home Entertainment
- ENDLESS LOVE** — Universal/MCA Videocassettes
- THE GOOD, THE BAD, AND THE UGLY** — UA/Mag. Video
- STIR CRAZY** — Col/Columbia Home Entertainment
- FRIDAY THE 13TH, PT. II** — Paramount/Paramount Home Video
- THE GOODBYE GIRL** — MGM/CBS

VIDEO STATION/WESTPORT

- THE FOUR SEASONS** — Universal/MCA Videocassettes
- AN AMERICAN WEREWOLF IN LONDON** — Universal/MCA Videocassettes
- APOCALYPSE NOW** — U.A./Paramount Home Video
- KRAMER VS. KRAMER** — Ccl/Columbia Home Entertainment
- BREAKER MORANT** — Col/Columbia Home Entertainment
- DOGS OF WAR** — UA/Mag. Video
- DEATH ON THE NILE** — Thorn-EMI
- THE POSTMAN ALWAYS RINGS TWICE** — MGM/CBS
- STIR CRAZY** — Col/Columbia Home Entertainment
- ATLANTIC CITY** — Paramount/Paramount Home Video

BOSTON VIDEO/BOSTON

- BREAKER MORANT** — Col/Columbia Home Entertainment
- THE FOUR SEASONS** — Universal/MCA Videocassettes
- AN AMERICAN WEREWOLF IN LONDON** — Universal/MCA Videocassettes
- CAT AND MOUSE** — Col/Columbia Home Entertainment
- TAKE THIS JOB & SHOVE IT** — UA/Mag. Video
- M.U.S.E.** — MGM/CBS
- GOIN' APE** — Paramount/Paramount Home Video
- DEATH ON THE NILE** — Thorn-EMI
- THE FAN** — Paramount/Paramount Home Video
- THE STORY OF O** — Independent United Distributors

VIDEO SHACK/NEW YORK

- THE STORY OF O** — Independent United Distributors
- STIR CRAZY** — Col/Columbia Home Entertainment
- THE BLUE LAGOON** — Col/Columbia Home Entertainment
- BUSTIN' LOOSE** — Universal/MCA Videocassettes
- ENDLESS LOVE** — Universal/MCA Videocassettes
- NIGHTHAWKS** — Universal/MCA Videocassettes
- IT'S A MAD, MAD, MAD, MAD WORLD** — UA/Mag. Video
- TESS** — Col/Columbia Home Entertainment
- RAGING BULL** — UA/Mag. Video
- THE COMPETITION** — Col/Columbia Home Entertainment

CRAZY EDDIE/NEW YORK

- STIR CRAZY** — Col/Columbia Home Entertainment
- A WALT DISNEY CHRISTMAS** — Disney/Disney Home Video
- FIDDLER ON THE ROOF** — UA/Mag. Video
- BUSTIN' LOOSE** — Universal/MCA Videocassettes
- THE GOOD, THE BAD, AND THE UGLY** — UA/Mag. Video

- A NIGHT BEFORE CHRISTMAS** — Media Home Ent./Falcon Int'l.
- THE MALTESE FALCON** — UA/Mag. Video
- DRESSED TO KILL** — American Int./Warner Home Video
- THIEF** — 20th Century-Fox/Mag. Video
- RAGING BULL** — UA/Mag. Video

RADIO 437/PHILADELPHIA

- AN AMERICAN WEREWOLF IN LONDON** — Universal/MCA Videocassettes
- THE FOUR SEASONS** — Universal/MCA Videocassettes
- THE LEGEND OF THE LONE RANGER** — 20th Century-Fox/Mag. Video
- KRAMER VS. KRAMER** — Col/Columbia Home Entertainment
- THE MAGICAL MYSTERY TOUR** — Media Home Entertainment
- THE MALTESE FALCON** — UA/Mag. Video
- DOGS OF WAR** — UA/Mag. Video
- BREAKER MORANT** — Col/Columbia Home Entertainment
- MacARTHUR** — Universal/MCA Videocassettes
- THE WIZ** — Universal/MCA Videocassettes

STEREO DISCOUNTERS/BALTIMORE

- AIRPLANE** — Paramount/Paramount Home Video
- TESS** — Col/Columbia Home Entertainment
- FAME** — MGM/CBS
- ALIEN** — 20th Century-Fox/Mag. Video
- CLOSE ENCOUNTERS** — Col/Columbia Home Entertainment
- MY BLOODY VALENTINE** — Paramount/Paramount Home Video
- DRESSED TO KILL** — American Int'/Warner Home Video
- RAGING BULL** — UA/Mag. Video
- EVERY WHICH WAY BUT LOOSE** — WB/Warner Home Video
- LOVE AT FIRST BITE** — American Int'/Warner Home Video

HARMONY HUT/EAST COAST

- KRAMER VS. KRAMER** — Col/Columbia Home Entertainment
- FRIDAY THE 13TH, PT. II** — Paramount/Paramount Home Video
- STIR CRAZY** — Col/Columbia Home Entertainment
- THE BLUE LAGOON** — Col/Columbia Home Entertainment
- ATLANTIC CITY** — Paramount/Paramount Home Video
- THIEF** — 20th Century-Fox/Mag. Video
- THE LEGEND OF THE LONE RANGER** — 20th Century-Fox/Mag. Video
- PIPPIN** — Family Home Entertainment
- BREAKER MORANT** — Col/Columbia Home Entertainment
- THE NIGHT BEFORE CHRISTMAS** — Media Home Entertainment

THOMAS VIDEO/DETROIT

- AN AMERICAN WEREWOLF IN LONDON** — Universal/MCA Videocassettes
- THE ADVENTURES OF ROBIN HOOD** — UA/Mag. Video
- THE FOUR SEASONS** — Universal/MCA Videocassettes
- THE GOOD, THE BAD, AND THE UGLY** — UA/Mag. Video
- LOGAN'S RUN** — MGM/CBS
- STIR CRAZY** — Col/Columbia Home Entertainment
- DOGS OF WAR** — UA/Mag. Video
- THE BLUE LAGOON** — Col/Columbia Home Entertainment
- THE MALTESE FALCON** — UA/Mag. Video
- THIEF** — 20th Century-Fox/Mag. Video

NOW PLAYING/DETROIT

- SUPERMAN II** — WB/Warner Home Video
- STIR CRAZY** — Col/Columbia Home Entertainment
- THE JAZZ SINGER** — Paramount/Paramount Home Video
- EXCALIBUR** — WB/Warner Home Video
- KRAMER VS. KRAMER** — Col/Columbia Home Entertainment
- ENDLESS LOVE** — Universal/MCA Videocassettes
- BLACK STALLION** — 20th Century-Fox/Mag. Video
- THE SHINING** — WB/Warner Home Video
- RAGING BULL** — UA/Mag. Video
- APOCALYPSE NOW** — U.A./Paramount Home Video



SALESMAN
KRAMER VS. KRAMER
Columbia/
Columbia Home Entertainment

- KRAMER VS. KRAMER** — Columbia/Columbia Home Entertainment
- STIR CRAZY** — Columbia/Columbia Home Entertainment
- AN AMERICAN WEREWOLF IN LONDON** — Universal/MCA Videocassettes
- THE FOUR SEASONS** — Universal/MCA Videocassettes
- THE BLUE LAGOON** — Columbia/Columbia Home Entertainment
- THE JAZZ SINGER** — Paramount/Paramount Home Video
- THIEF** — 20th Century Fox/Magnet c Video

DOG EAR/CHICAGO

- STIR CRAZY** — Col/Columbia Home Entertainment
- THE GODFATHER** — Paramount/Paramount Home Video
- THE BLUE LAGOON** — Col/Columbia Home Entertainment
- THE COMPETITION** — Col/Columbia Home Entertainment
- "10"** — Orion/Warner Home Video
- THE WARRIORS** — Paramount/Paramount Home Video
- CHAPTER II** — Col/Columbia Home Entertainment
- ALIEN** — 20th Century-Fox/Mag. Video
- THE ELEPHANT MAN** — Paramount/Paramount Home Video
- ORDINARY PEOPLE** — Paramount/Paramount Home Video

STREETSIDE/ST. LOUIS

- AN AMERICAN WEREWOLF IN LONDON** — Universal/MCA Videocassettes
- THE FOUR SEASONS** — Universal/MCA Videocassettes
- APOCALYPSE NOW** — Paramount/Paramount Home Video
- THE CONVERSATION** — Paramount/Paramount Home Video
- KRAMER VS. KRAMER** — Col/Columbia Home Entertainment
- STIR CRAZY** — Col/Columbia Home Entertainment
- THE BLUE LAGOON** — Col/Columbia Home Entertainment
- THE POSTMAN ALWAYS RINGS TWICE** — MGM/CBS
- TAKE THIS JOB & SHOVE IT** — UA/Mag. Video
- MANIAC** — Media Home Ent./Falcon Int'l.

VIDEO CUBE/AURORA

- SUPERMAN II** — WB/Warner Home Video
- PRIVATE BENJAMIN** — WB/Warner Home Video
- EXCALIBUR** — WB/Warner Home Video
- ALTERED STATES** — WB/Warner Home Video
- THE SHINING** — WB/Warner Home Video
- OUTLAND** — WB/Warner Home Video
- WOLFEN** — WB/Warner Home Video
- THE FRISCO KID** — WB/Warner Home Video
- ANY WHICH WAY YOU CAN** — WB/Warner Home Video
- STIR CRAZY** — Col/Columbia Home Entertainment

VIDEO OF TEXAS/DALLAS

- EXCALIBUR** — WB/Warner Home Video
- PRIVATE BENJAMIN** — WB/Warner Home Video
- OUTLAND** — WB/Warner Home Video
- SUPERMAN II** — WB/Warner Home Video
- BACKROADS** — MGM/CBS
- KRAMER VS. KRAMER** — Col/Columbia Home Entertainment
- THIEF** — 20th Century-Fox/Mag. Video
- THE FOUR SEASONS** — Universal/MCA Videocassettes
- THE ALAMO** — UA/Mag. Video
- AN AMERICAN WEREWOLF IN LONDON** — Universal/MCA Videocassettes

VIDEO CASSETTES/LUBBOCK

- BREAKER MORANT** — Col/Columbia Home Entertainment
- THE JAZZ SINGER** — Paramount/Paramount Home Video
- MEATBALLS** — Paramount/Paramount Home Video
- AUDITIONS** — Media Home Ent/Falcon Int'l.
- BUSTIN' LOOSE** — Universal/MCA Videocassettes
- ENDLESS LOVE** — Universal/MCA Videocassettes
- ONE-EYED JACK** — Paramount/Paramount Home Video
- NIGHTHAWKS** — Universal/MCA Videocassettes
- AIRPORT** — UA/Mag. Video
- STUNT MAN** — 20th Century-Fox/Mag. Video

VIDEOMART/PHOENIX

- STIR CRAZY** — Col/Columbia Home Entertainment
- MY BODYGUARD** — 20th Century-Fox/Mag. Video
- SUPERMAN** — WB/Warner Home Video
- BUSTIN' LOOSE** — Universal/MCA Videocassettes
- GOODBYE GIRL** — MGM/CBS
- 9 TO 5** — 20th Century-Fox/Mag. Video
- KRAMER VS. KRAMER** — Col/Columbia Home Entertainment
- BLAZING SADDLES** — WB/Warner Home Video
- GREASE** — Paramount/Paramount Home Video
- AIRPLANE** — Paramount/Paramount Home Video

KALEIDOSCOPE/OKLAHOMA CITY

- THE FOUR SEASONS** — Universal/MCA Videocassettes
- AN AMERICAN WEREWOLF IN LONDON** — Universal/MCA Videocassettes
- STIR CRAZY** — Col/Columbia Home Entertainment
- THE BLUE LAGOON** — Col/Columbia Home Entertainment
- AEROBICISE** — Paramount/Paramount Home Video
- TAKE THIS JOB & SHOVE IT** — UA/Mag. Video
- THE GOOD, THE BAD, & THE UGLY** — UA/Mag. Video

- ELECTRIC BLUE** — Kenyon Video
- EMMANUELLE** — Col/Columbia Home Entertainment
- EMMANUELLE AROUND THE WORLD** — Wizard Of Video

WHEREHOUSE/NATIONAL

- KRAMER VS. KRAMER** — Col/Columbia Home Entertainment
- AIRPLANE** — Paramount/Paramount Home Video
- THE JAZZ SINGER** — Paramount/Paramount Home Video
- ENDLESS LOVE** — Universal/MCA Videocassettes
- RAGING BULL** — UA/Mag. Video
- 9 TO 5** — 20th Century-Fox/Mag. Video
- CASABLANCA** — 20th Century-Fox/Mag. Video
- SUPERMAN** — WB/Warner Home Video
- MARY POPPINS** — Disney/Disney Home Video
- THE SOUND OF MUSIC** — 20th Century-Fox/Mag. Video

NICKELODEON/LOS ANGELES

- AMERICAN WEREWOLF IN LONDON** — Universal/MCA Videocassettes
- THE POSTMAN ALWAYS RINGS TWICE** — MGM/CBS
- THE MAN ON THE MOON** — MGM/CBS
- IT'S A MAD, MAD, MAD, MAD WORLD** — UA/Mag. Video
- KRAMER VS. KRAMER** — Col/Columbia Home Entertainment
- DR. ZHIVAGO** — MGM/CBS
- 2001-SPACE ODYSSEY** — MGM/CBS
- THE ADVENTURES OF ROBIN HOOD** — UA/Mag. Video
- THE MALTESE FALCON** — UA/Mag. Video
- THE WIZARD OF OZ** — MGM/CBS

MUSIC PLUS/NORTHBRIDGE

- THE ELEPHANT MAN** — Paramount/Paramount Home Video
- THE JAZZ SINGER** — Paramount/Paramount Home Video
- ATLANTIC CITY** — Paramount/Paramount Home Video
- ANNIE HALL** — UA/Mag. Video
- BLUE LAGOON** — Col/Columbia Home Entertainment
- BUSTIN' LOOSE** — Universal/MCA Videocassettes
- DRESSED TO KILL** — American Intl./Warner Home Video
- ENDLESS LOVE** — Universal/MCA Videocassettes
- THE GREAT SANTINI** — Orion/Warner Home Video
- 9 TO 5** — 20th Century-Fox/Mag. Video

EVERYBODY'S/SEATTLE

- AN AMERICAN WEREWOLF IN LONDON** — Universal/MCA Videocassettes
- BARBARELLA** — Paramount/Paramount Home Video
- BLOODLINE** — Paramount/Paramount Home Video
- ATLANTIC CITY** — Paramount/Paramount Home Video
- THE FOUR SEASONS** — Universal/MCA Videocassettes
- THIEF** — 20th Century-Fox/Mag. Video
- DOGS OF WAR** — UA/Mag. Video
- AND JUSTICE FOR ALL** — Col/Columbia Home Entertainment
- THE LEGEND OF THE LONE RANGER** — 20th Century-Fox/Mag. Video
- KRAMER VS. KRAMER** — Col/Columbia Home Entertainment

Also reporting are: Entertainment Systems of America, Phoenix; The Bon, Seattle; Barney Miller, Lexington; Video Place, Washington, D.C.; Erol's Color TV, Arlington; Video Station of New Hampshire; American Tape & Video, Atlanta; Video Space, Seattle; That's Entertainment, Chicago; Sheik, Metairie; Video Connection, Boise; Record Breaker, Detroit.



Record World Videocassettes

Dec. Dec.
26 12



1 2 KRAMER VS. KRAMER
Starring Dustin Hoffman and Meryl Streep
Columbia
Columbia Home Entertainment 10543
Prod. by Stanley R. Jaffe
Dir. by Robert Benton

RATING

PG

	RATING
2 1 STIR CRAZY Columbia/Columbia Home Entertainment 10248/Prod. by Hanna Weinstein/Dir. by Sidney Poitier	R
3 — AN AMERICAN WEREWOLF IN LONDON Universal/MCA Videocassettes 77004-Prod. by George Folsey, Jr./Dir. by John Landis	R
4 — THE FOUR SEASONS Universal/MCA Videocassettes 77003/Prod. by Martin Bregman/Dir. by Alan Alda	PG
5 3 BLUE LAGOON Columbia/Columbia Home Entertainment 10025/Prod. by Randal Kleiser/Dir. by Randal Kleiser	R
6 4 THE JAZZ SINGER Paramount/Paramount Home Video 2305/Prod. by Jerry Leider/Dir. by Richard Fleischer	PG
7 12 THE POSTMAN ALWAYS RINGS TWICE MGM/CBS 700077/Prod. by Charles Mulverhill & Bob Rafelson/Dir. by Bob Rafelson	R
8 6 FRIDAY THE 13TH PART II Paramount/Paramount Home Video 1457/Prod. by Steve Miner/Dir. by Steve Miner	R
9 8 THIEF 20th Century-Fox/Magnetic Video 4550/Prod. by Jerry Bruckheimer & Ronne Cann/Dir. by Michael Mann	R
10 5 ENDLESS LOVE Universal/MCA Videocassettes 77001/Prod. by Dyson Lovell/Dir. by Franco Zeffereilli	R
11 11 DOGS OF WAR United Artists/Magnetic Video 4539/Prod. by Larry DeWaay/Dir. by John Irving	R
12 20 BREAKER MORANT Columbia/Columbia Home Entertainment 8300E/Prod. by Matthew Carroll/Dir. by Bruce Beresford	PG
13 10 RAGING BULL United Artists/Magnetic Video 4523/Prod. by Irwin Winkler & Robert Chartoff/Dir. by Martin Scorsese	R
14 7 BUSTIN' LOOSE Universal/MCA Videocassettes 77002/Prod. by Richard Pryor & Michael S. Glick/Dir. by Oz Scott	R
15 13 NIGHTHAWKS Universal/MCA Videocassettes 71000/Prod. by Martin Poll/Dir. by Bruce Malmuth	R
16 19 ATLANTIC CITY Paramount/Paramount Home Video 1460/Prod. by Denis Heroux/Dir. by Louis Malle	R
17 17 AIRPLANE Paramount/Paramount Home Video 1305/Prod. by John Davidson/Dir. by Jim Abraham, David Zucker, Jerry Zucker	PG
18 9 TESS Columbia/Columbia Home Entertainment 10355E/Prod. by Claude Berri & Timothy Burrill/Dir. by Roman Polanski	PG
19 14 THE COMPETITION Columbia/Columbia Home Entertainment 10124/Prod. by William Sackheim/Dir. by Joe Olsiansky	PG
20 18 9 TO 5 20th Century-Fox/Magnetic Video 1099/Prod. by Bruce Gilbert/Dir. by Colin Higgins	PG
21 15 THE MALTESE FALCON United Artists/Magnetic Video 4530/Prod. not listed/Dir. by John Huston/*Not rated	*
22 34 THE LEGEND OF THE LONE RANGER 20th Century-Fox/Magnetic Video 9034/Prod. by Martin Starger & Walter Coblend/Dir. by William Parker	PG
23 23 DRESSED TO KILL American Intl./Warner Home Video 26008/Prod. by George Litto/Dir. by Brian DePalma*Uncensored International Version	*
24 26 THE FAN Paramount/Paramount Home Video 1469/Prod. by Robert Stigwood/Dir. by Edward Bianchi	R
25 — TAKE THIS JOB AND SHOVE IT United Artists/Magnetic Video 4076/Prod. by Greg Blackwell/Dir. by Greg Blackwell	PG
26 — LOGAN'S RUN MGM/CBS 600082/Prod. by Saul David/Dir. by Michael Anderson	PG
27 21 MEATBALLS Paramount/Paramount Home Video 1324/Prod. by Don Goldberg/Dir. by Ivan Reitman	PG
28 31 SUPERMAN II Warner Bros./Warner Home Video 61120/Prod. by Pierre Spengler/Dir. by Richard Lester	PG
29 — THE GOOD, THE BAD AND THE UGLY United Artists/Magnetic Video 4545/Prod. by Alberto Grimalbi/Dir. by Sergio Leone/*Not rated	*
30 32 STORY OF O Independent United Distributors IUD/Prod. by Roger Fleytoux/Dir. by Just Jackin	X
31 28 THE GOODBYE GIRL MGM/CBS 700069/Prod. by Ray Stark/Dir. by Herbert Ross	PG
32 24 WALT DISNEY'S CHRISTMAS Disney/Disney Home Video 40/Prod. not listed/Dir. not listed	G
33 16 CASABLANCA 20th Century-Fox/Magnetic Video 4514/Prod. by Hal B. Wallis/Dir. by Michael Curtiz	G
34 27 THE ELEPHANT MAN Paramount/Paramount Home Video 1347/Prod. by Jonathan Sanger/Dir. by David Lynch	PG
35 — APOCALYPSE NOW United Artists/Paramount Home Video 2306/Prod. by Francis Ford Coppola/Dir. by Francis Ford Coppola	R
36 — SUPERMAN D.C. Comics/Warner Home Video WB 1013/Prod. by Alex & Ilya Salkind/Dir. by Richard Donner	G
37 33 MANIAC Media Home Entertainment/Falcon International M 155/Prod. by William Lustig & Andrew Garroni/Dir. by William Lustig	R
38 37 SEEMS LIKE OLD TIMES Columbia/Columbia Home Entertainment VH 1075-E/Prod. by Jay Stark/Dir. by Jim Sandrich	PG
39 38 ORDINARY PEOPLE Paramount/Paramount Home Video 8964/Prod. by Ronald L. Schwary/Dir. by Robert Redford	R
40 29 ANNIE HALL United Artists/Magnetic Video 4518/Prod. by Jack Rollins & Charles H. Joffe/Dir. by Woody Allen	PG

(Continued from page 12)

tinues to shine during a revealing interview on **Tom Snyder's "Tomorrow Show"** . . . Other concert highlights include a **McGarrigle Sisters** performance and a **McGuinn-Hillman** date, both at the Bottom Line. It's an especially big month for noteworthy singles: **Bruce Springsteen's "Fade Away,"** the **Police's "Don't Stand So Close . . .,"** **Steve Winwood's "While You See a Chance,"** **Smokey Robinson's "Being With You,"** **Rosanne Cash's "Seven Year Ache,"** and **Ray Parker Jr. & Raydio's "A Woman Needs Love"** . . . LPs: **Elvis Costello's "Trust,"** "Evangeline" by **Emmylou Harris** . . . Rounder recording artists **Riders in the Sky** score an *RW* first when they entertain us at our office with a lively selection of cowboy music.

MARCH: Sid Parnes becomes the sole owner and publisher of *RW*. **Mike Sigman** rises from retail report calls less than a decade ago to the magazine's new senior vice president and editor-in-chief. In other high level moves, *RW* names **Mike Vallone** VP of research and development and **Doree Berg** research director. Vallone immediately signs a contract with the defense department's robot research program for experimental use of the chart department as a testing ground . . . Video World becomes a weekly feature . . . Record retailers find video sales strong . . . **Christopher Cross** captures four Grammy awards . . . In an exclusive Dialogue, **Todd Rundgren** says "recording albums is an antiquated technology" . . . The Sam Goody counterfeiting case, after numerous delays, begins its first full week of trial . . . Singles picks: John Lennon's "Watching the Wheels," **Kim Carnes' "Bette Davis Eyes,"** **Stevie Wonder's "Lately,"** **Steely Dan's "Time Out of Mind,"** **Elvis Costello's "Watch Your Step,"** **Grace Jones' "Pull Up to the Bumper"** . . . LPs: "Being With You" by Smokey Robinson, "Seven Year Ache" by **Rosanne Cash,** "Musta Notta Gotta Lotta" by **Joe Ely.**

APRIL: With eye and an ear to the future, *RW* creates a video department with **Sophia Midas** as east coast editor, **Eliot Sekuler** as west coast editor and **Barry Goodman** as sales director. In the meantime, NARM's 23rd annual convention stresses video involvement . . . Major court decisions come: the Supreme Court rules radio stations can change formats without hearings and the Sam Goody trial reaches a climax when Goody Inc. and vice president **Samuel Stolon** are found guilty of counterfeit charges. Judge **Thomas Platt** had earlier dropped the counterfeiting indictment against Goody president **George Levy** . . . *RW* commences a series of interviews with record company art directors . . . **Cliff Richard** makes his first New York appearance in over two decades as the featured guest at the grand opening of Manhattan's newest showcase nightclub, the Savoy . . . England's antmusic hits these shores with the release of **Adam & the Ants' "Kings of the Wild Frontier"** LP . . . Spring is in the air and so are the heads of several *RW* staffers, most notably David Skinner. The young spud-man was seen planting a potato garden in an unswept corner of his office . . . Singles picks: the **Shoes' "Karen,"** **Coatimundi's "Que Pasa/Me No Pop I,"** **Jesse Winchester's "Say What"** . . . LPs: "Street Songs" by **Rick James.**

MAY: *RW* beefs up its editorial and sales staffs by naming **Peter Keepnews** managing editor, **Mort Hillman** sales director/east coast and **Joyce Reitzer Panzer** associate sales director/east coast. Keepnews calls everyone on the staff "a genius" and then immediately suspends all civil liberties, visiting rights and interoffice communication . . . Legendary CBS Records producer and talent ear **John Hammond** launches his new John Hammond Records . . . CBS abolishes list prices . . . Elektra/Asylum inks a distribution pact with **Dick Griffey's** Solar Records . . . RCA signs **Diana Ross** for the U.S. EMI gets worldwide rights . . . Boardwalk Records goes for independent distribution . . . Reagan appointee **Mark Fowler** is sworn in as FCC chairman . . . A victim of Manhattan club wars and fast-shifting trendiness, Hurrah closes after almost two years as the "in" place for hip new bands to play in N.Y. and the sight of most of the "happenings" that mattered . . . The Ritz, one of the most prominent new clubs and a major contributor to Hurrah's downfall, is the scene of a riot when **Public Image Ltd.** jokers **Johnny Lydon** and **Keith Levene** taunt the crowd and refuse to play, choosing rather to sit behind the club's huge screen while a video and their "Flowers of Romance" LP are played . . . *RW* debuts its bi-weekly video retail chart . . . **James Taylor** plays two weeks of one-night stands at the Savoy . . . MCA Inc. founder **Jules Stein** dies . . . **George Jones** captures three awards and **Barbara Mandrell** repeats as Entertainer of the Year at the 16th Academy of Country Music awards . . . In what has to be the social event of the year, *RW*'s highly-coveted temptress **Sophia Midas** removes her name from the most-eligible list and weds **Hal Friedman** in a sun-swept, poolside ceremony at her parents' New Jersey home . . . In the aftermath, several label promo reps stop making their regular stops at *RW* . . . Singles picks: the **Pointer Sisters' "Slow Hand,"** **Robert Gordon's "Someday Someway"** . . . LPs: "El Rayo-X" by **David Lindley,** "East Side Story" by **Squeeze,** "Taxi" by **Sly Dunbar** and **Robbie Shakespeare,** "Nightclubbing" by **Grace Jones** . . . **Bob Marley** loses his battle with cancer.

JUNE: *RW* sleuth Phil DiMauro goes behind the scenes at Handshake Records in the first of a new series on small record labels . . . **Bruce Lundvall** is named senior vice president at Elektra/Asylum . . . Island Records taps **Ron Goldstein** as label president . . . "42nd Street" is the big winner at the Tony Awards . . . Video products dominate the Consumer Electronics Show in Chicago . . . Controversy continues over CBS' CX noise reduction system . . . The Dr. Pepper summer concert series relocates from Central Park to a midtown pier on Manhattan's
(Continued on page 69)

Video Music Notes

By ELIOT SEKULER

■ **TESTING THE MARKET:** "Nobody out there has any expectation of what they might get if they buy the **Tubes'** video," according to EMI Music Video's director of video development, **Bob Hart.** "We're selling something that people have not only not seen before, but have never thought of before." Hart, who works with all of the over 30 record companies associated with EMI around the world, believes the Tubes project — and several others currently in various stages of development — will eventually find a sizeable audience. "The Tubes, for example, contains all the things that a film doesn't have. A film is designed to be seen once; we're making programming that can be watched 70, 80 or 90 times," said Hart, citing "the concentration of images" as the basis for the repeatability of the Tubes' presentation. "You can't possibly pick up everything that's in that video in one or even six viewings," he said.

Hart reported that the firm has recently completed full-length video pieces with the **Little River Band,** **Billy Squier** and the **Dirt Band.** "And we've got a lot of projects scheduled for the near future, including classical material," he added. Also upcoming from EMI Music Video is the U.K. release of a compilation tape featuring clips by such artists as **Duran Duran,** **Genesis,** **Classix Nouveau,** **Bad Manners,** **Feter Gabriel** and the Tubes. The compilation, titled "Picture Music," will have 20 titles in all. Another compilation tape marketed by former K-Tel executives has already been released in the U.K. Titled "Video-stars," the latter package features 21 songs by artists including **Dire Straits,** **Leo Sayer** and **Kiki Dee,** and sells for about \$50.

FAMILIAR FACES: **John Montgomery,** former promo chief with Sire Records, has formed M.S.I., a production company geared toward promo clips. Among the company's first projects have been promos for **SVT,** the **Mutants,** and **Hurricane Jones.**

AT YOUR NEIGHBORHOOD BAR?: A Venice, California-based firm called Videoprogram is currently marketing coin-operated video jukeboxes, available for sale, rental or lease. The company, headed by **Joseph Caya,** can be reached at (213) 821-4484.

SYNDICATION AND CABLE: The **Go-Go's** recently completed a live video shot at Palos Verdes (Ca.) High School before a crowd of some 1200 students. Produced by **Jerry Kramer** and co-directed by **Mick Haggerty** and **C.D. Taylor,** the production called for customized staging and a 24-foot crane. Executive producer **Jay Boberg** of I.R.S. will be marketing the video in January . . . Alive Video has completed production of "Journey — Live in Concert," which marks the fourth concert special licensed by the firm to MTV. The Journey concert was directed by **Dave Levisohn** and produced by **Neal Marshall,** with Alive Video's **Shep Gordon** and **Bob Emmer** serving as executive producers. Initial airing is scheduled for Dec. 26 . . . A presentation of **Barry Manilow's** live show will air via Showtime early in '82. Manilow produced the concert presentation with **Kevin Carlisle** serving as director.

UNIVERSITY VIDEOS: Students at the motion picture/television department of UCLA, with the assistance of filmmaker par excellence **Shirley Clarke,** are organizing the first National Student Video Music Festival, to take place in L.A. in the spring of '82. Entries are not limited to student productions, and anyone wishing to submit their work can contact **Brad Friedman** at (213) 472-7023.

NEW CLIPS: **Ed Steinberg** of Soft Focus Productions/Rock America is preparing to shoot a second clip for EMI/America artists **Our Daughter's Wedding.** A previous clip produced by Steinberg for the group, "Target for Life," is currently airing on MTV; the second title, "Lawn Chairs," will go into production shortly . . . A new **Daryl Hall & John Oates** clip, "I Can't Go For That (No Can Do)," is currently being edited under the supervision of Champion Entertainment's **Jeb Brien,** who served as executive producer. The clip was directed by Oscar-winning cinematographer **Arthur Ornitz** ("Serpico," "Death Wish," "An Unmarried Woman") and produced by **Pierce King** for Horizon Productions. It was shot on 35mm on location in Cold Spring, N.Y.

BUSINESS AND PLEASURE: The Visual Music Alliance's December meeting and year-end celebration recently took place at Santa Monica's Mayfair Music Hall and featured highlights of the membership's work in 1981 and a "multi-media jam session" that included live music, video, film and lasers.

On the Cover: 'An American Werewolf in London'

■ This MCA Videocassette release gets a big hand for entering the *Record World* Videocassette Chart this week at number three, one of the highest debuts of the year. The modern horror story, centering around the strange metamorphosis of a hitchhiking college student in England, combines humor and grisly special effects in a unique blend that bears repeated attention.

Directed by "Animal House" veteran John Landis from his own script, the frightening fun stars David ("he's a Pepper") Naughton, Jenny Agutter and Griffin Dunne. Elmer Bernstein's original music adds the gothic overtones, while contemporary hits by Creedence Clearwater Revival, Van Morrison and others add to the film's lighter touch.

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SCHACHT MUSIKVERLAG (German
Federal Republic)
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SCRANTA GRAMMOPHON AB (Sweden)
SEFEL RECORDS LTD (Canada)
SEPTEMBER MUSIC CORPORATION (U S A)
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SOUND OF SCANDINAVIA (Sweden)
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(United Kingdom)
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(United Kingdom)
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SUPRAPHON GRAMMOPHON RECORDS &
MUSIC PUBLISHING (Czechoslovakia)
SURCO ENTERPRISES BUELAX
PRODUCCIONES (U S A)
SWEDEN MUSIC POLAR MUSIC
INTERNATIONAL AB (Sweden)
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TELDEC TELEFUNKEN DECCA
SCHALLPLATTEN (German Federal
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TELLASTORY BARTLETT BLISS
PRODUCTIONS (United Kingdom)
TELSTAR MUSIKVERLAG (German Federal
Republic)
TERRY BLOOD (RECORDS) LIMITED (United
Kingdom)

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THE BOARDWALK ENTERTAINMENT CO
(U S A)
THE CONCERT PUBLISHING COMPANY
(United Kingdom)
THE ENTERTAINMENT COMPANY (U S A)
THE EVEREST RECORD GROUP (U S A)

THE MOBILE MERCHANDISING COMPANY
(United Kingdom)
THE MOSS MUSIC GROUP INC (U S A)
THE MUSIC PUBLISHERS ASSOCIATION
LTD (United Kingdom)
THE PERFORMING RIGHT SOCIETY LTD
(United Kingdom)

THE SURREY SOUND RECORD LABEL LTD
(United Kingdom)
THE WELK MUSIC GROUP (U S A)
TOKYO MUSIC FESTIVAL FOUNDATION
(Japan)
TOWERBELL PUBLISHING CO LTD (United
Kingdom)
TRANSISTOR MUSIC PTY LTD (South
Africa)
TREMA DISQUES ART MUSIQUE FRANCE
(France)
TROUBADOUR RECORDS (Canada)
TRUE NORTH RECORDS (Canada)
TURKUOLA (German Federal Republic)
TWENTIETH CENTURY FOX RECORDS
(U S A)

UNIMUSICA (Venezuela)
UNITED ARTISTS MUSIC (U S A)
UNIVERSAL SONGS HOLLAND
(Netherlands)

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V C I V T F (France)
V O MEZHUNARODNAYA KNIGA
(U S S R)
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VALINTATALO OY (Finland)
VEB DEUTSCHE SCHALLPLATTEN (German
Democratic Republic RDA)
VIBIS FILMFESELLSCHAFT (German Federal
Republic)
VICTOR MUSICAL INDUSTRIES INC (Japan)
VIRGIN FRANCE (France)
VOGGENREITER VERLAG (German Federal
Republic)
VROOM & DRESSMANN NEDERLAND B V
(Netherlands)

WALTER HOFER LAW OFFICES (U S A)
WARNER BROS MUSIC (Scandinavia)
(Sweden)
WARNER BROS MUSIC (France)
WARNER BROS MUSIC GMBH (German
Federal Republic)
WARNER BROS MUSIC HOLLAND
(Netherlands)
WARNERBROS RECORDS (U S A)
WARNER BROS MUSIC (USA)
WARNER BROS MUSIC LTD (United
Kingdom)

WATANABE MUSIC PUBLISHING CO LTD
(Japan)
WATERLOO RECORDS (United Kingdom)
WEA RECORDS LTD (United Kingdom)
WEDGE MUSIC LIMITED (United Kingdom)
WEST EDIZIONI MUSICALI (Italy)
WHITE LINE MUSIC LTD (United Kingdom)
WIN RECORDS INC SAM RECORDS INC
(U S A)
WINDSONG RECORD EXPORTS LTD (United
Kingdom)
WMOT RECORDS INC (U S A)
WORLDWIDE AUDIO PRODUCTS LTD
(United Kingdom)

X RECORDS GmbH (German Federal
Republic)
XPRESS RECORDS LTD (United Kingdom)

YANO MUSIC PUBLISHING CO LTD (Japan)
ZISSU STEIN BERGMAN COUTURE &
MOSHER (U S A)
ZOMBA MUSIC ZOMBA PRODUCTIONS
LTD (United Kingdom)
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Black Oriented Music

Black Music Report

By NELSON GEORGE

■ JANUARY: The year begins with strange omens. **Ronald Reagan** is sworn in as President of these United States and I start my duties as *Record World's* black music editor. Which was the more portentous an event only time will tell . . . An estimated 150,000 people brave snow and 30-degree weather to join **Stevie Wonder's** march on Washington on Jan. 15, the birthday of the late civil rights leader **Martin Luther King**. Wonder and others ask Congress to make the day a national holiday. Among the many industry folks who travel to Washington are **LeBaron Taylor, Kenneth Gamble, Skip Miller, George Clinton, Curtis Mayfield, Gil Scott-Heron** and **Michael Walden**. Black radio around the country features special programming about the march . . . **Prince** defends his controversial "Dirty Mind," an LP that frightened radio stations, thrilled critics, and solidified his cult audience: "My music is an expression of myself and my experiences. I always write truthfully about myself. Some don't understand what I'm saying, but I find when I speak to people that I'm saying things they think about, but couldn't say" . . . In a rare interview, **Marvin Gaye** speaks about the creation of his "In Our Lifetime" album: "I feel I will only be actively involved in making music another eight or ten years, so I want to do as many things as possible while I can. I want to test myself and venture outside what people say I can or cannot do. The commercial aspects are not as important as the artistic" . . . **Lonnie Simmons** calls *RW* from Germany to celebrate the phenomenal sales of the "Gap Band III" album and **Yarborough & Peoples'** debut LP and single, "Don't Stop the Music" . . . **James Mtume** talks about why he and partner **Reggie Lucas** worked to develop a trademark production sound: "If you're making a line of cars that sells, why change until the demand makes you change? It's the only way to consolidate your position in this society and in this industry."

FEBRUARY: **Jheryl Busby** leaves PolyGram for A&M as vice president of R&B promotion . . . The Institute of New Cinema Artists begins its second record industry training program cycle . . . **Cameo's Larry Blackmon** moves the New York Players management company to Atlanta . . . **Suzanne de Passe** named president of Motown Productions, in charge of films, TV, and a number of record company activities . . . **Kurtis Blow's** "The Breaks" named 1980's single of the year in the Village Voice critics poll . . . **Vernon Slaughter** named vice president, black music and jazz promotion, Columbia and **Paris Eley** named vice president, black music and jazz promotion, E/P/A . . . **Jerry Boulding** joins MCA as managing director of black product . . . The National Association of Black Owned Broadcasters holds its winter conference in Clearwater, Florida . . . **Aretha Franklin** enjoys a commercial renaissance with her first Arista album, "Aretha" . . . The **Duke Ellington** musical "Sophisticated Ladies" starts a successful Broadway run on Feb. 22 with **Gregory Hines, Judith Jamison,** and **Phyllis Hyman** in the cast . . . One of my favorite records, the Gap Band's "Burn Rubber," goes number one BOS . . . Concerned Members of the Recording Industry is formed in the wake of the Atlanta killings . . . **Jimmy Walker** of Sherjam Concerts, concert promotion company Electric Factory, and Associated Booking get involved in a three-way dispute in Philadelphia over the booking of black acts in that city. The conflict points out the continuing prob-

lems black promoters face in the industry.

MARCH: **Sam Dees**, writer of **Larry Graham's** "One in a Million" and the **George Benson-Aretha Franklin** duet "Love All the Hurt Away," talks about his approach to songwriting: "I sit down at the piano and work at it. Sometimes it's not worth keeping. But working day by day you build up ideas, and by taping everything, you can go back and save the best elements. Most of the best ideas are spur-of-the-moment things. Playing the tape back you never know what you'll hear" . . . **Grover Washington, Jr.** is on our cover, a tribute to the success of his "Winelight" album . . . Indie labels like Groove Time, Vap, Dynamic, West End, Sam, and Emergency work the R&B market with varying degrees of radio and consumer acceptance . . . Epic prepares to release a two-record set of **Sly Stone's** best music.

APRIL: PolyGram's **Bill Haywood** dialogues with *Record World*, remarking that today black music is "not about to penetrate pop radio on a large scale because of the widespread reluctance of white programmers to play black records" . . . Two of the year's most interesting records begin their climb to the top of the BOS chart: **Grace Jones'** "Pull Up to the Bumper" and **Taana Gardner's** "Heartbeat" . . . *RW* does a three-part series on the problems that face black radio . . . **Carl Davis** talks about the music of Chicago both past and future: "The sound of Chicago is a bit of south and north, the soul thing with sophistication" . . . **Deniece Williams'** collaboration with producer **Thom Bell** results in "My Melody," one of the year's best albums . . . English groups like **Adam & the Ants** and **Spandau Ballet** rip off African music and black pop music, respectively, for chart movement in their homeland . . . New York's Small Independent Record Manufacturers Association continues its growth . . . **Ted Currier** named EMI-America/ Liberty's national director, black music A&R.

MAY: Philadelphia International trims its in-house promotion staff, leaving that work to E/P/A . . . Warner Bros. claims critical raves for Prince's "Dirty Mind" helped it sell an additional 100,000 units . . . Record executives say that video's promotional potential has yet to be realized in black music . . . Pioneer-

(Continued on page 59)

Chic Party in New York

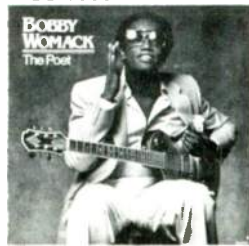


To celebrate the release of the new Chic album, "Take It Off," Atlantic Records recently hosted a party for the group in the penthouse of the Berkshire Place in New York City. Pictured from left are: Atlantic executive vice president/general manager Dave Glew; Chic's Nile Rodgers; Atlantic vice president of sales Sal Uterano; Atlantic vice chairman Sheldon Vogel; Chic's Bernard Edwards; Cotillion president Henry Allen; and Atlantic president Doug Morris.

Black Oriented Picks of the Week

THE POET

BOBBY WOMACK — Beverly Glen Music BG-1000



Already moving up the *RW* Black Oriented Album Chart, Womack's latest is a sterling

example of contemporary R&B. "Secrets" and the current single "If You Think You're Lonely Now" are fine vehicles for Womack's authoritative vocals.

WATCH OUT

BRANDI WELLS — WMOT FW 37668



Wells debuts as a solo artist after singing with the group Slick for several years. Thom Bell duets with Wells on "When

You Get Right Down to It." The title has generated dance floor interest. All eight songs are entertaining.

MORE OF THE GOOD LIFE

T.S. MONK — Mirage WTG 19324 (Atl)



T.S. Monk's second album matches them again with producer Sandy Linzer, resulting in seven cuts

with a big, well-arranged sound. Boo Monk's ballad "More To Love" and the single, "Too Much, Too Soon," stand out.

GET AS MUCH LOVE AS YOU CAN

JONES GIRLS — Phila. Int'l FZ 37627 (CBS)



This eight-song collection is a strong follow-up to the popular "At Peace With Woman" LP. Out-

standing songs include ("I Found) That Man of Mine," "Love Don't Ever Say Goodbye" (with Grover Washington, Jr. on sax), and "ASAP (As Soon as Possible)."

Record World

Black Oriented Singles



DECEMBER 26, 1981

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

Dec. 26	Dec. 19		WKS. ON CHART
1	1	LET'S GROOVE EARTH, WIND & FIRE ARC/Columbia 18 02536 (5th Week)	13
2	2	TAKE MY HEART KOOL & THE GANG/De-Lite 815 (PalyGram)	13
3	3	TURN YOUR LOVE AROUND GEORGE BENSON/Warner Bras. 49846	9
4	6	CALL ME SKYY /Salsoul 7 2152 (RCA)	9
5	5	WHY DO FOOLS FALL IN LOVE DIANA ROSS/RCA 12349	10
6	4	CONTROVERSY PRINCE/Warner Bras. 49808	13
7	8	HIT AND RUN BAR-KAYS/Mercury 76123 (PalyGram)	9
8	18	I CAN'T GO FOR THAT (NO CAN DO) DARYL HALL & JOHN OATES/RCA 12361	6
9	7	OH NO COMMODORES/Matawn 1527	14
10	10	LET THE FEELING FLOW PEABO BRYSON/Capital 5065	9
11	12	BLUE JEANS CHOCOLATE MILK /RCA 12335	11
12	13	WALKING INTO SUNSHINE CENTRAL LINE/Mercury 572 (PalyGram)	11
13	16	YOU'RE MY LATEST, MY GREATEST INSPIRATION TEDDY PENDERGRASS/Phila. Intl. 5 02619 (CBS)	7
14	11	NEVER TOO MUCH LUTHER VANDROSS/Epic 14 02409	21
15	25	IF YOU THINK YOU'RE LONELY NOW BOBBY WOMACK/Beverly Glen 2000	6
16	17	FUNKY SENSATION GWEN McCRAE/Atlantic 3853	12
17	19	KICKIN' BACK L.T.D./A&M 2382	8
18	14	JUST ONCE QUINCY JONES featuring JAMES INGRAM/A&M 2357	18
19	26	COOL (PART I) TIME /Warner Bras. 49864	5
20	9	SNAP SHOT SLAVE /Cotillion 46022 (Atl)	15
21	23	I WILL FIGHT GLADYS KNIGHT & THE P PS/Columbia 18 02549	9
22	20	SHARING THE LOVE RUFUS with CHAKA KHAN/MCA 51203	9
23	15	I HEARD IT THROUGH THE GRAPEVINE (PART 1) ROGER/Warner Bras. 49786	18
24	27	LOVE FEVER GAYLE ADAMS/Prelude 8040	6
25	24	SWEETER AS THE DAYS GO BY SHALAMAR/Solar 12329 (RCA)	9
26	29	BE MINE (TONIGHT) GROVER WASHINGTON, JR. featuring GRADY TATE/Elektra 47246	5
27	43	TOOT AN' TOOT AN' TOOT CURTIS MAYFIELD/Boardwalk 7 11 132	3
28	31	NUMBERS KRAFTWERK/Warner Bras. 49795	10
29	32	LOVE IN THE FAST LANE DYNASTY/Solar 47946 (E/A)	8
30	37	SOMETHING ABOUT YOU ANGELA BOFILL/Arista 0636	5
31	33	I WANT YOU BOOKER T./A&M 2374	8
32	35	(I FOUND) THAT MAN OF MINE JONES GIRLS/Phila. Intl. 5 02618 (CBS)	6
33	36	BREAKIN' AWAY AL JARREAU/Warner Bras. 49842	5
34	34	STEAL THE NIGHT STEVIE WOODS/Catillion 47016 (Atl)	11



35	38	I BELIEVE IN LOVE ROCKIE ROBBINS/A&M 2380	6
36	42	DO IT TO ME VERNON BURCH/Spectar 00019 (Capital)	4
37	40	TWINKLE EARL KLUGH/Liberty 1431	8
38	39	BEWARE BARRY WHITE/Unlimited Gald 5 02580 (CBS)	7
39	54	BAD LADY CON FUNK SHUN/Mercury 76128 (PalyGram)	3
40	44	QUICK SLICK SYREETA/Tamla 54333 (Matawn)	5
41	52	APACHE SUGARHILL GANG/Sugarhill 567	4
42	53	FUNGI MAMA/BEPOPAFUNKADISCOLYPSO TOM BROWNE/Arista/GRP 2518	4
43	47	CAN'T HOLD BACK (YOUR LOVING) KANO/Mirage 3878 (Atl)	4
44	50	HOW CAN LOVE SO RIGHT (BE SO WRONG) RAY, GOODMAN & BROWN/Palydar 2191 (PalyGram)	4
45	45	IT'S MY TURN ARETHA FRANKLIN/Arista 0640	6
46	46	SHAKE GQ /Arista 0603	6
47	51	MAGIC NUMBER HERBIE HANCOCK/Columbia 18 02615	5
48	48	WIDE OPEN BRICK/Bang 5 02599 (CBS)	5
49	59	MAKE UP YOUR MIND AURRA/Salsoul 7 7017 (RCA)	3
50	61	YOU'RE THE ONE FOR ME "D" TRAIN/Prelude 8043	2
51	57	JAM THE BOX BILL SUMMERS AND SUMMERS HEAT/MCA 51221	3
52	55	YOUR LOVE SKOOL BOYZ/Destiny 2001	5
53	63	WAIT FOR ME SLAVE/Catillion 46028 (Atl)	2
54	60	TOO MUCH TOO SOON T.S. MONK/Mirage 3875 (Atl)	3
55	56	EVERY HOME SHOULD HAVE ONE PATTI AUSTIN/Qwest 49854 (WB)	4
56	62	LOVE MESSAGE LOWRELL SIMON/Zaa Yark 1324 (CBS)	2

CHARTMAKER OF THE WEEK

57	—	DON'T YOU KNOW THAT? LUTHER VANDROSS Epic 14 02658	1
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58	66	"B" MOVIE GIL SCOTT-HERON/Arista 0647	2
59	—	WE'LL MAKE IT MIKE & BRENDA SUTTON/Sam 81 5023	1
60	69	LOVE CONNECTION SPINNERS/Atlantic 40550	2
61	67	LET ME SET YOU FREE FOUR TOPS/Casablanca 2344 (PalyGram)	2
62	65	SWEET TENDER LOVE DENROY MORGAN/Becket 45 8	2
63	—	DO IT ROGER ROGER/Warner Bras. 49883	1
64	—	I WANT TO HOLD YOUR HAND LAKESIDE/Solar 47954 (E/A)	1
65	71	SOMETHING INSIDE MY HEAD GENE DUNLAP/Capital 5055	2
66	—	LET'S STAND TOGETHER MELBA MOORE/EMI-America 8104	1
67	—	THERE'S A WAY RONNIE LAWS/Liberty 1442	1
68	—	ROCK YOUR WORLD WEEKS & CO./Chaz Ra 2519 (Brasilia)	1
69	—	STAGE FRIGHT CHIC/Atlantic 3887	1
70	—	GET LOOSE WAX/RCA 12324	1
71	—	ROCKIN' TO THE BEAT FATBACK/Spring 3022 (PalyGram)	11
72	—	STRUT YOUR STUFF LIVE/T SOB 2006	1
73	—	YOU ARE THE ONE AM-FM/Dakar 4568 (Brunswick)	1
74	21	WHEN SHE WAS MY GIRL FOUR TOPS/Casablanca 2338 (PalyGram)	20
75	22	GET IT UP TIME/Warner Bras. 49774	21

Black Music Report (Continued from page 58)

ing vocal group choreographer **Cholly Atkins** discusses his career and the role stage movement plays in sales, noting that "good choreography sells records and bad choreography sends a lot of acts right down the drain" . . . **Fela's** "Black President" arrives in America as an Arista U.K. import, a sterling example of African pop music worth obtaining . . . Solar's all-woman band **Klymaxx** releases "Never Underestimate the Power of a Woman," one of the year's underappreciated gems . . . **Chaka Khan**, aided by producer **Arif Mardin**, gives us "What Cha' Gonna Do for Me," her best solo LP . . . **Diana Ross** signs a long-term contract with RCA for America and Canada, ending 20 years with Motown . . . In the same week, Solar signs its distribution agreement with Elektra/Asylum and **Bob Marley** dies of cancer in Florida, making the week of May 23 the most significant of the year for black music . . . Film mogul **Robert Evans** options **Jim Haskins'** book about the Cotton Club, later hiring **Mario Puzo** to write the screenplay . . . In conjunction with the BMA conference, RW begins an extended black music section with more charts and editorial coverage . . . People begin noticing how extraordinary **Rick James'** "Street Songs" is musi-

cally, politically, commercially. It gets my vote as the year's best album, topping **Stevie Wonder** and anybody else you want to name.

JUNE: The third annual BMA conference is a study in contrast. The organization passes several rules to open up the decision-making progress and stimulate the growth of local chapters. Yet participation from non-record company folks (retailers, concert promoters) is low, serving as a warning to the BMA to reach out to these important segments of the black music community. **Jerry Butler** makes a stirring speech about the stereotyping of black performers and the insensitivity of the white media to their talents. PolyGram Records president **David Braun** gives a provocative address, stating that black acts "must do away with crossover thinking. You should not be burdened with this weight any longer. Sing your own songs, not ours . . . Make us understand you through your art" . . . **Diana Ross** signs with Capitol Records for all territories outside the U.S. and Canada . . . Motown Records begins a year-long salute to **Smokey Robinson** in honor of his silver anniversary in show business. At Los Angeles' Greek (Continued on page 60)



Black Oriented Albums

DECEMBER 26, 1981

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

Dec. 26 Dec. 19



WKS. ON CHART

1	1	RAISE! EARTH, WIND & FIRE ARC/Columbia TC 37548 (7th Week)	7
2	2	SOMETHING SPECIAL KOOL & THE GANG / De-Lite DSR 8502 (PolyGram)	11
3	3	WHY DO FOOLS FALL IN LOVE DIANA ROSS / RCA AFL1 4153	8
4	4	NEVER TOO MUCH LUTHER VANDROSS / Epic FE 37451	15
5	5	CONTROVERSY PRINCE / Warner Bros. BSK 3601	8
6	9	NIGHTCRUISING BAR-KAYS / Mercury SRM 1 4028 (PolyGram)	7
7	6	IT'S TIME FOR LOVE TEDDY PENDERGRASS / Phila. Intl. TZ 37491 (CBS)	13
8	11	SKYYLINE SKYY / Salsoul SA 8548 (RCA)	6
9	10	LIVE JACKSONS / Epic KE2 37545	5
10	7	THE MANY FACETS OF ROGER ROGER / Warner Bros. BSK 3594	15
11	14	THE GEORGE BENSON COLLECTION GEORGE BENSON / Warner Bros. 2 HW 3577	6
12	13	I AM LOVE PEABO BRYSON / Capitol ST 12179	5
13	8	SHOWTIME SLAVE / Cotillion SD 5227 (Atl)	12
14	18	THE POET BOBBY WOMACK / Beverly Glen BG 10000	8
15	15	LOVE MAGIC L.T.D. / A&M SP 4881	5
16	19	COME MORNING GROVER WASHINGTON, JR. / Elektra SE 562	3
17	17	SOMETHING ABOUT YOU ANGELA BOFILL / Arista AL 9576	6
18	12	TIME / Warner Bros. BSK 3598	19
19	16	BREAKIN' AWAY AL JARREAU / Warner Bros. BSK 3576	19
20	21	IN THE POCKET COMMODORES / Motown M8 955M1	25
21	23	7 CON FUNK SHUN / Mercury SRM 1 4030 (PolyGram)	3
22	20	INSIDE YOU ISLEY BROTHERS / T-Neck FZ 37533 (CBS)	10
23	29	PRIVATE EYES DARYL HALL & JOHN OATES / RCA AFL1 4028	3
24	24	CRAZY FOR YOU EARL KLUGH / Liberty LT 51113	9
25	28	GET AS MUCH LOVE AS YOU CAN JONES GIRLS / Phila. Intl. FZ 37627 (CBS)	4
26	32	YOURS TRULY TOM BROWNE / Arista / GRP 5507	3
27	22	STREET SONGS RICK JAMES / Gordy G8 1002M1 (Motown)	36
28	31	BLUE JEANS CHOCOLATE MILK / RCA AFL1 3896	5
29	25	GWEN McCRAE / Atlantic SD 19308	10
30	30	LOVE IS THE PLACE CURTIS MAYFIELD / Boardwalk NB 1 33239	12

31	26	TONIGHT FOUR TOPS / Casablanca NBLP 7528 (PolyGram)	17
32	42	YOUR WISH IS MY COMMAND LAKESIDE / Solar S 26 (E / A)	2
33	36	JAM THE BOX BILL SUMMERS & SUMMERS HEAT / MCA 5266	5
34	33	ALL THE GREAT HITS DIANA ROSS / Motown M13 960C2	10
35	38	TOUCH GLADYS KNIGHT & THE PIPS / Columbia FC 37086	17
36	40	TAKE IT OFF CHIC / Atlantic SD 19323	3
37	37	COMPUTER WORLD KRAFTWERK / Warner Bros. HS 3549	20
38	46	REFLECTIONS GIL SCOTT-HERON / Arista AL 9566	14
39	35	CAMOUFLAGE RUFUS with CHAKA KHAN / MCA 5270	8
40	27	SOLID GROUND RONNIE LAWS / Liberty LO 51087	13
41	41	FANCY DANCER ONE WAY / MCA 5247	14
42	43	THE DUDE QUINCY JONES / A&M SP 3721	37
43	34	KEEP ON MOVING STRAIGHT AHEAD LAKESIDE / Solar BXL1 3974 (RCA)	5
44	44	TOM TOM CLUB / Sire SRK 3628 (WB)	7
45	39	BEWARE BARRY WHITE / Unlimited Gold FZ 37176 (CBS)	13
46	45	THE SPIRIT'S IN IT PATTI LABELLE / Phila. Intl. FZ 37380 (CBS)	15
47	47	LIVE IN NEW ORLEANS MAZE FEATURING FRANKIE BEVERLY / Capitol SKBK 12156	26
48	48	WHAT A WOMAN NEEDS MELBA MOORE / EMI America ST 17060	7
49	49	GO FOR IT SHALAMAR / Solar BXL1 3984 (RCA)	11
50	50	FACE TO FACE GQ / Arista AL 9547	6

CHARTMAKER OF THE WEEK



51	—	SEND IT OZONE Motown M8 962 M1	6
52	52	I LIKE YOUR STYLE JERMAINE JACKSON / Motown M8 952M1	14
53	—	8TH WONDER SUGARHILL GANG / Sugarhill SH 249	1
54	57	THAT'S WHAT TIME IT IS JOHNNY GUITAR WATSON / A&M SP 4880	3
55	58	CAN'T SHAKE THIS FEELIN' SPINNERS / Atlantic SD 19318	2
56	—	JUST LIKE DREAMIN' TWENNYNINE featuring LENNY WHITE / Elektra SE 551	1
57	—	GIGOLO FATBACK / Spring SP 1 6734 (PolyGram)	1
58	—	TAKE ME TO YOUR HEAVEN STEVIE WOODS / Cotillion SD 5229 (Atl)	1
59	59	SWITCH V SWITCH / Gordy G8 1007M1 (Motown)	2
60	—	STAY RAY , GOODMAN & BROWN / Polydor PD 1 6341 (PolyGram)	1

Black Music Report (Continued from page 59)

Theater, Robinson and Motown founder **Berry Gordy** sing the old Motown company song on stage . . . **Brian Chin** writes about the sales strength of the 12-inch in eastern urban markets, noting that black and dance-oriented labels like Prelude and West End have benefitted from 12-inch sales . . . **Earth, Wind & Fire's Maurice** and **Verdine White** announce their support for the Black United Fund, a black self-help group that operates in the same manner as the United Way . . . **Quincy Jones' Qwest Records** records **Lena Horne's** Broadway show . . . Black radio pioneer **Richard Eaton**, founder of one of America's first black-formatted stations, Washington's WOOK-AM, dies at age 81 . . . A number of mom & pop retailers from around the country talk about how tough they're finding it to survive. **Bruce Webb** of Philadelphia comments, "If 10 black guys mess up around the country that ends credit for two generations. We black retailers can't fail, we have no trial and error period, 'cause we aren't even allowed to play the game" . . . **Teena Marie's** excellent "It Must Be Magic" LP hits the market . . . PolyGram signs gospel singer **Edwin Hawkins**, a prelude to the formation of the gospel label Lection . . . Inner City Broadcasting of New York prepares to start a music-oriented cable network in 1982. Later in 1981 the black-owned company will buy the Apollo Theater for use as a production center and land a transmission position on the next RCA communications satellite . . . Two fine books, **Robert Palmer's** "Deep Blues" and the paperback version of **Peter Guralnick's** "Feel Like Going Home: Portraits in Blues and

Rock 'n' Roll," hit the bookstores.

JULY: **Larry Depte** departs his position as president of Philadelphia International Records . . . Records such as **Taana Gardner's** "Heartbeat," **Grace Jones' "Pull Up to the Bumper,"** **Billy Ocean's** "Night (Feel Like Getting Down)," and, most of all, **Frankie Smith's** "Double Dutch Bus" show that records that first found disco acceptance are making deep inroads into black radio . . . The **Soul Clan**, featuring **Don Covay, Solomon Burke, Wilson Pickett, Joe Tex, and Ben E. King**, reunites for a concert at New York Savoy. The evening was a disappointment, as inadequate rehearsal time hampers their performances. There is still talk of recording the Clan . . . **Richard "Dimples" Fields' "She's Got Papers on Me"** turns into one of the year's most popular songs with the aid of **Betty Wright's** mean rap. It spawns two answer records and makes Fields' debut album a sales surprise . . . Johnson Publications closes the doors of Black Stars magazine, killing an important outlet for promoting black performers . . . Two fine albums are released: **Maze's** "Live in New Orleans" and **Cheryl Lynn's** "In the Night" . . . CBS International establishes a company in Nigeria . . . **Miles Davis** releases "The Man With the Horn" . . . **Lionel Richie** as a performer-songwriter and **Rick James** as a performer are the top black crossover acts of the summer . . . The major labels move cautiously back into the 12-inch market . . . **Michael Jackson** and **Paul McCartney** collaborate on songs, but there is no word on when they'll be released. (Continued on page 61)

Black Music Report

(Continued from page 60)

AUGUST: A survey of black A&R executives reveals optimism about the music's commercial and creative future . . . *Record World* salutes Sugar Hill Records, reporting its key role in the development of rap records and the story of **Joe and Sylvia Robinson** . . . **Bill Staton** is named vice president/special markets at Elektra/Asylum . . . Black jingle writer **Bill Eaton** says of the commercial field, "To maintain your position in the jingle industry you have to do quality work and also be a politician and a good businessman, because you're dealing with the advertising establishment" . . . Black uptempo singles like **Rick James'** "Give It to Me Baby" and **Frankie Smith's** "Double Dutch Bus" find white radio programmers reluctant to play them, a trend that continues throughout the year . . . **George Clinton**, alias Dr. Funkenstein, files two suits against Warner Bros. One is over the cover and creative control of **Funkadelic's** "The Electric Spanking of War Babies" LP, the other over the release of **Roger's** "Many Facets of Roger." The latter was originally scheduled for Clinton's CBS-distributed label Uncle Jam. The Funkadelic album proves a commercial failure, while Roger goes on to be one of the year's strongest sellers in the black market . . . **Dave Clark** of Malaco Records looks back over 43 years in the record industry. He started as an "advance man" for bands: "I'd get out records on the local jukeboxes, which was the best way to promote them. In fact, when the jukebox operators began putting them in every little black joint in a city, it sparked the recording of more black acts, because if the boxes didn't have any good swing or blues, blacks wouldn't play them" . . . Chicago-based producer **Leo Graham** reveals one of his studio tricks during a profile: "I find that if a singer feels too comfortable you don't get their best. So I'll make him go another half-step or whole step in key to make him stretch. You want that singer to peak at the top of a song" . . . The **Chic** rhythm section, bassist **Bernard Edwards**, guitarist **Nile Rodgers** and drummer **Tony Thompson**, do a *RW* Dialogue. Edwards talks about his reaction to the many groups that copped Chic's style: "Sure it bothers you when people start copying so close what you wear and play. It gets to be a drag after a while . . . But in the end the original has to come out on top. We go in a direction we create. They can't go until we do it" . . . BMA's Black Music Family Fair at Pasadena's Rose Bowl attracts approximately 50,000.

SEPTEMBER: **Lonnie Simmons'** Total Experience files two suits against PolyGram Records, claiming that PolyGram failed to exercise its option on **Yarbrough & Peoples** and **Robert "Goodie" Whitfield**, making them free agents. Since the success of Total Experience with the **Gap Band** and Yarbrough & Peoples, relations between Simmons and PolyGram have deteriorated. Later Total Experience will sue PolyGram to break the Gap Band's contract. Most of the conflict is said to have resulted from failed negotiations between PolyGram and Total Experience over a possible label deal . . . **Gil Scott-Heron** releases his highly political "Reflections" album . . . **Rick James** and a promoter get involved in a dispute over an old contract. At a show in Dallas, James is forced to sneak out of the arena to avoid arrest. To wire service reports that his trademark braids were a wig, James retorts, "I'm no bald-headed thief in the night!" . . . **David Henderson's** biography "**Jimi Hendrix: Voodoo Child of the Aquarian Age**" is released as a paperback by Bantam Books . . . Cocaine possession charges against **George Clinton** and **Sly Stone** are dropped . . . Longtime background singer **Luther Vandross'** LP "Never Too Much" jumps out of the box and onto radio . . . **Jerry Butler** and the **Delfonics** release albums on their own labels, Fountain and Poo-Gee respectively.

OCTOBER: *Record World* does a two-part Dialogue with **Commodores** lead singer and popular songwriter-producer **Lionel Richie**, viewing his career from clubs in Harlem to upcoming solo work . . . A number of **James Brown** reissues are released, as the "Godfather" continues playing to young rock audiences . . . Solar Records producer **Leon Sylvers** notes the influence ex-Motown staff producer **Freddie Perren** had on his technique.

NOVEMBER: Three important releases open the month: **Diana Ross'** RCA debut "Why Do Fools Fall in Love," **Prince's** "Controversy," and the final **Rufus-Chaka Khan** collaboration, "Camouflage." . . . Ross graces our cover and, in a lengthy Dialogue, talks about leaving Motown, joining RCA, and taking complete control of her professional life . . . New BMA executive director **George Ware** says "there are no quick, easy solutions" to the concerns of the industry's blacks. His message is that careful planning and education are the first important steps . . . Alligator Records president **Bruce Iglauer** praises black radio for being increasingly open to the blues music when white radio was closing its ears . . . **Earth, Wind & Fire's** "Raise" album debuts at number one on the Black Album Chart.

DECEMBER: **Slave** is on our cover, as their "Show Time" album spawns a strong single, "Snap Shot," and displays considerable sales strength . . . In conjunction with the release of the two-record "**George Benson** Collection," the guitarist does small combo dates in New York and San Francisco . . . **Dick Griffey** hits the road, stopping in several major cities to play new Solar product for promotion people and press . . . The **Crusaders** debut their MCA-distributed audiophile line with four releases . . . **Maurice White** speaks not only about music, but on the relationship between religion and the record industry, in a Dialogue with *RW*.

Video Year in Review

(Continued from page 52)

The certification was immediately bestowed on such blockbusters as "Alien," "M*A*S*H*," "Superman, The Movie," "The Muppet Movie," "The Jazz Singer," and "10," all of which developed into unquestionable hits at the home entertainment box office.

Another tremendous boon to the industry came in the form of video games, the kind you plug into your TV set and spend endless hours beeping with. The boom materialized for most companies involved in creating new ways to entertain the customers, with Atari taking an impressive lead that placed it way ahead of other companies, and made the Warner Communications video games subsidiary the single most profitable company in the entire video industry in 1981. Conservative forecasts for the forthcoming year place Atari's profits in excess of \$150 million.

But mostly, the year was marked by the entry into the video field of a large number of companies, eager to cash in on the incredible success of home video in its many variegated forms, with the product to do it. A cursory glance at some of those includes Worldvision Home Video, whose catalogue contains many Hanna-Barbera cartoons, the TV blockbuster "Holocaust," the first and last episodes of the celebrated series "The Fugitive", and video music tapes about Elvis Presley and the Beatles; Pioneer Video, whose initial output includes videodiscs by Liza Minnelli, Paul Simon, Melissa Manchester, the Kingston Trio and Leon Russell, in addition to drama and ballet; and of course CBS Cable, which featured an appealing blend of impressive foreign films and exceptional documentaries and an outstanding series featuring Leonard Bernstein conducting the Vienna Philharmonic in a complete cycle of Beethoven's nine symphonies.

In parallel moves, several well-established companies entered into

multi-tiered agreements with other equally well-established companies to create, develop and market new concepts aimed at tapping the true potential of the video market. These strange bedfellowships saw Columbia (through its EUG/Screen Gems Video Service) tying the knot with Bell & Howell in one \$55 million venture, and with RCA's SelectaVision Videodiscs in a move that gave the latter access to 25 major Columbia Pictures films; NBC Enterprises Inc. and Warner Home Video hooking up for the distribution of 28 NBC specials; MCA DiscoVision and Thorn EMI connecting to produce some original programs; CBS Video Enterprises and ABC Video Enterprises plugging into one another for the creation and distribution of special programming to be released in cassette and CED discs; and Paramount joining MCA's DiscoVision for the release of 13 laser discs, including such titles as "Grease," "Saturday Night Fever," "Star Trek," and "Airplane."

During the year, most companies dug into the vaults of movie studios and came up with an assortment of releases reflecting the incredible wealth and health of Hollywood from the 1950s on. Among the outstanding titles that brought cheers among collectors and aficionados were "The Guns of Navarone," "The Bridge on the River Kwai," "Cat Ballou," "Easy Rider," "Close Encounters of the Third Kind," and the documentary "The Sorrow and the Pity," for Columbia; "The Wizard of Oz," "Blow Up," "My Fair Lady," "That's Entertainment," "The Dirty Dozen," "Cabaret," "Guys and Dolls," and "2001: A Space Odyssey," for MGM/CBS; "Airplane," "Shogun," "To Catch a Thief," and "The Godfather: The Complete Epic," for Paramount; "Tom Jones," "Annie Hall," "West Side Story," "Coming Home," and the first James Bond, "Dr. No," for Magnetic Video.

'Madman' Ozzy Feted



Jet recording artist Ozzy Osbourne, whose latest album is "Diary of a Madman," was recently feted by executives of CBS Records in New York. Pictured from left are: Don Arden, president, Jet Records; Osbourne; Sharon Arden, manager; Tony Martell, vice president and general manager, CBS Associated Labels; and Dick Asher, deputy president and chief operating officer, CBS Records Group.

Record World Disco

Disco File

By BRIAN CHIN

■ DISCO IS STILL DEAD: For a genre that died a messy media "death" a couple of years back, disco made a great deal of noise in 1981 — not only in the very press that declared it dead, but, much more importantly, in a radio and retail network that arose in the near-absence of pop radio support.

The big news in 1981 occurred in regional black radio and the inner city-based specialists, mom-and-pop stores and low-ball chains which together made for indisputable sell-through and bottom line successes. We're not quite sure what caused the turnaround, but it's a fact that the southern and midwestern black radio outlets that had been so disaffected by the boom of pop-disco laid the groundwork for the national breakthroughs of 1981's east coast dance hits. The list began in January with the BOS mid-charted "You're Too Late," by newcomers **Fantasy**, and built to a deafening summer peak, when more than a dozen club hits turned up on the BOS top 20, within a few weeks of each other. The most important of these, **Taana Gardner's** "Heartbeat," **Denroy Morgan's** "I'll Do Anything for You," **Evelyn King's** "I'm in Love" and **Frankie Smith's** "Double Dutch Bus," all created small sensations at retail: store owners and staff were heard to say that the traffic drawn by the biggest hits in turn made other records into bigger ones. Significantly, all but King's record were independently distributed and promoted; and all but Smith's were New York street records of the sort that were previously absent from the playlists of conservative R&B stations outside the northeast.

As the big beat returned as a commercial force, the relationship of club play, radio play and retail success became crystal clear — not as the truism flung about when major pop stations could be depended on to pick up Village People singles and turn them platinum, but as an understandable, mostly hype-resistant system where it was very easy indeed to separate the hits from the dogs. "Disco promotion," a nebulous term to begin with, turned into legwork that stretched from the dance floor and DJ booth to retailers, specialist stores with street-DJ clientele and radio programmers all over the country. And the process of rebirth from the confusion of late 1979 was affirmed when **Rick James' "Give It to Me Baby"** led "I'm in Love" and "Double Dutch" to the top of the BOS chart, as **Grace Jones' "Pull Up to the Bumper," Cheryl Lynn's "Shake It Up Tonight"** and **Billy Ocean's "Night (Feel Like Getting Down)"** hovered close behind.

Paradoxically, even as the rockers who were first to proclaim disco's death found themselves dancing to Eurodisco and funk knock-offs, national pop radio froze out most songs with a beat. **Kool & the Gang's "Celebration"** rang in the year as a pop number one, and **Earth, Wind & Fire's "Let's Groove"** looked to end the year near that position, but in between, major sales successes were "formatted" out of the running at major pop radio stations. The essential bankruptcy of that policy was proven time and again, when "Double Dutch Bus," "I'm in Love," **Yarborough and Peoples' "Don't Stop the Music"** and **Carl Carlton's "She's a Bad Mama Jama"** were all certified gold (to say nothing of the tremendous success of Rick James' non-RIAA certified "Street Songs"). None of them had reached the pop top ten, due to lack of pop station airplay, although they were crossover hits of unusual durability in the regions where pop stations did go on them.

Among the DJs, there was a genuine awakening taking place, as dance-rock edged closer to disco and funk and several key British and American rock records suddenly became in-demand items for street DJs. **Spandau Ballet's "Chant No. 1"** and the **Clash's "The Magnificent Dance"** created strong waves of interest; later in the year, the **Quick's "Zulu," Modern Romance's "Can You Move"** (formerly "Salsa Rhapsody"), and the **"Tom Tom Club"** album all rushed toward the top of the chart in succession. These records, admittedly, sounded much more like new R&B than new rock, but they made the atmosphere open and healthy. At the end of the year, it didn't look strange at all that **Lene Lovich, Soft Cell** and **Billy Idol** were top 20 fixtures, or that black and latin DJs were talking up **Heaven 17** and **Human League**.

Of course, a sudden blitz of extraordinarily good music from Britain and Europe also set the atmosphere, as DJs — and your humble columnist — were sent scrambling to the specialist stores to check out new imports from week to week. When there was a hot new obscurity on the street, everyone knew it inside of a weekend, and retailers were given to dark oaths muttered at import one-stops who couldn't supply them quickly enough. ("He sold my 135 i**king copies of Modern Romance!" we heard the buyer for a legendary New York DJ hangout scream one Friday). And when there was no big record around, store staff did not hesitate to term business "D-E-A-D, honey." All of this was typical of a new, hard-nosed approach to disco that de-emphasized dance floor glitter and glitz and replaced it to a large extent with business sense and sales reports.

Musically, it was hard to discern any new trend at all, but there was no question that the *enfants terribles* of two years ago, rap and new wave rock, were finally assimilated into the mainstream of commercial dance music. Rap passages were seamlessly worked into hits by **Denroy Morgan, Teena Marie, Mary Wells** and **Lakeside**, while all-rap hits by **Mean Machine, Grandmaster Flash and the Furious Five, West Street Mob**, and the **Treacherous Three** proved the form still creative at the source. Add to this the modified raps by **Tom Tom Club, Modern Romance** and the **Evasions'** unbearably funny "Wikka Wrap," and it looked like rap was set to stay in the picture a good long while.

As for domestically released music, the big trend was *quality*: fans of dance music haven't feasted on such a consistent flow of truly distinguished music since late 1977. The year's biggest album at the clubs, **Rick James' "Street Songs"** proved an almost inexhaustible collection, none of it stylistically unusual, but all of it sung and played with impeccable taste and genuine feeling. And the single of the year, **Evelyn King's "I'm in Love"** was just one of those perfect pop records that demanded to be heard repeatedly for the pleasure of humming along. Outstanding production: the string of hits produced by **Raymond Reid, William Anderson, Bert Reid** and **Kenton Nix**, who are frequent collaborators in the studio, and responsible for the **Unlimited Touch, Strikers, France Joli, Empress, Taana Gardner, Gwen McCrae** and **Denroy Morgan** hits. They are fine craftsmen, equally capable of hitting the mark with a calculated risk ("Heartbeat," "Funky Sensation") or working within the R&B-song tradition to create minor classics of their own ("I'll Do Anything for You," "Searching To Find the One").

Another consideration that made the year's music look particularly bright in retrospect was the talent and consistency of its creators. "Comebacks" abounded: **Evelyn King, Dee Dee Sharp Gamble, Cheryl Lynn, Thelma Houston, Taana Gardner, Melba Moore, Ecstasy, Passion and Pain, People's Choice, Gwen Mc Crae, Frankie Valli** and producer **Biddu** were some of the names out of the recent past that scored their biggest records in some time in 1981. And the biggest hitmakers of recent years held fast with strong followups, too: **Gino Soccio, Jacques Fred Petrus** and **Mauro Malavasi's Change** and **B.B.&Q.** groups; the **Whispers, Kleeer, Kool & the Gang, Shalamar** and **Madleen Kane** among them. Somehow, too, the new faces this year looked particularly promising: **Tom Tom Club**, the interracial collective headed by Talking Heads **Tina Weymouth** and **Chris Frantz** and engineer **Steven Stanley**; writer/producer and soon-to-be performer **Kashif**, who pulled repeated rescue acts with **Morrie Brown** for **Evelyn King, Melba Moore** and **Tavares; Linx** and **Central Line**, promising bands both, and **Linx** co-producer **Bob Carter**, who was on his

(Continued on page 67)

Disco File Top 40

DECEMBER 26, 1981

- I CAN'T GO FOR THAT (NO CAN DO)**
DARYL HALL & JOHN OATES/RCA (12") JD 12358
- CALL ME**
SKYY/Salsoul (12") SG 356 (RCA)
- ROCK YOUR WORLD**
WEEKS & CO./Chaz-Ro (12") CHDS 2519
- GENIUS OF LOVE / WORDY RAPPINGHOOD**
TOM TOM CLUB/Sire (12"/12") SRK 3628/DSRE 49817 (WB)
- LOVE FEVER**
GAYLE ADAMS/Prelude (12") PRLD 618
- LET'S GROOVE**
EARTH, WIND AND FIRE / ARC / Columbia (12") TC 37548
- CONTROVERSY**
PRINCE / Warner Bros. (12") BSK 3601
- YOU CAN**
MADLEEN KANE / Chale- (12") CH 0702
- YOU'RE THE ONE FOR ME**
'D' TRAIN / Prelude (12") PRLD 621
- CAN YOU MOVE**
MODERN ROMANCE / Atlantic (12") DM 4819
- SURE SHOT**
TRACY WEBER / Quality / RFC (12") QRFC 005
- TAKE MY LOVE**
MELBA MOORE / EMI-America (12") ST 17060
- COME LET ME LOVE YOU**
JEANETTE 'LADY' DAY / Prelude (12") PRLD 619
- WALKING INTO SUNSHINE**
CENTRAL LINE / Mercury (12") MDS 4013 (PolyGram)
- R.R. EXPRESS**
ROSE ROYCE / Whitfield (12") WHK 3620 (WB)
- HAPPY DAYS**
NORTHEND FEATURING MICHELLE WALLACE / Emergency (12") EMDS 6520
- CAN'T HOLD BACK (YOUR LOVING)**
KANO / Mirage (12") DM 4823 (Atl)
- TAINTED LOVE / WHERE DID OUR LOVE GO**
SOFT CELL / Sire (12") DSRE 49856 (WB)
- WE'LL MAKE IT**
MIKE & BRENDA SUTTGUN / Sam (12") S 12342
- PHYSICAL**
OLIVIA NEWTON-JOHN / MCA (LP cut) 5229
- WORK THAT BODY / MIRROR, MIRROR**
DIANA ROSS / RCA (LP cuts) AFL1 4153
- GIGOLO**
MARY WELLS / Epic (12") 49 02663
- MENERGY**
PATRICK COWLEY / Fusion (12") PFSF 003
- SOMETHING SPECIAL (LP)**
KOOL & THE GANG / De-Lite DSR 8502 (PolyGram)
- JAPANESE BOY**
ANEKA / Handshake (12") 4W9 02623
- YOU'VE REALLY GOT A HOLD ON ME / ARE YOU LOVIN' SOMEBODY**
DEBRA DEJEAN / Handshake (12") 4W9 02541
- FUNGI MAMA (BEBOPAFUNKADISCOLYPSO)**
TOM BROWNE / Arista / GRP (12") 5507
- MONY, MONY**
BILLY IDOL / Chrysalis (12") CEP 4000
- SIXTY-NINE**
BROOKLYN EXPRESS / One Way (12") OW 003
- THIS BEAT IS MINE**
VICKY 'D' / Sam (12") S 12343
- GET ON UP AND DO IT AGAIN (LP)**
SUZY Q / Atlantic / RFC SD 19328
- WATCH OUT**
BRANDI WELLS / WMOT (12") FW 37668
- OUT THE BOX / CAN'T SHAKE YOUR LOVE**
SYREETA / Tamla (12"/LP cut) T8 376 M1 (Motown)
- MOTRON MAN (LP)**
PATRICK COWLEY / Megatone M 1002
- TURN YOUR LOVE AROUND**
GEORGE BENSON / Warner Bros. (LP cut) 2HW 3577
- TOO THROUGH**
BAD GIRLS / BC (12") BC 4011
- FUNKY SENSATION**
GWEN MCCRAE / Atlantic (12") SD 19308
- MAMA USED TO SAY**
JUNIOR / Mercury (12") MDS 4014 (PolyGram)
- TELL ME THAT I'M DREAMING**
WAS (NOT WAS) / Island / Ze (12") ILPS 9666
- DO YOU LOVE ME**
PATTI AUSTIN / Qwest (12") QWS 3591 (WB)

(*12" non-commercial; • 12" discontinued)

A New Tristan, Michelangeli Revisited

By SPEIGHT JENKINS

■ NEW YORK — Contemporary pieces are often dismissed out of hand as non-sellers. Yet this year David Del Tredici's *Final Alice* became a Classic of the Week for one week, and an even more *recherché* item, Tippett's *King Priam*, has appeared on retail lists in the last few weeks. Tower Records in Seattle this week lists as a best seller the newest recorded composition of Hans Werner Henze, *Tristan*. On the surface good sales for this record seem hard to imagine, but the serious music lover would be well advised to listen carefully to this record. Dating from 1973 — but not yet performed in New York — *Tristan* is one of the most interesting and rewarding pieces in the German composer's output.

Henze conducts, and the prominent piano part — the whole piece is a dialogue between a small orchestra and piano — is played by Homero Francesch. The orchestra is the Radio Orchestra of Cologne. The name *Tristan* is not taken by chance. Henze supplies exhaustive but very entertaining program notes which detail his peripatetic life style during the composition of the piece and specify exactly where and under what conditions he composed it. Ideas of Wagner's *Tristan* launched him on his work, and Wagner's work is quoted directly toward the end of Henze's.

The work has some typical characteristics of modern composition. It is at times atonal, though it often seems to obey more of a tonal impulse. It is a brilliantly moody piece, one that uses the orchestra and piano to discuss and analyze the stages of *Tristan's* feelings and his madness. Its programmatic base sets the changes in moods but does not cause the composer to make graphic illustrations. Even without the specific images, one is carried through *Tristan's* feeling, and the switches from orchestra to piano and back again are masterful. The piano is played by Francesch with great variety of tone. He is occasionally very percussive and can also play sweetly and with lyricism.

The oddest moment of the whole piece comes toward the end when a little boy, the son of a British friend of Henze's, is recorded reciting some erotic lines from Gottfried von Strassburg describing the death of Isolde. Behind the recitation is heard a direct quote from Wagner. But Henze's piece continues its own way, building to a climax and then resolving into quiet and a continuous mood suggesting shifting constellations and stars. *Tristan und Isolde* is a hard if not an impossible act to follow, but Henze has composed something of great musical interest that is a valid way of

relating to the myth in our time.

Any recording by Arturo Benedetti Michelangeli is bound to excite interest among piano buffs, because the Italian pianist always has something individual and unusual to say. Though the number of listeners in this country who have actually heard him live must be dwindling — Michelangeli has not been here in recital or concert in many years — his record audience remains fairly constant. His new disc on Deutsche Grammophon, his first digital recording, includes the four Ballades of Brahms (Opus 10) and Schubert's Piano Sonata D. 537.

What makes Michelangeli so special is both his tone and his thoughtful approach to everything he plays. His playing is Italian in that it always sings, but so does the playing of most great pianists. What he brings to his tone is a special kind of vibrancy and a wide variety of colors. At times, he is very light and fluid; at others he is powerful and expressive. He never bangs nor comes close to an ugly sound, yet he never eschews volume when it is needed. His Brahms has all the Classical roots that one might ask, but none of the heaviness that can disfigure the composer's work. The passion of the youthful Brahms and his pianistic way of saying words of love have rarely been better expressed.

The Schubert Sonata (this one used to be referred to as Opus Posthumous 164) is a little less interesting, but Michelangeli's songfulness is wonderfully united to Schubert's own unmatched lyric attributes. Since the pianist is so intense and involved in whatever he plays, he sometimes gets a little complex for ideal Schubert, but the concept is interesting, and the realization superb. Throughout the whole record Michelangeli shows how marvelously he can play as well as interpret.

Angel Records has issued a new Karajan disc that would make a good stocking stuffer. It is called "Opera Overtures and Intermezzi" and contains some unfamiliar as well as very familiar music, all played brilliantly by the Berlin Philharmonic. A familiar piece given an incandescent performance is the Overture to *Hansel und Gretel*. Many will remember the wonderful recording of the opera with Elisabeth Schwarzkopf and Elisabeth Grummer as the two children, now sadly deleted. This overture gives us another sample of how brilliantly Karajan makes the violins mesh with, and yet remain distinct from, the winds, brass and lower strings in the conclusion of this overture. In this day when this opera is often treated as less

(Continued on page 67)

Classical Retail Report

DECEMBER 26, 1981

CLASSIC OF THE WEEK

THE BEST OF PAVAROTTI



BEST OF LUCIANO PAVAROTTI

London

BEST SELLERS OF THE WEEK

BEST OF LUCIANO PAVAROTTI — London
BEETHOVEN: SYMPHONY NO. 9 — Boehm — DG Digital
HOLST: THE PLANETS — Karajan — DG Digital
KORNGOLD: VIOLIN CONCERTO — Perlman, Previn — Angel Digital
PONCHIELLI: LA GIOCONDA — Caballe, Pavarotti, Bartoletti — London Digital
WEILL: UNKNOWN SONGS — Stratas — Nonesuch Digital

SAM GOODY/EAST COAST

BEETHOVEN: VIOLIN CONCERTO — Perlman, Giulini — Angel
BEETHOVEN: SYMPHONY NO. 9 — DG Digital
KIRI TE KANAWA IN RECITAL — CBS
KORNGOLD: VIOLIN CONCERTO — Angel Digital
BEST OF PAVAROTTI — London
PONCHIELLI: LA GIOCONDA — London Digital
PUCCINI: TOSCA — Scotto, Domingo, Bruson, Levine — Angel Digital
TANEYEV: SUITE DE CONCERT — Pro Arte
WAGNER: DER RING DES NIBELUNGEN — Bayreuth Festival, Baulez — Philips Digital
WEILL: UNKNOWN SONGS — Nonesuch Digital

KING KAROL/NEW YCRK

BEETHOVEN: SYMPHONY NO. 9 — DG Digital
FAURE: PENELOPE — RCA Ercto
HOLST: THE PLANETS — DG Digital
KORNGOLD: VIOLIN CONCERTO — Angel Digital
MAHLER: SYMPHONY NO. 8 — Ozawa — Philips Digital
MOZART: DIE ZAUBERFLOETE — Haitink — Angel Digital
BEST OF PAVAROTTI — London
PONCHIELLI: LA GIOCONDA — London Digital
DEBUT OF ANDRE MICHEL SCHUB — Vox Cum Laude
WEILL: UNKNOWN SONGS — Nonesuch Digital

SOUND WAREHOUSE/DALLAS

BEETHOVEN: SYMPHONY NO. 9 — DG Digital
BRAHMS: BALLADES — Michelangeli — DG Digital
BRAHMS: REQUIEM — Haitink — Philips Digital
HOLST: THE PLANETS — DG Digital
BEST OF PAVAROTTI — London
TCHAIKOVSKY: SYMPHONY NO. 6 — Giulini — DG
TIPPETT: KING PRIAM — Atherton — Philips
WAGNER: DER RING DES NIBELUNGEN — Bayreuth Festival, Boulez — Philips Digital
WAGNER: TRISTAN UND ISOLDE — Goodall — London
WEILL: UNKNOWN SONGS — Nonesuch Digital

RADIO DOCTORS/MILWAUKEE

BACH: CONCERTOS FOR 2, 3, 4, HARPISCHORDS — Paapman — Philips
BEETHOVEN: SYMPHONY NO. 9 — DG Digital
PLACIDO DOMINGO SINGS CHRISTMAS SONGS — CBS
KORNGOLD: VIOLIN CONCERTO — Angel Digital
PACHELBEL: KANON — Paillard — RCA
BEST OF PAVAROTTI — London
LUCIANO PAVAROTTI: O HOLY NIGHT — London
TCHAIKOVSKY: SWAN LAKE — Ozawa — DG
WEILL: UNKNOWN SONGS — Nonesuch Digital

DISCOUNT RECORDS/SAN FRANCISCO

DVORAK: PRAGUE WALTZES — Dorati — London
KIRI TE KANAWA IN RECITAL — CBS
KORNGOLD: VIOLIN CONCERTO — Angel Digital
MARIO LANZA COLLECTION — RCA
MOZART: DIE ZAUBERFLOETE — Haitink — Angel Digital
BEST OF PAVAROTTI — London
PONCHIELLI: LA GIOCONDA — London Digital
TCHAIKOVSKY: 1812 OVERTURE — Muti — Angel Digital
VERDI: RARE ARIAS — Pavarotti, Abbado — CBS
WAGNER: TRISTAN UND ISOLDE — Goodall — London

TOWER RECORDS/SEATTLE

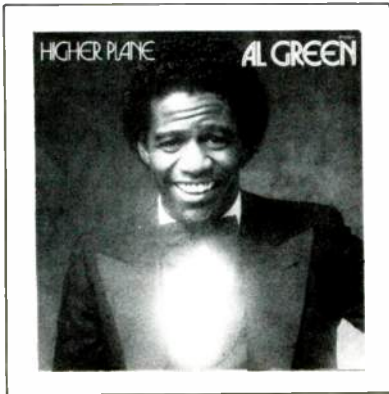
BEETHOVEN: COMPLETE STRING QUARTETS — Amadeus Quartet — DG
BRAHMS: REQUIEM — Haitink — London Digital
CHRISTMAS WITH ELLY AMELING — CBS
DANCE MUSIC OF PREETORIUS — Archiv
HENZE: TRISTAN — Francesch, Henze — DG Digital
HOLST: THE PLANETS — DG Digital
LIU KRAUS PLAYS FANTASIES — Vanguard Digital
UNE NUIT DE NOEL — Notre Dame Choir and Orchestra — Delos
BEST OF PAVAROTTI — London
PONCHIELLI: LA GIOCONDA — London Digital

Record World Album Picks



STAY
RAY, GOODMAN & BROWN — Polydor PD 1-6341 (8.98)

Whether they're soaring into the upper registers with their heavenly falsettos or working a deep harmony croon, Ray, Goodman & Brown is one of the most entertaining vocal trios working today. "How Can Love So Right . . ." is the hot single.



HIGHER PLANE
AL GREEN — Myrrh MSB 6674 (8.98)

Green's "Higher Plane" seems to be the place where musical and spiritual inspiration meet. "The Spirit Might Come — On and On" is a positive rush, and "Battle Hymn of the Republic" never sounded so good.



THE BEST OF DAVE EDMUNDS

Swan Song SS 8510 (Atl) (8.98)
The cream of the ex-Rockpile's brilliant solo LPs from 1977 to the present. If you haven't heard his "Girls Talk," "Queen of Hearts" or "The Creature from the Black Lagoon," here's your chance.



FRONT PAGE NEWS

THRILLS — G&P GP1003 (8.98)
This quartet's second album has scored some major AOR adds with a combination of crafty hooks and production that brings out the best in their vocal harmonies and rocking rhythm section. "Tonight" and "Explorer Time" are key cuts.

NEVER SAY NEVER

ROMEO VOID — 415 Records 415A-0007 (5.98)



Produced by the Cars' Ric Ocasek and Ian Taylor, this four-cut EP reveals a group that's developed its melodic side (soaring sax lines) while maintaining rhythmic drive. AOR MDs will kick themselves if they don't listen.

THE ASCENSION

GLENN BRANCA — 99 Records 99-01LP (8.98)



Branca uses four electric guitars, bass and drums as an orchestra, blending overtones to create suspense and relief through repetition, dynamics and gradual tempo shifts. The power of his performances is captured.

ALRIGHT AGAIN!

CLARENCE GATEMOUTH BROWN — Rounder 2028 (8.98)



Brown's understated blues guitar (and wild violin on "Give Me Time To Explain") are perfect foils for a brassy, big band sound. This LP is like hearing Gate-mouth wail away on a good night.

LOWDOWN

PAT MACDONALD & THE ESSENTIALS — Mountain Railroad MR 52799 (8.98)



Hailing from Madison, Wisconsin, this vocalist/composer and his band have a blues-rock mix that recalls early Ry Cooder, with a dash of anger for spice. Listen to "Shakey Town" and "Cool Head."

DAMAGED

BLACK FLAG — Unicorn/SST 9502 (8.98)



Heroes of Los Angeles' diamond-hard-core punk survivors, Black Flag has been surrounded by negative publicity (the kind that sells records). Amidst the din of guitars, they shout about boredom and alienation.

THROBBING GRISTLE'S GREATEST HITS

Rough Trade US 23 (5.75)



The first U.S. release for this now-defunct electronic, experimental quartet. Billed as "industrial music," their sound isn't sterile; precise bass rhythms are softened by dark, obscure vocals and random effects.

KEW. RHONE.

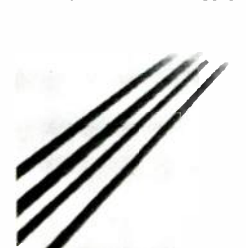
JOHN GREAVES/PETER BLEGVAD — Europa JP 2004 (8.98)



Music by keyboardist Greaves (ex-Henry Cow) and lyrics by guitarist Blegvad (ex-Slaphappy) on a sought-after import now available here. Lisa Herman sings unusual lines (like strings of proverbs) with feeling.

SUPER STRINGS

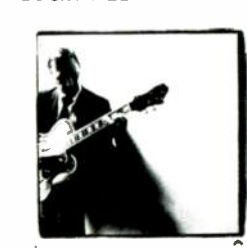
RON CARTER — Milestone M 9100 (8.98)



Carter fronts an impressive quintet that plays like a unit and not just another session stop. Kenny Barron's piano stands out on the kinetic "Bom Dia" and "Bittin'," while bassist Carter presents his most sensitive side on "No Flowers Please."

LOVE SONGS

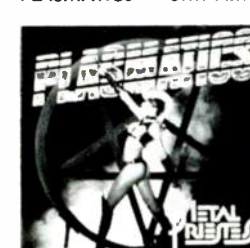
BUCKY PIZZARELLI — Stash ST 213 (8.98)



One of jazz's most respected guitarists and an exquisite accompanist on numerous sessions, Pizzarelli goes the solo route on this romantic outing. A Duke Ellington medley and Bix Beiderbecke's "Flashes" highlight.

METAL PRIESTESS

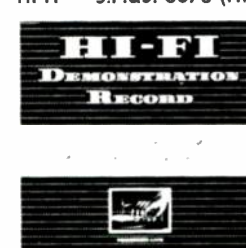
PLASMATICS — Stiff America WOW 666 (5.98)



Shocking to some, a visual entertainment par excellence to others, Wendy O. Williams and company take a big musical step with the production of Dan ("Instant Replay") Hartman. Includes two live cuts.

DEMONSTRATION RECORD

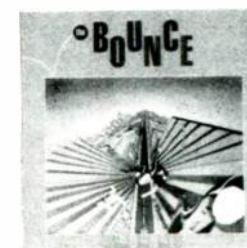
HI-FI — S.P.&S. 6073 (First American) (5.98)



Former Pavlov's Dog vocalist/guitarist David Surkamp and Ian Matthews are the principles in this sextet. Loaded with ringing guitars, pulsating rhythms and likeable vocals, it's an EP that AOR won't pass up.

THINGS THAT GO BOUNCE IN THE NIGHT

THE BOUNCE — Rebound CATCH 22 (JEM) (5.98)



The name accurately describes this popular New Jersey club attraction's brief, upbeat pop tunes, with Barbara Hahn's lead vocals as the distinguishing feature. "Changing" and "Maybe Tomorrow" are most effective.

Jazz Beat

By PETER KEEPNEWS and SAMUEL GRAHAM

■ AND THE JAZZ BEAT GOES ON: It doesn't seem very likely that 1981 will be remembered as a great year for jazz, either artistically or financially speaking, but it was hardly a total loss; the year had its share of good music, memorable events and hopeful signs for the future.

It's hard to get jazz fans to agree on anything, but certainly most listeners would agree that the event of the year was the return to action of Miles Davis. Opinions on the quality of the music made by Davis and his new band varied dramatically — at least one argument on that subject was waged in print, between critic Leonard Feather and drummer Max Roach, in the pages of the Los Angeles Times — but who could argue that it was good to have one of the music's most influential, original and charismatic figures back on the scene?

Davis returned to the public eye with a vengeance — not only did he release his first album of new material since the mid-seventies ("The Man with the Horn" reached the top of the *Record World* Jazz Chart practically upon release, and made steady progress up the pop chart as well), but he toured extensively, appeared on "Saturday Night Live," and finished the year by marrying actress Cicely Tyson. It's good to have him back.

Davis played one of his first "comeback" gigs, by the way, in New York on July 4 as part of what used to be called the Newport Jazz Festival but this year, in deference to the cigarette firm that is now its sole sponsor, changed its name to the Kool Jazz Festival. The name change drew howls of protest from jazz purists (and anti-nicotine activists), but the criticism was muted somewhat when Kool announced, later in the year, that it would be sponsoring festivals featuring "the very best in jazz" in 20 U.S. cities next year.

Another major jazz artist returned to the public eye in 1981, although his comeback received a lot less press than Davis' — mostly because he didn't have the momentum of an album and a tour to keep people interested. But Ornette Coleman's gig with his young electric band Prime Time at New York's Public Theater in June was unquestionably a major event, and we can expect to hear more of Coleman's challenging blend of the funky and the free in 1982.

The new music of Coleman and his disciples, such as guitarist James Blood Ulmer, is "fusion" of a kind, but not the same kind that continued to dominate the *RW* Jazz Chart. As in years past, the upper reaches of that chart were mostly reserved for artists who, although their backgrounds are in jazz, are now making albums with an overt pop sound to them — slick, carefully arranged, heavy on the vocals. Among the most successful jazz-pop fusers of 1981 were Quincy Jones, David Sanborn, Lee Ritenour, Tom Browne, Grover Washington, Jr. and the new duo of Stanley Clarke and George Duke.

If there weren't a lot of new developments in jazz, there appeared to be a renewed interest in some of the older forms of the music. Among the signs: an album and tour by British rocker Joe Jackson paying tribute to the likes of Louis Jordan and Cab Calloway; an album of torch songs by Carly Simon (a similar project by Linda Ronstadt was in the works, but apparently is not destined to see the light of day); the release of "Swing," an album by a vocal trio with big-band backing that updated that classic sound; and the opening of "Sophisticated Ladies," which turned out to be the first Duke Ellington musical ever to be a Broadway hit.

It was a relatively quiet year for jazz at the major labels — none of them cut back dramatically (a few had virtually nothing to cut back from), but none of them made any great leaps forward in their commitment to jazz. By year's end, however, PolyGram was promising to strengthen its presence in the jazz market, through reissues from the Verve, EmArcy and Philips catalogues, a new U.S. distribution deal for the German label Enja, and the possibility of new signings and releases.

Further encouragement was being offered late in 1981 by the imminent unveiling of two new labels, Elektra/Musician and Island's as-yet-unnamed jazz subsidiary. The former is the baby of Bruce Lundvall, who left CBS Records during the year to become a senior vice president at Elektra/Asylum and took his love of jazz with him; though he said it will not be solely a jazz label, that's where the emphasis will lie, with both new music and newly-unearthed treasures from the past slated for release. The latter, which will be independently distributed, has an artist roster that, whenever Island president Roy Goldstein gets around to announcing it, will prove most impressive to fans of virtually all schools of contemporary jazz.

And although 1981 was not the easiest of years in which to start a record company, a number of brave jazz labels — among them Headfirst, JAM and Jazz Man — were able to get off the ground.

On a sad note, 1981 was the year in which Mary Lou Williams, Helen Humes,

Russell Procope, Cozy Cole, King Pleasure, Hazel Scott and Al Cooper — among others — left us. On a happier note (for us, at least), it was the year *RW* expanded its coverage of jazz, giving this column a name (it had previously been known simply as "Jazz") and increasing its frequency from every other week to every week, as well as increasing the number of titles on the chart from 30 to 40.

Finally, it's self-indulgence time, as the two voices of Jazz Beat offer their own, highly personal views on what were the best jazz albums of 1981.

Graham: Considering the simply voluminous amount of jazz product released every year — and with new sessions, old sessions released for the first time, reissue packages and so on taken into account, voluminous is certainly the word — it is no easy task to pick the best of them. Hell, it's hard to even remember all of them, let alone single a few out. In reviewing 1981, however, this writer kept on coming back to a number of titles that spent a considerable amount of time on or near the turntable, and thus have to rank as personal favorites:

Pat Metheny and Lyle Mays, "As Falls Wichita, So Falls Wichita Falls" (ECM): In terms of composition, texture and pure feeling, the best record Metheny has been involved in since his quartet's self-titled debut. "September Fifteenth," a tribute to the late Bill Evans, is the single most moving track I've heard all year.

Jaco Pastorius, "Word of Mouth" (Warner Bros.): We all know what a monstrous player the Weather Report bassist is, but this reveals his talents as an arranger and writer as well. Some of it is almost too busy, and too eclectic, but there are transcendent moments.

William Ackerman, "Passage" (Windham Hill): This one belongs here for reasons technical as well as musical. It is among the most beautifully resonant digital recordings ever, with pressing and packaging to match; and the music, a sort of folk-chamber-jazz amalgam, is an acoustic oasis in an electric desert.

Space does not permit going into great detail about other records, but there are several deserving of mention. Among the many fine straight-ahead jazz releases this year, two that spring immediately to mind are Count Basie's "Kansas City Five" Pablo and the Phil Woods/Richie Cole collaboration "Side by Side" (Muse). Elsewhere in the mainstream, Stephane Grappelli's "At the Winery" (featuring the veteran violinist's two-guitar quartet) is just one of Concord Jazz's several good albums; another is "Piquant," the fiery debut by Brazilian pianist/singer Tarja Maria. As for some slightly more off-beat offerings, steel drummer Andy Narell's "Stickman" (Hip Pocket, distributed by Windham

(Continued on page 66)

The Jazz LP Chart

DECEMBER 26, 1981

- THE GEORGE BENSON COLLECTION**
GEORGE BENSON/Warner Bros. 2HW 3577
- COME MORNING**
GROVER WASHINGTON, JR./Elektra 5E 562
- BREAKIN' AWAY**
AL JARREAU/Warner Bros. BSK 3576
- CRAZY FOR YOU**
EARL KLUGH/Liberty LT 5111C
- SOLID GROUND**
RONNIE LAWS/Liberty LO 51037
- REFLECTIONS**
GIL SCOTT-HERON/Arista AL 5566
- STANDING TALL**
CRUSADERS/MCA 5254
- SIGN OF THE TIMES**
BOB JAMES/Tappan Zee/Columbia FC 37495
- FREE TIME**
SPYRO GYRA/MCA 5238
- YOURS TRULY**
TOM BROWNE/Arista/GRP 5337
- SOMETHING ABOUT YOU**
ANGELA BOFILL/Arista AL 9576
- LOVE BYRD**
DONALD BYRD AND 125TH ST. NYC / Elektra 5E 531
- SOLO SAXAPHONE II - LIFE**
JOHN KLEMMER/Elektra 5E 506
- THE MAN WITH THE HORN**
MILES DAVIS/Columbia FC 36790
- PIECES OF A DREAM**
Elektra 6E 350
- EVERY HOME SHOULD HAVE ONE**
PATTI AUSTIN/Quest/WB QW 3591
- THE DUDE**
QUINCY JONES/A&M SP 372
- ENDLESS FLIGHT**
RODNEY FRANKLIN/Columbia FC 37154
- MAGIC WINDOWS**
HERBIE HANCOCK/Columbia FC 37387
- BELO HORIZONTE**
JOHN McLAUGHLIN/Warner Bros. BSK 3619
- AS FALLS WICHITA, SO FALLS WICHITA FALLS**
PAT METHENY & LYLE MAYS/ECM 1 1190 (WB)
- LA LEYENDA DE LA HORA**
McCOY TYNER/Columbia FC 37375
- FREE LANCING**
JAMES BLOOD ULMER/Columbia ARC 37493
- AUTUMN**
GEORGE WINSTON/Windham Hill C 1012
- MORNING SUN**
ALPHONSE MOUZON with GUEST ARTISTS/Pausa 7107
- APPLE JUICE**
TOM SCOTT/Columbia FC 37419
- JUST LIKE DREAMIN'**
TWENNYNINE with LENNY WHITE / Elektra 5E 551
- TENDER TOGETHER**
STANLEY TURRENTINE/Elektra 5E 534
- SPLASH**
FREDDIE HUBBARD/Fantasy F 9610
- GOD REST YE MERRY JAZZMEN**
VARIOUS ARTISTS/Columbia FC 37551
- BLUES UPSIDE DOWN**
JIMMY McGRUFF/Jam 005
- STRAIGHT AHEAD**
ART BLAKEY and THE JAZZ MESSENGERS/Concord Jazz CJ 168
- PROPHECY**
TYZIK/Capitol ST 12186
- SEND IN THE CLOWNS**
SARAH VAUGHAN and THE COUNT BASIE ORCHESTRA/Pablo 2312 (RCA)
- WINELIGHT**
GROVER WASHINGTON, JR./Elektra 6E 305
- GROVER WASHINGTON, JR. ANTHOLOGY**
Matown M9 961A2
- THE CLARKE/DUKE PROJECT**
STANLEY CLARKE/GEORGE DUKE/Epic FE 36918
- MONDO MANDO**
DAVID GRISMAN/Warner Bros. BSK 3618
- BLUE TATTOO**
PASSPORT/Atlantic SD 19304
- VOYEUR**
DAVID SANBORN/Warner Bros. BSK 3546

CBS Songs Fetes Kipner



CBS Songs recently hosted a party for songwriter Stephen Kipner to toast the success of "Physical," the number one single by Olivia Newton-John, which Kipner wrote. Pictured from left are: Mel Ilberman, vice president/general manager, CBS Songs; Kipner; Michael Stewart, president, CBS Songs; and Denny Diante, vice president, CBS Songs.

Fla. Tape Pirate Is Found Guilty

■ NEW YORK—A Florida-based pirate tape winder and distributor was found guilty by a Circuit Court judge, after a five-and-a-half-year court battle waged by RCA, CBS, A&M, Atlantic, PolyGram and Elektra/Asylum.

Gale Distributors' principal officers, Marvin Nestel and Jeanette Schultz, were found to have engaged in unfair competition with those companies by winding pirate "pancakes" into eight-track cartridges and distributing them throughout the U.S.

A six-person jury sitting before Judge Miette Burnstein in Broward County Circuit Court in Ft. Lauderdale found that Nestel and Schultz had purchased the "pancakes" from various pirate manufacturers, including T.W., Crown, Pikes Peak and Hemisphere, among others.

By its own admission, Gale was the largest distributor of such tapes in the southwest during 1974-75.

Among the record executives testifying for the prosecution were Dave Glew of Atlantic and Bob Edson of PolyGram.

Additional hearings in the case will be held on Jan. 2 and Feb. 16, regarding the entry of a permanent injunction against Gale and the principals, respectively.

Kaye and Pomeranz To Address Songwriters

■ LOS ANGELES—Buddy Kaye and David Pomeranz, co-writers of Barry Manilow's hit single, "The Old Songs," will be answering songwriters' questions on Tuesday, January 5 at ASK-A-PRO, the American Guild of Authors and Composers' free public "rap session" for songwriters.

ASK-A-PRO sessions are held the first Tuesday evening of each month from 7 to 9 p.m. at Modern Musical Services, 1433 North Cole Place, Hollywood, in Studio F.

Vinitzky to Emergency

■ NEW YORK—Emergency Records president Sergio Cossa has announced the appointment of Eric Vinitzky as national promotion director.

New Game Show From American Video Shopper

■ NASHVILLE—American Video Shopper (AVS) has announced that the Satellite Program Network (SPN) will air "The Shopping Game," a 30-minute game show being produced here.

Charles McKellar, AVS president, said the Tulsa-based network will begin airing the program in February. He said negotiations with SPN were completed during the recent Western Cable Show in Anaheim, CA.

"The Shopping Game," starring TV personality Art James, is produced for AVS by Scene Three Video of Nashville. The show was created by Nicholson-Muir Productions of New York. The program involves a live-audience format and showcases several products which viewers are encouraged to order with credit cards via a nationwide toll-free telephone number or through the mail.

WEA Offers Tape Incentive Plan

■ NEW YORK—The Warner/Elektra/Atlantic Corp. last week (11) made its follow-up announcement regarding its "open tape merchandising incentive plan" originally announced last October 9. The plan, which begins January 25, and offers an effective two percent discount to all customers, has been expanded to include 8-track product as well as cassettes. Only those customers who "openly merchandise" all WEA tape product will qualify.

The announcement defines "openly merchandise" as when the "consumer can readily handle our cassettes and 8-tracks to browse, examine, select and carry the (tapes) to the sales counter for purchase without the aid of a salesperson." The statement emphasizes that all WEA tape product available for purchase must be on display in this manner.

The two percent discount will apply on an individual retail location basis. Those with more than one store are eligible for the discount on that portion of their WEA tape purchases that is openly merchandised.

Radio Replay

(Continued from page 38)

Radio Programming Conference in that fair city when we met **Eric Heckman**, 1980's "Mouth of the Year," face to face. Heckman turned radio folks on to a fad that never quite reached "Pet Rock" proportions, a funky little game called Pigs. At one point Heckman had some of the nation's highest-paid programming talent rolling little plastic pigs from a cup at a Chinese restaurant. . . . Speaking of Heckman and restaurants, how could we overlook **Harvey Leeds**? Brother Harv decorated our pages with a photo of him and Divine that stacks up as one of the year's most bizarre. . . . We also want to mention our conversation with **Jerry Mathers**, a/k/a the Beaver, who subbed as morning man at KEZY, Anaheim one week in November. We're still waiting to ask **Barbara Billingsley** if those pearls really were glued to her chest. (And thanks to the **Joe McEwen** archive for the photo) . . . Where Are They Now Dept.: In case you're wondering, **Carl Skiba**, former GWRWARR (Grand Wizard of Record World Album Rock Research), is now driving a Toyota Corolla hardtop and saving his gas money. And **Neil McIntyre**, last year's Ear of the Year, has just returned to New York to take a sales position with Spectacolor, Inc. . . . That about wraps up 1981. Merry Christmas to everyone, and may all your 1982 ARB's be happy ones.

Jazz Beat

(Continued from page 65)

steel drummer **Andy Narell's** "Stickman" (Hip Pocket, distributed by Windham Hill) and acoustic guitarist **Steve Elivon's** "Dawn Dance" (ECM) are among the best, as is **John McLaughlin's** "Belo Horizonte" (Warner Bros.), the quicksilver-fingered guitarist's most listenable record in many a moon.

It was a good year for the blues, too, both in the clubs and on record. Among the many blues albums, **Buddy Guy's** "Stone Crazy!" (Alligator) and **Muddy Waters' "King Bee"** (Blue Sky/Epic), along with **Albert Collins' "Frozen Alive"** (Alligator), come to mind. A tip of the hat also goes to Takoma for its Blues Series, and to San Francisco's Solid Smoke label for its three albums from that city's Blues Festival.

Finally, kudos to several reissue lines, including MCA's Jazz Heritage series (to these ears, at least, the best bunch of reissues in some time); Atlantic's Jazzlore series; Columbia's Jazz Odyssey series (a particular treasure because the product is mid-line priced); the new Jazz Man line (distributed by First American Records), featuring a wealth of straight-ahead titles; and the Blue Note series, mostly featuring old dates issued for the first time under the capable direction of **Michael Cuscuna**. A nod also goes to Fantasy/Prestige/Milestone for continuing to issue those marvelous "twofers."

Keepnews: I find myself in an awkward position regarding a number of my choices. It turns out that **Jim Fishel**, who is an old friend of mine and who recently joined the staff of RW as senior editor, was involved in the production of four of them (all on Columbia) — **James Blood Ulmer's** "Free Lancing," **Arthur Blythe's** "Blythe Spirit," **Dexter Gordon's** "Gotham City," and the delightful all-star compilation "God Rest Ye Merry, Jazzmen," which, although nominally a Christmas album, is so listenable that I suspect it'll be on my turntable all year 'round. The skeptical among you may consider this favoritism on my part, but the fact is that I happen to think these are all excellent albums — and after all, Jim's taste in music is one of the things that drew me to him as a friend in the first place.

As long as I'm in a confessional mood, I'll admit that "Amarcord Nino Rota," which I also feel compelled to list among my favorite albums of the year, has liner notes by yours truly. Am I prejudiced toward this LP because I made some money from my involvement in it? Obviously, I don't think so, but if you don't accept my word that this collection of interpretations of the late **Nino Rota's** themes from **Federico Fellini's** films is a great album, I urge you to check it out for yourself. (It's on the small, independently-distributed Hannibal label, and if at first you can't find it, I think it's worth tracking down.)

One of the stars of that album is **Carla Bley**, and she is also the leader of another of my picks of the year, "Social Studies" (WATT/ECM). Bley is an outstanding composer and arranger, in command of a wide variety of idioms and moods, and this is one of her most consistent albums, although her distinctive humor is more low-key than usual. (For Bley at her wildest, listen to "Nick Mason's Fictitious Sports" on Columbia.) I am in agreement with my colleague that **Tania Maria's** "Piquant" was an outstanding release, and that Concord Jazz is a generally outstanding label; among other Concord releases I found myself listening to a lot were **Stan Getz's** "The Dolphin," **Tal Farlow's** "Chromatic Palette," and **Art Blakey's** "Straight Ahead" (featuring trumpet phenom **Wynton Marsalis**, who gets my vote for new face of the year). Other Graham choices that also get my nod are the admirably adventurous **Jaco Pastorius** LP and the unexpectedly mellow **John McLaughlin** effort.

I also liked the **Phil Woods-Lew Tabackin** collaboration on Omniscience; "Playing" by **Old and New Dreams** and **Jack DeJohnette's** "Tin Can Alley," both on ECM; **Tete Montoliu's** "Secret Love" (Timeless); **Ron Carter's** "Patrao" (Milestone); **Helen Humes' "Helen"** (Muse); and the previously-unreleased live two-record set, "The **Lennie Tristano** Quartet" (Atlantic). And I share my colleague's enthusiasm for all the reissue programs, new and ongoing, that kept so much good music in circulation in 1981.

Capitol-EMI A&R Conference



The Capitol Records Group and EMI Records artist & repertoire staffs recently convened in Miami for a conference, which was chaired by Rupert Perry, vice president, A&R, Capitol Records. Pictured at the conference are, top row, from left: Malcolm Brown, director business affairs, EMI Music Worldwide, and Steve Buckley, Capitol A&R, black music division. Second row, from left: Ashley Goodall, EMI U.K., A&R; David Ambrose, EMI U.K., A&R; Peter Dawkins, Australia, A&R; John Bagnell, EMI U.K., A&R; Don Grierson, EMIA/Liberty, A&R; Hugh Stanley-Clarke, EMI U.K., A&R; Ted Currier, EMIA/Liberty, A&R; Bruce Garfield, Capitol, A&R; Raphael Gil, EMI Spain, A&R; Gary Gersh, EMIA/Liberty, A&R; Bruce Ravid, Capitol, A&R; Bobby Currie, EMIA/Liberty, A&R; Bobby Colomby, Capitol A&R, John Carter, Capitol, A&R; Roel Kruize, director, A&R, EMI Europe; and Ben Edmonds, EMIA/Liberty, A&R. Seated, from left: Lynn Shults, Capitol, A&R, Nashville; Terry Slater, EMI U.K., A&R; Perry; Deane Cameron, Capitol Canada, A&R; Nikki Randall, director, music research division, Capitol; and Varnell Johnson, Capitol, A&R, black music.

Three WEA Branches Earn 'Local Gold'

■ LOS ANGELES—Three WEA sales offices have received the organization's Local Gold Award for their efforts on behalf of an intensive marketing campaign to capitalize on the sales and airplay success of Hank Williams Jr.'s Elektra/Curb LP "The Pressure Is On."

WEA sales offices honored for their sales and promotion efforts on the LP to date are Memphis, Charlotte, and New Orleans. Alan Perper, director of product marketing for WEA, has announced that Local Gold Awards have been presented to Memphis/Nashville sales manager James Wood and his crew, Charlotte sales manager Roger Helms and his marketing team, Houston sales manager Alan Shapiro, and New Orleans sales rep Gene Burley and his marketing staff.

Perper said the success of "Pressure" has resulted in "heavy demand for Hank Williams Jr. catalogue in Memphis, Charlotte, and New Orleans" as well.

K-Tel Ups Turner

■ LOS ANGELES—K-Tel International, Inc. has announced the promotion of Bryan Turner to director of A&R/U.S.A.

Dialogue (Continued from page 44)

much different medium, and much more unnerving.

RW: What's next? I've heard of plans for you to make a film called "Kangaroo."

Newton-John: Yes, I'm hoping to do that in Australia next year. It's a D.H. Lawrence story that they thought was fiction; now they're discovering that a lot of it actually happened. He lived there for a long time; it was at the time when "Lady Chatterley's Lover" had been banned, and he was very disillusioned with England and went to Australia for a while.

RW: Does this mean you're moving away from musicals a bit, so as to make your acting totally separate from your music career?

Newton-John: I don't want to move away from it, 'cause I really love doing musicals. And there are a lot of wonderful actresses, but there aren't terribly many actresses that sing, so I'm lucky. But I'd like to do a straight role if I felt that I could. A comedy's really what I'd like to do.

Tristan, Michelangeli (Continued from page 63)

than it is, it is wonderful to hear such a serious, inspired reading. Excellent, too, is Anne-Sophie Mutter in the violin solo of the "Meditation" from Massenet's *Thais*. What a sweet tone and fine touch that young woman has! This is crystalline, seraphic playing of the highest order.

Though the disc contains some standard intermezzos, such as those from *Manon Lescaut*, *L'Amico Fritz* and the pseudo-intermezzo from *Suor*

Angelica, it has some real rarities, from Franz Schmidt's *Notre Dame*, a very interesting, late Romantic piece, and Cherubini's *Anacreon Overture*. There is also a recording of the overture to *Der Freischuetz* that puts most recorded versions of this chestnut to shame. If anyone ever wants to know how to conduct through a rest while maintaining high tension, listen to this version.

Disco File (Continued from page 62)

second interesting hit (**Junior's** "Mama Used To Sav") at the end of the year. Then there were the talents so special one could fairly see their futures ahead of them: **Prince**, and closely tied band the **Time**, whose elaborate electronic presentation would probably send a new generation of teenagers into synthesizer study; Rick James and **Teena Marie**, amazingly charismatic writers and performers whose work thrilled and even inspired their fans; Grace Jones, who seemed to set the most demanding tasks for herself by tackling new wave and reggae, and, with her biggest-ever album, "Nightclubbing," served notice that she was becoming an interpreter to reckon with. And one saw the future of pop in **Luther Vandross**, the studio singer whose voice launched a thousand commercial jingles, and whom we all knew about three years ago or more. His amazing gifts of range and command were well known through his studio-group solos with Change and Bionic Boogie ("Hot Butterfly," in fact, was being re-released at the end of the year), but he added to those a warm, expansive stage presence acquired after two months of solo touring.

NOTES FOR THE END OF THE YEAR: Since business goes on as ever during the holidays, it's still important to note the new releases that are breaking this week. In no particular order, they are: two albums by **Patrick Cowley**, on Fusion and Megatone, both out of San Francisco, released in a confusion of contractual difficulties; the "Spank" take-off on BC, called "Sixty-Nine," which has been getting extensive New York airplay; **Chaz Jankel's** "Glad to Know You" (A&M); the **Central Line** album, just out on Mercury; a remixed 12-inch version on Island/Ze of **Was (Not Was's)** "Tell Me I'm Dreaming"; **Empire's** "Freakman" (Quality/RFC); the **Whafnauts'** "Help Is on the Way" (Harlem International), our favorite record lately; and the Clash's "Radio Clash," commercially available on Epic 12-inch.

In compiling the Disco File top 40 every week, over the course of the year, my calculations show that in excess of 2100 separate DJ reports were taken down and computed. Reporters know that I give opinions freely over the phone on Mondays, but it's not the same fun as Making Up A List. Therefore, I offer an informal ten-best list, which doesn't mean to conflict with the statistically based year-end awards elsewhere in the issue, but are rather the records I'd recommend to someone who's been away for a year, or who hates disco. Singles: Yarbrough & Peoples' "Don't Stop the Music," possibly the most important single of the past three years, the record that should have made funk a top 40 phenomenon; Grace Jones' "Pull Up to the Bumper"; Denroy Morgan's "I'll Do Anything for You"; Evelyn King's "I'm in Love"; Unlimited Touch's "Searching To Find the One"; Billy Ocean's "Night (Feel Like Getting Down)"; Linn's "You're Lying"; Taana Gardner's "Heartbeat"; **Stephanie Mills and Teddy Pendergrass'** "Two Hearts"; Frankie Smith's "Double Dutch Bus." Albums: Rick James' "Street Songs"; **Gap Band III'**; Cheryl Lynn's "In the Night"; Luther Vandross' "Never Too Much"; Teena Marie's "It Must Be Magic"; **Slave's** "Show Time"; **Aretha Franklin's** "Love All the Hurt Away"; Dee Dee Sharp Gamble's "Dee Dee"; "Tom Tom Club"; **Rene and Angela's** "Wall to Wall." Outstanding songwriting: "Bon Bon Vie (Gimme the Good Life)," by **Lawrence Brown and Sandy Linzer**; "Walking Into Sunshine," by **Linton Beckles, Lipson Francis and Roy Carter**. Left-field phenomena of the year: medleys, bootlegs and covers. "Stars on 45," it is not widely known, was inspired by a series of disco-mix bootlegs whose New York source is a badly-kept secret; "Bits and Pieces III" provided the concept that's been worked over and over for "Stars," "Hooked on Classics" and a host of others. At the end of the year, too, there was a connoisseur's market forming for "B-beat" and vintage disco and pre-disco soul records: these were being pirated for the New York specialist market with increasing regularity. Our advice: labels, get on the stick! Prosecute, then reissue.

Lastly, I owe a heartfelt thanks to the people in retail who kept me up with the talk on the street and who went to the trouble and, often, expense of keeping me informed on and supplied with the important import records. They are: Music Minus One's **Gary Hall**, Pearl Music's **Freddie Taylor**, Downstairs' **Michael Robinson**, International Book and Record's **Clyde Allen**, Sunshine Distributors' **Bruce Marcus**, and, most especially, the ever-helpful **Deborah and Daniel Glass**, of Win Records, and **Charles Grappone**, of Vinyl Mania. Our thanks to one and all, and to the DJs who've kept the chart on top of all the trends. Happy holidays.

A Sweet and Sour Year for Retailers

(Continued from page 3)

and Arista all raised their wholesale prices on frontline product this year. Perhaps as a direct result, some sources report that unit sales are down between five and 10 percent for the year. Midline product, however, enjoyed healthy sales and was the salvation of many retailers. Although impulse item sales are generally reported to be down, the midline series is responsible for what few multiple purchases are being made, according to many retailers.

Following a pattern begun last year, sales in 1981 were not dominated by hit product. Throughout the year, retailers have reported strong sales across the board, including an increase in the sale of classical product. The number of albums certified by the Recording Industry Association of America was down by six percent this year, which appears to be further evidence of this trend. Also consistent with last year was the substantial sales increase posted by pre-recorded cassettes and blank tapes.

In May came the announcement that CBS Records planned to abolish suggested list prices on all its releases. CBS was the first major U.S. record manufacturer to do so, and although the general feeling at the time was that other manufacturers would follow its lead, no other companies have done so to date.

Retailers also continued their courtship with the video industry, as more retailers made the decision to incorporate video software and hardware into their product mix. The record store of the future is now commonly referred to as a "complete entertainment center." However, many retailers believed they saw the results of moving too quickly into a new area with the unfortunate demise of the Fathers & Sons chain. When the chain filed for Chapter XI this year, industry observers pointed out that the chain had overextended itself too quickly and deeply into video. (Another major chain, Peaches, also filed for Chapter XI in 1981.)

For most retailers, 1981 was a year in which aggressive marketing and advertising became a must. Advertising budgets — above and beyond cooperative dollars — were increased, and retailers gave top priority to in-store merchandising, promotions and tie-ins.

The National Association of Recording Merchandisers was busy this year with its continuing efforts to promote the "Give the Gift of Music" campaign. At the first annual NARM retailers advisory meeting in September, NARM executive vice president Joseph Cohen introduced the association's recommendation for a generic "Gift of Music" campaign whereby manufacturers would donate one-half cent per unit shipped to the advertising campaign. Soon afterward, Cohen used the NARM rackjobbers conference as a forum to announce that the Warner-Elektra/Asylum-Atlantic labels and Boardwalk had agreed to support

the campaign. Next to follow suit were the Capitol Records Group, A&M, Chrysalis, Alfa and Ranwood. It wasn't until this December that CBS, Arista, RCA and PolyGram also agreed to endorse the program. Although two major labels — MCA, and Motown — are still holding out, the program seems on its way to becoming a reality in 1982.

When New York City's King Karol record stores decided to experiment with a record renting plan, the industry was quick to criticize the program, claiming it was ethically unsound and would encourage home taping. King Karol's experiment was over in only a few weeks, but a large Canadian chain

497 Entries Submitted For NARAS Hall of Fame

■ LOS ANGELES—A total of 497 recordings have been submitted by members of the National Academy of Recording Arts and Sciences as possible inductees into the Academy's Hall of Fame, which honors recordings of "lasting, qualitative and historical significance" that were released before the inception of the Grammy Awards in 1958.

Artists whose recordings received the most entries are Count Basie (11), Charlie Parker (10), Dizzy Gillespie, Benny Goodman and Elvis Presley (9), Tommy Dorsey, Stan Kenton and Jimmie Lunceford (8), Miles Davis and Woody Herman (6).

Final nominations and subsequent selections of winners will be made by a 90-member committee of music critics, musicologists and recording personnel. Final nominations will be announced in January, with the five latest Hall of Fame entries to be revealed during the Academy's annual two-hour TV special, "The Grammy Awards Show," to be telecast live over CBS beginning at 9:00 p.m. (EST) on Wednesday, February 24.

MCA Music Re-Signs Kashif



MCA Music has re-signed Kashif, who scored recently with the Evelyn King hit "I'm in Love," to an exclusive long-term publishing deal. Pictured at the signing are, from left: Mike Millius of MCA Music, Kashif, MCA Music president Leeds Levy, and Kendall Minter, Kashif's attorney.

has successfully instituted record rentals in Canada and has recently opened several stores in the U.S. The record rental issue also became heated this year in Japan, where there are over 1,000 record rental stores. A recent anti-rental rally was held in Tokyo, with over 1,500 record executives showing up to demonstrate their displeasure.

Also causing a stir in the retail community was the introduction of Digital Music Company's Home Music Store, a system that would send digitally-recorded records into the home via cable for legal home taping, bypassing the retail store.

The reception to the Home Music Store was mixed; however, it is still no more than an idea, due to the fact that Digital Music Company has yet to secure any major-label endorsement.

The ongoing saga over the legitimacy of the sale of drug-related paraphernalia — sideline products which have helped a myriad of record stores survive — appears headed for a resolution, as the Supreme Court has decided to argue the issue.

Dealers in another dubious product line, promotional albums, are awaiting the outcome of a case involving a Louisiana record store that had 5,000 promo albums seized by local police in October. Record industry representatives call the case a precedent-setter.

E/A Appoints Bill Magness

■ LOS ANGELES—Bill Magness has been appointed southwest regional director, special markets for Elektra/Asylum Records, it was announced by Oscar Fields, vice president/special markets.

Magness, who is based at WEA's Dallas branch, had been southwest regional promotion manager for RCA Records.

Juice and Steve



Capitol recording artist Juice Newton was recently in New York to appear on NBC-TV's Today Show, where she met fellow guest Steve Martin. Newton, who had appeared on the show early in the year, before her "Juice" album and "Angel of the Morning" single both went gold, presented the show with a gold record for its support of her career. She is about to start work on her next album.

Radio Deregulation

(Continued from page 6)

not necessary or that limit competition.

The bill would also prohibit the FCC from requiring stations to broadcast certain types of programs, such as public affairs or local programs; restricting the number, length, or frequency of commercials; and compelling stations to keep program logs, to use a particular format, or to ascertain the needs of the people in their service areas.

The bill also instructs the FCC to encourage competition by presuming that new services are in the public interest if they do not significantly degrade or interfere with the radio transmissions of other licensees.

The Senate will vote on the bill during the beginning of the next session. Aides on the Committee are confident that it will be passed.

RCA, Arista Join 'Gift of Music' Drive

(Continued from page 3)

According to Jack Craig, division vice president, RCA Records, U.S. and Canada, "We are very pleased to be part of this very promising industry marketing campaign as we feel that a major advertising program of this sort will be extremely effective at motivating consumers to further enhance their enjoyment of music through the giving of records and tapes as gifts. In this way, the whole industry can benefit from increased sales and improved opportunities for recording artists."

Elliot Goldman, Arista's executive vice president and general manager was asked why the label had waited to make its decision to support the campaign at this point. "It wasn't a matter of us saying 'Let's see who else does it.' The original 'Give the Gift of Music' concept has proven itself for our industry," he said. "The support had previously been scattered from company to company. This is a logical second step towards developing a concept for an industry point of view," Goldman added.

west side . . . The Copyright Royalty Tribunal presents mechanical royalty rate arguments before the U.S. Appeals Court . . . Mort Hillman named vice president, east coast sales at RW . . . Without a label but with plenty of heart, humor and spirit, **Steve Goodman** and **John Prine** play the Savoy in one of the most memorable concerts of the year . . . **David Lindley** makes his solo debut at the Bottom Line. The mystical madman and guitar guru proceeds to tear down the house with an inspired hodgepodge of rock, reggae, country and R&B . . . The **Clash** invades New York for a series of dates at the cavernous Bond disco in Times Square. Bond overbooks the shows and the fire department responds, shutting down some dates and forcing more to be scheduled . . . Single picks: **The Who's** "Don't Let Go the Coat," **Denroy Morgan's** "I'll Do Anything for You," **Squeeze's** "Tempted" . . . LPs: "Fresh Fruit in Foreign Places" by **Kid Creole & the Coconuts**.

JULY: Major labels continue to do the "executive shuffle," as CBS reorganizes senior management and PolyGram restructures and consolidates . . . A tragic auto accident claims the life of **Harry Chapin** . . . **Miles Davis** comes out of retirement to play a July 4 date at Avery Fisher Hall as part of the Kool (formerly Newport) Jazz Festival . . . **Mark David Chapman** pleads guilty to the murder of John Lennon . . . The U.S. Appeals Court upholds the Copyright Tribunal's royalty rate increase, the new mechanical rate for songwriters and publishers goes into effect, and, as expected, the RIAA appeals . . . New Jersey's new concert/sports facility, the Brendan Byrne Arena, opens with **Bruce Springsteen** selling out a week of mayhem-filled concerts . . . The "Heavy Metal" film debuts in N.Y., followed by a post-screening party at the Guggenheim Museum with entertainment provided by an ear and art-shattering performance by **Cheap Trick** . . . RW gets a new look; we change printers . . . **David McGee** does a memorable two-part dialogue with **Merle Haggard**, then outdoes himself in a poetic rebuttal to **Sidney Zion's** inane Sunday New York Times Magazine cover story proclaiming the death of rock 'n' roll. McGee's insights, viewpoints and ways with words have been an inspiration to the entire music industry as a reporter/columnist and friend for many years. His influence is far-reaching and his presence is still felt by many at RW. With little noise but much regret, we say goodbye to Dave as he moves on to become managing editor at Rolling Stone's new music paper, The Record . . . Single picks: **Foreigner's** "Urgent," **Junie's** "5," . . . LPs: the **Neville Brothers'** "Fiyo on the Bayou," **Black Uhuru's** "Red."

AUGUST: It's hot fun in the summertime; **Grace Jones**, **Kid Creole & the Coconuts**, the **Tubes**, the **Neville Brothers**, **Emmylou Harris**, **Arlo Guthrie**, **Squeeze**, **Kim Carnes** are among the memorable concerts in town . . . **Clive Davis**, **Jeffrey Peisch** and **Peter Keepnews** discuss the state of the world and other matters of great import in an exclusive RW Dialogue . . . **Laurie Lennard** a/k/a "L.L." debuts with a story on used records . . . Visage's **Steve Strange** rides into Soho's Chase Park on a camel in what has to be the media event of the summer. From there it's all downhill for Strange and the rest of the hype-filled New Romance movement . . . On successive weeks New York, N.Y. breaks news of a **King Crimson** reunion, in an interview with **Robert Fripp**, and details the story behind the new, long-awaited **Meat Loaf** album . . . Geffen Records pacts with CBS for international distribution . . . Convictions in the Sam Goody trial are thrown out by Judge Platt . . . NARM's annual report reveals pre-recorded tape sales were up 20 percent in '80 . . . Sales versus rentals is the key issue at NARM's video retailers convention. Highlight of the convention is the keynote address, when all eyes focus on RW's Sophia Midas as she shares the stage with Video Shack president **Arthur Morowitz** in a surprise re-enactment of their Dialogue. Said Midas, "I could have died." . . . RW halls of havoc become morgue-like as chief rabble-rousers **Phil DiMauro** and **Greg Brodsky** travel the friendly skies to cover the National Association of Broadcasters (NAB) conference in Chicago and the Record Bar convention in Hilton Head, respectively . . . MTV, the Warner-Amex all-music channel, debuts, but Manhattanites must reserve judgement until it's aired here sometime next year . . . Chu-Bops issues a special **Elvis Presley** series . . . Single picks: **Luther Vandross'** "Never Too Much," **Debbie Harry's** "Backfired," the **Rolling Stones'** "Start Me Up," **Grace Jones'** "Use Me" . . . LPs: **Rickie Lee Jones'** "Pirates," **Little Feat's** "Hoy-Hoy!" and the **Rolling Stones'** "Tattoo You."

SEPTEMBER: This columnist folds up the beach blankets and heads for the wilds of Maine for a much-too-short vacation . . . Back in New York, it's a month of "events." **Simon and Garfunkel** reunite for a concert in Central Park and 500,000 attend the hour-plus show of favorite oldies. The **Jacksons** dazzle at Madison Square Garden and **Nelson George** is there to tell it all. Studio 54 reopens under new management and **Jeffrey Peisch** is there to explain why he couldn't get in. This columnist joins E/A execs for the **Leonard-Hearns** fight showing at Radio City Music Hall. Color commentary and shadow boxing is provided by E/A VP special markets **Oscar Fields**. Upstate tastemaker, queen of the kitchen, ace polka partner and mother of the century **Martha Iannello** comes to town for her annual visit. After a whirlwind weekend of shows, restaurants and concerts, she rates **Lena Horne** on Broadway and the **Roches** at the Bottom Line in a dead heat as "best entertainment" (somehow, **Mink DeVille** at the Savoy wasn't her bag) and **Arnold's Turtle** veggie restaurant as tops for tastebud treats . . . On the video beat, Warners unveils its all-rental program, while CBS Video places product in racks . . . The Copyright Royalty Tribunal continues to tangle in the courts with the RIAA . . . Lennon killer **Mark Chapman** is sentenced

to 20 years to life . . . **Greg Brodsky** asks for time off and a six-figure expense account to do research for a story on girl groups. Request denied, Brodsky writes about the **Go-Go's** . . . Single picks: **Rodney Crowell's** "Stars on the Water," "Get It Up" by the **Time**, **ZZ Top's** "Leila," "Every Little Thing She Does Is Magic" by the **Police** . . . LPs: the **Kinks'** "Give the People What They Want," "All of the Above" by the **John Hall Band**, "Love Is the Place" by **Curtis Mayfield**.

OCTOBER: It's fall again and this year's World Series returns to New York but ends on a dismal note as the Yankees lose in six. New York Rocker publisher **Andy Schwartz** shows up for the opening game to sing the national anthem, but is relegated to the upper deck as a back-up vocalist . . . RW welcomes aboard associate publisher **Stan Monteiro** with an unprecedented party. Label bigwigs show for the festivities, and Monteiro is saluted as "Mr. October," then promptly shipped off to our west coast office to celebrate with the new world champion **Dodgers** . . . **Bob Dylan** makes a triumphant return to New York with a hot new band and strong B-side to a single, "The Groom's Still Waiting at the Altar." His **Brendan Byrne Arena** concert is sold out with little fanfare . . . Impressive new albums from **Marianne Faithfull**, **Joan Armatrading**, **Cliff Richard**, **Prince**, **Slave**, **Tom Tom Club**, and **Sly Dunbar & Robbie Shakespeare** . . . CBS and AT&T announce a joint videotext venture . . . Retailers enjoy steady video sales growth in third quarter . . . Courtroom action: U.S. Appeals Court denies RIAA request for copyright rehearing, battle continues over Presley estate, government appeal in **Sam Goody** case goes to Court of Appeals . . . CBS bows **Priority Records**, its Nashville-based gospel label, while **Al Coury** debuts his **Network** label . . . In an emotional goodbye party loaded with sarcasm, ill-intended ribbing and cold pizza, **Jeffrey Peisch** is roasted before leaving RW for raggier pastures . . . **Jim Fishel** is promptly hired as senior editor after submitting a resume that lists the **Cleveland Browns** as his first love . . . Single picks of the month: "Trouble" by **Lindsey Buckingham**, "Physical" by **Olivia Newton-John**, and **Cliff Richard's** "Wired for Sound."

NOVEMBER: The **Rolling Stones** bring their nationwide tour to the New York area for three dates at New Jersey's **Brendan Byrne Arena** followed by two more shows in **Madison Square Garden**. Tickets are scarce, scalpers plentiful, and the media is everywhere . . . RW's **Nelson George** asks the right questions and **David Skinner** adds the right color to a **Diana Ross Dialogue** . . . Party is the word: **Carly Simon** fetes **Mike Mainieri**, who produced her new "Torch" LP and also has his own "Wanderlust" record out on **Warner Bros.**; **Planet Records** hosts a bash at the famed **Rainbow Room** for **Swing**, a group and album that's geared to spearhead a big band revival; the release of "Amarcord **Nino Rota**," a new LP on **Hannibal Records** that pays tribute to the music of the late composer's music from the films of **Federico Fellini**, is the occasion for a celebration at the **Big Apple's Rizzoli Bookstore** . . . The balance of power at RW shifts decidedly with the addition of assistant editor **Marianne Meyer** to the staff . . . Corporate musical chairs continues, as **Guenter Hensler** is named president at **PolyGram**, **Joe Mansfield** goes to **RCA** as division vice president and **Bob Sherwood** returns to **Columbia** as marketing vice president . . . New product hits the streets from old-timers: **Steve Miller** ("Circle of Love"), **Ringo Starr** ("Stop and Smell the Roses"), **Neil Young & Crazy Horse** (Re-Ac-Tor"), the **J. Geils Band** ("Freeze-Frame"), **Rod Stewart** ("Tonight I'm Yours") . . . **Queen** and **David Bowie** collaborate on the "Under Pressure" single.

DECEMBER: **Prince**, the rock-tease artist from Minneapolis who serves up a musical offering that's especially appropriate for Manhattan audiences' disparate tastes, enters his December 2 date at the **Palladium** with more advance notices than most acts get in a career. His sweaty, flashy disco/dance/funk/rock show is filled with high points and plenty of compelling moments — although we could do without the masturbatory sequence with his guitar. Yet, the **Time**, proteges of **Prince** and the evening's opening act, steal the show with their black mafia image, 1981 street cool and convincing blend of funk, soul and rock . . . **Soft Cell** brings its electronic doomsday music from Britain to these shores with the "Tainted Love" single on **Sire Records** . . . **MGM/CBS Video** introduces its rental plan . . . A Senate subcommittee holds hearings on a proposed home videotaping bill. **Greg Brodsky** makes a citizen's arrest on chart maven **Mike Vallone** for taping the **Richard Simmons** show. Vallone pleads no contest . . . **Olivia Newton-John's** "Physical" dominates the number one slot on the singles chart while **Foreigner's** "4" does the same on the album side . . . **Hall & Oates** return from a European promo tour to find two singles from their "Private Eyes" LP in the top ten . . . **Laurie Lennard** debuts **The Book Report** . . . **Ian Copeland** debuts rock at the **Roseland Ballroom** with **Bad Brains**, **Bush Tetras** and **Gang of Four** . . . **Luther Vandross** gives what RW's **Brian Chin** calls "a historic concert" at the Savoy on December 11 and 12. Well put, **Brian** . . . RW's third annual football pool finishes another successful season with an eye on the playoffs. This season's big winners were managing editor ("I'll manage your editor") **Peter Keepnews**, veteran **Capitol Records** A/C promotion whiz **Gertie Katzman**, the mysterious **Rowena Harris**, and newcomer **Willie** "The Roadrunner" **Snowden**.

Schon, WQXI-FM To Host 'Party'

■ ATLANTA—Schon Productions and WQXI-FM have joined forces to sponsor the first annual "Party" Dec. 27 at the 16,000-seat **Omni** here. The event will feature the **Atlanta Rhythm**

Section, the **Dregs**, the **Johnny Van Zant Band**, **Fortnox**, and other groups. Tickets to the special show are \$10 each.

German Record Sales Down

By GABRIELE SCHULZE

■ HAMBURG—In the first nine months of 1981, the German Phonograph Association, which accounts for 91 percent of the whole recording industry here, posted total combined sales of 115.8 million units, a five percent drop from the sales registered in the same period last year.

This total breaks down as follows: 31.3 million singles, 58.5 million LPs, and 26.0 million cassettes.

In the third quarter of 1981, singles sales showed an increase of 11 percent, though the overall figures for the first nine months were below last year's.

Pop products accounted for most of the sales by far (91.5 percent, as compared to 90.6 percent in 1980), but while album sales showed a significant drop (4.9 million less than the previous year), cassettes registered a healthy increase (one million) over sales figures for the same period in 1980.

According to the German trade publication "Musikmarkt," the most popular artists of the year on the German charts were John Lennon, Kim Wilde, ABBA, and Mike Oldfield. The number one single was "Dance Little Bird," by the Electronics, and the number one album was "QE2," by Mike Oldfield.

The most successful companies on the charts in 1981 were Ariola and EMI/Electrola, but both WEA and Metronome showed significant gains, particularly on the singles chart. A breakdown shows Ariola Eurodisc taking the lead with 22.07 percent, followed by Electrola (17.26 percent), CBS (15.48 percent), Teldec (13.34 percent), Deutsche Grammophon (10.02 percent), Metronome (8.32 percent), WEA (7.35 percent), Phonogram (7.24 percent), RCA (2.57 percent), Intercord (1.21 percent), and Bellaphone (0.87 percent). Of the

2,227 singles released in 1981 in Germany, 348 charted.

On the album charts, Ariola Eurodisc again led the way with 18.63 percent, with EMI/Electrola placing second with 15.87 percent. Others include Deutsche Grammophon (12.42 percent), CBS (10.98 percent), WEA (10.08 percent), Arcade (6.08 percent), Metronome (5.14 percent), Teldec (4.75 percent), and RCA (1.35 percent). During the year, 2,928 albums were released, with 308 making the charts.

Of the publishers, Melodie Der Welt came out on top with 41 titles charted, followed by Intro (37 titles), Francis Day and Hunter (28 titles), Gerig Musikverlage and WEA (19 titles), Siegel, Roba Musik and Chappell (18 titles), April and Intersong (17 titles).

In other German industry news, Siegfried E. Loch, managing director of WEA Musik in Hamburg, has been appointed chairman of the board of IFPI, where he succeeds Richard Busch, deputy president at PolyGram, who relinquished the position after nine years. Loch's deputy is the UFA chief, Wolfgang Lutz, who is also head of the video division of IFPI. Also named on the board are Teldec's managing director, Gerhard Schulze, and the chairman of Deutsche Grammophon Gesellschaft, Rudolf Gassner.

Wilfried Jöng, managing director of Thorn EMI for Central Europe, has resigned from his position on the board of directors of the German Phonograph Association, because his international responsibilities did not leave him time enough. He was replaced by Friedrich E. Wottawa, managing director of EMI. Friedl Schmit, head of Ariola, remains as chairman of the board of the Association.

Renaissance Returns



IRS recordings artists Renaissance recently returned to the U.S. after a long absence with a new sound and a new album, "Camera Camera." Pictured after their performance at New York's Savoy are, from left: Jon Camp and Michael Dunford of Renaissance; Michael Plenn, national promotion director, IRS Records; Annie Haslam of Renaissance; and Michael Leon, vice president of east coast operations, A&M Records.

Japan

By CARMEN ITOH

■ TOKYO—Who would have believed that photographs of cats would surpass those of popular movie stars and singers in sales? These cats, called Namemayo Neko (Nameneko), are having a boom now in Japan. Neko means "cat" and Namemayo means "don't lick me" or "don't despise me." Tsunoda, the creator of Nameneko, originally started off by making a photograph album of cats dressed up in clothes, which became extraordinarily popular. Later, cashing in on this boom, many kinds of Nameneko goods were put on the market, such as posters and photographs, which seem to be selling especially well.

Making the most of their popularity, Nippon Phonogram has released a single called "Namemayo." The song is sung by an unidentified group, and the video made for this song uses four cats posing like humans with musical instruments in their paws. On Nov. 17, Nippon Phonogram held a press conference for the cats at the Tokyo Akasaka Prince Hotel.



These two-month-old cats, the most sought-after stars in Japan right now, are busy appearing on TV and holding interviews. With record sales slow right now, the label hopes to make this an explosive year-end release.

Tom Robinson, here for a series of concerts, was invited to a "teach-in" held by the Cybernetics Club of Kobe Women's University. The theme was "The differences between the youths of Japan and Great Britain through rock music." The spirit of rock, employment problems, marriage, and other women's problems were discussed heatedly.

Trying to rouse the heavy metal scene in Japan, "The First Japan Heavy-Metal Fantasy" concert was held on Nov. 17 at Osaka. Guest stars were Bow Wow, Kodomo Band and Novela. The next concert of this kind is scheduled to be held on Jan. 22 at the same place, with performances by Novela, Loudness and Carmen Maki & 5X.

A new smash hit has been born in Sapporo. The song, "We Are the Love" sung by You & I, released on Oct. 21, surprisingly hit number one in its first week on the Sapporo cable radio top 20.

You & I, an Icelandic duo (Johann Helgasson and Helga Moller), is the second artist on Epic Sony's Sweet Donut Label. "We Are the Love" sounds very similar to Japanese pop songs.

German Gold for Aneka

■ NEW YORK—Scottish singer Aneka has garnered her first gold record for selling over 500,000 copies of the single "Japanese Boy" in Germany, where it was issued on the Hansa label.

Stephen Walters To MCA Music Australia

■ NEW YORK—MCA Music president Leeds Levy has announced the appointment of Stephen Walters as professional manager of MCA Music's Australian office.

The Producers in L.A.



Portrait recording act the Producers recently performed at L.A.'s Country Club in support of their debut album. Pictured after the show are, from left, front row: Mike Alhadeff, national director, promotion, west coast, E/P/A; Donny Graves, manager; Van Temple and Bryan Holmes of the Producers; Lori Holder, local promotion manager, E/P/A; Tom Wer- man, vice president/executive producer, CBS/Epic; Ron Lanham, regional promotion marketing manager, western region, E/P/A; Larry Douglas, vice president, west coast marketing, E/P/A. Back row: Larry Stessel, director, west coast merchandising, E/P/A; Bill Freston, vice president, merchandising, E/P/A; and Kyle Henderson and Wayne Famous of the Producers.

NARM Convention Preview *(Continued from page 3)*

stressed at the upcoming convention, Cohen told *Record World* that "at some point in time we have to realize that what makes us so different from most industries is the music itself. It's the root of our entire existence, and without it we are nothing." With that theme in mind, NARM will provide time for interested manufacturers to debut new releases and marketing plans at the opening business session. "This is something we have never done at a major general business session before," Cohen said. "It's always been restricted to suites and separate meeting rooms. We're making it clear to the manufacturer to seize the moment, tap into this vehicle and make the industry excited about the music."

Cohen pointed to the fact that the timing of the convention, just prior to the traditionally soft second quarter, is perfect to present new product to their customers. Highlighting this year's opening business session will be the keynote address delivered by Terry Ellis, co-chairman of the Chrysalis International Group of Companies.

Also slated for the opening business session is the distribution of NARM's annual research report, "Changing

Trends in Consumer Buying Patterns of Pre-Recorded Music: A Review of Timely Market Research." The most important part of the convention from NARM's standpoint will immediately follow, according to Cohen, when an in-depth presentation about the "Gift of Music" advertising campaign is made. A summation of the campaign's achievements over the past year and the presentation of "Gift of Music" advertising awards to merchandisers in television, radio and newspaper areas will lead into what Cohen calls "an historic moment for the industry. We will introduce the next phase of the advertising campaign and what the 'Gift of Music' advisory board's immediate plans are. The industry has really never collectively funded anything of this nature that reaches the consumer."

The advisory board, an offshoot of the institutional advertising campaign that's comprised of representatives from different segments of the industry, is the committee that will make day-to-day decisions about how and where the campaign's two-and-a-half-million-dollar advertising budget

(Continued on page 73)

Genesis Celebrates Gold 'Abacab'



Atlantic recording artists Genesis recently performed at the Brendan Byrne Arena in New Jersey in support of their current album "Abacab," which was recently certified gold by the RIAA for U.S. sales in excess of 500,000 units. After the concert, Atlantic hosted a party for the group. Pictured at the party are, from left, Mike Rutherford and Tony Banks of Genesis, Atco recording artist Pete Townshend, Phil Collins of Genesis (seated), and Atlantic president Doug Morris.

England's Top 25

Albums

- 1 GREATEST HITS QUEEN/EMI
- 2 CHART HITS '81 VARIOUS/K-Tel
- 3 PRINCE CHARMING ADAM AND THE ANTS/CBS
- 4 PEARLS ELKIE BROOKS/A&M
- 5 COLLECTION SIMON AND GARFUNKEL/CBS
- 6 NON-STOP EROTIC CABARET SOFT CELL/Some Bizarre
- 7 DARE HUMAN LEAGUE/Virgin
- 8 FOR THOSE ABOUT TO ROCK AC/DC/Atlantic
- 9 BEGIN THE BEGUINE JULIO IGLESIAS/CBS
- 10 ARCHITECTURE AND MORALITY ORCHESTRAL MANOEUVRES IN THE DARK/Dindisc
- 11 SHAKY SHAKIN' STEVENS/Epic
- 12 ALL THE GREAT HITS DIANA ROSS/Motown
- 13 TONIGHT I'M YOURS ROD STEWART/Riva
- 14 TIN DRUM JAPAN/Virgin
- 15 CHANGESTWOBOWIE DAVID BOWIE/RCA
- 16 THE BEST OF BLONDIE BLONDIE/Chrysalis
- 17 THE BEST OF RAINBOW RAINBOW/Polydor
- 18 GHOST IN THE MACHINE POLICE/A&M
- 19 WHY DO FOOLS FALL IN LOVE DIANA ROSS/Capitol
- 20 WILDER TEARDROP EXPLODES/Mercury
- 21 WIRED FOR SOUND CLIFF RICHARD/EMI
- 22 A COLLECTION OF GREAT DANCE SONGS PINK FLOYD/Harvest
- 23 PERHAPS LOVE PLACIDO DOMINGO with JOHN DENVER/CBS
- 24 ALMOST BLUE ELVIS COSTELLO/F-Beat
- 25 RAISE EARTH, WIND & FIRE/CBS

Singles

- 1 DON'T YOU WANT ME HUMAN LEAGUE/Virgin
- 2 DADDY'S HOME CLIFF RICHARD/EMI
- 3 BEGIN THE BEGUINE JULIO IGLESIAS/CBS
- 4 WHY DO FOOLS FALL IN LOVE DIANA ROSS/Capitol
- 5 ANT RAP ADAM AND THE ANTS/CBS
- 6 IT MUST BE LOVE MADNESS/Stiff
- 7 LET'S GROOVE EARTH, WIND & FIRE/CBS
- 8 BEDSITTER SOFT CELL/Some Bizarre
- 9 ONE OF US ABBA/Epic
- 10 UNDER PRESSURE QUEEN & DAVID BOWIE/EMI
- 11 WEDDING BELLS GODLEY AND CREME/Polydor
- 12 I GO TO SLEEP PRETENDERS/Real
- 13 ROCK 'N' ROLL STATUS/Vertigo
- 14 SPIRITS IN THE MATERIAL WORLD POLICE/A&M
- 15 CAMBODIA KIM WILDE/RAK
- 16 PHYSICAL OLIVIA NEWTON-JOHN/EMI
- 17 FOUR MORE FROM TOYAH TOYAH/Safari
- 18 FAVORITE SHIRTS (BOY MEETS GIRL) HAIRCUT 100/Clip
- 19 THE LUNATICS HAVE TAKEN OVER THE ASYLUM FUN BOY THREE/Chrysalis
- 20 MY OWN WAY DURAN DURAN/EMI
- 21 STEPPIN' OUT KOOL AND THE GANG/De-Lite
- 22 FLASHBACK IMAGINATION/R&B
- 23 VOICE ULTRAVOX/Chrysalis
- 24 AY AY AY AY MOCSEY MODERN ROMANCE/WEA
- 25 JOAN OF ARC ORCHESTRAL MANOEUVRES IN THE DARK/Dindisc

police for disrobing on the street. Says Wendy, "She should have worn some electrical tape" . . . Nothing is sacred, as producer **Jack Douglas**, who handled **John and Yoko's** "Double Fantasy," sues for breach of contract. Lenono music sues him back . . . **Merle Haggard** submits to a two-part Dialogue with **Dave McGee**, and it's a good 'un . . . **Lulu** visits **RW West**; Coast nobly reminds everyone that her real name is Marie McDonald Lawrie.

AUGUST: The **Beach Boys'** concerts at the Greek Theatre are something less than brilliant; uncomfortable would be a better word, as the Boys just don't seem to have much to offer anymore to anyone except nostalgia freaks . . . Even as **Prince Charles** and **Lady Di** prepare to tie the royal knot, **Spirit** is happening in England with an album called "Potatoland." Coast draws no parallels, however . . . The state of the art, according to **Flo and Eddie**: "I won't do any **Don McLean** 'Crying' kind of crap just to get on the charts," says **Mark "Flo" Volman**. He's true to his word, too, as the duo is nowhere to be seen on any chart, except as backing vocalists . . . Could the royal wedding possibly go by without **Red River Dave** joining the ranks of those commemorating the blessed event in song? So it appears, much to our shock and chagrin . . . The **Pretenders** finally release their second LP, and while it can truly be called long-awaited, most fans are disappointed . . . "Grammy Season Opens," says a headline. Is that anything like duck hunting season? . . . Local favorites **Oingo Boingo** continue their war with the L.A. press, as the band dedicates a song called "The Impostor" to one writer . . . "All About **Elvis**," an alphabetized glossary of vital information about the King, is published. We learn that El's first spoken word on celluloid was "Whoa!" . . . **X** plays the Greek, which surprises some folks; later on, they sign with Elektra/Asylum after having started out with the little Slash label, and that surprises a lot of folks . . . A "beatnik rock group" called **Los Dudes** records such tracks as "Frisbees From Hell" and "Live Young Die Hard." A/C programmers throughout the land reportedly do not line up for the chance to add said tunes to their playlists.

SEPTEMBER: The **Rolling Stones** officially announce their fall tour. Just think of all the trees that will have fallen before the end of the tour in order to supply the paper needed to hold the gallons of ink that will be spilled over this event . . . Who says **RW** doesn't pay attention to little labels and new bands? Why, right there on the Album Picks page are reviews of records by the **Comateens**, **Norman Nardini and the Tigers and Tenpole Tudor** . . . I.R.S. chief **Miles Copeland**, who is not a retiring sort, predicts that **Wall of Voodoo** "will be one of the biggest acts in this country." As of this writing, it hasn't happened . . . The **Pretenders** come to L.A. and are joined onstage by **Ray Davies**, (**Chrissy Hynde's** boyfriend,) and **Nils Lofgren** . . . Saudi Arabia's **Prince Saud Al Faisal** attends an **Air Supply** gig at the Greek; the prince, we figure, wants to add that precious commodity to his wealth, having already effectively cornered the world's oil supply . . . **Grace Jones** at Lion Country Safari, an oddly appropriate venue when one considers that at a previous show, some over-zealous fan attached himself to her leg with a set of handcuffs . . . **George Thorogood** sets up his "50/50" tour, which will take Thorogood and his **Destroyers** to all 50 states in that many days, an outrageous and fun plan if ever there was one . . . **Wolfman Jack**, now a bishop of the Universal Life Church, presides over the Santa Barbara wedding of **Mike Love** and **Catherine Martinez**. Coast suggests that the criteria for ordination in the Universal Life Church consist mostly of mailing a check for an undisclosed amount to the Church elders.

OCTOBER: The Stones' U.S. tour begins on a note of controversy back east, with Boston ruling out a free concert on the Commons . . . **Stan Monteiro** comes in from the cold world of promotion to join **RW** as associate publisher . . . The Diablo Canyon anti-nuke protests send such musical notables as **Jackson Browne** and producer **Ed Michel** to the slammer . . . MCA Distributing refuses to handle Unicorn Records' **Black Flag** LP, and MCA's **Al Bergamo** describes the L.A. punk band's record as "anti-parent, without redeeming social value." Unicorn president **Daphna Edwards** decides to release the album independently . . . **Prince** puts on some clothes before posing for his new album, "Controversy" . . . **Van Halen's David Lee Roth**, who doesn't know what "hubris" means, takes out a paternity insurance policy with Lloyd's of London . . . Members of **Fleetwood Macs** past and present gather for a listening party thrown by E/A to debut the excellent new **Lindsey Buckingham** album . . . The Republican Presidential Task Force urgently implores bluesman **Furry Lewis** to donate a \$120 membership fee, informing Lewis that his failure to do so was "causing the President grace concern." Lewis, recently deceased, does not respond . . . **Al Coury's** Network Records label is unveiled, and first releases by **Irene Cara** and **Del Shannon** are announced.

NOVEMBER: **Kenny Rogers** files suit against Liberty Records, touching off a still-unresolved controversy regarding his future label status . . . MCA president **Bob Siner**, in an **RW Dialogue**, expresses a degree of skepticism regarding the NARM "Gift of Music" campaign . . . **Billy and the Beaters** turn in a rousing performance on ABC-TV's "Fridays" show, their best shot at national exposure so far (one month later, it's reported that the Beaters and **Billy Vera** have gone their separate ways, Billy Vera to Muscle Shoals with **Jerry Wexler**, the Beaters to a still uncertain fate. That's showbiz) . . . The **Go-Go's**, whose debut I.R.S. album proves to be the sleeper hit of the year, grace the cover of **RW** . . . Bomp Records releases **Josie Cotton's** recording of "Johnny Are You Queer?", a song from the Go-Go's' earlier repertoire. The record does well locally, and Cotton is

signed by Elektra/Asylum . . . L.A. Dodgers **Steve Yeager**, **Jay Johnstone**, **Jerry Reuss** and **Rick Monday** celebrate their world series victory by recording "We Are the Champions," b/w "New York, New York." The group — the brainchild of Alive Enterprises' **Bob Emmer** and **Shep Gordon** — is promptly dubbed the **Big Blue Wrecking Crew** and makes its national debut on the "Tonight Show" . . . Local promotion hotshot **Kenny Ryback** arranges an "In a Roman Mood" costume contest at the Country Club to spice up the appearance of **Human Sexual Response** at that Valley venue. Judges for the contest include (from left) **KROQ's Raymond Bannister**, High Society centerfold **Candy Samples**, the band's **Dini Lamot** and local TV personality **Elvira**, pictured here for your viewing pleasure.



DECEMBER: The axe comes down at Warner Bros., where "current economic conditions" are blamed for budget cutbacks costing some 10 percent of the staff their jobs . . . **Wendy O. Williams** performs au naturel on the stage of the Club Lingerie. Meanwhile on the other side of the continent, **Joe "King" Carrasco** doffs crown and costume and welcomes the **Go-Go's** to New York clad only in his scepter, a greeting that gives new and more contemporary meaning to the tale of the emperor's new clothes . . . **Jerry Sharell** assumes responsibilities for all promotion activities at Elektra/Asylum . . . Intrepid **RW** reporter **Phil DiMauro** infiltrates the Dominican Republic, where he finds that the **Police** and the **B-52's** are highly influential . . . **Shandi** dyes her hair black and makes her return to local club stages. "Meet Me Tonight in Dreamland" is dropped from her repertoire . . . **Melissa Manchester** and tour coordinator **Kevin De Remer** announce their plans to wed on May 1 of the coming year. Meanwhile, local blues rocker **Top Jimmy** marries his long-time girlfriend in Tijuana. Acting on medical advice, Top Jimmy announces his abstinence from his customary diet of bourbon and coke. Future libations, he says, will consist only of bourbon and club soda, which is "much less fattening."

Big Seven Music Has Record 1981

■ NEW YORK—Keyed by the international success of Diana Ross' new version of "Why Do Fools Fall in Love," Morris Levy's publishing firm, Big Seven Music Corporation, enjoyed its biggest single year since its 1952 founding, according to Big Seven VP Phil Kahl. "Why Do Fools Fall in Love," first recorded by Frankie Lyman and the Teenagers, on Levy's End label, has been covered over 100 times, and Ross' version, top 10 in the U.S., has also topped the British and Swedish charts.

Other Big Seven successes in 1981 include new versions of "Mony Mony," the Tommy James & the Shondells oldie, by Tight Fit and Billy Idol; "Barbara Ann," included in the recent Beach Boys medley hit; and "Daddy's Home" and "Until I Met You," included in recent albums by Cliff Richards and Manhattan Transfer, respectively. Big Seven also administers and controls sub-publishing worldwide excluding the U.S. and Canada for Kool & the Gang and Willie Nelson.

Actor Tom Nielsen Makes Recording Debut

■ NEW YORK—Actor Tom Nielsen, who plays Floyd Parker on the daytime TV drama "The Guiding Light," is making his recording debut on the ABI label with his group, the Parker Brothers. ABI, which is distributed and promoted by RCI Records, is releasing an album, "Pretty Boy Floyd," and a single, "Wake Up and Wonder," by Nielsen.

400 Tapes Seized In Houston Raid

■ HOUSTON—More than 400 allegedly pirated eight-track tapes were confiscated by FBI agents here in a raid at Ross Tailors, an alleged seller of pirate tapes since 1976.

Information leading to the seizure came from an earlier raid in Orlando, Florida, at the residence of Karriemel-Amin Shabazz. During that search, more than 500 masters and 5,000 cassettes and eight-tracks were seized. Shabazz has since been convicted on 10 counts of criminal copyright infringement, and faces sentencing later this month.

Cable TV Exposure Leads to Increase In Soundtrack Album Sales, MCA Says

By SAMUEL GRAHAM

■ LOS ANGELES—While some labels remain unconvinced that music video clips can have a measurable impact on record sales when exposed on television, at least one company has discovered other, unexpected dividends to be reaped from cable and pay TV. MCA Records, according to executives of the label, has enjoyed a dramatic increase in sales of their "Somewhere in Time" soundtrack album since that film has been making the rounds of cable and pay outlets throughout the country.

According to John Burns, vice president/branch distribution for the MCA Distributing Corp., the "Somewhere in Time" soundtrack sold only modestly — perhaps 40-45,000 copies — while the film itself was in general theatrical release (both film and album were issued in the fall of 1980). Yet, since "Somewhere in Time" began appearing on cable and pay TV in August and September of this year, Burns said, some 50,000 additional albums have been sold.

Burns admitted to some surprise at this development, noting that "This is our first encounter with a situation where a movie has sold a soundtrack better on cable than it did when it was in the theaters." He was unaware of any further demand for the record, in fact, until MCA began receiving letters and phone calls from consumers who were unable to find "Somewhere in Time" in stores, a situation that Burns contended "is probably understandable. Stores carry a movie soundtrack in the soundtrack section when the movie is in (local) theaters; and then, if it sells off, they're not exactly going to be re-ordering big quantities."

Burns offered several possible explanations for the "Somewhere in Time" soundtrack phenomenon. First, "the movie wasn't the biggest box office success Universal Studios has ever had," he noted; had it been a major hit, chances are that far fewer people would have learned about it, along with its John Barry-composed score, for the first time when it reached home television. In addition, since most cable and pay outlets exhibit a film several times over the course of a week or a month (depending on a given outlet's normal procedure), simple repetition may have reinforced viewer awareness of the music as well; network television, of course, airs a film only once or twice in an entire year. Finally, suggested Burns, there is the nature of the music itself, as it's possible that viewers responded particularly favorably to the symphonic flavor of Barry's score.

Having witnessed the impact of cable on "Somewhere in Time," Burns said, MCA will now attempt to capitalize on the exposure of other films with MCA soundtracks — whether or not those movies were distributed by Universal, MCA, Inc.'s film division. "We're going to be watching

very, very carefully what is on the cable, and at least make everyone aware of what product we have that is on the cable and that we have a soundtrack available, as well as making sure that these records are in stock. Regardless of whether it was a commercial success the first time around or not, we're still going to tell 'em about it, and see if we can pick up the additional sales.

"We're always aware of what is going on network television," Burns continued, "and we watch that very carefully. We probably weren't watching cable as closely as we should have been, because I guess we just didn't know what the impact was going to be."

It remains to be seen if "Somewhere in Time" is an isolated phenomenon. While Burns contended that "it sure could be a wave of the future," he also conceded that "a similar situation has not arisen yet" with another soundtrack. Further evidence may accumulate next year, he predicted, when such films as "The Competition," "American Pop," "Nighthawks" and "Bustin' Loose" — all of which have MCA soundtracks and all of which, except for "Bustin' Loose," were less than major box office hits when in theatrical release — debut on cable and pay television.

In the meantime, other labels with numerous soundtrack albums have yet to see similar results from home TV exposure. According to Kent Crawford, assistant to the vice president, sales at Warner Bros. Records, "We've seen no appreciable increase in soundtrack sales from cable TV. If there has been a difference for us, it's been a matter of a few hundred pieces."

Cars 'Shake It Up' on 'Rockline'



Elektra/Asylum artists the Cars recently visited Los Angeles for interviews on behalf of their new "Shake It Up" album and single, and one of the highlights was the band's appearance on "Rockline," the phone-in talk show beamed live via satellite from Los Angeles. Pictured from left are: Larry Green, WEA Canada national promotion director; George Steele, E/A vice president/international; Suzanne Olson, E/A international director of marketing; Ric Ocasek of the Cars; and Pam Small, E/A international administrative assistant.

NARM Convention Preview

(Continued from page 71)

is spent, as well as work to improve communication throughout the industry. "At this convention it will be the first time that the advisory board has a chance to say where they see us going and what their recommendations are, so we're all playing with the same deck of cards," Cohen explained. "Too many times in this industry information is never conveyed from the manufacturer to the retailer to the consumer. I think NARM's role in this area is going to be enhanced because the advisory board will get us more involved in the communication process between the ivory tower and the store."

If "The Magic of Music" is the main theme of the convention, industry communication might be considered the major sub-theme. Much of what Cohen emphasized as being on the agenda for the convention's other major sessions dealt with ways the industry can improve the communica-

tion process: bar coding, the standardization of forms, computer programming and telecommunication and the streamlining of data processing. "The whole communication process in our industry leaves something to be desired," he said, "and that's one area we want to address."

The convention will also have seminars on counterfeiting, black music marketing, mobilizing the industry against home taping, midline product and the opportunities it offers the industry, merchandising, maximizing cassette sales, and exposing new product. Cohen was especially enthusiastic about the importance of getting new product to the consumer and the role midline product plays: "It may well have been the most significant thing that's happened to us this year." Seminars will also be held in television advertising and video merchandising.

Also on the agenda are the presentation of the Merchandiser of the Year award and the 16th annual scholarship foundation dinner. An exhibit area will feature advanced audio technology, including the Cx and dBX noise reduction systems and the compact digital player and disc. More than 100 booths will showcase new products, and for the first time the convention will have a demonstration area to acquaint attendees with new developments in technology.

Video Cos. Merge

(Continued from page 12)

music field. The London-based partnership — which maintains offices in the U.S. — will open its offices after the beginning of the new year.

All principals of the new firm have extensive credits in video music production. Millaney and Grant's most recent projects include production of the Olivia Newton-John "Physical" full-length video album as well as work with Kiki Dee, Spandau Ballet and others. Mallett produced such projects as Jethro Tull's "Slipstream," all of David Bowie's video clips and the British "Kenny Everett Video Show." Mulcahy has been responsible for directing such landmark clips as Kim Carnes' "Bette Davis Eyes," the Tubes' "Completion Backwards Principle," Ultravox's "The Thin Wall" and scores of other productions.

It was learned that the directing team of Kevin Godley and Lol Creme, former 10 CC members who remain prominent as recording artists, were still discussing their future role in the new firm. As past associates of Millaney-Grant, Godley and Creme directed numerous video clips, including footage by Visage, Landscape, Joan Armatrading and others.

The U.S. operation of the new firm, headed by Fiona FitzHerbert, is already in operation and is located at 8831 Lookout Mountain Ave., Los Angeles 90046.

Several video projects will be announced by the new firm after the first of the year.

Squier and Seger



After opening for Foreigner in Detroit, Capitol recording artist Billy Squier was greeted by local label-mate Bob Seger. Squier is touring in support of his platinum LP, "Don't Say No." Seger's current album, "Nine Tonight," has also gone platinum.

Desde Nuestro Rincon Internacional

By TOMÁS FUNDORA

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



Francisco

Terminó el "Decimo Festival OTI" con el siguiente resultado, que por supuesto, ya todo el mundo conoce: Primer premio: "Latino" de Pablo Herrero y José Luis Armenteros, interpretado por Francisco con Jesús Gluck como director de orquesta, representando a España. Segundo premio: "Súbete a mi nube" de Chico Novarro y Mike Ribas, interpretado por Marianella, con orquesta dirigida por Mike Ribas y representando a Argentina. Tercer premio: compartido entre "Lo que pasó, pasó" de Felipe Gil, interpretado por Yoshio, con orquesta dirigida por Rodrigo Alvarez, representando a México y "Cuando fuiste mujer" de Vilma M. Planas y Hector L. Garrido, interpretado por Aldo Matta, con orquesta dirigida por Hector Garrido, representando a Estados Unidos (Latino).



decir muchas cosas. Hacer críticas hirientes y tal vez no constructivas. OTI me inspiraba eso en años



Marianella

cosas bien hechas y las mal hechas. He ahí el problema. A OTI nunca le ha importado el establecimiento de jurados



Yoshio

que sus jurados locales sean establecidos para colmar los "egos" de cada uno de sus afiliados y "estacioncitas" con su personal secretarial y amiguismo crónico. A OTI nunca le ha interesado presentar, con su debido respeto a los intérpretes, compositores, músicos, obras y creaciones. Las líneas para ensalzar a cada país representado son, generalmente, burdas, simplonas y faltas de consideración y respeto. Si se va a hablar de nuestras naciones identificándolas, hay que darle tiempo. A OTI solo le ha importado presentar un espectáculo que llene su espacio vital, recibiendo a cambio audiencia, atención y dineros. Igual podían haber presentado una exposición canina o un espectáculo ecuestre. Y el tiempo, que tanto les preocupa, sin darle el debido a una votación justiciera, en dos, tres días o una eternidad, se les vuelve en contra. El tiempo, ese tiempo para nacer y para morir, ese tiempo para crecer o encogerse se muestra presente.

No es necesario hacer un llamado a todos los medios noticiosos e informativos, a todos los componentes de la industria discográfica, ya sea tanto en sellos, compositores, intérpretes o músicos, para que les den una buena "Espalda Cruel" a OTI. No es necesario denunciarles ni atacarles más, porque el

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Latin American Album Picks



"GRACIAS"

JOSÉ JOSÉ - Ariola LAN 406

Con arreglos de Gregg Mathieson, Oscar Castro Neves, Rafael Pérez Botija, Michel Colombier y Bill Cuomo, José José de México interpreta un brillante repertorio de baladas que adquiere fuerza en su dramática y romántica presentación. "Gracias" (Pérez Botija), "Una noche de amor" (Potro), "Preso" (Pérez Botija), "No puedes mentirme" (A. Jén) y "Vamos a darnos tiempo" (A. Jaén).

Superb arrangements and brilliant orchestrations back José José's dramatic and romantic voice in one of his best performances. "No puedes mentirme," "Tranquilo" (Jaen), "Pero me hiciste tuyo" (J.M. Gallardo) and "Vamos a darnos tiempo."



"LA CUNA"

RAY BARRETTO - CTI 9002

En producción de Creed Taylor, y con la participación de Tito Puente, Charlie Palmieri, Joe Farrell, John Tropea, Steve Gadd y con Willy Torres en los vocales, Ray Barretto está vendiendo bien "La Cuna" (H. Schneider) incluida aquí. Otros números cargados de sabor y salsa latina son "Mambotango" (C. Franzetti), "Doloroso" (J. Wall) y "The Old Castle" (M. Mussorgsky).

Produced by Creed Taylor, with the participation of such superb musicians as Tito Puente, Charlie Palmieri, Joe Farrell, John Tropea, Steve Gadd and Carlos Franzetti and Willy Torres on vocals, Ray Barretto offers a very saleable package of salsa music. "La Cuna" is moving well. Other good tunes here are "Pastime Paradise," "Mambotango" and "Doloroso."



"SUITE LATINE"

RAYMOND LEFÈVRE - Barclay BA 253

El excelente músico y arreglista Raymond Lefèvre ofrece aquí un soberbio repertorio de música instrumental latina, con su muy espectacular sonido. Se interpretan entre otros, "Lanza perfume," (R. Lee-R. de Carvalho) "La malagueña," (E. Ramírez-P. Galindo) "El reloj," (Cantoral) "El triste," (Cantoral) "Noche de ronda," (Lara) y "Dime parajirito" (O. Daza-M.C. de Daza) entre otras.

Famous French arranger and orchestra conductor Raymond Lefèvre offers a very saleable Latin repertoire that could claim top sales in Latin America. Brilliant sound. An instrumental masterpiece. "Cenizas" (W. Rivas), "La malagueña," "Lanza perfume," "El reloj," "El triste," more.



"VOLUMEN 2"

RAÚL SANTI - FM LP 2080

La muy comercial voz del colombiano Raúl Santi se lanza al plano internacional con esta producción. Con arreglos y dirección de Diego Rodríguez, Armando Velásquez y Alvaro Ortiz, y bajo la dirección artística de Ricardo Acosta. Temas de Santi a gran orquesta. "Jugaste a ganar pero has perdido," "Un cuatro y un arpa," "Yo no soy un santo," "Me olvidarás mañana" y otras.

Colombian singer Raul Santi is released internationally through this new production, with arrangements by D. Rodríguez, A. Velásquez and A. Ortiz. Outstanding orchestrations. "El otro señor," "Mi despedida," "Por favor, escuchame," others.

Nuestro Rincon *(Continued from page 74)*

tiempo se ha encargado de ello. Los hombres toman mucho tiempo, quizás toda una vida, para hacerse respetar, lograr éxitos, acumular capital, hacer una imagen. No sobra tiempo para robustecer la personalidad y la posición. Y menos aún, para mantenerla y disfrutarla. Y cuando los hombres y las empresas llegan a un tope de éxito y posición responsable, no pueden de ninguna manera hacer el ridículo. Y eso es lo que está haciendo la Organización de Televisión Iberoamericana con su Festival. Eso es lo que están haciendo cada uno de los que salen en las pantallas televisivas de millones de hogares latinoamericanos y españoles. ¡El ridículo! Y eso es muy deprimente, lastimero y costoso. Conlleva perder imagen, respeto y consideración para con uno mismo. Y eso es lo que están haciendo los amigos hasta el presente: un ridículo mayúsculo, engrandecido por miles de gargantas, que al unisono les brindan un estruendoso sonido cruel: ¡Ja... Ja... Ja... Ja... Prrrrrrrrrrrrrrrrrr!... Y ahora... ¡Hasta la próxima!

En los momentos de cierre de esta edición, he podido confirmar a través de una llamada telefónica con **Mike Casino**, director de programación musical de Radio Hit de Nueva York, que ha dejado de formar parte de la radioemisora. Desde hace algunos días existían estos rumores que no consideré prudente respaldar sin una completa confirmación. Sin poder confirmar con **R. Constantino**, propietario de la popular emisora neoyorkina el nombre de la persona que se hará cargo de la música de Radio Hit, he podido conocer que existen grandes posibilidades de que **Rafael Pineda**, popular figura de la radio y televisión neoyorkina asuma esta posición clave, en el desarrollo musical latino de Nueva York, muy populoso mercado latino de Estados Unidos. ¡Seguiré informando!

The tenth international OTI Festival took place December 5 at the Auditorio Nacional in Mexico City, with the following results:

First place: Spain, with the tune "Latino" composed by **Pablo Herrero** and **José Luis Armenteros** and performed by newcomer **Francisco** with orchestral direction by **Jesús Gluck**. Second place: Argentina, with the tune "Súbete a mi nube" composed by **Chic Novarro** and **Mike Ribas**, performed by **Marianella** with orchestral direction by **Mike Ribas**. Third place was tied between Mexico and the United States (Latin), Mexico with the tune "Lo que pasó pasó" composed by **Felipe Gil**, performed by **Yoshio** with orchestral direction by **Rodrigo Alvarez**, and the United States, with the tune "Cuando fuiste mujer" composed by **Vilma M. Planas** and **Hector Garrido** and performed by **Aldo Matta** with orchestral direction by **Hector Garrido**.

Disco de Oro para Raffaella Carrá

■ MÉXICO—Merecidamente la espectacular Raffaella Carrá se llevó un Disco de Oro por parte del sello Gamma por las altas ventas conseguidas con su primer élepe en ésta su nueva etiqueta. Raffaella, que terminó exitosamente una larguísima temporada de actuaciones en el elegante centro nocturno El Patio, y que posteriormente, también se dió tiempo para satisfacer la cernanda del interior de la República, colocó como canción hit uno de los temas de este LP titulado "Máma dame cien pesitos", el mismo que en la actualidad continúa siendo una de las melodías obligadas en todas las programaciones normales de las emisoras que difunden música moderna en español. Para la entrega de ésta significativo trofeo, el sello Gamma, repre-

sentado por su actual director general Luis Moyano y su gerente de publicidad y promoción Oscar Mendoza, reunió a un selecto grupo de personalidades del medio y entre muestras de simpatía hacia la artista y agradecimiento de parte de Raffaella, nos pudimos enterar por declaración de la Carrá, que su formación artística se remonta a los 10 años de edad, época en que lo hoy cotizada intérprete italiana comenzaba su rigurosa disciplina, que exhibe hasta la actualidad, con clases de ballet clásico, idiomas y arte dramático. En México, con esta visita, la imagen de Raffaella Carrá a quedado totalmente consolidada, por que definitivamente el espectáculo de la Carrá ha sido uno de los que más gustó en la temporada 1981.

Radio Action

Most Added Latin Record

(Tema más programado)

(Internacional)
"Frente a Frente"
(M. Alejandro-A. Magdalena)
JEANNETTE
(RCA)

(Salsa)
"No Me Dejes Solo"
(D.R.)
LOS HIJOS DEL REY
(Karen)

TH RECORDS

Se enorgullece en felicitar a su Artista Exclusivo

DANNY RIVERA

Por sus merecidos Reconocimientos Internacionales

"Cantante del Año" – Record World

"Mejor Cantante Extranjero" – Meridiano de Oro de Venezuela

"Mejor Especial de Television" – International Film & Television Festival of New York



Y presentando ahora su **MEJOR GRABACION. EL LP "GITANO"**
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Cuando lo escuche penetrará en el maravilloso mundo musical de este gran artista.

TH . . . Dos letras al frente de todos en Música Latina

Record World
Latin American
(International) Hit Parade

EAST COAST — COSTA ESTE

DECEMBER 26, 1981

Dec. 26	Dec. 19		
1	1	El Menu/El Gran Combo	Combo 2021
2	2	Una Canita Al Aire/La Solución	T.H. 2154
3	5	Quién Sera El Abusador/Victor Waill	Alhambra 172
4	3	Abusadora/Wilfrido Vargas	Karen 60
5	4	Mi Piel/Conjunto Quisqueya	Liznel 1399
6	8	Viajera/Tommy Olivencia	T.H. 2154
7	11	Que Mala Pata/Justo Betancourt	Barboro 207
8	14	Celos/Napoleon	Raff 9083
9	21	Paginas De Mujer/Cheo Feliciano	Barbaro 205
10	23	Ley Seca/Johnny Ventura	Combo 2023
11	26	Viva La Salsa/Varios	Telediscos 1401
12	39	Mujer Mujer/Danny Rivera	T.H. 2163
13	33	Que Me Perdonen Las Dos/Frankie Hernandez	Nuestra 109
			Bronco 120
14	22	Que Te Paso/Bobby Valentin	Fania 597
15	35	Ligia Elena/Ruben Blades/Willie Colon	Global 914
16	25	Ultimatum/Felipe Rodriguez	Karen 61
17	16	No Me Dejes Solo/Los Hijos del Rey	CBS 10319
18	10	Disco De Oro/Varios	Arcano 3535
19	12	Quiero Dormir Cansado/Emmanuel	Borinquen 1437
20	—	Toma Nene (Christmas)/Sor Angel Torres	Audiorama 312
21	—	Esa Gente Lenguetera (Christmas)/Alfonso Velez	Karen 59
22	17	Quiero Que Elijas El Lugar/Basilio	Combo 2020
23	6	Me Lllaman Chu/Johnny Ventura	Inca 1077
24	9	Ramona/Sonora Poncena	Combo 2021
25	7	Amor Comprado/El Gran Comba	Telediscos 1020
26	13	Quince Sensacionales Exitos/Lola Beltran	Caytronics 6010
27	28	Rosas Sin Espinas/Felito Felix	CBS 50317
28	30	Como Tu/Julio Iglesias	T.H. 2167
29	32	A Mi Me Gusta Asi/Oscar D'Leon	CBS 80314
30	15	Ayudala/Mari Trini	Fania 593
31	20	No Te Voy A Dejar Ir/Ismael Miranda	T.H. 2149
32	19	Monta Mi Caballo/Oscar De Leon	Profono 3049
33	31	El Me Mintio/Amanda Miguel	Velvet 6005
34	37	La Ultima Copa/Andy Montañez	Pronto 0700
35	38	Amor No Me Ignore/Camilo Sesto	SAR 1026
36	36	Mala Suerte/Henry Fiol	Odeon 76201
37	27	Ni Su Hombre Ni Su Amante/Lissette	Caytronics 6011
38	—	Angulo (Christmas)/Jorge Garced	Funny 528
39	—	Honra Y Cultura/Sammy Gonzalez	Karen 60
40	—	Siempre Peleando/Wilfrido Vargas	

WEST COAST — COSTA OESTE

DECEMBER 26, 1981

Dec. 26	Dec. 19		
1	1	Celos/Napoleon	Raff 9083
2	2	El Me Mintio/Amanda Miguel	Profono 3049
3	3	Yo Quiero Saber De Ti/Vicente Fernandez	CBS 20555
4	12	Frio De Ausencia*/Galy Galliano	FM 80158
5	8	Ese Señor De Las Canas/Lorenzo de Monteclaro	CBS 20552
6	4	No Volveras A Verme */Angelica Maria	Profono 79083
7	6	Ahora Que Estuviste Lejos/Karina	Orfeon 16054
8	9	El Bracero Fracasado/Las Jilguerillas	CBS 20529
9	15	Quedate Otro Ratico/Norma Sol	Profono 3047
10	10	Y Nunca Comprendi*/Vicky	Gas 323
11	5	Viva El Norte Vol. II/Varios	Telediscos 1502
12	11	A La Que Vive Contigo/Manoella Torres	CBS 20545
13	13	La Ropa Sucia Se Lava En Casa/Jorge Vargas	Orfeon 16H-5289
14	7	Quince Sensacionales Exitos/Lola Beltran	Telediscos 1020
15	14	Con El Alma En La Mano/Los Yonics	Atlas 60212
16	16	Con Tu Amor/Juan Gabriel	Pronto 1096
17	18	Una Noche De Amor/Los Humildes	Fama 608
18	19	Rancheras De Oro/Varios	CBS 20557
19	17	Porque Te Vas*/Emmanuel	RCA 9700
20	20	Solterito Me Quedo Yo/Hermanos Barron	Joey 2091
21	25	No Sirvo Para Estar Sin Ti/Rocio Durcal	Pronto 1097
22	30	Noches Eternas/Rigo Tovar	Profono 3034
23	26	Feliciana*/Sonora Dinamita	Fuentes 550119
24	32	Ay Amor Tu Siempre Ganas (45)/Los Bondadosos	Anahuac 1204
25	35	Flor De Capomo/Carlos y José	T.H. 2157
26	38	Y Que Te Haga Feliz*/Lisa Lopez	Hacienda 232
27	—	La Historia De La Uva*/Ases de Durango	Cronos 544
28	—	Corazon De Papel/Diego Verdaguer	Profono 3044
29	22	Te Quiero Para Mi/Trigo Limpio	Mercurio 59101
30	21	No Que No/Rigo Tovar	Profono 3046
31	23	La Carta No. Tres/Los Humildes	Fama 608
32	27	Fuego/Menudo	Raff 9082
33	29	No Lo Puedes Negar/Lupita D'Alessio	Orfeon 16055
34	—	Amor No Me Ignore/Camilo Sesto	Pronto 0700
35	24	O Me Quieres O Me Dejas/Julio Iglesias	CBS 50317
36	28	Burbujas/Burbujas	Telediscos 1001
37	37	Viva El Norte Vol I/Varios	Telediscos 1501
38	39	Deja/Yuri	Profono 3052
39	—	La Tercera Carta/Mercedes Castro	Musart 10844
40	31	Quiero Dormir Cansado/Emmanuel	Arcano 3535

*All numbers are LPs unless otherwise indicated.
 Todos los números son LPs exceptuando los indicados contrariamente.

Record World
Latin (U.S.A.) Hit Parade

MÉXICO

(Ventas)

By Vilo Arias Silva

1. Fuego — Menudo — Cisne RAFF
2. Hola Amigos — Parchis — Musart
3. El Cofrecito — Beatriz Adriana — Peerless
4. Yo Quiero Saber De Tí — Vicente Fernández — CBS
5. A La Que Vive Contigo — Manoella Torres — CBS
6. El Me Mintio — Amanda Miguel — Melody
7. Ahora Que Estuviste Lejos — Karina — Orfeon
8. Ese Señor De Las Canas — Lorenzo de Monteclaro — CBS
9. Amor No Me Ignore — Camilo Sesto — Ariola
10. Deja — Yuri — Gamma
11. Frente a Frente — Jeannette — RCA
12. Con Tu Amor — Juan Gabriel — Ariola
13. De Niña A Mujer — Julio Iglesias — CBS
14. Mاما Dame Cien Pesitos — Raffaella Carrá — Gamma
15. La Misma Vida Te Dirá — Anthony Quinn — Helix

MÉXICO

(Popularidad)

By Vilo Arias Silva

1. A La Que Vive Contigo — Manoella Torres — CBS
2. Fuego — Menudo — Cisne RAFF
3. Ahora Que Estuviste Lejos — Karina — Orfeon
4. Celos — Napoleon — Cisne RAFF
5. El Me Mintio — Amanda Miguel — Melody
6. Deja — Yuri — Gamma
7. Hola Amigos — Parchis — Musart
8. Con Tu Amor — Juan Gabriel — Ariola
9. Calla — Prisma — Peerless
10. El Baile De Los Pajaritos — Karisma — Gamma
11. Frente a Frente — Jeannette — RCA
12. La Misma Vida Te Dirá — Anthony Quinn — Helix
13. Desde Que Tú Te Has Ido — Mecedades — CBS
14. En Las Buenas Y En Las Malas — Sonia Rivas — Microfón
15. Ni Tomaba, Ni Fumaba — El Garrafón y sus cinco monedas — Acción

SANTO DOMINGO

(Ventas)

By Pedro María Santana

1. No Me Desprecies — Johnny Ventura — Combo
2. El Día Que Puedas — Emmanuel — RCA
3. Guitarra — David Dali — T.H.
4. Ni Su Hombre Ni Su Amante — Lissette — Odeon
5. Quiero Que Elijas el Lugar — Basilio — Karen
6. Perdido en la Oscuridad — José José — Discomundo
7. Mi Piel — Conjunto Quisqueya — Karen
8. No Le Hagas Lo Que A Mí — Mirla Castellanos — Hispavox
9. Amor Verdadero — Willie Colon — Fania
10. Si Entendieras — Robert del Castillo — Combo
11. Mujer Mujer — Danny Rivera — T.H.
12. A Mí — Sophy — Velvet
13. Se Me Secó La Piel — Chucho Avellanet — Velvet
14. Quiero Vivir Para Tí — Los Vecinos — Algar
15. Salí Porque Salí — Cheo Feliciano — Fania

PUERTO RICO

(Ventas)

By Frankie Bibiloni

1. Toma Nene — Sor Angel Torres — Borinquen
2. El Menu — El Gran Combo — Combo
3. Abusadora — W. Vargas — Karen
4. Quien Sera El Abusador — Victor Waill — Alhambra
5. Ligia Elena — Blades/Colon — Fania
6. Que Te Pasó — Bobby Valentin — Bronco
7. Que Me Perdonen Los Dos — Nydia Caro — Alhambra
8. No Me Dejes Solo — Los Hijos del Ray — Karen
9. Que Me Perdonen Las Dos — Frankie Hernandez — Nuestra
10. Ley Seca — J. Ventura — Combo
11. Quiero Dormir Cansado — Emmanuel — Arcano
12. Mi Piel — Conjunto Quisqueya — Liznel
13. Vengo Picao — Okilio Gonzalez — Velvet
14. La Gente Lenguetera — Alfonso Velez — Audiorama
15. No Quiero Ser Tu Amante — Corporación Latina — Sonido Latino

Dialogo con Adolfo Pino

By TOMÁS FUNDORA

■ El Sr. Adolfo Pino, con amplia ejecutoria a cargo de las filiales RCA de Argentina y Brasil, director de la regional de Latinoamérica, Oceanía y Japón, expresa sus puntos de vista e ideas en relación con los nuevos planes, bajo su dirección, de la regional RCA de Latinoamérica y el Caribe.

Record World: Mucho se ha estado hablando en estos días de nuevos planes y proyectos que han de ser desarrollados por la Regional RCA de Latinoamérica y el Caribe, en ocasión de establecerse la base de operaciones de dichas oficinas en Buenos Aires, Argentina, durante este mes. ¿Podieras ahondarnos sobre este punto?

Adolfo Pino: Bueno, como tú sabes, nuestros planes se vieron postergados a principios del 1981, así como el traslado mío y el de mi gente a Buenos Aires, solamente por problemas que tuvimos en la RCA Brasil. Problemas de carácter exclusivamente financiero. La industria discográfica brasileña, entró en crisis por problemas económicos y fué necesario que yo tuviera que estar constantemente atendiendo los problemas en ese territorio. Después de un trabajo de equipo, logramos que en este fin de año las cosas se pusieran más dentro de la realidad y el mercado entró en una fase más positiva en los meses de Octubre y Noviembre, y estamos seguros que en Diciembre, las ventas y los resultados de nuestra empresa en Brasil, estarán acordes a nuestra expectativa de comienzos de año. Esto para nosotros es muy importante, pues me permitió trasladarme en este mes de Diciembre, definitivamente, a nuestras oficinas de la Regional para Latinoamérica y el Caribe en Buenos Aires. Esta oficina va a prestar un servicio muy especial a los países de Latinoamérica y España y también, como segundo objetivo, Italia y Francia. No descartamos los productos en idioma inglés, pero el área de Latinoamérica está abierta en una forma muy especial al producto de habla española y los italianos y los franceses están haciendo muy buen trabajo, cantando en Español.

RW: Motivado por críticas que hubieron en el pasado en relación con la preocupación de la Regional de ocuparse casi exclusivamente de grabaciones en inglés, quiere decir acaso que con esta nueva política, ¿cambiará el sistema, se le dará vigencia a todo lo que sea específicamente grabado en español?

Pino: Bueno, Tomás, esta pregunta la tengo que dividir en dos o tres partes. El primer objetivo de la Regional es trabajar Hispanoamérica con producto hispanoamericano. Ese es el primer objetivo. Es decir, nos vamos a dirigir a conseguir producto a Argentina, México, España, Venezuela, Colombia y otros países de Latinoamérica. Ese es el primer objetivo. Hay que darle prioridad a lo que es artista latinoamericano y, por supuesto, también español. La segunda prioridad es lograr artistas que se adapten al mercado latinoamericano, que pueden ser de Italia y Francia y de países que hablen inglés. Tenemos, por ejemplo, a ABBA en nuestros planes, porque ellos se adaptaron al idioma y al gusto de nuestra región. En el pasado, sin hacer críticas a nadie, se cometieron errores al hacer versiones en español, en las cuales nadie entendió nada. Entonces, perdimos el tiempo en promociones y ¿qué ganamos? ... nada. RCA tiene artistas en todo el mundo que son importantísimos y que tenemos que desarrollar en nuestro mercado. Que si no es un artista fuerte, no está en nuestros planes firmar ni hacer nuevas contrataciones de artistas que no estén en el sello RCA. No tenemos interés en tener nuevos catálogos. En estos momentos, Estados Unidos, Inglaterra, Italia y otros países que no tengo en la mente, tienen muy buenos artistas, sin embargo, se perdió muchísimo tiempo en tratar de contratar artistas con sellos pequeños, que no dieron ningún resultado y nos hicieron perder mucho tiempo. La filosofía de nuestra regional es muy clara: Primero: trabajar el producto hispanoamericano. Segundo: lograr de otros países que no tengan nuestro idioma, producto que podamos trabajar, como son Brasil, Francia, Italia y después países de habla inglesa. Tercero: Promover al máximo en los países, los artistas de todas las RCA del mundo. Cuarto: Si hay que hacer la contratación de otros catálogos, tener plena seguridad de que van a tener éxito en nuestra región. No queremos hacer experiencias. Ya hicimos muchas y sacando a ABBA y a Village People, los demás no nos dieron resultado. Entonces, esa es la dirección que vamos a darle a la Regional.

RW: Como quiera que sé del excelente resultado de la labor de Adolfo Pino, lidereando mercados e hombres y conociendo a fondo su capacidad al mantenerlos informados e inspirarles trabajo en grupo, hacia un mismo objetivo, sin perder el tiempo en planes e ideas no programadas, va a seguir la Regional este proceso, yo no diría de modo tiránico, pero con la debida entereza y dedicación, hasta lograr que todo el mundo siga el mismo objetivo programado o es que acaso se va a cambiar la política que Pino ha mantenido durante toda su carrera? ¿Acaso se seguirán realizando convenciones en las cuales se presente producto de la mejor calidad y comercialidad, acordándose labor en conjunto a su favor, para luego quedar todo olvidado y cada uno de los asistentes, actúe sin una dirección determinada?

Pino: Bueno, Tomás, tú eres una persona que conoces muy bien el negocio discográfico. Yo trabajo en RCA desde hace 34 años y pueden haber cambios en esta política que yo estoy dictando, pero en esos cambios no voy a estar yo. Entonces, lo que yo dije, se va a cumplir estrictamente y si no se cumple, yo no voy a estar en los planes de cambio. Tengo el amplio soporte del presidente de RCA Records, Bob Summer, y me apoya y apoya a mi gente, porque nosotros vamos a hacer este tipo de reunión; inclusive en muchas de ellas tú estuviste presente, de diferente manera. Tú sabes que yo soy enemigo de las grandes



convenciones, entonces, en el día de hoy, hablando con nuestro director de finanzas, Sr. Jorge Schutt, pensamos que en el año 1982 tienen que haber 4 reuniones a diferentes niveles. La primera va a ser el 15 de Enero en Buenos Aires, donde van a estar el Sr. Guillermo Infante, vicepresidente de la RCA mexicana; Larry Palmacci, gerente general de RCA Argentina; Ed Lavish, gerente general de RCA Brasileña; Buddy Mc Cluskey, director de marketing; Jorge Schutt, director de finanzas y yo. Esto va a ser el comienzo de la aplicación de esta política. También va a estar en esta reunión, que fué especialmente invitado, el Sr. Alberto Galtés, gerente general de la RCA Española. Ahí comenzarán los lineamientos que le vamos a dar al trabajo de la Regional. Yo no quiero una Regional, en la cual los gerentes generales no se sientan molestos, pidiendo información. Nuestra regional es para ayudar, para colaborar y para coordinar. Yo no los voy a estar llamando, para preguntarles: ¿porqué no sacaron el disco el día 10 de Enero en vez de sacarlo el 5? Eso me parece una estupidez. Vamos a coordinar los trabajos, los esfuerzos. ¿Qué tenemos que hacer?, pues, algo importantísimo. La promoción en conjunto. RCA tiene artistas importantísimos que pueden tener ventas a la altura de un Julio Iglesias o de un Roberto Carlos. Los tiene. Tiene a un Emmanuel, tiene a una Rocio Jurado, tiene a Jeanette, puede tener más. Pero, creo que no estamos organizados. La Regional va a organizar eso, Tomás. Por ejemplo, el L.P. nuevo de Emmanuel tiene que salir a la venta, en todos los países Hispanoamericanos el 25 de Enero. Estuvimos hablando con Emmanuel ahora y me dijo que: "Nosotros vamos a hacer la gira que RCA necesite." Vamos a coordinar una gira en toda Latinoamérica y España, después vendrá el L.P. de Rocio Jurado, después el de Jeanette, después el de otro, el de otro. Vamos a coordinar el plan de 1982.

RW: ¿Entra España dentro de la jurisdicción de RCA Regional?

Pino: Bueno, las regiones están divididas en dos áreas. Una es Latinoamérica y el Caribe y la otra es Europa. España es un país especial. Se adapta más a nuestra región que a la región europea. La Dirección General no reporta a la Regional, pero sí vamos a estar trabajando en completo conjunto. Esta es la idea. En todas las reuniones que tengamos nosotros, va a estar presente Alberto Galtés. El segundo paso será Italia. Pero primero vamos a ser nosotros. La segunda reunión está planeada para Junio en España. Esa va a ser más grande.

RW: ¿Van a estar presentes los licenciados también?

Pino: No, todavía no. Los licenciados recién van a ir a una Convención que vamos a hacer en Santo Domingo, República Dominicana, en Septiembre. Ahí van a asistir licenciados, prensa, todo el mundo que sea necesario, pero va a ser una vez solamente. Vamos a tener reuniones de trabajo constante entre las subsidiarias. Los licenciados van a hacer otro paso, porque Tomás, nosotros tenemos otros planes importantísimos para los países de Latinoamérica. Uno es Venezuela y el otro es Colombia. Ahí la RCA tiene que estar más presente. Tenemos que estar presente con los licenciados, pero, indudablemente, va a haber un hombre en cada país de RCA. Este es un trabajo que hemos comenzado a hacer con el apoyo total de nuestros dos licenciados. Queremos tener nuestras oficinas, queremos tener nuestra promoción. No podemos estar solamente supeditados a los licenciados. Este es el plan para el 1982. Entonces pensamos tener México, Brasil, Argentina, Venezuela y Colombia, con gente nuestra, trabajando en colaboración con los licenciados.

RW: ¿Aparte de los compromisos establecidos con respecto a promoción y

(Continued on page 78)

Adolfo Pino (Continued from page 77)

distribución del producto RCA Regional, por parte de las licenciadas, existe acaso algún compromiso formal a través del cual, éstas provean a RCA con grabaciones de artistas locales en determinadas características musicales, que le permitan llenar vacíos en otros mercados, donde dicho tipo de música o intérprete sean necesarios o se dejará que todo siga igual como hasta ahora, sin ejercer ningún tipo de presión para que determinado producto vaya a etiquetas propias de sus licenciados o etiquetas relacionadas directamente con ellos?

Pino: No, en lo absoluto, nosotros vamos a exigir y pedir a las licenciadas que nos den producto local. Esto es condición "sine qua non", es decir, es un deber de las licenciadas en Latinoamérica el dar producto para ser distribuido por RCA. Esto es una política muy directa que yo se la voy a explicar muy bien a todos los licenciados. Y quiero saber quién es el licenciado que colabora en este trabajo, porque mejor distribución que RCA en Latinoamérica no la hay. No se justifica que haya un licenciado que no dé el producto para que sea distribuido por RCA. Creo que esto contesta tu pregunta.

RW: ¿Existe algún plan específico de "marketing" en RCA Regional?

Pino: El director de marketing de RCA Regional es Buddy McCluskey, que todos conocemos y pensamos introducir próximamente un "road manager". La función de esta persona será la de preparar giras de los artistas y como, por ejemplo, ya tenemos preparada la gira para Emmanuel. Estamos trabajando con Rocio Jurado y tenemos varios planes para que la Regional planifique y coordine el trabajo de viajes y "tours" de los artistas. Estuve recibiendo quejas de parte de los artistas, con respecto a lo cansador de las giras. Pierden mucho tiempo. Están en muchos lugares trabajando demasiado, teniendo que hacerlo todo en dos o tres días y en otros lugares, no hacen nada y se quedan una semana. Esta falta de coordinación es terrible para nuestro trabajo. Estuvimos esta semana hablando con Emmanuel y él nos explicaba: "Yo termino exhausto las giras de promoción y a veces me paso una semana en los lugares sin hacer nada." Entonces, esto es algo que tenemos que solucionar. No puede ser que un artista tenga que permanecer en un país por tiempo innecesario y menos aún, que tenga que hacer cuatro programas de televisión el mismo día, en otro. Tenemos que averiguar si estos cuatro programas son lo suficientemente importantes para que el artista haga los cuatro. Capaz que haciendo uno o dos, solucionemos el problema y obtengamos los mismos resultados en promoción. Esto puede llegar a cansar a cualquiera. Vamos a hacer un trabajo coordinado exclusivamente por la Regional.

RW: Ha sido siempre política en la industria en el pasado, insistir con las licenciadas o miembros de las sucursales para que saquen determinado producto, los cuales, para salir del paso, hacen un "release" de compromiso, sin los adecuados presupuesto o planeamientos promocionales que conlleven éxito para dicha producción. ¿Qué va a hacer la Regional? ¿Va a insistir a que se lance el producto por compromiso o se va a inspeccionar el proceso, exigiendo que se lance con la debida promoción y presupuesto y si no se tiene considerado este asunto, exigir que se abstengan de hacerlo, para poder ofrecerlo a otra empresa que sí garantice promoción y presupuesto?

Pino: Bueno, Tomás, esto hay que dividirlo también en dos o tres partes. Primera parte: en la reunión que vamos a tener en Enero en Buenos Aires, vamos a determinar a alto nivel cuales son los artistas de Hispanoamérica que tienen altas posibilidades en la Regional. Con estos artistas, que van a ser muy pocos, no vamos a hacer ningún tipo de excepción. Tienen que sacar el producto. Tienen que promoverlo al máximo. Y voy a pedir presupuestos a cada uno de los países y obtener información sobre lo que planean hacer con sus producciones. Porque esos artistas son la crema. Entonces, se convierten en base de la licencia. Esto es prioridad. No voy a aceptar ni vamos a aceptar promesas. Tienen que firmar lo que van a hacer y si no lo hacen, esa licenciada va a estar en la "mira" y cuando se venza el contrato, no se lo vamos a renovar. Eso tiene que quedar bien claro. Este es el primer paso. El segundo paso serán artistas con posibilidades. Un artista puede tener posibilidades en Venezuela y no tenerlas en Uruguay. Otro puede tener posibilidades en Ecuador y no tenerlas en Chile. Ese es el trabajo del gerente de marketing de la Regional. Tendrá que analizar si ese producto puede tener suceso. Si puede tener éxito en ese país. El tercero es el artista que se está iniciando en el catálogo y dentro de la segunda parte de que hablé y de la tercera, sí va a haber segunda opción de ser necesario. Yo soy un amante de la "segunda opción", que no le llamaría "segunda opción", porque si un artista no es trabajado por una licencia, no es un proceso de segunda opción, sino que simplemente se le da a otra compañía directamente y nunca más el licenciado va a tener ese artista. Ahora bien, en el caso de los artistas de la primera clase, no quiero ni hablar de eso. Los artistas consagrados, los artistas que son fuertes, con esos artistas existe la obligación de lanzar el disco y promoverlo de inmediato.

RW: Hay un detalle muy importante y lo podemos obviar si es necesario y es que en varias ocasiones ha existido la duda en la industria de que, no dentro del proceso de las sucursales, que inevitablemente caen dentro de la empresa multinacional, muy organizado en ese respecto, pero pueden existir algunas licenciadas que lanzan producto y sí le dan promoción, convirtiéndolo en éxito y después, lamentablemente, las liquidaciones de "royalties" no son un reflejo exacto de la realidad en ventas. A veces la excusa puede ser la piratería o esgrimir cualquier otro tipo de argumento. ¿Será enérgica la Regional en un momento determinado, existiendo la posibilidad de exigir revisión de libros o cualquier otro proceso que determine la exactitud del asunto y de haber llegado

a conclusión de que las prácticas no han sido aceptables, llegar a rescisión de contrato de representación?

Pino: Bueno, Tomás, la pregunta es en extremo interesante. Una pregunta con mucha lógica en nuestro negocio. Tenemos, desgraciadamente, un problema de piratería en el mundo entero. Es algo muy difícil y nos está perjudicando terriblemente. Todas las licenciadas que reportan a la Regional tienen plena confianza de parte de RCA. Estamos convencidos de que no hay ningún tipo de evasión determinado, de parte de nuestros licenciados. Tienen nuestra plena confianza y apoyamos el trabajo de ellos. Les tenemos absoluto respeto. Pese a esto, vamos a curar en salud. Es muy bueno curarse la salud. Vamos a hacer nuestros "check ups", para después, si es que acaso tenemos que hacernos algún tratamiento, llevarlo a la práctica. Yo tengo un gran respeto por un hombre que trabaja con nosotros desde hace muchos años: Jorge Schutt, nuestro director financiero es un hombre con un gran conocimiento y capacidad, no solo en los problemas de Latinoamérica, sino del mundo entero y él tiene una organización exclusiva y completamente separada del problema de "marketing". La labor de Jorge es controlar las finanzas de la Regional. Controlar los pagos de las licenciadas. Controlar las ventas de las licenciadas. Ejercer el correspondiente control. Entonces, esto tranquiliza a todo el mundo. Esta es la función de Jorge Schutt, que está completamente ajena a las funciones de "marketing", artistas o repertorio. Entonces, él nos va a pasar los informes de cómo funcionan las licenciadas. Va a ser un trabajo intensísimo de control en el año 1982, para, por supuesto, curarnos la salud. Es necesario, para que los artistas, las compañías y todo el mundo, se sienta respaldado por una organización bien montada y muy, pero muy profesional.

RW: Creo que en el pasado, aun cuando pudiese estar autorizado algún tipo de "chequeo" a los licenciados, no se ha hecho práctica la mentalidad de hacerlo cada cierto tiempo, dependiendo exclusivamente de la buena fe de los involucrados. ¿Es posible que ahora RCA sea o pretenda ser un tanto más estricta en llevar a la práctica esta medida?

Pino: Mira Tomás, nosotros tenemos gran experiencia en lo que es una gran compañía como RCA. Yo estuve a cargo de RCA Argentina, de RCA Brasil. Compresidente y director general de estas subsidiarias de RCA, yo tenía cierto tipo de control de parte interna y externa de RCA. Todas nuestras compañías reciben este tipo de supervisión varias veces al año. Es cosa normal. Mantenemos una excelente relación con los hombres de finanzas que realizan este tipo de trabajo y estamos convencidos que ello nos da tranquilidad y seguridad. Yo creo que cada vez que un licenciado reciba la visita de nuestros hombres de números y administración, tiene que sentirse muy contento porque muchas veces la cabeza de la empresa o licenciada no sabe exactamente todo lo que está pasando en cada departamento. Hay ocasiones en que el depósito o almacén no tienen un control estricto en ciertos sectores, donde pueden salir mercaderías, sin estar estrictamente controladas. El sistema de inspección, el sistema de libros o cualquier otro detalle, puede estar sufriendo el mismo desconocimiento de parte de la cabeza y entonces, cuando llega un hombre, ajeno a los ajeteos diarios de la empresa, puede recomendarnos modificaciones, que yo, por mi parte, nunca he considerado como crítica, sino que es, indudablemente, una gran ayuda que estoy recibiendo. Este es el espíritu que debe mantener el licenciado. Sé que tiene que sentir lo mismo que yo en tales circunstancias. Nadie va a lucrar con vender "negros", porque eso es ridículo y es exponerse a perder una licencia tan importante como es la de RCA. Entonces, vuelvo a repetir, Tomás, la confianza es total en los licenciados. Ahora, definitivamente, van a existir controles. Es lógico. Si yo tengo "control", porque no van a tener "control" los licenciados.

David Stockley Premio a Queen



Un acontecimiento sin límites vivieron los miles de seguidores del consagrado grupo Queen, quienes con su visita reforzaron a tal extremo las ventas de sus producciones que la compañía EMI Capitol que los maneja discográficamente, tuvo que otorgar un Disco de Oro especial por los resultados obtenidos. En la foto, David Stockley, presidente de EMI Capitol de México, acompañado por los integrantes de Queen en los momentos que culmina el acto de entrega de la lucida presea.



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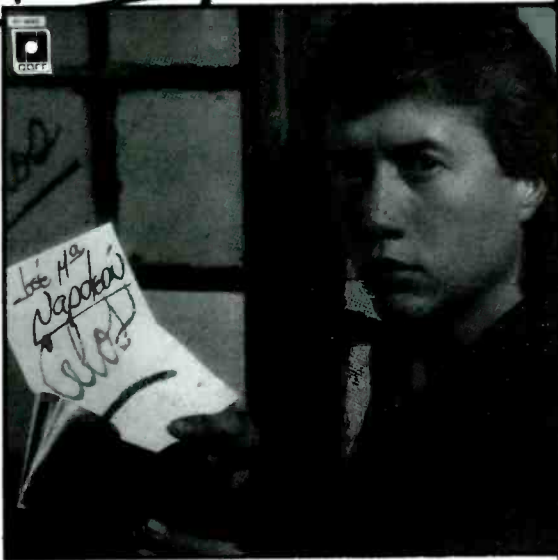
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Record World en México

By VILO ARIAS SILVA



Aldo Monges

■ ¿Aldo Monges vuelve a escucharse nutridamente en todas las emisoras! Después de una prolongada ausencia musical, el trovador romántico argentino que alcanzara hace algunos años atrás momentos inolvidables en difusión y ventas con los temas "Brindo por tu cumpleaños" y "La tristeza de mi mujer", retorna por la senda del éxito con una canción navideña, se titula "Mi triste navidad" y desde su aparición en el mercado, tanto difusores como consumidores, han volcado su preferencia por esta canción a pesar del alto volúmen de canciones de navidad, de todos los tipos, que han aparecido. De esta forma, Aldo Monges marca una reaparición bastante exitosa y nuevamente se coloca entre los favoritos. Cabe destacar que en este reencuentro de atractivos resultados entre Aldo y su público, mucho han tenido que ver el sello Microión de Argentina representado por su dinámico gerente de marca **Máximo Aguirre** y el especial cuidado que en distribución está empleando en su favor la compañía Ariola que distribuye el producto de esta cotizada empresa argentina. ¡Congratulaciones a todos los involucrados! . . . Me informa el buen amigo **Federico Riojas** que su sello Acción Nacional, que tiene entre su elenco a prestigiados artistas como **El Grupo Miramar**, **El Garrañón** y sus cinco monedas, y **Los Costeños del Pacífico**, por citar algunos, a partir de ya será distribuido en Estados Unidos y Puerto Rico por la eficiente empresa T.H. que dirige ese talentoso hombre de discos **Tony Moreno** . . . "Vete o me voy" se titula el nuevo lanzamiento de **Joan Sebastian**, canción que comienza bajo fuerte presión promocional de Musart a hacerse notar dentro de las programaciones normales en las emisoras de mayor rating . . . ¡Tremendo el éxito del **Grupo Karisma** (Gamma) con su creación "El baile de los pajaritos"! A pesar que la vigencia en el mercado no excede los 40 días, la producción de este nuevo grupo mexicano hay que considerarla como brillante, ya que los resultados de difusión y ventas van siendo en extremo generosos . . . Repitiendo sus triunfos de años anteriores, **Rocío Dúrcal** cumplió otra exitosa temporada de presentaciones personales, dejando además colocado en interesante situación su más reciente lanzamiento "La gata sobre la lluvia" tema que viene a cubrir a su anterior éxito "No sirvo para estar sin tí". Rocío, aparte de sus triunfales recitales en la capital, tuvo una extensa y agotadora gira por el interior con repercusión de primer nivel. ¡No cabe duda que Marietta, continúa siendo una de las consentidas! . . . Y va el tercer bombazo de **Amanda Miguel** (Mélody). Esta vez, su nueva grabación se identifica bajo el título de "Mi buen



corazón", canción que está fuertemente apoyada en todos los medios de difusión de costa a costa . . . Otro tema que comienza a sobresalir nítidamente es el "Ella" de **Samuel** (Helix). La Revelación del 80, como lo calificaron mercedadamente al joven baladista nacional, ostenta con esta producción enorme opción como para agregar otro hit a los muchos que ya tiene en su corta pero fructífera trayectoria . . . **Enrique y Ana**, uno de los duetos más queridos y admirados que ha pisado México, nuevamente en acción. Para ésta oportunidad trajeron como tema a promover la agradable melodía "Abuelito", y desde ya, me anticipo a vislumbrar que será un éxito redondo . . . Planes muy interesantes para las nuevas grabaciones de **Lupita D' Alessio**. En principio, está aceptado por ambas partes, que el futuro élepe de la consentida del consumidor nacional será realizado, producido y celosamente planeado por **Juan Gabriel**. La fecha, tentativamente, está dispuesta para el primer trimestre de 1982 . . . "Fuego" con el grupo novedad del momento **Menudo**, apuntando con inusitada fuerza hacia el primer lugar de popularidad. Los cinco adolescentes puertorriqueños se han ganado la simpatía general en una forma abrumadora . . . ¡Que tamaño sorpresa del dueto de **Las Hermanas Gil** con su creación "Por tí"! Ahora incorporadas al sello Orfeón, este dueto (Las Gil) de extraordinarias vocalistas por fin alcanzan un hit discográfico . . . En extremo notoria la baja en las ventas del disco sencillo. Se incrementa en forma arrolladora las que se logran con los élepes, y lo más notable en la actualidad del mercado nacional, es lo que se refiere a las enormes cantidades que alcanzan las ventas de cassettes, que en muchos casos llegan a ponerse de igual a igual con las de los élepes . . . ¡Que bien está trabajando esa empresa que se llama Profono con sede central en Los Angeles, Cal. y que la dirige con la solvencia que lo caracteriza ese buen profesional que se llama **Guillermo Santiso**! Le doy todos estos calificativos, por que periódicamente me llega desde hace un buen tiempo atrás, un boletín de prensa conteniendo toda la información de sus actividades minuciosamente detalladas y actualizadas, un juego de sus novedades discográficas y sus futuras incursiones. A esto tenemos que llamarlo profesionalismo.



Federico Riojas

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Samuel

Record World Country

Clark To Keynote Country Radio Seminar

■ NASHVILLE—The Country Radio Seminar has announced that broadcast veteran Dick Clark will be the keynote speaker at the opening session of the 13th annual CRS, slated for Feb. 26-27 at the Opryland Hotel here.

Clark's address will be offered at 9 a.m. at the Feb. 26 session. CRS agenda committee chairman Bob English, vice president and general manager of WUBE-Cincinnati, said this year's seminar will be dedicated to addressing the needs of small and medium market broadcasters as well as major market stations.

The Feb. 26 sessions will include "Daytimers," "Competition," "FCC and EEO," "Career Development — Yours and Theirs," "Radio-Records-Trades," and "Computers for All Applications."

The Feb. 27 session will cover "Agribusiness," "People Management and Motivation," "Building It, and Building On It," and the "Radio Doctor Panel."

A new special luncheon presentation will be made by the Academy of Country Music at this year's CRS. The Country Music Association will also make its regular presentation.

RCA at the Sundown Club



After a recent performance at the Sundown Club in New York City, RCA recording artist Razy Bailey was joined backstage by label-mate Charley Pride and executives from the RCA Records staff. Pictured from left are (standing): Jerry Bradley, division VP, Nashville operations; Bill Graham, director commercial sales-western region; Bob Heatherly, director, commercial sales-eastern region; Bailey; Larry Gallagher, division VP, national sales; Jim Yates, branch manager, Dallas; Tony Montgomery, director, national single sales; Pride; Norro Wilson, RCA A&R producer; (kneeling) Joe Galante, division VP, marketing-Nashville; Bob Rifici, branch manager, New York eastern region.

Deaton Signs Smith

■ NASHVILLE—Billy Deaton, president of the Billy Deaton Talent Agency, has reached an exclusive representation agreement with Cal Smith and the Country Bumpkins. Smith joins Deaton's other acts, Slim Whitman, Boxcar Willie, David Houston, and Faron Young.

Terrace Signs Barnes

■ NASHVILLE—The Terrace Music Group has announced the signing of Max D. Barnes to an exclusive songwriting agreement with its Blue Lake Music (BMI) company. Barnes co-wrote Conway Twitty's "Red Neckin' Love Makin' 'Night" with Troy Seals.

CBS Songs Inks Morrow

■ NASHVILLE—Charlie Monk, director of southern operations for CBS Songs Inc., has announced the signing of Marvin Morrow to a long-term songwriter's contract. Morrow, who recently moved here from Los Angeles, previously wrote for CBS Songs and other music publishers in that city.

Hill Joins Harrison

■ NASHVILLE—Harrison Systems has announced the appointment of Claude J. Hill Jr. as vice president of sales marketing for the company, which manufactures recording consoles. Hill previously worked at Audicon Inc., a Nashville-based import marketing, studio design, and equipment supply firm.

Harrison has also announced the appointments of Eric Johnson and Brad Harrison as sales representatives. Harrison worked recently in the same capacity for Electro Media Systems in Los Angeles. Johnson was vice president of sales and marketing for Audicon before joining Harrison.

Dimension Signs James

■ NASHVILLE—Ken Stilts, president of Dimension Records, has announced the signing of Sonny James to an exclusive, long-term recording agreement with the label. James' first Dimension release is the single "Innocent Eyes," which entered RW's Country Singles chart this week at 86 bullet.

Nashville Report

By AL CUNIFF

■ The year 1981 has seen increased penetration of the pop singles and albums charts by country acts, including Alabama, the Oak Ridge Boys, Eddie Rabbitt, Terri Gibbs, Ronnie Milsap, Dolly Parton and others.

At October's Country Music Association Awards, RCA group Alabama topped all award nominees with five nominations. "He Stopped Loving Her Today" was named CMA Song of the Year for the second consecutive year. The same awards ceremony saw MCA's Terri Gibbs with the CMA's first Horizon Award.

"Official" annual country events in Nashville drew record-breaking crowds in 1981, with the CMA/Grand Ole Opry week having over 3500 registrants, and June's Fan Fair logging over 15,000 registrants. The Talent Buyers Seminar topped 400, and the Country Radio Seminar also broke its attendance record.

The number of full-time country radio stations has moved to an all-time high of more than 2000, and according to the National Association of Recording Merchandisers' latest figures, country record sales reached an all-time high of more than \$526 million.

This has been a year of significant activity for country music publishers, with new crossover chart success, more soundtrack cuts, and major business changes, such as Buddy Killen's assumption of sole ownership of Tree International (following Jack Stapp's death) and the Welk Music Group's purchase of the Pi-Gem/Chess catalogue. Dick James Music and Almo/Irving Music opened offices in Nashville during 1981.

Country has continued to make new inroads on TV, with the success of the "Barbara Mandrell and the Mandrell Sisters" series, Ed Bruce's starring role in the new "Maverick" series, and the constant growth of syndicated country TV shows. The CMA Awards Show and other country specials again drew highly impressive TV ratings.

Opryland continued to generate news and make inroads in several areas of country formatting, including the weekly broadcast of "Nashville Alive" from the Opryland Hotel (the show airs on cable over Atlanta's "Superstation"); the formation of the Music Country Network, an effort between WSM Inc. and the

(Continued on page 84)

Boyd Signs New Pact As ACM's Director

■ LOS ANGELES—Bill Boyd has signed a one-year contract to serve as executive director of the Academy of Country Music in 1982, following voting by the Academy's board of directors.

Boyd, after 13 years of serving the Academy as either its president or board chairman, assumed the new post of executive director under a six-month contract in June of this year.

Volunteer Jam Sold Out

■ NASHVILLE—Volunteer Jam VIII tickets have sold out here in three days of mail-order-only sale (6-8). Sound Seventy, which produces the annual Charlie Daniels Band homecoming show, reports receiving ticket orders from across the U.S., as well as Canada and England. Tickets were \$12.50 general admission. The show will be held Jan. 30 at Municipal Auditorium here.

Gatlin Brothers' Benefit



The Gatlin Brothers pose with CBS executives prior to their recent third consecutive benefit performance at the Grand Ole Opry House for Christian Counseling Services of Nashville. The event, opened by gospel quintet the Masters V, also featured CBS labelmate Mike Campbell. Shown from left are Steve Gatlin; Joe Casey, director, national promotion, CBS Records-Nashville; Larry Gatlin; Rudy Gatlin; Jack Lamier, director, national promotion, Columbia, CBS-Nashville; and Joe Olivieri, director, disbursements, CBS-New York.

Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Deborah Allen — "You Look Like the One I Love"

Merle Kilgore, newly signed to Elektra Records, is coming on rapidly with "Mr. Garfield", an instant add at WVAM, WLWI, WIRK, KWMT, KFDI, KSOP, KWJJ, KRMD, WQYK, WWVA, WTOD.

Con Hunley is very strong with "No Relief in Sight" at WMC, KFDI, WVAM, WDLW, KRMD, KSSS, KEBC, WHOO, WIVK, WSM, WPNX, KMPs, WLWI, KCKC, KRAK, WESC, WSLC, WTSO, KVOO, WGTO, WSOC, WBUC, WPLO, WCXI, WDEN, KKYY, WITL.



Deborah Allen

Deborah Allen looks good with "You Look Like the One I Love" at KSSS, KCKC, KIKK, WSLC, KSO, KWKH, WVAM, WDLW, WGTO, KRMD, KBUC, WJRB, KTTS, KYNN, KKYY, KGA. **Judy Bailey** has action on "A Lonely Woman (in the arms of a man with a one-track mind)" at KTTS, KBUC, KRMD, KSOP, KVOO, KFDI, WVAM, WSLC, KCKC, KMPs.

Wyvon Alexander has play on "Don't Lead Me On" at WDLW, WSLC, KSOP, KEBC, WDEN, KFDI, KYNN, WTOD. **Cristy Lane** is looking good with "Lies on Your Lips" at KSO, KWKH, WVAM, KSOP, WSOC, KRMD, KBUC, WJRB, KSSS, KTTS, KKYY, WQGT, WTOD.

Super Strong: **Lee Greenwood, Charley Pride, Rosanne Cash, Razy Bailey, Charly McClain, Terri Gibbs.**

Gary Goodnight has spun on "Lady Lay Down (Lay Down On My Pillow)" at KSO, KYNN, KDJW, KFDI, KSOP, WCMS.

SURE SHOT

Don King — "Running on Love"
LEFT FIELDERS

Del Reeves — "Ain't Nobody Gonna Get My Body But You"

The Family Brown — "But It's Cheating"

David Allan Coe — "Now I Lay Me Down To Cheat"

AREA ACTION

Cynthia Clawson — "Someday This Old Road" (WSLC, WSM, WVAM)

B.J. Thomas — "The Unclouded Day" (WPNX, KRMD, WSLC)

Gail Zieler — "No Place To Hide" (KEEN, WDLW)




Con Hunley

Tessier Talent Inks Wells Family

■ NASHVILLE—Roy Tessier, president of Tessier Talent, Inc., has announced the signing of an agreement to exclusively represent the Kitty Wells Family Show, which includes Kitty Wells, Johnny Wright, Bobby

Wright, and the Tennessee Mountain Boys.

Tessier also announced the addition of Jim Whitaker as an agent with the company's staff.



Look For First Quarter Releases From:

Kathy Robertson & Red Simpson

For more information contact:
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3125-19th St., Suite 217
Bakersfield, California 93301
(805) 831-2165, (805) 324-8730

COUGAR RECORDS
Jerll Publishing Co.

Country Singles Publisher's List

Producer, Publisher, Licensee, Writer

A GIRL LIKE YOU Chancey (Buzz Cason/Young World, ASCAP & BMI) Cason, Weller 72	MIS'RY RIVER Penney (Chiplin, ASCAP) Warf . . . 76
ALL I'M MISSING IS YOU Wilson (Bibo/Welk, ASCAP) Holyfield 58	MISS EMILY'S PICTURE Logan (Tree, BMI) Lane . . . 91
ALL MY ROWDY FRIENDS (HAVE SETTLED DOWN) Bowen (Bocephus, BMI) Williams . . . 66	MY FAVORITE MEMORY Talley-Haggard (Shade Tree, BMI) Haggard 61
ALL NIGHT LONG Gibson (Sun Disc/Bosque River, BMI) Cavalier 89	NO RELIEF IN SIGHT Collins (Chappell, ASCAP) Bourke, Dobbins, Wilson 85
ALL ROADS LEAD TO YOU Collins (Hall-Clement/Welk, BMI) Fleming, Morgan 4	OKLAHOMA CRUDE West (Sabal, ASCAP) Corbin 57
A MARRIED MAN Logan (Tree, BMI) Braddock . . . 83	ONE NIGHT FEVER Bowen (Southern Nights, ASCAP) Morrison, MacRae 90
BARROOM GAMES Crutchfield (Duchess, BMI) Campbell, Crutchfield, House 82	ONLY ONE YOU Killen (Tree, BMI/Cross Keys, ASCAP) Jones, Garvin 22
BET YOUR HEART ON ME Norman (April/Widmant, ASCAP) McBride 29	ONLY WHEN I LAUGH Chancey (Golden Torch/Gold Horizon/Colgems-EMI, BMI & ASCAP) Maltby, Shire 95
BLAZE OF GLORY Richie (House of Gold, BMI) Slate, Morrison, Keith 17	ONLY YOU (AND YOU ALONE) Kennedy (Tro-Hollis, BMI) Ram, Rand 34
BLUE MOON WITH HEARTACHE Crowell (Hotwire/Atlantic, BMI) Cash 42	OZARK MOUNTAIN JUBILEE Baugh-Emmons (Blackwood/Magic Castle, BMI) Murrach, Anders 100
CHEROKEE COUNTRY (Trail of Tears, BMI) Russell 60	PLAY ME OR TRADE ME/WHERE WOULD I BE Strange (Prater, ASCAP/Movieville, ASCAP) Davis, Huffman/Mehaffey 68
COTTON FIELDS Fogerty (TRO-Folkways, BMI) Leadbetter 59	PLAY SOMETHING WE COULD LOVE TO Butler (Strawberry Patch, ASCAP) Pfeifer 47
DIAMONDS IN THE STARS Pennington (Almarie, BMI) Shofner 32	PREACHING UP A STORM Rogers (Blackwood/Magic Castle, BMI) Murrach, Anders 27
DO ME WITH LOVE Norman (Jack & Bill/Welk, ASCAP) Schweers 38	RED NECKIN' LOVE MAKIN' NIGHT Twitty/Chancey (Blue Lake/Warner-Tamerlane/Face the Music, BMI) Seals, Barnes 6
DON'T CRY BABY Post (Closed Door/Castle Hill/April, ASCAP) Finnerty 79	ROCKIN' IN THE CONGO Thompson (Brazos Valley, BMI) Thompson 94
DROPPING OUT OF SIGHT Crowell (Unichappell/Morris, BMI) Hall 73	RODEO ROMEO Baker (Baroy, BMI) Mitchell . . . 10
FAMILY MAN Killen (Tree, BMI) Rhody 86	SHADOW OF LOVE Penney (Music City, ASCAP) Parsons 98
FOURTEEN CARAT MIND Reeder-Watson (Acuff-Rose, BMI) Frazier, Lee 3	SHE LEFT HER LOVE ALL OVER ME Montgomery (House of Gold, BMI) Lester 44
GONNA TAKE MY ANGEL OUT TONIGHT West (Sister John/Sugar Plum/Newkeys, BMI) Rogers 49	SHE'S GOT A DRINKING PROBLEM Kilroy (House of Gold, BMI) Morrison, Dubois, Newton . . . 71
GUILTY EYES Cornelius-Daniel (New Albany, BMI/Hoosier, ASCAP) Dowell, Blazy 92	SHINE Moman (Waylon Jennings, BMI) Jennings . . . 24
HAVE YOU EVER BEEN LONELY Bradley (Shapiro, Bernstein, ASCAP) DeRose, Brown . . . 19	SLOW TEXAS DANCING Keeley-Vining (Captar, ASCAP) Keeley, Vining, Hazard 81
HEADED FOR A HEARTACHE Morgan-Worley (New Albany, BMI/Hoosier, ASCAP) Dowell, Blazy 7	(S.O.B.) SAME OLD BOY Stroud (Elektra-Asylum/Troll, BMI) Crawford, Hall, Kent, Gentry 87
HEARTACHES OF A FOOL Nelson (Tree/Pardner, BMI) Nelson, Breloland, Buskirk . . . 43	SOME DAY MY SHIP'S COMIN' IN Waters (Lantern, BMI) Waters 77
HEARTS (OUR HEARTS) Lloyd (Tree/Duchess/Posey, BMI) Beal, Allen 65	SOMEONE COULD LOSE A HEART TONIGHT Mallay (Briarpatch/Debdave, BMI) Rabbitt, Malloy, Stevens 28
HUSBANDS AND WIVES Garrett-Dorff (Tree, BMI) Miller 35	SOME YOU WIN, SOME YOU LOSE Smith (Shelby Singleton/Fay Fay, BMI) Darnell, Brady 96
I CAN'T SAY GOODBYE TO YOU Sherrill (Al Gallico, BMI) Hobbs 53	STILL DOIN' TIME Sherrill (Cedarwood, BMI) Moffatt, Heaney 15
I DON'T WANT TO WANT YOU Lavaie (Guyasuta, BMI) Lavaie 64	STUCK RIGHT IN THE MIDDLE OF YOUR LOVE Rogers (Southern Nights, ASCAP) Morrison, MacRae 40
I JUST CAME HOME TO COUNT THE MEMORIES Jones-Anderson (Contention, SESAC) Ray . . . 30	TEARDROPS IN MY HEART Robbins-Fox (Tra-Cramwell, ASCAP) Horton 48
INNOCENT LIES Stiltz-James (Marsan, BMI) James, Smith 74	TELL ME WHY Larkin-Conley (Blue Moon/Easy Listening/April, ASCAP) Conley, Acklen 14
I SEE AN ANGEL EVERY DAY Gibson (Hikit, BMI) Farst 99	THE ROUND-UP SALOON Butler (House of Gold, BMI) Goldsboro 36
I WOULDN'T HAVE MISSED IT FOR THE WORLD Millsap-Collins (Hall-Clement/Welk, BMI/Jack & Bill/Welk, ASCAP) Fleming, Morgan, Quillen 5	THE SWEETEST THING (I'VE EVER KNOWN) Landis (Sterling/Addison Street, ASCAP) Young 12
IF I NEEDED YOU Ahern-Fundis-Williams (United Artists/Columbine, ASCAP) Van Zandt . . . 37	THE VERY BEST IS YOU Wilson (Aoudad, ASCAP/Ibex, BMI) Stephens, Shell 55
IF SOMETHING SHOULD COME BETWEEN US (LET IT BE LOVE) Lloyd (Atlantic, BMI) Beland, Guilbeau 69	THE WOMAN IN ME Reynolds (O.A.S., ASCAP) Thomas 2
IF YOU'RE WAITIN' ON ME (YOU'RE BACKIN UP) Gillespie-Kendalls (Hall-Clement/Welk, BMI) Bell, Skinner, Wallace 45	THEM GOOD OL' BOYS ARE BAD Scatti-D'Andrea (Flowering Stone, ASCAP) Pennig, Harrington, Espy 93
IT TURNS ME INSIDE OUT Crutchfield (Duchess/Red Angus, BMI) Crutchfield 23	THOSE GOOD OLD DREAMS Carpenters (Alma/Sweet Harmony/Hammer & Nails, ASCAP) . . . 97
IT'S HIGH TIME Maher-Goodrum (Blue Quill/Random Notes/Welbeck, ASCAP) Maher, Goodrum 18	TOO MANY HEARTS IN THE FIRE Montgomery (House of Gold, BMI) Newton, Dubois, Hurt . . . 51
IT'S NOT THE SAME OLD YOU Sherrill (Warner-Tamerlane/Face the Music/Irving/Buchanan-Kerr, BMI) Seals, Kerr 70	WATCHIN' THE GIRLS GO BY Killen (Tree/Strawberry Lane, BMI) Killen, McDowell 21
IT'S SO CLOSE TO CHRISTMAS (AND I'M SO FAR FROM HOME) Lloyd-Bellamys (Famous/Bellamy Brothers, ASCAP) Bellamy 80	WHAT ARE WE DOIN' LONESOME Gatlin-Gatlin-Gatlin (Larry Gatlin, BMI) Gatlin 31
IT'S WHO YOU LOVE Bowen (Cross Keys/Chappell, ASCAP) Kane, Bourke, Black 25	WHEN A MAN LOVES A WOMAN Vaughn-Grayson (Cotillion/Quinzy, BMI) Wright, Lewis . . . 67
LADY LAY DOWN Papovich-Justis (Tree, BMI/Cross Keys, ASCAP) VanHay, Cook 41	WHEN YOU WERE BLUE AND I WAS GREEN Rogers (Easy Listening, ASCAP) Conley 54
LAY BACK DOWN AND LOVE ME Radford (Nub-Pub/Washington Girl, BMI/Bagdad, ASCAP) Young 84	WHERE THERE'S SMOKE THERE'S FIRE Collins (Hall-Clement/Welk, BMI) Fleming, Morgan 52
LET'S GET TOGETHER AND CRY Baker (Honeytree/Tellum, ASCAP) Koone 50	WHISKEY MADE ME STUMBLE (THE DEVIL MADE ME FALL) Foglesong (Boquillas/Canyon/Atlantic, BMI) Moffatt 78
LET THE GOOD TIMES ROLL Kilroy (Atlantic/Unart, BMI) Lee 88	WHO DO YOU KNOW IN CALIFORNIA Bowen (Milene, ASCAP) Raven 16
LITTLE THINGS Wilson (Unart, BMI) Goldsboro . . . 75	WILD TURKEY/EVERYBODY MAKES MISTAKES Sherrill (Song Biz, BMI/Algee, BMI) Moffatt, Sebert/Dalton, Sherrill 39
LONELY NIGHTS Norman (Blackwood, BMI) Stegall, Harris 13	YEARS AGO Kennedy (American Cowboy, BMI) Reid 9
LORD, I HOPE THIS DAY IS GOOD Williams, Fundis (Sabal, ASCAP) Honner 20	YOU MAY SEE ME WALKIN' Skaggs (Amanda-Lin, ASCAP) Uhr 62
LOVE IN THE FIRST DEGREE Alabama-McBride-Shedd (House of Gold, BMI) Hurt, DuBois . . . 1	YOU'RE MY BESTEST FRIEND Hall (Songpainter, BMI) Davis 11
LOVE NEVER COMES EASY Stroud (Southern Nights, ASCAP) MacRae, Morrison 56	YOU'RE MY FAVORITE STAR Lloyd-Bellamys (Famous/Bellamy Brothers, ASCAP) Bellamy . . . 8
LOVE WAS BORN Kelly (Frebar, BMI) Eden, Kelly . . . 63	YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD West (Bibo/Vogue/Welk, ASCAP & BMI) Holyfield, Hatch 33
MIDNIGHT RODEO Dean-Everette (Denny, ASCAP) Orender, Ware 26	

Country Single Picks

COUNTRY SINGLE PICKS

MERLE HAGGARD — Epic 14-02686

BIG CITY (prod.: Merle Haggard & Lewis Talley) (writers: M. Haggard, D. Holloway) (Shade Tree, BMI) (2:58)

This soft-shaded uptempo cut from Haggard's LP of the same title is a strong country tune about a guy who's had enough of dirty city sidewalks and dreary day-to-day life there.

DON KING — Epic 14-02674

RUNNING ON LOVE (prod.: Steve Gibson) (writers: S. Harris, K. Stegall) (Blackwood, BMI) (2:53)

King and Gibson collaborate for a light, pop-flavored cut with a brisk beat and rock-inspired chord structure.

THE FAMILY BROWN — RCA JK-13015

BUT IT'S CHEATING (prod.: Jack Feeney) (writer: B. Brown) (Terrace, ASCAP) (3:20)

Your kisses are delicious, but it's still cheating, this Canadian act sings, in its characteristic warm, light vocal style.

RONNIE DOVE — Motion 1002

IDON'THURT ANYMORE (prod.: Gerry House & Pat Higdon) (writers: J. Rollins, D. Robertson) (Anne-Rachel, ASCAP) (3:22)

Dove's highly recognizable voice is back with a bright modern country cut with a Waylon Jennings feeling.

DAVID ALLAN COE — Columbia 18-02678

NOW I LAY ME DOWN TO CHEAT (prod.: Billy Sherrill) (writers: W. Aldridge, B. Henderson) (Fame, BMI/Rick Hall, ASCAP) (3:22)

Coe offers an unusual country ballad with interesting plays on words and recitation segments.

JOHNNY PAYCHECK — Epic 14-02684

THE HIGHLIGHT OF '81 (prod.: Billy Sherrill) (writers: R. Hellard, M. Garvin) (Tree, BMI) (3:12)

Of all the changes and big events in the past year, you're the best thing that's happened for me, Paycheck sings in this easy-paced song.

JOHNI DEE — Up-Date 8103

WAIT A MINUTE (prod.: Jim W. Rice) (writer: L. Sullivan) (Lopine, BMI) (2:36)

A raspy sax and driving beat punctuate this lively country rocker.

PHILIP PAUL & PARTOL — Muscle 5009

BRING THEM DOGGIES HOME (prod.: Philip Beyer, John P. Snelling & Mike Daniel) (writers: P. Beyer, N.J. Decker Jr.) (Mirus/Baton Rouge/Royal South/Muscle, BMI) (3:34)

Paul's sound on this cut blends elements of modern country music with Eagles rock overtones.

Koala Names Figlio

■ NASHVILLE—Wes Sanborn, president and chief executive officer of Koala Records, has announced the appointment of Mike Figlio as general manager of the label's publishing companies. Figlio returns to the music industry after a three-year stint with the Athens Distributing Co.

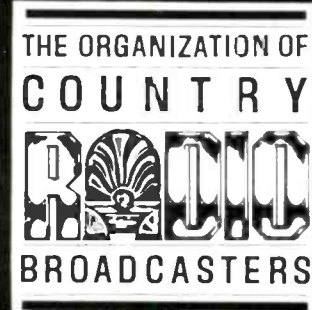
Taylor Signs Snow

■ NASHVILLE—Joe Taylor, president of the Joe Taylor Artist Agency, has announced the signing of Hank Snow to an exclusive booking agreement with the firm. Snow, a 33-year veteran of the Grand Ole Opry, is also a member of the Country Music Hall of Fame.

THE ORGANIZATION OF COUNTRY RADIO BROADCASTERS PRESENTS THE THIRTEENTH ANNUAL COUNTRY RADIO SEMINAR



DICK CLARK



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Record World Country Albums

DECEMBER 26, 1981

TITLE, ARTIST, Label, Number (Distributing Label)

Dec. 26	Dec. 19		WKS. ON CHART
1	1	CHRISTMAS KENNY ROGERS Liberty LOO 51115	4
2	2	FEELS SO RIGHT ALABAMA/RCA AHL1 3930	41
3	5	CHRISTMAS WISHES ANNE MURRAY/Capitol SN 16232	3
4	3	FANCY FREE OAK RIDGE BOYS/MCA 5209	29
5	4	WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)/Columbia KC2 37542	15
6	7	GREATEST HITS KENNY ROGERS/Liberty LOO 1072	62
7	8	STILL THE SAME OLE ME GEORGE JONES/Epic FE 37106	5
8	9	THERE'S NO GETTIN' OVER ME RONNIE MILSAP/RCA AHL1 4060	18
9	14	JUICE JUICE NEWTON/Capitol ST 12136	40
10	6	THE PRESSURE IS ON HANK WILLIAMS, JR./Elektra/Curb SE 535	18
11	10	BARBARA MANDRELL LIVE/MCA 5243	17
12	12	BIG CITY MERLE HAGGARD/Epic FE 37693	8
13	11	SHARE YOUR LOVE KENNY ROGERS/Liberty LOO 1108	25
14	15	I AM WHAT I AM GEORGE JONES/Epic JE 36492	77
15	19	MY HOME'S IN ALABAMA ALABAMA/RCA AHL1 3644	79
16	13	BET YOUR HEART ON ME JOHNNY LEE/Full Moon/Asylum 5E 541	11
17	17	HOLLYWOOD, TENNESSEE CRYSTAL GAYLE/Columbia FC 37438	15
18	16	STEP BY STEP EDDIE RABBITT/Elektra 5E 532	19
19	21	URBAN CHIPMUNK/RCA AFL1 4027	37
20	27	CIMARRON EMMYLOU HARRIS/Warner Bros. BSK 3603	2
21	18	GREATEST HITS CHARLEY PRIDE/RCA AHL1 4151	10
22	24	YOU DON'T KNOW ME MICKEY GILLEY/Epic FE 37916	18
23	26	GREATEST HITS OAK RIDGE BOYS/MCA 5150	59
24	28	NOT GUILTY LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia FC 37466	13
25	20	ESPECIALLY FOR YOU DON WILLIAMS/MCA 5210	23
26	25	GREATEST HITS RONNIE MILSAP/RCA AHL1 3772	62
27	23	MR. T CONWAY TWITTY/MCA 5204	25
28	22	GOOD TIME LOVIN' MAN RONNIE McDOWELL/Epic FE 37399	20
29	29	CHRISTMAS AT GILLEY'S MICKEY GILLEY/Epic FE 37595	2
30	31	GREATEST HITS ANNE MURRAY/Capitol SOO 12110	64
31	32	GREATEST HITS WAYLON JENNINGS/RCA AHL1 3378	137
32	36	SURROUND ME WITH LOVE CHARLY McCLAIN/Epic FE 37108	32
33	37	HIGH TIMES DOTTIE WEST/Liberty LT 51114	4
34	44	WITH LOVE JOHN CONLEE/MCA 5213	22
35	33	TOWN & COUNTRY RAY PRICE/Dimension DL 5003	12
36	38	MIDNIGHT CRAZY MAC DAVIS/Casablanca NBLP 7257 (PolyGram)	10
37	34	RODEO ROMEO MOE BANDY/Columbia FC 37568	8
38	35	LOOKIN' FOR LOVE JOHNNY LEE/Full Moon/Asylum 6E 309	59
39	46	STARDUST WILLIE NELSON/Columbia KC 35305	187
40	39	SEVEN YEAR ACHE ROSANNE CASH/Columbia JC 36865	40



41	30	SOME DAYS ARE DIAMONDS JOHN DENVER/RCA AFL1 4055	24
42	43	DESPERATE DREAMS EDDY RAVEN/Elektra 5E 545	8
43	62	ROWDY HANK WILLIAMS, JR./Elektra/Curb 6E 330	36
44	42	HONEYSUCKLE ROSE (ORIGINAL SOUNDTRACK) WILLIE NELSON & FAMILY/Columbia S2 36753	74
45	54	STRAIT COUNTRY GEORGE STRAIT/MCA 5248	7
46	64	FIRE AND SMOKE EARL THOMAS CONLEY/RCA AHL1 4135	5
47	57	DRIFTER SYLVIA/RCA AHL1 3986	35

CHARTMAKER OF THE WEEK

48 — I'LL BE HOME FOR CHRISTMAS
SLIM WHITMAN
Epic/Cleve. Intl. PE 37594



49	40	I JUST CAME HOME TO COUNT THE MEMORIES JOHN ANDERSON/Warner Bros. BSK 3599	7
50	47	HORIZON EDDIE RABBITT/Elektra 6E 276	76
51	41	BEST OF EDDIE RABBITT/Elektra 6E 235	109
52	53	BEST OF DON WILLIAMS, VOL. II/MCA 3096	113
53	52	THE VERY BEST OF MEL TILLIS/MCA 3274	8
54	51	YEARS AGO STATLER BROTHERS/Mercury SRM 1 6001 (PolyGram)	24
55	48	RAINBOW STEW LIVE MERLE HAGGARD/MCA 5216	22
56	45	I'M A LADY TERRI GIBBS/MCA 5255	9
57	58	STRAIGHT AHEAD LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia KC 36250	114
58	49	URBAN COWBOY (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Full Moon/Asylum DP 90002	84
59	56	CLASSIC CRYSTAL CRYSTAL GAYLE/Liberty LOO 982	111
60	69	SOMEWHERE OVER THE RAINBOW WILLIE NELSON/Columbia FC 36883	41
61	66	FRAGILE HANDLE WITH CARE CRISTY LANE/Liberty LT 51112	9
62	50	I BELIEVE IN YOU DON WILLIAMS/MCA 5133	62
63	61	CARRYING ON THE FAMILY NAMES DAVID FRIZZELL & SHELLY WEST/Warner/Vivo BSK 3555	29
64	59	WHERE DO YOU GO WHEN YOU DREAM ANNE MURRAY/Capitol SOO 12144	34
65	67	WILLIE & FAMILY LIVE WILLIE NELSON/Columbia KC 35642	159
66	68	ENCORE MICKEY GILLEY/Epic JE 36586	66
67	60	9 TO 5 AND ODD JOBS DOLLY PARTON/RCA AAL1 3852	41
68	70	GREATEST HITS LARRY GATLIN & THE GATLIN BROTHERS BAND/Columbia FC 36488	142
69	55	ASK ANY WOMAN CON HUNLEY/Warner Bros. BSK 3617	3
70	63	I LOVE 'EM ALL T.G. SHEPPARD/Warner/Curb BSK 3528	36
71	—	WAITIN' FOR THE SUN TO SHINE RICKY SKAGGS/Epic FE 37193	5
72	73	NOW OR NEVER JOHN SCHNEIDER/Scotti Bros ARZ 37400 (CBS)	24
73	74	LEATHER & LACE WAYLON & JESSI/RCA AHL1 3931	41
74	71	GREATEST HITS JIM REEVES & PATSY CLINE/RCA AHL1 4127	5
75	72	HURRICANE LEON EVERETT/RCA AHL1 4152	4

Nashville Report (Continued from page 81)

Associated Press (to start on more than 100 stations in early 1982); and other video and radio programs to be broadcast by satellite.

Dolly Parton's "9 to 5" won BMI's 1981 Robert J. Burton award, and Snuff Garrett and Tree publishing were BMI's top writer and publisher, respectively, this year. Randy Goodrum and Bob Morrison shared honors as ASCAP's top writers of the year, and Chappell/Intersong was ASCAP's country publisher of the year. SESAC gave its 1981 Vista award to MCA's George Strait.

The Federation of International Country Air Personalities inducted the late King Edward Smith IV and Opry artist Charlie Walker into its Country Music DJ Hall of Fame. The Nashville Songwriters Association International inducted Ray Whitley and Bobby Braddock into its Hall of Fame. The CMA announced its DJs of the year: Jack West, Tim Wilson, and Lynn Waggoner.

Other acquisition news included the Jim Halsey Co.'s purchase of Churchill

Records and Welk Music Group's purchase of an interest in Partner/Partnership Music. Elektra's Eddie Rabbitt and Columbia's Crystal Gayle embarked on a tour that may have marked the first time the Nashville offices of two labels joined forces on a marketing effort.

Seemingly ever-present in the news this year, Tree International, in a stunning move, hired producers Larry Butler and Eddie Kilroy on staff and made them officers in the company. Peter Bogdanovich premiered his film "They All Laughed" in Nashville.

RW now credits country writers, publishers, and producers with a weekly listing of facts that accompanies the Country Singles Chart. Time-Life and the Franklin Mint launched massive marketing campaigns behind country LP series they have initiated.

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





Record World Country Singles

DECEMBER 26, 1981

TITLE, ARTIST, Label, Number (Distributing Label)

Dec. 26	Dec. 19		WKS. ON CHART
1	2	LOVE IN THE FIRST DEGREE ALABAMA RCA 12288	10
2	5	THE WOMAN IN ME CRYSTAL GAYLE / Columbia 18 02523	13
3	7	FOURTEEN CARAT MIND GENE WATSON / MCA 51183	13
4	3	ALL ROADS LEAD TO YOU STEVE WARINER / RCA 12307	14
5	9	I WOULDN'T HAVE MISSED IT FOR THE WORLD RONNIE MILSAP / RCA 12342	9
6	12	RED NECKIN' LOVE MAKIN' NIGHT CONWAY TWITTY / MCA 51199	9
7	10	HEADED FOR A HEARTACHE GARY MORRIS / Warner Bros. 49829	11
8	8	YOU'RE MY FAVORITE STAR BELLAMY BROTHERS / Warner / Curb 49815	12
9	13	YEARS AGO STATLER BROTHERS / Mercury 57059 (PolyGram)	10
10	11	RODEO ROMEO MOE BANDY / Columbia 18 02532	10
11	14	YOU'RE MY BESTEST FRIEND MAC DAVIS / Casablanca 2341 (PolyGram)	10
12	16	THE SWEETEST THING (I'VE EVER KNOWN) JUICE NEWTON / Capital 5046	10
13	18	LONELY NIGHTS MICKEY GILLEY / Epic 14 12578	8
14	17	TELL ME WHY EARL THOMAS CONLEY / RCA 12344	11
15	1	STILL DOIN' TIME GEORGE JONES / Epic 14 02626	13
16	19	WHO DO YOU KNOW IN CALIFORNIA EDDY RAVEN / Elektra 47216	11
17	20	BLAZE OF GLORY KENNY ROGERS / Liberty 1441	7
18	21	IT'S HIGH TIME DOTTIE WEST / Liberty 1436	9
19	22	HAVE YOU EVER BEEN LONELY JIM REEVES AND PATSY CLINE / RCA 12346	8
20	24	LORD, I HOPE THIS DAY IS GOOD DON WILLIAMS / MCA 51207	6
21	25	WATCHIN' GIRLS GO BY RONNIE McDOWELL / Epic 14 02614	7
22	26	ONLY ONE YOU T.G. SHEPPARD / Warner / Curb 49858	6
23	32	IT TURNS ME INSIDE OUT LEE GREENWOOD / MCA / Panorama 51159	15
24	27	SHINE WAYLON JENNINGS / RCA 12367	6
25	28	IT'S WHO YOU LOVE KIERAN KANE / Elektra 47228	8
26	29	MIDNIGHT RODEO LEON EVERETTE / RCA 12355	7
27	30	PREACHING UP A STORM MEL McDANIEL / Capitol 5059	8
28	31	SOMEONE COULD LOSE A HEART TONIGHT EDDIE RABBITT / Elektra 47239	6
29	4	BET YOUR HEART ON ME JOHNNY LEE / Full Moon / Asylum 47215	13
30	34	I JUST CAME HOME TO COUNT THE MEMORIES JOHN ANDERSON / Warner Bros. 49860	7
31	6	WHAT ARE WE DOIN' LONESOME LARRY GATLIN & THE GATLIN BROTHERS BAND / Columbia 18 02522	13
32	36	DIAMONDS IN THE STARS RAY PRICE / Dimension 1024	7
33	38	YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD ED BRUCE / MCA 51210	5
34	37	ONLY YOU (AND YOU ALONE) REBA McENTIRE / Mercury 57062 (PolyGram)	6
35	15	HUSBANDS AND WIVES DAVID FRIZZELL & SHELLEY WEST / Warner / Viva 49825	12
36	40	THE ROUND UP SALOON BOBBY GOLDSBORO / CBS/Curb 5 02583	8
37	23	IF I NEEDED YOU EMMYLOU HARRIS & DON WILLIAMS / Warner Bros. 49809	15
38	47	DO ME WITH LOVE JANIE FRICKE / Columbia 18 02575	3
39	44	WILD TURKEY / EVERYBODY MAKES MISTAKES LACY J. DALTON / Columbia / Sherrill 18 02637	4
40	45	STUCK RIGHT IN THE MIDDLE OF YOUR LOVE BILLY SWAN / Epic 14 02601	5
41	46	LADY LAY DOWN TOM JONES / Mercury 76125 (PolyGram)	5
42	58	BLUE MOON WITH HEARTACHE ROSANNE CASH / Columbia 18 02659	2
43	43	HEARTACHES OF A FOOL WILLIE NELSON / Columbia 18 02558	9
44	62	SHE LEFT HER LOVE ALL OVER ME RAZZY BAILEY / RCA 13007	2
45	57	IF YOU'RE WAITIN' ON ME (YOU'RE BACKING UP) KENDALLS / Mercury 76131 (PolyGram)	3



CHARTMAKER OF THE WEEK

46	—	MOUNTAIN OF LOVE CHARLEY PRIDE RCA 13014	1
47	50	PLAY SOMETHING WE COULD LOVE TO DIANE PFIEMER / Capital 5060	5
48	48	TEARDROPS IN MY HEART MARTY ROBBINS / Columbia 18 02575	8
49	51	GONNA TAKE MY ANGEL OUT TONIGHT RONNIE ROGERS / Lifesang 45094	7
50	53	LET'S GET TOGETHER AND CRY JOE STAMPLEY / Epic 14 02533	4
51	56	TOO MANY HEARTS IN THE FIRE BOBBY SMITH / Liberty 1439	5
52	54	WHERE THERE'S SMOKE, THERE'S FIRE R.C. BANNON & LOUISE MANDRELL / RCA 12359	5
53	59	I CAN'T SAY GOODBYE TO YOU TERRY GREGORY / Handshake 9 02563	7
54	64	WHEN YOU WERE BLUE AND I WAS GREEN KIN VASSY / Liberty 1440	3
55	84	THE VERY BEST IS YOU CHARLY McCLAIN / Epic 14 02656	2
56	63	LOVE NEVER COMES EASY HELEN CORNELIUS / Elektra 47237	4
57	61	OKLAHOMA CRUDE CORBIN-HANNER BAND / Alfa 7010	5
58	71	ALL I'M MISSING IS YOU EDDY ARNOLD / RCA 13000	4
59	65	COTTON FIELDS CREEDENCE CLEARWATER REVIVAL / Fantasy 920	4
60	67	CHEROKEE COUNTRY SOLID GOLD BAND / NSD 110	5
61	33	MY FAVORITE MEMORY MERLE HAGGARD / Epic 14 02504	15
62	35	YOU MAY SEE ME WALKIN' RICKY SKAGGS / Epic 14 02499	16
63	77	LOVE WAS BORN RANDY BARLOW / Jamex 45 002	2
64	73	I DON'T WANT TO WANT YOU / LOBO / Labo 1	5
65	69	HEARTS (OUR HEARTS) SUSIE ALLANSON / Liberty / Curb 1422	3
66	39	ALL MY ROWDY FRIENDS (HAVE SETTLED DOWN) HANK WILLIAMS, JR. / Elektra / Curb 47191	17
67	80	WHEN A MAN LOVES A WOMAN JACK GRAYSON & BLACKJACK / Koola 340	2
68	78	PLAY ME OR TRADE ME / WHERE WOULD I BE MEL TILLIS & NANCY SINATRA / Elektra 47247	2
69	85	IF SOMETHING SHOULD COME BETWEEN US (LET IT BE LOVE) BURRITO BROTHERS / CBS / Curb 5 02641	3
70	70	IT'S NOT THE SAME OLD YOU JOHNNY RODRIGUEZ / Epic 14 02638	4
71	49	SHE'S GOT A DRINKING PROBLEM GARY STEWART / RCA 12343	9
72	72	A GIRL LIKE YOU SONNY THROCKMORTON / MCA 51214	3
73	41	DROPPING OUT OF SIGHT BOBBY BARE / Columbia 18 02517	8
74	86	INNOCENT LIES SONNY JAMES & HIS SOUTHERN GENTLEMEN / Dimension 1026	2
75	75	LITTLE THINGS TENNESSEE EXPRESS / RCA 12362	4
76	—	MIS'RY RIVER TERRI GIBBS / MCA 51225	1
77	83	SOME DAY MY SHIP'S COMIN' IN JOE WATERS / New Colony 6812	3
78	82	WHISKEY MADE ME STUMBLE (THE DEVIL MADE ME FALL) BILL ANDERSON / MCA 51204	4
79	79	DON'T CRY BABY RANDY PARTON / RCA 12351	3
80	90	IT'S SO CLOSE TO CHRISTMAS BELLAMY BROS. / Warner / Curb 49875	2
81	87	SLOW TEXAS DANCING DONNA HAZARD / Excelsior 1020	2
82	89	BARROOM GAMES MIKE CAMPBELL / Columbia 18 02622	3
83	93	A MARRIED MAN JUDY TAYLOR / Warner Bros. 49859	2
84	99	LAY BACK DOWN AND LOVE RICH LANDERS / AMI 1301	2
85	—	NO RELEIF IN SIGHT CON HUNLEY / Warner Bros. 49887	1
86	52	FAMILY MAN WRIGHT BROTHERS / Warner Bros. 49837	9
87	92	(S.O.B.) SAME OLD BOY GARY GENTRY / Elektra 47238	3
88	—	LET THE GOOD TIMES ROLL JON & LYNN / Soundwaves 4656	1
89	66	ALL NIGHT LONG JOHNNY DUNCAN / Columbia 18 02570	9
90	55	ONE NIGHT FEVER MEL TILLIS / Elektra 47178	17
91	60	MISS EMILY'S PICTURE JOHN CONLEE / MCA 51164	18
92	—	GUILTY EYES BANDANA / Warner Bros. 49872	1
93	42	THEM GOOD OL' BOYS ARE BAD JOHN SCHNEIDER / Scotti Brothers 5 02489 (CBS)	13
94	—	ROCKIN' IN THE CONGO HANK THOMPSON / Churchill 7779	1
95	68	ONLY WHEN I LAUGH BRENDA LEE / MCA 51195	11
96	96	SOME YOU WIN, SOME YOU LOSE ORION / Sun 1170	3
97	98	THOSE GOOD OLD DREAMS CARPENTERS / A&M 2386	2
98	—	SHADOW OF LOVE ROB PARSONS / MCA 50212	1
99	—	I SEE AN ANGEL EVERY DAY BILLY PARKER / Soundwaves 4659	1
100	88	OZARK MOUNTAIN JUBILEE SAMMI SMITH / Sound Factory 450	3



As
another year comes to a close
and thoughts turn toward the festivity of the holiday season,
we at CBS Records Nashville would like to extend our thanks
to one and all who have helped make 1981
our best year ever.

Holiday
greetings and best wishes for the greatest of new years
from **Columbia, Epic**
and our associated labels.



"Your Wish Is My Command" Magic Music From Lakeside.



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