

Special!
Double
Issue

08120

JOHN LENNON

1940-1980

Full Report Inside

NEWSPAPER

Billboard

86th
YEAR

Publication

The Radio Programming, Music/Record International Newsweekly

Dec. 20, 1980 • \$5 (U.S.)

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MONTY GREENLY
3740 ELM
LONG BEACH CA 90807

Year End Charts

TOP ARTISTS
TOP RECORDS

NUMBER

ONE

AWARDS

Pop • Country • Soul • Disco • Jazz
Adult Contemporary • Classical
Soundtracks • Boxoffice • Video
Spiritual • Inspirational • Comedy



1980. The year it all came together...





HOLZMANN

SHARRELL

STEIN

MAGLI

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HELMES

6'9"
STEELE

7'9"
FERRARI

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73 POS NE

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DELL

Lennon's Death Galvanizes Trade Orders For Disks Given Top Priority

By JOHN SIPPEL

LOS ANGELES—Though the nation's racked locations and retail stores were out of stock on the John Lennon/Yoko Ono "Double Fantasy" album and short on Lennon and Beatles Capitol product following the legendary composer/singer's death late Monday (8), replenishment was underway on the Geffen Records recent release Thursday (11) morning.

A spokesman for Capitol Records would not comment on when back orders could be expected to be filled, but urged customers to call their branches for current shipping data.

Rick Weitsman, who supervises production for Geffen at Warner Bros. Records, expected to fill 33% to 40% of the Lennon/Ono back orders by Friday (12) with complete fill possibly by late this week. All accounts contacted stated the Geffen album was among their top 10 best sellers prior to the superstar's murder.

Lennon's passing triggered a run on his product not experienced by the industry since Elvis Presley's death in August 1977. Major merchandisers in the main sense a greater immediate buying by the consumer for investment than occurred when the RCA ace died.

Typical was the experience of John Cohen, chief of Disc Records, who was visiting his Schaumburg, Ill., mall store. Late that Monday evening, a customer wanted to buy all 15 copies left of "Double Fantasy." Cohen refused, as did most of the nation's dealers, explaining they are allocating product.

Many retailers reported buyers' requests for five and six copies of Lennon albums. Affirming the collectors' theory was the fact that dealers reported a run on LPs rather than cassette or 8-track copies.

Several patrons attired in black bought Lennon product Monday night at the Warehouse (Continued on page 30)

• Related stories of the Lennon tragedy appear on pages 7, 26, 28, 30, 32, 102, 104.



Tragic Time: Yoko Ono is helped by David Geffen, chairman of Geffen Records, while leaving Roosevelt Hospital in New York moments after John Lennon is pronounced dead. In the background is Ed Rosenblatt, president of the label.

New York Post photograph by DeMaria

Millions Are Mourning Ex-Beatle

By ROMAN KOZAK

NEW YORK—Millions of fans laid aside 10 minutes Sunday (14) to mourn John Lennon, whose assassination the previous Monday sent shock waves around the world. It crowded other news off the front pages and news broadcasts, and galvanized the music and entertainment business.

Commentators compared the Lennon murder to the assassinations of President John F. Kennedy and Dr. Martin Luther King. President Carter and President-elect Reagan both paid tribute to the former Beatle, while millions of fans around the world flocked to record shops which reported unprecedented sales of Beatle and Lennon product.

It was an outpouring of fan interest not seen on the retail level since the death of Elvis Presley three years ago. Neither Capitol Records, which has most of the Beatles and Lennon catalogs, and Geffen Records, which was his latest record label, have plans for any special Lennon releases in the near future, but both labels rushed to meet demand for the catalog product.

Countless acts playing countless venues around the world paid tributes to Lennon during their own shows. This flurry of activity made it appear that the music industry is never so alive as when it has to bury one of its giants.

While fans around the world gathered to mourn Lennon, nowhere was the grief more visible than in New York City, Lennon's adopted home since the breakup of the Beatles, and the city where he met his end. Throughout the week there was a crowd of several hundred fans in front of the Dakota Apartments where Lennon lived, and the building in front of which he was shot.

The fans, many bringing flowers, played Beatles songs on portable tape players, sang (Continued on page 32)

Jukebox Royalty Fees Upped From \$8 To \$50

By JEAN CALLAHAN

WASHINGTON—The Copyright Royalty Tribunal has raised jukebox royalty fees from \$8 per box per year to \$50 per box per year. The new rate, effective Jan. 1, 1984, will be phased in gradually, beginning with an increase to \$25 per box year effective Jan. 1, 1982. The new rate is subject to an inflationary adjustment on Jan. 1, 1987.

After waiting half an hour for Amusement and Music Operators Assn. representatives to show up, the Tribunal dispensed its jukebox royalty rate decision in five minutes Wednesday (10). The mechanical rate setting, previously scheduled to be handled on the same day, was postponed until further notice.

AMO executive director Leo Droste says his organization awaits publication of the Tribunal's order in the Federal Register before deciding whether an appeal will be made. Under the Copyright Law, jukebox operators may appeal the Tribunal's decision within 30 days of publication in the Federal Register.

Droste adds that "jukebox operators are (Continued on page 12)

RCA, CBS Map Videodisk Campaigns

By GEORGE KOPP

NEW YORK—The RCA SelectaVision videodisk steamroller will rumble through 5,000 retail outlets across the country the week of March 22, 1981, to the accompaniment of a television ad blitz.

But record dealers, even those now selling videocassettes, may have a long wait before they can start to push RCA's records for home video.

This is not the case with CBS, which will have disks in record stores "from day one," according to CBS Video Enterprises business and administration vice president Mickey Hyman. CBS will have its first RCA compatible video- (Continued on page 81)

Pickwick In Video Splurge

By JIM McCULLAUGH

LOS ANGELES—Pickwick International's rackjobbing division is now serving more than 400 outlets nationally with home video software, according to Jim Lara, senior vice president, general merchandise manager.

In addition, the number of Pickwick's own Musicland retail outlets now merchandising video has jumped to more than 100 from 12, Lara states.

This dramatic increased commitment to video also includes the videodisk as (Continued on page 80)





Warren Zevon, always an excitable trouper, gives full vent to classics like "Excitable Boy" and "Werewolves Of London" on his new, live album **STAND IN THE FIRE** recorded at the Roxy. For good measure Zevon throws on two new hot compositions so **STAND UP AND BE COUNTED, ZEVO-NITES!** 5E-519 Asylum Records & Tapes. (Advertisement)



If you thought Rock was fading... Open your ears to the eyes of **DONNIE IRIS**... **DONNIE IRIS** brings Rock 'N Roll back into focus with his album **"BACK ON THE STREETS"** featuring the single "AH! LEAH!"... New from Carousel/MCA Records and Tapes. (Advertisement)

DECEMBER 20, 1980 BILLBOARD





What's Chinatown without fireworks?

There's certainly nothing inscrutable about the powder keg of sound on Thin Lizzy's latest album. One of the most explosive bands anywhere has upped its firepower, adding **Snowy White**, guitarist for Pink Floyd on recent tours, to the rousing front line of **Scott Gorham, Phil Lynott and Brian Downey**. It's the sharpest Thin Lizzy since *Jailbreak*.

Thin Lizzy. *Chinatown*. BSK 3496 / Produced by Thin Lizzy and Kit Woolven / Includes the single, "Killer On The Loose." WBS 49643 / On Warner Bros. records & tapes.

1980 BROUGHT US 93.

KENNY ROGERS

- #1 Male artist of the year
- #1 Top country artist
- #1 Top pop male album artist
- #1 Top country albums artist
- #1 Top country albums of the year
- #1 Top male artist combined
- #4 Top adult contemporary artist of the year
- #10 Top pop albums
- #10 Top pop albums
- #71 Top pop albums
- #34 Top pop singles
- #98 Top pop singles
- #6 Top pop singles artist
- #2 Top pop albums artist
- #3 Top pop singles male vocal artist
- #2 Top country single artist of the year
- #8 Country single of the year
- #53 Country single of the year
- #3 Top country albums of the year
- #6 Top country albums of the year
- #71 Top country albums of the year
- #23 Top adult contemporary singles
- #50 Top adult contemporary single

ROCKY BURNETTE

- #15 Top new artists singles & lp's combined
- #48 Top pop singles
- #67 Top pop singles artists
- #3 Top new male single artist
- #11 Top new single artist
- #25 Top new album artist
- #6 Top new male album artist
- #30 Top pop singles male vocal artist
- #41 Top male artist combined

THE DIRT BAND

- #8 Top new artists singles and lp's combined
- #49 Group/duo of the year
- #72 Top pop singles
- #40 Top pop singles artist
- #2 Top new duo/group artist
- #4 Top new single artist
- #11 Top new album artist
- #10 Top new duo/Group artist

KENNY ROGERS/KIM CARNES

- #31 Top pop singles
- #6 Top new duo/group artists
- #8 Top new single artists
- #19 Top adult contemporary singles
- #36 Top adult contemporary artists of the year
- #56 Top pop singles artists
- #48 Country singer of the year

CLIFF RICHARD

- #45 Top pop singles
- #41 Top pop singles artist
- #14 Top pop singles male vocal artist
- #36 Top adult contemporary singles
- #45 Top artist
- #36 Top male artist combined

KIM CARNES

- #15 Female artist of the year
- #39 Top pop singles
- #64 Top pop singles artist
- #10 Top pop singles female vocal artist
- #25 Top pop female albums artist
- #15 Top female artist combined

THE J. GEILS BAND

- #25 Group/duo of the year
- #28 Top pop albums
- #75 Top pop singles artists
- #46 Top pop album artists with titles
- #24 Top pop duo/group album artists

CRISTY LANE

- #20 Top country artist
- #24 Top country albums artist
- #21 Top country single artists of the year
- #2 Country single of the year
- #43 Top country albums of the year

DOTTIE WEST

- #26 Top country artist
- #29 Top country albums artist
- #22 Top country single artists of the year
- #17 Country single of the year
- #37 Top country albums of the year

RONNIE LAWS

- #18 Top jazz albums
- #19 Top jazz artist
- #50 Top soul album artist
- #49 Top soul albums

ROBERT JOHN

- #52 Top pop singles artist
- #18 Top pop singles male vocal artist
- #50 Top male artist combined

KENNY ROGERS/DOTTIE WEST

- #50 Top country albums artists
- #50 Top country albums of the year

MICHAEL JOHNSON

- #20 Top artist
- #15 Top adult contemporary singles

EARL KLUGH

- #36 Top jazz albums
- #7 Top jazz artist

NOEL POINTER

- #37 Top jazz albums
- #36 Top jazz artist

BRASS CONSTRUCTION

- #35 Top soul albums
- #43 Top soul album artist

JIM CHESTNUT

- #8 New country artist

BILLIE JO SPEARS

- #47 Top country single artists of the year

WE'VE REALLY JUST BEGUN.



MEDIA EVENT OF '80 U.S. Press, Radio And TV Saturated With News Of Lennon Assassination

By ELIOT TIEGEL

LOS ANGELES—John Lennon's death exploded into a major media event, surpassing broadcast and print coverage given to Elvis Presley in 1977 and throwing a dark shadow over other gloomy world events.

There was no way to escape the attention the media gave Lennon's assassination. And in a grisly way the coverage of the ex-Beatle's untimely death by a handgun outside his Dakota apartment in Manhattan Monday (8) evening resulted in a rush on record shops around the world the next day and through the week to buy his newest and last LP plus catalog titles by the Beatles.

Lennon's death became the lead story over and over again with news organizations scrambling to find music industry people to talk on camera about Lennon.

And the irony of Lennon's having taped an interview just eight hours before his death for RKO Radio resulted in some advance playing of the interview around the country ahead of its pushed up Sunday (14) airing.

A Warner Bros. official stated on an independent L.A. tv station that Lennon had 22 songs ready for another LP before going on tour.

And David Geffen, head of the la-

bel for whom Lennon recorded his first effort in five years, was quoted on a CBS-TV News special titled "John Lennon: The Dream Is Over" Tuesday (9) evening that he felt Lennon's message in this album, "Double Fantasy," was centered around his family and love. "It was very tender," Geffen said.

Lennon was reported as ready to apply for U.S. citizenship next year. Those in the know were quoted as saying he relished the ability to walk around the streets of Manhattan without any incident. And in one taped interview the composer comments how wonderful it is to "be

able to go into a restaurant in New York and not be bothered by anyone." That was impossible in England, he said to a British disk jockey during an interview played on U.S. national tv.

All three networks aired specials Tuesday at 11:30 p.m., providing the visual impact of the man, his music and his influence on people to close out a day which had seen as much airplay for Lennon's music on the radio as during the halcyon days of the mid 1960s when the Beatles would have anywhere from one to five singles on the best selling charts.

The reaction of Lennon's fans

produced strong visuals for the media: people standing in the rain outside the Dakota apartment house; upwards of 2,000 people at a candle light memorial in Century City in L.A. put together by KLOS-FM and KABC-AM, both ABC owned stations.

Early clippings of the Beatles playing at the Cavern in Liverpool made all the network specials Tuesday. Tom Snyder's "Tomorrow" show on NBC-TV replayed an earlier interview with Lennon Tuesday.

ABC-TV's "Nightline" show went beyond the normal John Lennon (Continued on page 26)

WMET-FM Incorporating 'Gift' Message

CHICAGO — The NARM "Give The Gift Of Music" campaign has been integrated into the holiday programming of WMET-FM here. It's believed to be the message's first injection into a major radio promotional campaign.

The Metromedia station is plugging the idea of records as gifts in several ways. One approach is the on-air mention by disk jockeys of their own experiences with albums and tapes as presents. There are also special "Gift Of Music" promotional announcements.

Programming for Saturday and Sunday (13, 14) was themed to the NARM slogan entirely. It included special 25 to 30 minute commercial free segments, presented as musical "gifts" to the listener.

Station promotion director Jim Corboy said favorite Chicago rock acts such as Pink Floyd, Led Zeppelin and Doobie Brothers would be featured.

Corboy notes that the pitch for album buying is being done with taste. "We're not doing anything campy." (Continued on page 14)

Capitol Increases Lennon Inventory

This article prepared by Cary Darling in Los Angeles and Doug Hall in New York.

LOS ANGELES—Though Capitol John Lennon and Beatles inventory was "pretty darn low" last week according to one label source, the label expects to have met the demand and have enough material in the distribution centers by Tuesday (16) or Wednesday (17).

It appears that Capitol has assigned some of its tape duplication to an outside contractor and album jacket facilities have been given additional orders though few involved wanted to be identified.

A spokesperson at the label says the demand is heaviest for post-Beatles Lennon material though demand is up for all Beatles albums as well.

Including the greatest hits "Shaved Fish" collection, Lennon had nine post-Beatles albums released through the now defunct Capitol-distributed Apple label.

"We had a couple of months sup- (Continued on page 20)

EDITORIAL

A Wonderful Legacy

Sociologists may ponder whether the arts initiate or reflect social change. But we suspect that John Lennon had a lot of both going for him. If only to reflect change in his basic idiom, the rock song, he held out the comforting promise that if we work hard enough at positive change it could materialize.

Lennon was never content to let his social consciousness speak for him only through song. He also put himself on the line as a spokesman for world peace and a battler against social injustice. Still, however, we speak of Lennon's humanity; his profession was that of an artist and a writer.

We will never know what lay ahead in terms of creativity. But there is abundant evidence to believe that what he had already expressed in his art has a reach for generations to come.

Alone and in collaboration with Paul McCartney and others he was a writer of wonderful songs. Whether communicating honest sentiment or social awareness, Lennon the songwriter provides a profile of greatness.



Billboard photo by David Peters

PARROT SITE—An unexpected feathered friend sits atop the head of singer Pat Benatar backstage at the set of the ABC-TV "Fridays" show. Shown, left to right, are Larry David, a "Fridays" personality; Benatar and the singer's manager Rick Newman.

SelectaVision TV Ad Promotions Utilize Disk Familiarity

NEW YORK—"A record that plays not just sound—but pictures." That's how RCA describes its SelectaVision videodisk in four fast-moving television commercials that will air beginning the week of March 22 when the videodisk goes on sale.

Even though RCA is marketing the videodisk player to tv watchers, it is capitalizing on the familiarity of the record player in its efforts to make SelectaVision a household staple. "Easier to use than a record player," declares the promotional literature. "Just load the disk and flip a switch."

The details of RCA's rollout strategy were announced last week in separate presentations here and in Los Angeles by top executives from

the hardware, software and advertising sectors of the program. A similar presentation had been made to the company's distributors a week before.

The player carries a suggested list price of \$499.95 and the disks will cost between \$14.98 and \$27.95 (for a two-disk set). More than half of the initial catalog of 100 titles lists for less than \$20, according to executive vice president Herb Schlosser.

Tribunal Stalls On Cable TV Royalty And Mechanical Rate

By JEAN CALLAHAN

WASHINGTON—The idea of an industrywide adjustment of cable television royalty rates prevailed Thursday (11) as the Copyright Royalty Tribunal met to discuss the possibility of increasing cable royalties. The industrywide approach is favored by cable interests while copyright owners including filmmakers, sports organizations and music licensing so-

cities prefer that adjustments be made on a system by system basis.

The Tribunal did not vote on whether to increase cable royalty rates. Instead, the commissioners are asking for comments from the cable interests and copyright owners and postponing the vote until a meeting scheduled for Wednesday (17).

Joint copyright owners, represented by Fritz Attaway, counsel for the Motion Picture Assn. of America, have asked the Tribunal to raise cable royalty rates by 20% and to adopt a system to insure that future royalty rates keep up with inflation.

The copyright owners argue that drastic changes in cable technology and marketing techniques have eroded the real constant dollar level of cable royalties.

The present cable royalty rate is 1.1% of gross revenues. A 20% increase of that rate will amount to approximately \$3.5 million in 1981. Attaway estimates, and "more than that in years to come."

In the mechanical royalty rate setting proceeding, the long awaited adjustment was postponed Wednesday (11) when Commissioner Tom Brennan motioned that a vote be held off until an unspecified future date. Tribunal chairman Clarence James said a new date for the me-

(Continued on page 12)

LENNON GAB TAPED HOURS BEFORE DYING

By DOUG HALL

NEW YORK—Timing is everything the RKO Radio Network learned after having its music special crew interview John Lennon eight hours before he was gunned down and killed.

What was supposed to have been material for a Valentine's Day special in February became the grist for a solid three-hour memorial that the RKO network scooped the whole radio industry by feeding it to its affiliates Sunday (14).

Conducted by Dave Sholin, Laurie Kaye and Ron Hummel at Lennon's home in the Dakota Apartments on Manhattan's Upper West Side on the fateful Monday (8), the interview is full of sad irony.

The original idea of the show was that it would be aired on Valentine's Day (Feb. 14) because Lennon and his wife, Yoko Ono "were so in (Continued on page 40)

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Pickwick Gives Life To Monster Indie Distributing Wing Will Be Largest In Industry

By JOHN SIPPEL

LOS ANGELES—When the independent distribution wing of Pickwick becomes autonomously fully operable in early 1981, it will represent the largest single entity in that segment of the industry.

Its more than 400 employees working out of six stocking warehouses and five ancillary sales offices across the U.S. alone represent a work force larger than independent distribution had totally in the mid '50s.

Its almost 200,000 square feet exceed the entire warehousing space of the same industry entity 25 years ago. And it's safe to estimate that Pickwick distribution's billing this year can well represent more than the total non-company-owned distribution industry billing in 1955.

Jim Moran, executive vice president of the Pickwick distribution companies, which also include the giant rackjobbing firm envisions Pickwick and its contemporary distribution companies grabbing an increasingly larger share of the market in the early '80s.

"The final calendar quarter and the one before it indicates we are flourishing," states Jack Bernstein, senior vice president and general manager of the independent wing under Moran, supporting his boss' forecast. "With Stevie Wonder, Diana Ross, Blondie, Barry Manilow, Pat Benatar and breaking acts like Air Supply, the low point is long behind us. And Bob Fead's decision to take Alfa Records through independents buoys our hopes.

"Expanded geographical areas provide a lesser number of 'super-distributors' with a far greater profit potential. We have a positive attitude. Today we are able to muster a sales, promotion and merchandising crew in each area equal to that of any branch-operated competitor," Bernstein adds.

"Through the greater sales volume Pickwick and its peers enjoy, we

have been able to compensate for the prior lag in dialog between each other and our labels. There is a growing communication between us and our adjacent independent distributors as to how best to attack marketing problems and campaigns behind product.

Recent satellite sales location openings have occurred in Seattle and Denver. Bernstein has not yet selected sales managers for either but full sales and promotion and merchandising complements have been hired.

In a revision of corporate lead-



EAST/WEST—Bob Fead, Alfa Records U.S. president, left, celebrates the company's formal opening in Los Angeles with Jiro Yanase, president of the Yanase Corp. of Japan, the label's parent firm and Kunihiko Murai, president of Alfa Records of Japan.

"Not only are we hearing more regularly from our labels, but we are daily exchanging information between our own Pickwick outlets and with our fellow distributors in the U.S.," Bernstein points out.

Now that distribution is totally separated from rackjobbing, Moran and Bernstein will react more quickly and specifically to the needs of their autonomous wing. Moran emphasizes the split from rack is complete, with distribution now possessing even its own computer auxiliary.

Quick readouts of daily sales volume enables much more rapid replenishment and resultantly, labels obtain quicker pertinent sales data.

ership, Bill Shaler is branch manager of Los Angeles, assisted by Barry "Bear" Rakoff, who was transferred from St. Louis to be sales manager. Jack Campbell manages the San Francisco satellite, which like Seattle, falls under Shaler's supervision. The local warehouse occupies 36,000 square feet.

Bernstein and national operations manager Alan Roller operate from 42,000 square feet in Arlington, Tex., a Dallas suburb. Don Gillespie is branch manager while Don Gernsbacher and an as yet-to-be-appointed sales manager head the

(Continued on page 94)

Executive Turntable



Johnson



Durant



Buckley



Hoffman

Record Companies

Mary Jo Johnson takes over as sales services director for CBS Records in New York. She was sales services associate director. . . . **G. Jarbe Durant** becomes business affairs director for Solar Records and Dick Griffey Productions in Los Angeles. Before taking this newly created post, he had been business and financial consultant and an International banking officer at the Chemical Bank in New York City. . . . **Frank Hendricks** moves into the post of marketing administration associate director for CBS Records International. He had been royalty projects manager at the company in New York. . . . **Steve Keator** exits Phonogram in Los Angeles as publicity director. He joined Casablanca Records three years ago as public relations director and also was active in artist development. . . . **Michael Friedman** and **Don Silver** resign from Arista in New York as product management director/video services director for the associated labels and East Coast a&r manager, respectively. They are forming the Empire Project Inc. in New York, a full service production/publishing company. . . . **Steve Buckley** is upped to a&r black music manager for Capitol Records in Los Angeles. He was the Miami-based Southeast r&b promotion manager. . . . **Cliff O'Sullivan** takes over as Epic, Portrait, Associated Labels associate product manager for the West Coast in Los Angeles. He was college representative for CBS records in San Francisco. . . . **Charlie Scott** joins the national marketing/promotion staff of Prism Records in New York. Scott has worked in radio and, most recently, was with Pickwick International in St. Louis in promotion and Casablanca Records and Filmworks as Midwest promotion director. . . . **Ken Wogemuth** takes over as creative director for records and music for Word, Inc. in Waco, Tex. He was assistant advertising manager for Zondervan Publishing Co.

Publishing

Jim Gianopulos assumes the post of ASCAP Eastern regional director of business affairs and **Lisa K. Schmidt** now helms the ASCAP Eastern director for repertory position. Both were formerly assistants to the director of membership. . . . **Ed Snider** joins the sales staff of Cherry Lane Music Co., Inc. in Greenwich, Conn. He was with Music Sales. Also, **Veronica Pope** of the firm's sales staff is upped to marketing manager.

Related Fields

Morris Stoller becomes chairman of the board of the William Morris Agency in Los Angeles. The previous cochairmen, **Abe Lastfogel** and **Nat Lefkowitz**, are now chairmen emeritus. The latter will still operate in all areas of the company's activities. Among Stoller's past positions at the agency were vice president, executive vice president and treasurer. . . . Some changes at Home Box Office in New York as **Stuart B. Rekant** becomes business affairs programming vice president, **Dominic Serio** takes over as studio general manager and **Seth G. Abraham** is upped to sports programming vice president. Rekant was business affairs director for film programming while Serio was general manager of Home Box Office studio productions and Abraham was sports programming director. In Home Box Office's affiliate relations and marketing departments, there are four new vice presidents: **Matthew C. Blank** is now Cinemax and multi-pay marketing vice president. He was Cinemax and multi-pay marketing director. **Robert N. Caird** moves from marketing director to marketing vice president. **William H. Grumbles** steps from Central region general manager to vice president and **Stanley B. Thomas** goes from director of national accounts to vice president. Also **William G. Hooks**, Eastern region vice president and general manager, becomes marketing administration and communications vice president. Hooks is succeeded by **Dennis Garcher**, formerly vice president and general manager in the Central region. . . . **Alan Alper** becomes president of Empire Audio Sales Inc. in Teaneck, N.J. He had been executive vice president. . . . **William V. Ambrose** is now general manager of Time-Life Video in New York. Ambrose, Time-Life Films vice president, has been responsible for the video division's institutional marketing since 1979. . . . **Nathalie Hoffman** and **Sandra Gottlieb** join the telecommunications division of 20th Century-Fox Film Corp. in Los Angeles. Hoffman comes in as business affairs director and Gottlieb joins as associate director of business affairs. Hoffman, who has been an entertainment attorney, now handles negotiations for pay television and home video agreements for Fox and Magnetic Video Corp., its subsidiary. Gottlieb recently served as a labor relations and legal affairs attorney for ABC. . . . **David R. Bunker** replaces **Robert McAdams Jr.** as controller for the Ampex Corp. in Redwood City, Calif. Bunker was a controller of the data products division and the audio/video systems division. McAdams has been upped to finance vice president and chief financial officer for Ampex. . . . **Bill Haddon** and **Perry Harris** take the newly created posts of regional sales managers for Altec Lansing. Haddon is Western regional manager, covering the Western two-thirds of the U.S. while Harris has the rest of the country as Eastern regional manager. Haddon and Harris continue as district managers in their former territories of North Central and South respectively for the Anaheim, Calif.-based firm.

Miami Law School Oversees a Seminar

MIAMI—A one-day seminar on "Legal And Business Aspects For The Entertainment Industry" was held Saturday (13) at the Univ. of Miami's Law School.

About 100 lawyers, studio-owners, musicians, artists and students were in attendance, according to Fred Goldring, chairman of the school's Entertainment and Sports Law Society.

Five New York City attorneys discussed various aspects of law as it pertains to the entertainment industry. Mark Silfen discussed personal and business management and the role of the talent agent; Barry Plotnik talked on negotiating record contracts; Peter Thall talked on music publishing and Franklin Weissberg probed theatre and motion picture problems.

1981 NARM Meet Eyes Near Future Of Industry

NEW YORK—"Plan To Be There," a reference to the immediate years ahead for the music industry, is the theme of the 1981 convention of the National Assn. of Recording Merchandisers.

The convention, to take place at the Diplomat Hotel in Hollywood, Fla., April 11-15, will focus on five key areas for future growth and expansion: advanced audio technology, home video entertainment, creative tape packaging and merchandising, inventory management and bar coding, and "Give The Gift Of Music."

The convention theme, notes Joe Cohen, executive vice president of NARM, represents "an attempt to anticipate and plan for the decade of the '80s instead of reacting to it."

Being planned around the "Plan To Be There" theme are seminars and workshops covering a wide range of interests. Three one-hour sessions on Monday and Tuesday mornings will feature topics of specific interest to retailers, rackjobbers, distributors, one-stops and manufacturers.

Each attendee will be able to attend six such sessions, selecting those which best relate to him and his company.

The sessions cover home video retailing, dealing with one's banker, merchandising specialized product

such as midline, catalog, country music, classical music and accessories; tape merchandising and packaging; the marketing potential of digital and direct-to-disk; inventory management, control and replenishment and bar coding.

Also, how to work with local media, how to communicate effectively at all levels, freight transportation problems and their solutions and new directions in mall leasing.

A special breakfast meeting program on Monday, "Merchandising Black Music: A Road To Profitability," will feature an audio/visual presentation developed by the Black Music Assn. on effective techniques for marketing black music product.

The poolside exhibition center adds still another dimension to the theme as more than 100 suppliers of all types of products and services display their wares and meet with customers and potential customers each afternoon of the convention.

The convention will also entail such traditional features as bestselling product awards, merchandiser of year awards and, a first, winners of the "Gift Of Music" radio and newspaper advertising awards contest.

Another first, a gospel music luncheon, will be held, along with a convention standby, the annual country music luncheon.

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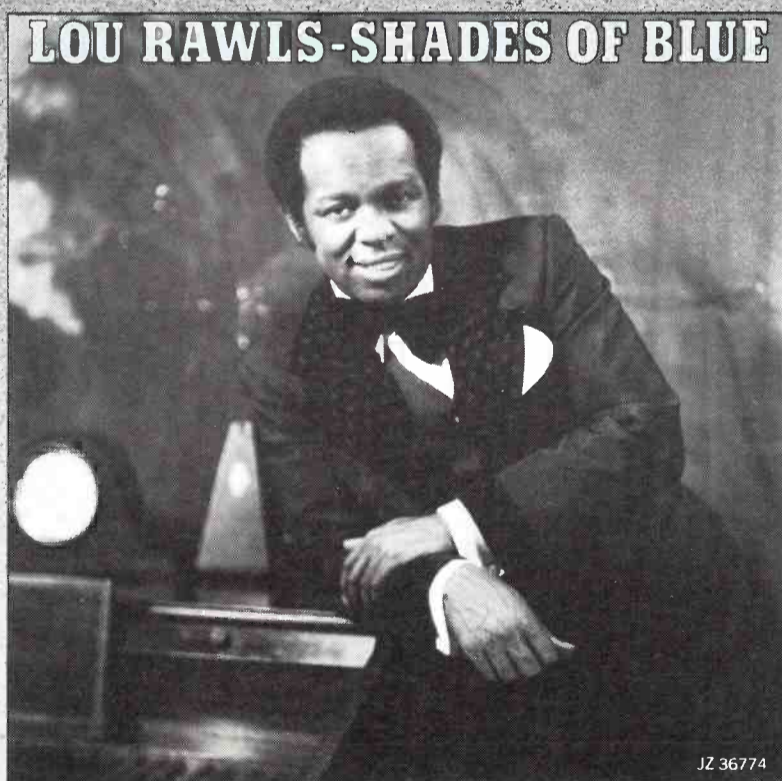
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
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—Leon Huff

CHARGES ANTITRUST

Sepanlou Suit Hits Major Distributors

LOS ANGELES—Donsep Trading Co. and Phil Harris Records Inc. here are suing major distribution entities in the U.S. in Federal District Court locally, charging violations of antitrust laws. Plaintiffs are an export firm and two local retail stores here, operated by Firouz "Fred" Sepanlou.

The complaint alleges PolyGram Distribution, PolyGram Records Inc., Pickwick Records, Pickwick Distribution, CBS, MCA Distribution, Warner Bros. Records, WEA and WCI with transgressing the Sherman, Clayton and Robinson-Patman Acts.

MCA Distributing Demands \$588,772

LOS ANGELES—MCA Distributing Corp. here has filed suit in local Superior Court against MTS, parent company of the Tower Records stores, seeking a judgment against the firm for \$588,772.46.

The complaint charges the Sacramento-based chain owes the amount for goods received. A check of the statements attached to the filing indicate the billing occurred largely in June and July 1980. Credit memos through October are shown on the statements.

Tower Records was reported boycotting MCA product recently (Billboard, Dec. 6, 1980).

The filing contends that the defendants did meet to determine prices without regard to public policy and cost of manufacture. Credit terms were utilized by the defendants to construct distribution networks under the defendants' control, which ultimately kayoed competitors, the suit contends.

Defendants are accused of providing secret payments, rebate allowances, refunds, commissions, unearned discounts and special pricing to certain accounts. Favored customers were provided with "adscript, incentive money, promotional aids" and free records and tapes, along with extended billing, the suit charges.

The suit seeks a temporary and a permanent injunction against the defendants from continuing such alleged practices and asks treble damages to be determined by the court.

Sepanlou previously filed suit against Capitol Records, charging partial treatment to certain customers last September in the same court.

Set Project 3 Deal

NEW YORK—Arista Records has signed an agreement to distribute in the U.S. Project 3 Records, headed by Herbert A. Linsky.

The Project 3 catalog includes newly released albums by Larry Elgart, Enoch Light, Tony Mottola, Buddy Greco and Louis Armstrong.

General News

3 N.Y. Theatres Go Dark

NEW YORK — Broadway's theatre district will soon lose three of its smaller, more intimate theatres which will be demolished to make room for a 50-story, \$261.5 million Fortman Hotel to be located on Broadway between 45th and 46th streets.

The theatres to be dismantled are the Helen Hayes, the Morosco and the Bijou, which combined have a capacity of 2,300 patrons. They will be replaced by a single new theatre within the hotel complex which will seat 1,500 patrons.

According to Harvey Sabinson of the League of New York Theatres and Producers, an organization which supports the building of the new hotel, the new theatre, in spite of its smaller capacity, will employ 15% more actors than those slated for demolition.

Sabinson also points to the fact that an estimated 12 million people will use the hotel every year, and a sizeable percentage of this number will be potential theatregoers.

The League's executive further feels that the construction of the new hotel will encourage the renovation of existing theatres in the area, especially those along the seamy block of west 42nd St. between Seventh and Eighth Aves. Most of these now serve as second run houses for "B" type movies.



"3WC*" PARTY—Scotti Bros./Atlantic artist Ian Lloyd chats with Ahmet Ertegün, chairman of Atlantic Records, and Bud Prager, center, Lloyd's manager, at a party in Sybil's in New York in honor of the release of his new LP, "3WC*."

Asher For Humanitarian Award

NEW YORK—Dick Asher, deputy president and chief operating officer of the CBS Records Group, will be honored with the 1981 Humanitarian Award given by the T.J. Martell Memorial foundation for Leukemia Research.

He will receive the award at the foundation's fifth annual dinner May 2 at the Grand Ballroom of the Waldorf Astoria Hotel here.

"In the past year he (Asher) has brought about a dramatic turnabout in the profits of the CBS Records Division and maintained a high level of profits in the CBS International Division," says CBS Records in announcing Asher's award.

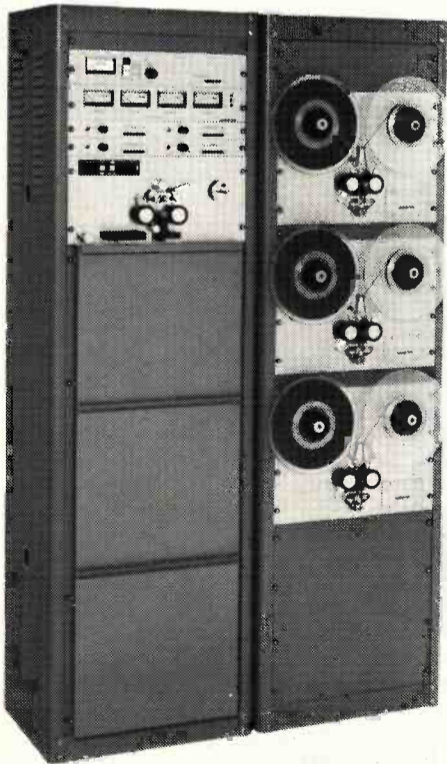
The T.J. Martell Foundation is a music industry supported group formed in the memory of T.J. Martell, son of Tony Martell, vice president and general manager of the CBS Associated Labels. The foundation has received grants from the record industry totaling more than \$2 million in the last four years.

Schwartz Awarded

NEW YORK—James Schwartz, president of Schwartz Bros. and Harmony Hut, has been named recipient of the American Jewish Committee's Human Relations Award.

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No Progress In the AFM Studio Strike

LOS ANGELES—Despite the one day of preliminary talks Monday (8), there is still no progress in the 20-week-old American Federation of Musicians strike against film and television producers.

The two sides had agreed to return to the table for "exploratory" talks with Nick Fidandis, director of the office of the Mediation and Conciliation Service in Washington, acting as a negotiator. But no plans for actual negotiations came out of the talks.

"If anything, we are farther apart," notes one union spokesman. AFM president Victor Fuentelba outlined the state of the strike to union members Saturday (13).

The next step for the AFM is stepped up consumer canvassing with pickets planned at theatres showing films that were supposedly scored abroad. Two films picketed so far are "Stir Crazy" and "Seems Like Old Times."

CARTER KOs THE LEA ACT

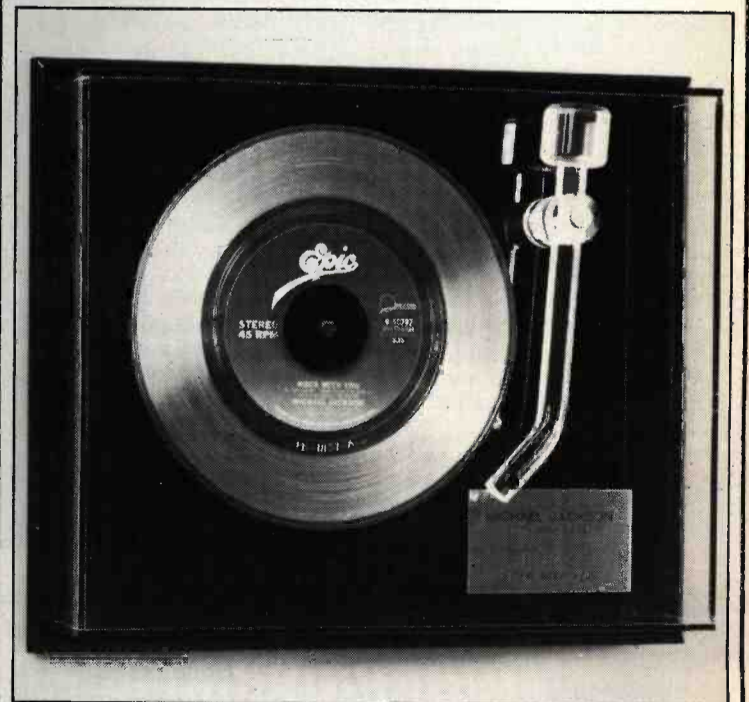
WASHINGTON—President Carter has signed legislation overturning the Lea Act which had barred collective bargaining by musicians in broadcasting.

The provision, Section 506 of the Communications Act, was passed into law in 1946 at the behest of broadcasters who claimed musicians unions were demanding they hire players the broadcasters claim they didn't need since they were using more recorded music.

The Lea action had been cleared earlier by the House and Senate.

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Manufactured and distributed by Capitol Records, Inc., a subsidiary of Capitol Industries-EMI, Inc.



Jukebox Royalty Fees Rise From \$8 To \$50

• Continued from page 5
now paying an increased price for records plus this new royalty rate plus mechanical royalties." He says that jukeboxes are being replaced by

tapes and sound systems providing background music in more and more establishments as the costs of keeping jukeboxes become prohibitive.

ASCAP president Hal David, on the other hand, is "pleased" with the Tribunal's decision. ASCAP counsel Bernard Korman adds that "operators and establishment owners can

well afford these modest fees." When the Tribunal held public hearings in this proceeding in April, ASCAP and SESAC asked for an increase to \$70 per box per year and

BMI asked for \$30. The jukebox operators recommended that the rate be kept at the current \$8 per box per year.

As the Tribunal began its meeting Wednesday (10) Commissioner Frances Garcia moved that the jukebox royalty rate be upped to \$30 per year effective Jan. 1, 1982, and \$60 per year effective Jan. 1, 1984.

Then, Commissioner Mary Lou Burg explained that she had hoped to amend the motion with a graduated royalty scale to give relief to small jukebox operators. Burg said that she had not received enough support to pass that amendment. She then successfully moved to amend Garcia's proposal so that the rates were reduced from \$60 to \$50 and from \$30 to \$25.

Tribunal chairman Clarence James, who begins his year's term with this decision, explains that the new jukebox royalty rate does not take effect until 1982 because of close timing.

The Copyright Office must give notice for payment of jukebox royalties Jan. 1. Then, those royalties must be paid within 30 days. Even if the Tribunal's new rates were announced in the Federal Register Dec. 10, that would still not allow enough time for the appeals process to take place before 1981 royalties were due.

Cable Royalty

• Continued from page 7

mechanical royalty rate setting would be announced on 24-hour notice.

The Copyright Royalty Tribunal has a mandate from Congress to set a mechanical royalty rate by Dec. 31, 1980. The Tribunal has the option to change the rate or to leave it at the present 2 and 1/4 cents per tune. Most observers expect the rate to be increased.

Whatever rate is set will remain in effect through 1987. The National Music Publishers Assn. is asking for an increase to 6% of the list price of records. The Recording Industry Assn. of America wants to retain the current rate and argues that an increase 6% of list would cost record companies between \$100 and \$200 million annually.

The mechanical rate question remains one of the hottest topics facing the Copyright Tribunal which has heard reams and reams of testimony from both sides on the issue.

LAX Label Pacts With CBS Records

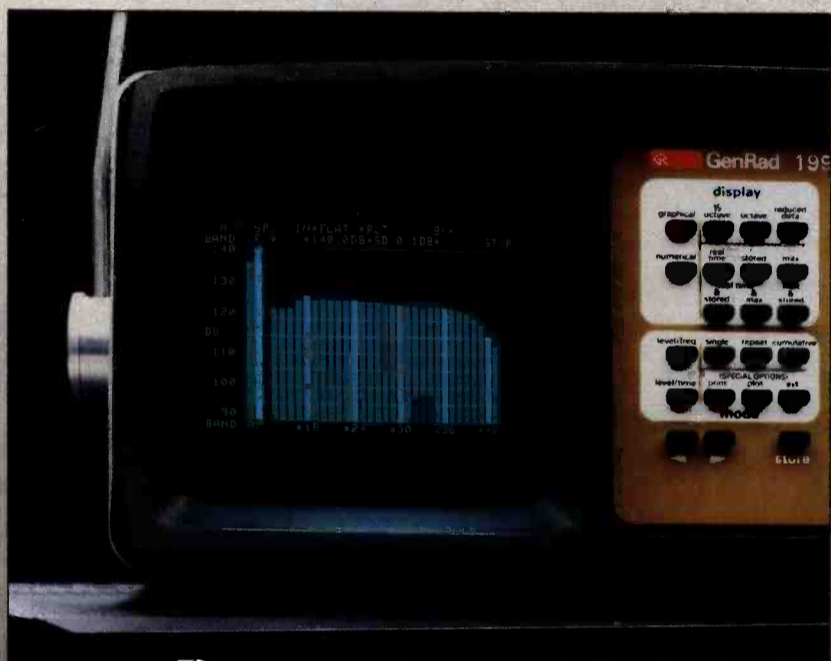
NEW YORK—CBS Records has signed a deal with LAX Records. It will press and distribute product released by the label headed by Steve Gold and Jerry Goldstein.

A number of major signings are expected from the label. It currently has on its roster Blood, Sweat & Tears, Pressure and the Funkadelics. The new deal is effective with the beginning of the new year.

Tipton Releases

NEW YORK—Tipton Records, an affiliate of the Peter Pan kiddie label line, expects national distribution Wednesday (17) of "A Tribute To John Lennon & Paul McCartney." The package, with a \$3.98 list, consists of 10 Lennon-McCartney songs performed by the Now Sound Orchestra recorded by the label some years ago.

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Billboard photo by Alan Penchansky
PEACH POWER—Peaches chain owner Tommy Heiman, left, chats at the web's Chicago grand opening bash with Jim Scully, CBS Records Midwest regional vice president. Center is Michael Shelton, manager of the new Oak Park, Ill., outlet, the chain's first Illinois store.

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Producer Asks \$5 Mil In Suit

LOS ANGELES—Producer Steve Tyrrell asks \$5 million punitive and \$125,000 in general damages, alleging he was misled by Record Logic Corp., Tom and Chuck Cossie, Karen Williams also known as Nancy Drew and RCA Records.

The Texas industry veteran claims the Cossies duped him into believing that in order to get an RCA recording pact for Michael Wycoff he should proceed through Record Logic.

Tyrrell originally pacted Wycoff through a deal with Sound Story Productions, whom he paid \$20,000 to firm the binder. Tyrrell claims in his filing that he was to receive \$100,000 for expenses in making the album, which he delivered to RCA's Eddie DeJoy in August 1980. He contends that the defendant firm got \$125,000 from RCA. Tyrrell claims he is still owed the album production cost deal.

RCA also paid \$10,000, the local Superior Court complaint states, directly to AFTRA and AFM performers.

Capitol Sued Over Knack Band Name

LOS ANGELES—Musician Michael Chain wants \$200,000 damages because he claims Capitol Records without his express authorization used the group name, Knack, which he retained when the label terminated him in July 1968.

Chain alleges he registered the name Knack with the AFM here in 1966. Capitol signed him as leader of Knack in September 1966. The suit also claims that the defendant appropriated original lettering of the name, "Knack," from the plaintiff.

Chain claims Capitol released his product which achieved "a high degree of commercial success" before terminating him.

'Real Life Music' For Nashville Spot

NASHVILLE — The Nashville NARAS chapter and the New Benson Co. will present an entertainment program titled "This Ain't Hollywood Showcase: An Evening Of Real Life Music" at the Exit/In Tuesday (16).

Headlining the evening's musical event will be the DeGarmo & Key Band, a Christian hard-rock group on the Lamb & Lion label. The band will perform selections from its new LP, "This Ain't Hollywood."

Shows take place at 7:30 and 10 p.m. Tickets are \$5 proceeds benefit the local NARAS chapter.

'Gift' Message

• Continued from page 7

We're not going out of our way to say go buy an album."

NARM's director of special projects Pat Gorlock confirms that it is the first weaving of the slogan into a radio campaign.

Another aspect of the promotion is the giveaway to station callers of 50 pairs of albums throughout the weekend. Corboy said "Gift Of Music" gift-wrapped album, bearing personal greetings from deejays, would be sent as gifts to persons named by contest winners. The caller also receives a copy.

Recent advance airing of Bruce Springsteen's new album brought the station into conflict with CBS Records. But the "Gift Of Music" campaign wasn't designed to make peace, says Corboy.

"We were talking about it (the promotion) before we played the Springsteen album."

Prerecorded Tape Sales

• Continued from page 13

prerecorded music in the latter half of 1981: there is considerable work being done to move chromium tape into the prerecorded music field, more firms are studying adding Dolby noise reduction systems to their prerecorded fare and in Japan there are experiments in shifting metal tape to music. And finally the microcassette "is starting to rear its head." Sanyo, for example is introducing its microcassette unit in the U.S. and in Japan there is already experimentation with prerecorded microcassettes.

But there are no libraries of prerecorded music available yet on this mini cassette system.

In the blank tape field, Gauss' research indicates 1980 will close out at about a 12%-13% increase in sales over 1979. And 1981 will remain at that increased level.

And in the spoken word area, there has been a 15% growth over '79 with the same percentage increase predicted for 1981 by Gauss. The industrial market, Fujii explains remains one of the steadiest growth areas as the cassette's proven status as a communications tool gains additional devotees.

Cetec Gauss, the major manufacturer of high-speed tape duplicating equipment does annual surveys of its customers. Among its U.S. clients are Capitol, MCA, PRC and Allison with EMI around the world.

In fact, the company has seven new clients for its series 1,200 equipment: Churoku Services of Tokyo; PT Metro of Jakarta, Indonesia; Dischi Ricordi, Duplimatic and Edizioni Paoline, all of Italy; Richard Stephans Tapes of England and CBS International in Bogota, Colombia.

The firm has also sold expansion units to these customers: CBS, Sony and Toshiba-EMI in Japan; Pacific Audio & Video, People's Republic of China; Jigu Records, Korea; KGC Magnetics, Australia; Epsa, Argentina; CBS Holland; Jugoton Records, Yugoslavia and Sonocairo, Egypt.

Tee Airstrip Label

SAN FRANCISCO — Airstrip Records has been launched here with the label's debut album "Skin And Blisters" by the Hoovers, a quartet of two Englishmen and two Americans who specialize in ska/reggae/rock.

Graphix

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Fox Petitions Court For Copyright Decision

By IRV LICHMAN

NEW YORK—A Federal court here may decide precedent-setting rulings on the issue of publisher rights involving copyright extension

and control under the 1976 Copyright Act.

In an action by the Harry Fox Agency in U.S. District Court

against two disputing publishers, the agency is essentially portraying itself as the man-in-the-middle in the conflict and is requesting the Court to

settle the issue.

The question involves one song, the standard "Who's Sorry Now?" but its resolution could impact on

thousands of songs whose authors have taken advantage of provisions of the 1976 act. One of its features extends copyright protection beyond the 56-year lifetime set by the 1906 Act it replaced. Also, the new Act allows authors or their estates to recapture a copyright for an additional 19 years for a total copyright life of 75 years.

This is what the suit is about:

Marie and Ted Snyder terminated the grant of copyright with Mills Music for "Who's Sorry Now?" coauthored by their father, the late Ted Snyder.

Mills Music, however, insists that it's entitled to a full publisher's share of mechanical royalties on recorded works of the song made before the termination of the grant by the Snyders on Jan. 3, 1980. Marie and Ted Snyder claim such royalties.

The Fox complaint, prepared by its law firm, Silverman & Shulman, notes that the defendants' demands are the result of their "conflicting interpretations of certain key terms and provisions" of the 1975 Act and their resultant impact on the right to receive monies generated by uses of the song after the effective date of termination. Among the key points cited are the use of the term "derivative work" as it relates to recordings and the nature of the rights with respect to such derivative works, if any, which may "revert" and "become vested" to and in the Snyder company.

The Fox agency declares that as a result of conflicting claims and demands of the defendants, it is "in great doubt as to which of them is entitled to be paid the disputed fund and by reason of the agency agreements is in jeopardy with respect to the demands of both defendants in respect to the disputed fund."

With respect to the song and the defendants, the Fox agency calls for the court to declare which defendant, as to the one-third interest, is the owner of rights under copyright.

Although the amount of money in the disputed fund is modest—\$1,343.41—the issue to be decided by the Court, a preliminary statement by Fox in the complaint declares, "the legal issues involved are of vital interest to all members of the copyright community, both owners and users of copyright protected works as well as their authors. Indeed, many of the complex business relationships in the copyright community will depend upon and be governed by the law of this case."

5 Industry Execs On UCLA Campus

LOS ANGELES—Three music industry-related courses will be offered this winter by UCLA Extension.

"Career Development Of The Artist: Personal Management, Agencies, Concert Promotion, Publicity," led by Ned Shankman and Ron DeBlasio, will examine professionals responsible for developing and guiding the recording/performing artist's career. The class meets Tuesdays Jan. 6-Feb. 24.

Attorney Richard Schulenberg will conduct "Legal And Practical Aspects Of The Recording And Publishing Industries" each Thursday from Jan. 8-March 12.

And Tom Noonan, Billboard's associate publisher will lead a one-day program in "The Art And Practice Of Marketing In The Music Industry" Jan. 10.

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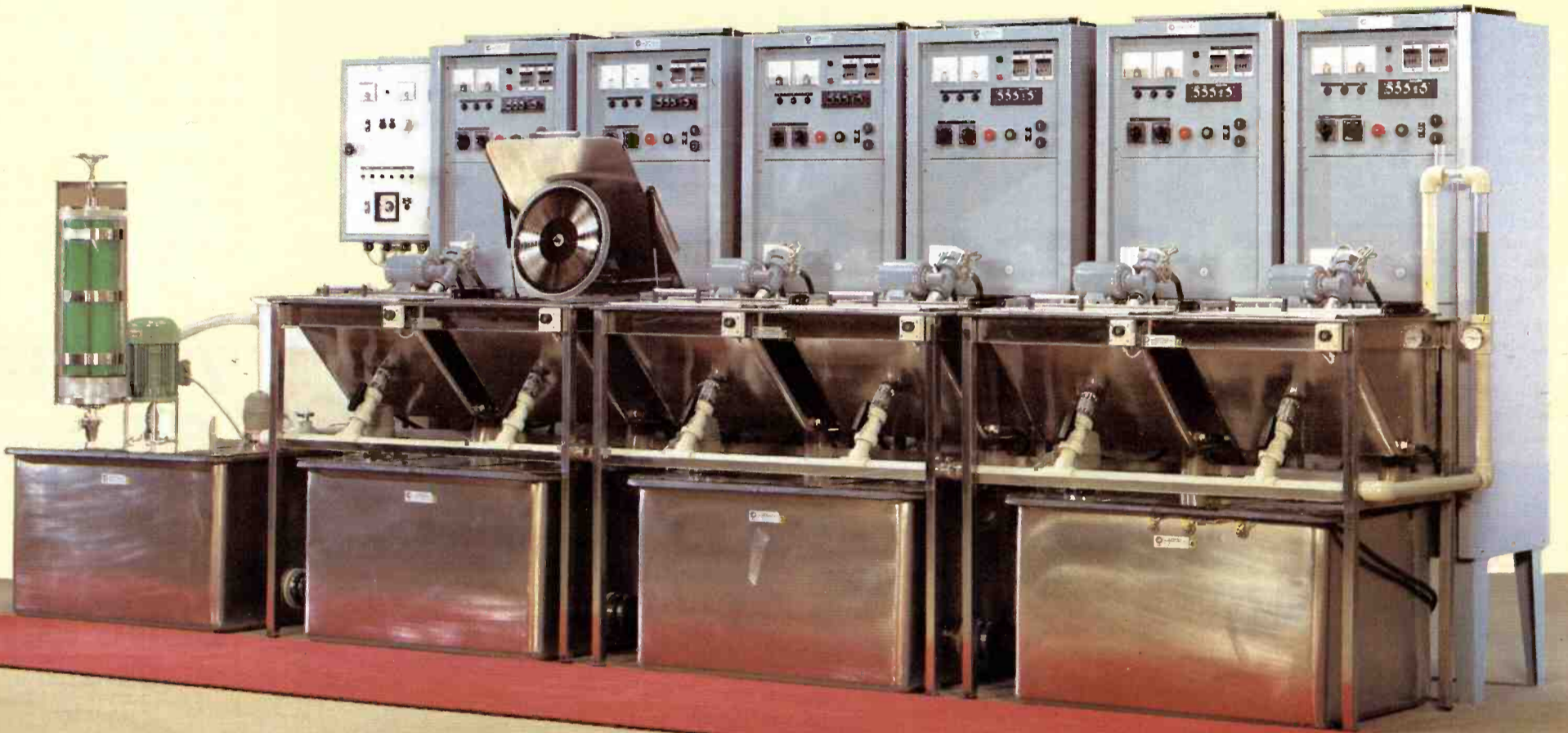
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- 1) **Male artist of the year**
- 2) **Top country artist**
- 3) **Top new male album artist**
- 4) **Top country album artist**
- 5) **Top country album of the year**
- 6) **Top male artist combined**
- 7) **Top adult contemporary artist of the year**
- 8) **Top pop album**
- 9) **Top pop album**
- 10) **Top pop singles**
- 11) **Top pop singles**
- 12) **Top new female artist**
- 13) **Top new female album artist**
- 14) **Top new female album artist**
- 15) **Top new male album artist**
- 16) **Top pop singles male vocal artist**
- 17) **Top pop album**
- 18) **Top adult contemporary singles**
- 19) **Top adult contemporary single**

ROCKY THORNTON

- 20) **Top new artist singles & EP's combined**
- 21) **Top pop singles**
- 22) **Top new male album artist**
- 23) **Top new male single artist**
- 24) **Top new female album artist**
- 25) **Top new female single artist**
- 26) **Top male artist combined**

THE BART B. BUN

- 27) **Top new artist singles & EP's combined**
- 28) **Top pop singles**
- 29) **Top pop singles**
- 30) **Top pop singles artist**
- 31) **Top new female album artist**
- 32) **Top new female single artist**
- 33) **Top new male album artist**
- 34) **Top new male single artist**
- 35) **Top male artist combined**

KENNY ROGERS/KIM CARNES

- 36) **Top pop singles**
- 37) **Top new dual/group artist**
- 38) **Top new single artists**
- 39) **Top adult contemporary singles of the year**
- 40) **Top pop singles artist**
- 41) **Top pop singles artist**
- 42) **Top pop singles artist**
- 43) **Top adult contemporary singles of the year**
- 44) **Top pop singles artist**
- 45) **Top pop singles artist**

GLIS DICHAIR

- 46) **Top pop singles**
- 47) **Top pop singles artist**
- 48) **Top pop singles male vocal artist**
- 49) **Top adult contemporary singles & EP's**
- 50) **Top pop singles artist**
- 51) **Top pop singles artist**
- 52) **Top pop singles artist**

Family Artist of the Year

- 53) **Top pop singles**
- 54) **Top pop singles artist**
- 55) **Top pop singles artist**
- 56) **Top pop singles female vocal artist**
- 57) **Top pop female album artist**
- 58) **Top female artist combined**

THE J. GAIL BAND

- 59) **Top adult contemporary singles & EP's**
- 60) **Top pop album**
- 61) **Top pop singles artist**
- 62) **Top pop album**
- 63) **Top pop album**
- 64) **Top pop album**
- 65) **Top pop album**

Top Country Artist

- 66) **Top country artist**
- 67) **Top country album artist**
- 68) **Top country single artist of the year**
- 69) **Top country album of the year**
- 70) **Top country album of the year**
- 71) **Top country album of the year**
- 72) **Top country album of the year**

DOTIE WEST

- 73) **Top country artist**
- 74) **Top country album artist**
- 75) **Top country single artist of the year**
- 76) **Top country album of the year**
- 77) **Top country album of the year**
- 78) **Top country album of the year**
- 79) **Top country album of the year**

ROBBIE RAMO

- 80) **Top pop album**
- 81) **Top pop album**
- 82) **Top pop album**
- 83) **Top pop album**
- 84) **Top pop album**
- 85) **Top pop album**
- 86) **Top pop album**

Top Country Albums Artists

- 87) **Top country album artist**
- 88) **Top country album artist**
- 89) **Top country album artist**
- 90) **Top country album artist**
- 91) **Top country album artist**
- 92) **Top country album artist**
- 93) **Top country album artist**

MICHAEL JOHNSON

- 94) **Top pop album**
- 95) **Top pop album**
- 96) **Top pop album**
- 97) **Top pop album**
- 98) **Top pop album**
- 99) **Top pop album**
- 100) **Top pop album**

NOEL POWNER

- 101) **Top pop album**
- 102) **Top pop album**
- 103) **Top pop album**
- 104) **Top pop album**
- 105) **Top pop album**
- 106) **Top pop album**
- 107) **Top pop album**

JAM CHESTNUT

- 108) **Top country album artist**
- 109) **Top country album artist**
- 110) **Top country album artist**
- 111) **Top country album artist**
- 112) **Top country album artist**
- 113) **Top country album artist**
- 114) **Top country album artist**

BRASS CONSTRUCTION

- 115) **Top pop album**
- 116) **Top pop album**
- 117) **Top pop album**
- 118) **Top pop album**
- 119) **Top pop album**
- 120) **Top pop album**
- 121) **Top pop album**

BRUCE JO SPEARS

- 122) **Top country album artist**
- 123) **Top country album artist**
- 124) **Top country album artist**
- 125) **Top country album artist**
- 126) **Top country album artist**
- 127) **Top country album artist**
- 128) **Top country album artist**

WE'VE REALLY JUST BEGUN.



1980 BROUGHT US 93.

KENNY ROGERS

- 1) **Male artist of the year**
- 2) **Top country artist**
- 3) **Top new male album artist**
- 4) **Top country album artist**
- 5) **Top country album of the year**
- 6) **Top male artist combined**
- 7) **Top adult contemporary artist of the year**
- 8) **Top pop album**
- 9) **Top pop singles**
- 10) **Top pop singles**
- 11) **Top new artist combined**
- 12) **Top pop album artist**
- 13) **Top pop album of the year**
- 14) **Top country album of the year**
- 15) **Top adult contemporary singles**
- 16) **Top adult contemporary single**

ROCKY THORNTON

- 17) **Top new artist combined**
- 18) **Top pop singles**
- 19) **Top new male album artist**
- 20) **Top pop singles male vocal artist**
- 21) **Top male artist combined**

THE BART B. BUN

- 22) **Top new artist combined**
- 23) **Top new single artist**
- 24) **Top new album artist**
- 25) **Top new single artist**
- 26) **Top new album artist**

KENNY ROGERS/KIM CARNES

- 27) **Top new artist combined**
- 28) **Top adult contemporary artist of the year**
- 29) **Top pop singles artist**
- 30) **Country singer of the year**

GLIS DICHAUM

- 31) **Top pop singles**
- 32) **Top new duo/group artist**
- 33) **Top new single artist**
- 34) **Top adult contemporary single**
- 35) **Top pop artist**
- 36) **Top new artist combined**

Family Artist of the Year

- 37) **Top new single artist**
- 38) **Top pop singles artist**
- 39) **Top pop singles artist**

THE J. GILLIS BAND

- 40) **Best of the year**
- 41) **Top pop album**
- 42) **Top pop singles artist**
- 43) **Top pop artist**
- 44) **Top pop artist**
- 45) **Top pop album artist**

Top Country Artist

- 46) **Top country album artist**
- 47) **Top country single artist of the year**

DOTIE WEST

- 48) **Top country artist**
- 49) **Top country album artist**
- 50) **Top country single artist of the year**
- 51) **Country singer of the year**
- 52) **Top country album of the year**

Top Pop Artist

- 53) **Top pop album**
- 54) **Top pop album artist**
- 55) **Top pop album**

Top Pop Singles Artist

- 56) **Top pop singles artist**
- 57) **Top pop singles male vocal artist**
- 58) **Top new artist combined**

Top Country Album Artists

- 59) **Top country album artist**
- 60) **Top adult contemporary singles**

EARL KLUGH

- 61) **Top pop album**
- 62) **Top pop album**

NOEL POWTER

- 63) **Top pop album**
- 64) **Top pop album**

JAM CHESTNUT

- 65) **Top country artist**
- 66) **Top country album artist**

BRASS CONSTRUCTION

- 67) **Top pop album**
- 68) **Top pop album artist**

BRUCE JO SPEARS

- 69) **Top country album artist of the year**

WE'VE REALLY JUST BEGUN.



“Thank You For
A Great Year!”
Kenny Loggins



MANAGEMENT

Larson & Recor Associates

Los Angeles



MOVIE REVIEW

No Jazz Heard In 'Jazz Singer' Film

LOS ANGELES—"The Jazz Singer," in which pop singer Neil Diamond makes his motion picture acting debut, is a safe vehicle for any newcomer to the wide screen because its storyline has universal appeal.

It also allows Diamond's strength in music to be used extensively, and that helps the sometimes corny musical drama.

Diamond portrays Jess Robin, the only son of orthodox Jew and fifth generation Cantor Rivka Rabinovitch (Laurence Olivier), who cannot understand why the younger Rabinovitch prefers to pursue a rock'n'roll career over being a cantor.

This interpersonal conflict between the two provides the best emotional moments of the EMI film in both dialog and music. For example, when his father rents his clothing to mourn the son's "death," a Jewish custom signifying that he has been disowned, Diamond heads for parts unknown, dirty, scuffy and poignantly delivers "Hello Again" and "Amazed And Confused."

"Love On The Rocks," a powerful ballad in true Diamond style, is done at a studio session where a famous rock singer wants to make it uptempo instead.

Lush strings are evident throughout "The Jazz Singer," which when coupled with the tight brass and

overall orchestration lift the movie above the mundane level.

Diamond wrote and performs the music on Capitol Records and collaborated on selected compositions with Gilbert Beaud, Richard Bennett, Alan Lindgren and Doug Rhone.

He gets in a few country licks complete with fiddle on "You Are My Sunshine" and movingly delivers "Songs Of Life." Even the traditional Jewish songs, done in Hebrew, offer a special sensitivity.

And, the predictable conclusion to "The Jazz Singer" cannot remove the thunder from Diamond's uptempo and stylish "America."

But the movie is titled "The Jazz Singer" although it does not contain one jazz or jazz-fusion number. This will, no doubt, bring frowns from jazz purists and fusionists alike.

VICKI PIPKIN

Rogers All Over

LOS ANGELES—Kenny Rogers is the first artist to have a single represented on the Billboard pop, soul, country and adult contemporary charts simultaneously since Linda Ronstadt's "Ooh Baby Baby" in 1978. This week, Rogers' "Lady" is number one on the Hot 100, 69 on the country charts, 42 on the soul charts and four on the adult contemporary charts.

Rock'n'Rolling

British Clash Band Critics' Top Choice

By ROMAN KOZAK

NEW YORK—Is the Clash the most popular group among the staffers who review rock albums for Billboard? It appears so. The English new wave group appears on the personal top 10 of five of the seven reviewers polled, and tops the lists for three of them with two different LPs.

Also finding favor among Billboard critics this year have been the Pretenders, Donna Summer, Stevie Wonder, Talking Heads, Bruce Springsteen, and Marianne Faithfull.

The selections reveal a wide latitude of tastes, but, interestingly enough, most current AOR favorites are prominent in their absence here.

What follows are the purely subjective and entirely personal choices of the folks whose job it is to listen and evaluate the avalanche of new releases that rumbles and rocks into Billboard offices every week:

Cary Darling in Los Angeles:

- 1) THE CLASH, "London Calling," Epic. Rock'n'roll as it should be, forever and always.
- 2) DIRE STRAITS, "Making Movies," Warner Bros. Intelligent, understated yet powerful pop music.
- 3) LOU REED, "Growing Up In Public," Arista. In which Reed finally comes to terms with the demon inside himself and his more commercial instincts.
- 4) BUS BOYS, "Minimum Wage Rock'n'Roll," Arista. Tongue in cheek working class music.
- 5) TALKING HEADS, "Remain In Light," Warner Bros./Sire. Haight-Asbury meets the Kalahari and the collision is head-on.
- 6) "PETER GABRIEL," Mercury. In which the former Genesis member shows everyone else how progressive rock should be played.
- 7) STEVIE WONDER, "Hotter Than July," Motown. Mass appeal r&b and reggae that doesn't sound mass produced.
- 8) PARLIAMENT, "Gloryhallastoopid," Casablanca. The recognition of stupidity as a positive force has never been so much fun.
- 9) SOUL SYNDICATE, "Was, Is & Always," Epiphany. Smooth reggae that goes down as easy as a chilled pina colada under a swaying palm tree.
- 10) THE B-52s, "Wild Planet," Warner Bros. Any group that brings "Leave It To Beaver"—chic back into the mainstream deserves a place in history.

Jim McCullough in Los Angeles:

- 1) IAN HUNTER, "Live/Welcoming To The Club," Chrysalis. This is what rock'n'roll is all about: combines some nice contemporary rock touches as well. And the live sound recording is thrilling.
- 2) TOM PETTY, "Damn The Torpedoes," Backstreet/MCA. Although derivative, has enough melodic rock, drama and energy to fill 10 LPs.
- 3) JONI MITCHELL, "Shadows & Light," E/A. Maybe the only real "artist" recording today.
- 4) MARIANNE FAITHFULL, "Broken English," Island. Comeback artist of the year; fresh, raw, and exciting. And "Why'd Ya Do It" gets my nod as single of the year.
- 5) ROLLING STONES, "Emotional Rescue," Atlantic. No "Some Girls," but these guys' demo tapes are better than most rock LPs.
- 6) DIRE STRAITS, "Making Movies," WB. I was ready to write these guys off as flashes, but this LP is brilliant. Aural mind food.
- 7) SIR DOUGLAS QUINTET, "The Best Of," Takoma. The best "best of" package of the year. Where are these guys?
- 8) THE CLASH, "London Calling," Epic. Wonderful, immediate rock'n'roll.
- 9) BRUCE SPRINGSTEEN, "The River," Columbia. I can't explain it, but I get goosebumps when this guy sings a ballad; maybe the best at writing, composing, arranging, and singing that type of tune. Makes Seger and Stewart sound like amateur night.
- 10) PAT METHENY, "American Garage," ECM. Call it rock, jazz, fusion, whatever; this guy (and company) dish up some of the best sounds on disk.

Adam White in New York:

- 1) DIANA ROSS, "Diana," Motown. She fi-

nally got around to making a solo album reflective of her abilities.

2) STEVIE WONDER, "Hotter Than July," Tamla. Is there no end to this man's creativity?

3) THE JACKSONS, "Triumph," Epic. The group reaches new levels of maturity as a composing and performing unit.

4) DONNA SUMMER, "The Wanderer," Geffen. The fusion of rock and soul has never been so fulfilling.

5) DYNASTY, "Adventures In The Land Of Music," Solar. From the label of the year, perfect pop-soul in the tradition of classic Motown.

6) PHILIPPE WYNNE, "Wynne Jammin'," Uncle Jam. The welcome return of one of black music's most distinctive and accomplished vocalists.

7) CHIC, "Real People," Atlantic. Not as adventurous as it might have been, but still streets ahead of the competition.

8) CURTIS MAYFIELD, "Something To Believe In," Curtom. No matter the prevailing trends, Mayfield continues to make music of timeless sensitivity and depth.

9) GENE CHANDLER, "Gene Chandler '80," Chi-Sound. This soul veteran proves that true talent is not dimmed by the passage of years.

10) POINTER SISTERS, "Special Things," Planet. The title is apt for this delightful confection of contemporary pop.

Richard Nusser in New York:

1) THE CLASH, "Black Market Clash," Epic. This is really what rock should be: Great music for little money.

2) LOU REED, "Rock And Roll Diary," Arista. The prince of poetic darkness bares the alternatives to peace and love. A splendid introduction to a major figure's work.

3) "THE SPECIALS," Chrysalis. Ultra hip blending of rock lyrics and rhythms that effectively links disenfranchised blacks and whites. It should only happen in America.

4) MARIANNE FAITHFULL, "Broken English," Island. A Sixties survivor returns with a new sound and a lesson for the new wave.

5) DONNA SUMMER, "The Wanderer," Geffen Records. Producer Giorgio Moroder also deserves credit for this smooth, skillful marriage of rock and soul sung by a pro.

6) "THE CHICLIDS," TK. This Florida quartet drew a bad hand in the marketplace on their debut outing, which is a new wave classic. If you can find it in the stores, buy it. Radio wasn't ready for its brashness.

7) "THE PRETENDERS," Sire/Warner Bros. Erudite rock with an original approach and a

(Continued on page 59)

Capitol Works To Increase Lennon Stock

• Continued from page 7

ply of inventory," says a Capitol source. "We have been able to contain the record pressing to within Capitol. However, we have subcontracted some of our tape needs to ASR."

An ASR source confirms that the company is handling some of Capitol's overflow but declined to give any figures.

However, a spokesman for Monarch Record Manufacturing Corp. in Sun Valley, Calif., when asked if that company is doing any disk pressing in this regard says that both Capitol and Warner Bros. had told the company not to speak to anyone and to refer any inquiries back to the labels.

In terms of album jackets, Queens Litho senior vice president of sales Richard Roth notes, "Capitol has given us some initial orders and we will fill them in rapid fashion."

"We don't know what Capitol's inventory situation is, but you must realize that these albums have never really stopped selling or being reordered. They gave us an order for 22 titles and then came in with a second order for 14 titles. The second order was lighter."

A source at the firm says the biggest order for one title was for 250,000. The jackets are probably being shipped to Capitol pressing plants, the source says.

At Shorewood there have been substantial orders received from Capitol. "We're on a red hot line production basis," states one company spokesman who confirms the firm is working on about five titles. He also says Shorewood of Canada is doing a "very large order" for the "Double Fantasy" Lennon LP on Geffen Records.

At Ivy Hill, where yet another spokesman declined to be identified, presses are "going full blast on producing the Geffen album." As of Thursday (11), the source says, "we went back on press yesterday and we're still on it."

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Fri., Jan. 30.....NCE/JFK
- (2) Thurs., Jan. 22.....JFK/NCE
Fri., Jan. 30.....NCE/JFK
- (3) Wed., Jan. 21.....JFK/NCE
Fri., Jan. 30.....NCE/LON
Wed., Feb. 4.....LON/JFK
- (4) Thurs., Jan. 22.....JFK/NCE
Fri., Jan. 30.....NCE/LON
Sun., Feb. 1.....LON/JFK

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THE BUS BOYS



TIME MAGAZINE HAS JUST CALLED THEM 1980'S "ROCK 'N' ROLL BLOCKBUSTERS"
-Dec. 8, 1980

And the excitement of the coast-to-coast Bus Boys movement just keeps growing:

- Time went on to call Minimum Wage Rock & Roll "one of the year's standout albums," joining the chorus of remarkable press attention from Rolling Stone, Newsweek, Playboy, The Wall Street Journal and the Village Voice.
- Smash television appearances on Fridays and Midnight Special (with more to come) brought their knockout visual impact to millions across the nation...
- There are more believers at AOR radio every day, with the Bus Boys' airwaves assault landing them a #40 chart debut in Album Network...
- Their current tour is winning more and more converts at each stop...
- And LP reorders keep coming in...

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from the Bus Boys.
Rock that can't
be ignored.**
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THE ALAN PARSONS PROJECT
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BB:24*/R&R:6***

**The Single:
BB:63***

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ROCKPILE HITS FANS:

Whirlwind, sold-out concerts across America!

ROCKPILE HITS CRITICS:

"No rock and roll band shines with more luster!" *N.Y. Times!*

"Maniacal dedication to the beat!" *Village Voice!*

"No simmering...Rockpile just cooks!" *Real Paper!*

"A toe tapper's delight!" *Boston Phoenix!*

"And so it goes." *Rolling Stone!*

ROCKPILE HITS RADIO:

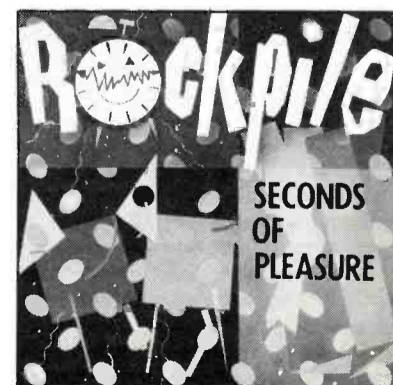
Across-the-board AOR play on virtually every cut! Top-40 jumps on "Teacher, Teacher"! 1-11388

ROCKPILE HITS CHARTS:

"Seconds Of Pleasure," Top-30 and rising on LP charts! "Teacher, Teacher" invades Hot 100!

NICK SAYS: "IT'S A LIVING."

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Global Demand For Lennon Disks Accelerates

From London To Tokyo, Stocks Depleted In Hours

By ADAM WHITE

NEW YORK—The shock waves caused by the death of John Lennon reverberated around the globe with remarkable speed and intensity, and a phenomenal demand for records by Lennon and the Beatles has erupted in every significant music market.

In Europe, observers compared the impact of Lennon's death with that of President John Kennedy, an analogy which, as time went on, seemed to be far less of an exaggeration than was at first thought.

Predictably, posthumous Beatlemania is at its peak in Britain, where record stores up and down the country sold out of Lennon/Beatles product soon after news of the musician's death.

WEA Records U.K., anxious not to exploit the tragedy, declined to indicate the scope of increased demand for the "Double Fantasy" Geffen album and "(Just Like) Starting Over" single, but EMI Records put its Hayes, Middlesex, factory on overtime, working at maximum capacity, to produce Beatles repertoire.

Within 24 hours of the shooting, EMI had received orders for 100,000 copies each of "Imagine," "Happy Christmas, War Is Over" and "The Ballad Of John And Yoko," all singles.

Coverage in the British media was unprecedentedly vast, with popular

newspapers like the Daily Mirror turning over its entire front page to Lennon, while the Times, too, led with the news, treatment more profuse than that accorded to many a deceased head of state.

Both BBC-TV and independent television re-arranged schedules to cover the story, and the former screened the Beatles' "Help" movie at short notice.

On the European continent, the reaction was similar. Observed Wilfried Jung, EMI director for Central Europe, "I've never known such an overwhelming response on the part of the German public to the death of an artist. The shock and anguish eclipses even that which followed the death of Elvis Presley."

"People have been rushing into the record shops to buy John Lennon albums, and I would doubt if it's possible to get any recording at present by Lennon or the Beatles in any European territory. We've even been considering importing albums from the U.S., although I imagine the same position obtains there."

EMI Electrola in Cologne has had to call upon the CBS pressing plant in Holland to help meet the demand for Lennon product because of the limited capacity of its own factory, recently damaged by fire.

"I don't know what we'd have done if we had not been able to or-

(Continued on page 82)



Billboard photo by Chuck Pulin

Dakota Vigil: Some fans put flowers on the gate, and others just stand vigil outside the Dakota Apartments in New York to honor John Lennon, who was killed just inside this gate the night before this picture was taken. Several thousand fans braved cold and rain to visit the site.

U.K. Colleagues Generous With Their Tributes

By PETER JONES

LONDON—Many of the people with whom John Lennon worked in his British homeland during the '60s heyday of the Beatles were swift to pay tribute to the man last week.

Among the closest Lennon associates from that era was George Martin, who produced the Beatles' recordings up to and including "Sgt. Pepper's Lonely Hearts Club Band." Commented Martin, "John's death made me very angry at the violence, that a violent world should do this to one of the great people of our time."

"I wouldn't say he was a great musician as such, but he was certainly a great man. His astringency lent a lot to the sweetness of Paul. The real point is that he was a true original, with a zany sense of humor that could elevate the meanest of spirits. For that alone, he'll be missed. His death points the lesson that we have to curb the pornography of violence which pollutes our world."

From Peter Brown, former managing director of the Beatles' Apple operation and best man at Lennon's wedding to Yoko Ono, came this tribute: "He was the brilliant Beatle."

(Continued on page 30)

Beatles Music All Over the Dial, Just As In the '60s

By DOUG HALL

NEW YORK—A quick spin across the radio dial Tuesday (9) would lead a listener to believe that he has been transported back to the 1960s at the height of Beatlemania. Beatle music was everywhere.

But a closer listen disclosed it was part of radio's mammoth tribute to the late John Lennon. Disk jockeys, newscasters, often eloquently, sometimes awkwardly, kept listeners up to date with details, background, color and tributes as the shooting and death of Lennon unfolded.

Some of the air personalities spilled their guts into their microphones, some like WNFV-FM New York let their listeners do that with extensive call-ins and some like Don Imus on WNBC-AM, New York, whose forte has always been humor, became low key.

Among the most eloquent was Jim Kerr WPLJ-FM New York morning man, who on his 28th birthday, Tuesday (9) said, "I was too young to fully understand feelings of older people when John Kennedy was shot. Now I understand and I am no longer young. I'm grown up now."

WNEV-FM's air staff happened to be gathered for an annual Christ-

mas concert at Lincoln Center, only blocks away from the scene of the Lennon shooting, when it heard the news.

Program director Scott Muni and most of the staff returned to the studio. Vin Skelsa was on the air at the time. Other WNEV-FM staffers raced to the scene and Roosevelt Hospital, where Lennon was taken and pronounced dead. A decision was made to intersperse Lennon's music with call-ins from bereaved listeners and reports from the field. The station went non-commercial and stayed that way until noon the next day.

Jim Cameron of NBC's Source Network was at home in Brooklyn Heights when he heard the news at 11:11 p.m. He called network operations and was told to get back to Radio City in Manhattan while anchorman C.D. Jaco headed for Lennon's apartment house, the Dakota, scene of the shooting, where a crowd had gathered.

Cameron, Jaco and Bill Vitka swung back and forth through the night, pulling live feeds from the

(Continued on page 40)

PRINT MARKET SOARS

Heavy Demand For Songs By Beatles

By IRV LICHTMAN

NEW YORK—The print market reacted swiftly to consumer demand for song product associated with the late John Lennon.

Cherry Lane, which handles most of the major Lennon & Paul McCartney copyrights as a result of a print deal with ATV Music established in July 1979, reports that by Tuesday (9) morning it had received orders of 15,000 for two of its Lennon-McCartney folios, "Lennon & McCartney Deluxe" (\$5.95) and "50 Songs By Lennon & McCartney" (\$5.95) that completely wiped out existing inventory on both titles.

Lauren Keiser, president of Cherry Lane, notes that of the 19 folios of Lennon-associated material, the following have received the greatest order response: "Beatles Complete" (\$16.95), "Beatlemania, Vol. 1 & 2" (\$6.95 each) and "The New York Times Great Songs Of Lennon & McCartney" (\$9.95).

Also, Keiser notes a strong response to a matching folio of Lennon's solo album for Capitol, "Sometime In New York City."

Interestingly, the publisher had already planned to feature Lennon & McCartney songs in the second of its "Pocket Guitar" (\$3.98) series recently introduced.

Keiser says the Lennon-McCartney "Pocket Guitar" edition should be ready for sale in a week's time.

Before its deal with Cherry Lane, ATV had assigned the print rights to its Beatles holdings to Warner Bros. publications. "The Beatles Complete" was one of the folios previously marketed by Warners, while Quadrangle Books, the book pub-

lishing affiliate of The New York Times, published "The New York Times Songs Of Lennon & McCartney" in the mid-'70s in a hardcover edition. The book was edited by Milt Okun, the musicologist/producer who is a principal of Cherry Lane.

At the Charles Hansen retail print outlet at 1860 Broadway, located near the Dakota apartment house where Lennon lived and was slain, Laura Kaminsky, comanager, states, "Almost everyone who comes in requests Beatles material." Some of the Beatles product includes Hansen

(Continued on page 30)

Assassination Brings All-Time Record Media Coverage

• Continued from page 7

background story to delve into the subject of gun control. President-elect Ronald Reagan, in a separate instance, noted he didn't believe Federal gun control was the answer.

People inspired by Lennon's music commented on camera their pain was linked to the death of John F. Kennedy. "Why do those people who are linked to peace die so violently?" was a common theme.

Some commentators made mention of the fact that many of today's college age students were too young to have lived through the Beatles '60s era, but had gotten into Lennon's music at a later date.

While many people spoke of Lennon's concern for loving humanity, there were others who found other

emotions in his music. As one teary eyed girl said in L.A., clutching her newly purchased Lennon/Ono LP for the tv camera: "You can hear the misery and emotion of teenagers in his music." "He made you think," responded a man holding a candle in Century City.

Jack Douglas, the producer of his Geffen LP, commented on CBS-TV that Lennon's statement was "how important family is." To many young people, even those in their 30s who had gone through the anti-Vietnam War protests with Lennon, he was indeed part of their philosophical family.

And although he brought a toughness, irony and intellectual abrasiveness to his music, Lennon was still a realist about life, as witness this comment broadcast on a

network special which replayed a 1969 conversation in which he was asked how he would act if he ran into someone aggressive on the streets: "I believe in running away to live another day," Lennon parried. "I might talk to him while I was running, though, 'hey, peace brother.'"

In L.A. broadcasters who had known Lennon were important interview subjects. B. Mitch Reed spoke on KABC-AM with host Michael Jackson and later on several local newscasts about his suffering over the news. Casey Kasem was filmed by KNBC-TV redoing the intro to Lennon's hit single, "Starting Over," for his "American Top 40" radio program.

In New York Jonathan Schwartz of WNEV-AM offered his own in-

sight into Lennon's mystique for CBS-TV viewers.

Singer/poet Ron McKuen commented on L.A. tv that Lennon "helped older people understand what was not a nice thing."

And in London George Harrison called the killing "the ultimate robbery."

So while newspapers published banner headlines about the crime and radio DJs spoke mournfully to their listeners (in some cases for tv news crews), cash registers were clicking all over the world. Commented Ray Avery, a Glendale, Calif., dealer Wednesday (10): "I don't think there's a John Lennon record in any store or at any distributor."

Commerce and grief coexisted. "All you need is love."

*And, in the end the love you take
Is equal to the love you make.*

**John Lennon
1940-1980
Thank you.**

Northern Songs Ltd.
Maclen Music, Inc.
ATV Music Group

Last LP Shows New Insights

By Ed Harrison

LOS ANGELES—It's ironic that John Lennon died such a brutal death considering the tranquility and contentment that underlines his and Yoko's "Double Fantasy" LP. Unlike Lennon's socio-political themes with the Beatles and on solo efforts that characterized a violent era in U.S. history, the five-year abstinence from the recording scene, in which he devoted full-time to a domestic life, had given him peace of mind, reflected in both his and Yoko's lyrics.

How sad it is now to hear the opening lines of "(Just Like) Starting Over" where Lennon sings "Our life together is so precious together."

The five years between albums apparently had exorcised whatever inner unrest and turmoil that confronted Lennon and Ono, mellowing them to the point where an entire LP is based on a commitment of love to each other, to son Sean and to a world of fans.

Never have Lennon's lyrics been so tame (in comparison to earlier works), so optimistic and so universally appealing.

Lennon reinforces his love for Yoko in "Woman," one of his most poignant and lyrical songs. "Woman please let me explain/I never meant to cause you sorrow or pain/So let me tell you again and again and again/I love you now and forever."

Lennon's love for Yoko is further put into perspective on "Dear Yoko" where he sings: "I wish you were here tonight dear Yoko/Even if it's just an hour/I will just like a fading flower/Aint nothing in the world like our love dear Yoko/Oh Yoko I'll never let you go."

His commitment to son Sean is expressed in "Beautiful Boy (Darling Boy)." Lennon sings: "Beautiful boy on the ocean sailing away/I can hardly wait to see you come of age... Before you cross the street/Take my hand/Life is what happens to you while you're busy making other plans."

Yoko's love for Sean is stated in "Beautiful Boys" while her love for Lennon comes across on "I'm Your Angel" where she sings "I'm in your pocket/You're in my pocket/And we're so lucky in every way."

On "Watching The Wheels," Lennon answers the often asked question of what he's been doing the last five years with "I'm just sitting here watching the wheels go round and round/I really love to watch them roll/No longer riding on the merry-go-round/I just had to let it go."

"I'm Losing You" followed by Yoko's "I'm Moving On" is a dialog in which they purge whatever turmoil existed in their private lives in the mid-'70s.

Yoko's need for Lennon's love is expressed in "Kiss Kiss Kiss," "Give Me Something" and "Every Man Has A Woman Who Loves Him." Lennon's "Cleanup Time" symbolizes the affirmation of his rebirth. But how wrong Yoko proved to be in "Hard Times Are Over" sings Yoko: "It's been very rough but it's getting easier now/Hard times are over, over for awhile." How unfortunate they are not.



Last Appearance: John Lennon joins Bernie Taupin and Elton John onstage at Madison Square Garden in November 1974. It is believed to be one of the last public appearances on a stage by Lennon before he retired from public performances.

Nashville 'Shattered' When Assassination News Hit

By Kip Kirby

NASHVILLE—Although few here had ever met John Lennon, the Nashville music industry was shattered by the news of Lennon's slaying Monday night (8). Word traveled like wildfire through this close-knit community, with many learning of the tragedy only moments after it occurred.

Throughout the country industry, the mood turned quickly somber. At the Exit/In where the Nashville Songwriters Assn. was in the midst of a fundraising benefit concert, audience members whispered the news among themselves before headlines came. Records were hosted a listening party for Emmylou Harris' new album, "Evangeline," word of Lennon's death spread.

In Los Angeles, where Warner Bros. Records was hosting a listening party for Emmylou Harris' new album, "Evangeline," word of Lennon's death spread.

The pervasive sense of shock experienced in the aftermath was compounded with a sense of futility at the great composer in our ranks.

"Any time a giant falls, the music world responds with hushed prayers," said BMI vice president Frances Preston, who met Lennon in 1972 at a BMI awards dinner in New York. "He had such a joy of music and a love of people. We've lost a great composer in our ranks."

The pervasive sense of shock experienced in the aftermath was compounded with a sense of futility at the great composer in our ranks.

According to a Warner Bros. spokesman there are two stories as to what Lennon was doing in New York's Hit Factory studio only hours before he was gunned down.

One account had him editing the next single release from his current LP to be released "Double Fantasy" sometime in January.

Another story claims Lennon was to speculate what remains of John Lennon's unreleased material which he was recording for his second Cf-ten album.

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Another story claims Lennon was to speculate what remains of John Lennon's unreleased material which he was recording for his second Cf-ten album.



John & Chuck: John Lennon and Chuck Berry sing a duet on television when Lennon cohosted the Mike Douglas Show in 1972.

Unreleased Masters a Mystery

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Another story claims Lennon was to speculate what remains of John Lennon's unreleased material which he was recording for his second Cf-ten album.

Dearest Yoko,

The powers of the universe take back to themselves those whom they value most and who give most of themselves to the world in which they live. John's passing is a severe, inconsolable loss to all of us who had the privilege of knowing him, loving him and respecting him. I grieve with you and pray that we will all be granted the strength to withstand this loss.

*Love,
Bhaskar Menon
Bhaskar Menon*



Christmas Wishes & A Happy New Year!

Thanks from

TORONTO



Terry Gil Herb
David Harold Charlie Steve Marko JB
Larry David Mike Martin Bob Gail Allan
Bob Jack Ken Bob Mike Michelle Kathy Cheryl
Laurie Cheryl
Julia Steve Billy Johnny
Alice Dana Neal Jim Peter Gary Carl
Nick Jayme Chuck Ivy Robert Pattie 'Z' Bob
Gary Eva Steve Rich Sharon Glenn
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Paradise Island Productions • Night Moves • Merlyn's
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Creative Energy • Stone City Attractions • The Whiskey
Harbor Productions • Rainbow Productions
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WLRS • WIKI • WXTQ • WVUD • WEBN • WUAG • WFYE
WCPI • WSAC • WAZU • WIOT • WILS • WWWW • WOMP
WHNN • WBMI • WLAV • WBDB • WBWB • WUUC • WZZX
KKRL • KFMH • KKRQ • KLYX • WMAD • WLPX • WQFM
KREM • KMGW • KTYD • KYFM • KLOZ • KCAL • KEZY • KROQ
WABD • WKIR • WKQB • WOND • WGVL • WQXM • WYV • WTAX • KGON • WZZD • WRHY • WPLR • WRKI • WDMA • WDHQ • WYSP • WMMR
KCBW • KICT • KLSJ • KILT • KPFT • KTYL • KMOD • KZEW • WRQ • KZEL • KIDQ • WKIS • WRAS • WYMK • WUOG • WYMX
WHSY • KSHE • KKCA

thanks for believing!
DMA
Nick Trip
Mark Martin
Laura

thanks for promoting!
DMA
Dave Troy
Roger Datz
Kim Ber

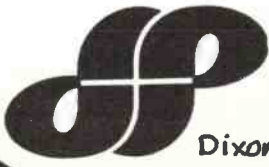
thanks for playing!
DMA
Phil Al
Johnny Greg
Richard Brad
Michelle Diane Sue
Fay Susie Amy Carolyn

Steve
Alto

Jimmy
Fot

Scott
Keypn


In
All



Dixon-Propas Productions



DIVERSIFIED MANAGEMENT AGENCY



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When you listen to "House of Music," you're listening to Thelonious Monk Jr., his sister, Boo Boo, and Yvonne Fletcher. And you're listening to a spirited debut album from an exceptionally talented group.

T.S. MONK "HOUSE OF MUSIC"

ON MIRAGE RECORDS AND TAPES

Featuring the single, "Bon Bon Vie" 3780



WTG 19291
Produced by Sandy Linzer



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Radio Programming

FROM COLLEGES

Commercial Stations Facing Competition?

By JEAN CALLAHAN

WASHINGTON — Commercial stations in various markets may be facing new competition if the Federal Communications Commission grants the power increases of as much as 1,000 fold to 280 college stations across the nation.

And the commission will certainly grant most of these applications since it put these 10-watt FM stations, and other college stations which did not apply, on notice that they must either increase power to at least 100 watts or move onto the commercial FM band and face interference without protection from powerful commercial FM stations.

By January 1980 close to 50% of all 10-watters had applied to the FCC and it is these applications the FCC is now processing.

Asking for the biggest boost in power is WJHU-FM at Johns Hopkins Univ., Baltimore, which is seeking 13,270 watts. If WJHU gets the go-ahead, its broadcasting range will be increased to include not only the city of Baltimore, but everything between Baltimore and Washington and the northern portion of the capital.

WJHU-FM office manager Edmund Newman anticipates a format change with the power increase, but he won't say what direction it might take. Currently, the station runs progressive jazz in the early mornings and all day Sundays, classical from 9 a.m. to 5 p.m. weekdays and rock at night and Saturdays.

WJHU calls its rock programming not available radio. The emphasis is on new, progressive, experimental rock "beyond new wave," according to Newman.

Newman complains that WJHU gets shoddy service from the record labels and resents paying for records the station once got free. Johns Hopkins has more than 10,000 student listeners and with a power increase hopes to attract more attention from the labels.

KLPI-FM the college station of Louisiana Tech in Ruston, La., wants to go from 10 watts to 10 kw. KLPI general manager Gerry Boudreaux says he gets "good service" from the record labels and credits his staff's enthusiastic reporting back for consistent attention.

(Continued on page 44)



Billboard photo by Chuck Pulin

Tv Time: As part of his activities to celebrate his 10th anniversary in broadcasting, Dr. Demento, right, prepares to make a guest appearance on Tom Snyder's "Tomorrow" show on NBC-TV. The doctor is in a pre-show discussion with WNEW-FM jock Pete Fornatale and Ian Whitcomb. Fornatale is promoting his new book "Radio In The Television Age" and Whitcomb was promoting his new First American album "Red Hot Blue Heaven."

Dr. Demento Starts Celebrating 10th Anniversary In N.Y.C. Blitz

By DOUG HALL

NEW YORK—Dr. Demento, radio's curator of novelty and oddball recordings, is celebrating his 10th anniversary in broadcasting with a nightclub tour that began with a blitz of appearances in New York.

The doctor concentrated on New York over the weekend of Dec. 6-7 to "raise the flag and let everyone know we're still around." To do this in New York is particularly important because he would dearly love to return to Gotham's airwaves.

Although Demento is syndicated to more than 150 markets by Westwood One, the show has been lacking a New York outlet since it was dropped by WPIX-FM New York when the station changed formats in the spring.

Demento's stops in New York included an appearance on NBC's "Tomorrow" television show with Tom Snyder, an introduction of his nightclub act in a one-night stand at the Bottom Line in Greenwich Village and a guest appearance on Howard Lieb's "Laugh Track" show on WKCR-FM, Columbia Univ.'s station.

His two-hour nightclub act basically consists of Demento sitting in front of turntables playing such hits from his radio show as "They're Coming To Take Me Away" by Napoleon XIV, but he spruced up the show by showing novelty music short films as "Fish Heads" to go along with underground novelty of the same name by Barnes & Barnes.

What really made his nightclub debut a success was the appearances of Benny Bell, who wrote and sings "Shaving Cream;" Uncle Floyd, best known to Demento fans for "Deep In The Heart Of Jersey," but also a star of New York television and cable, and Tom "T-Bone" Stankus, who sang another Demento favorite, "Existential Blues."

The Bottom Line appearance kicked off a tour that will take Demento to Rochester, Washington, Philadelphia, Evansville, Ind., Chicago and El Paso.

Bell, who at 76 looks back on a long career as a Borshet Belt comedian, was given a standing ovation by the capacity youthful audience after he sang "Shaving Cream," assisted by Uncle Floyd and Dr. Demento.

Westwood One also distributed a

10th anniversary Dr. Demento show, in which Demento traces his career from its beginnings at KMET-FM Los Angeles, when the station was still in Pasadena.

He opens this show with "Pico And Supulveda" by Felix Figero (members of Freddy Martin's band), which was the show's number one request for its first two years.

Just like all Demento shows, the music is extremely eclectic, jumping from a 1928 recording by Heywire Mac to the recent satire by Weird Al Yankovic, "Another One Rides The Bus."

Demento also features on this show some interesting interviews with Harry the Hipster, Bette Midler, Doodles Weaver from the Spike

Jones organization and Frank Zappa.

Demento's wide range of music has gotten him into trouble with some program directors, who wish he would stick to "demented" rock'n'roll and not include older records from the likes of Spike Jones, Vaughn Monroe and Kay Kyser. But the good doctor just can't be put into one pigeon hole like that. His resistance is what makes him Dr. Demento.

In fact, Demento bemoans the fact that "radio formats are getting narrower and narrower. It's gotten so narrow, it doesn't allow for comedy anymore," he says.

Which is the value of his show. "I play what you can't hear elsewhere," he says.

NEW YEAR'S EVE

61 Stations Lined Up For 'Swingin' Years'

LOS ANGELES—Sixty U.S. stations and one in Canada will comprise the radio network airing Chuck Cecil's four-hour "Swingin' Years" special on New Year's eve.

Cecil has devised an unusual format. A 1939 Glenn Miller remote from the Glen Island Casino, New York, will open the program. And then as midnight Dec. 31 moves west across the nation, 27 additional "live" airings recorded in the 1937-1953 period are programmed, winding up with the Nat King Cole Trio and Glenn Miller's band from California.

Also scheduled, says Cecil, are the Louis Armstrong All Stars with Jack Teagarden, Tommy Dorsey's band with Frank Sinatra and Jo Stafford, Lester Young and Symphony Sid, Billie Holiday singing with Count Basie's band, Harry James with Helen Forrest, Artie Shaw with Buddy Rich's drums, Les Brown and a rare segment with Gene Krupa, Lionel Hampton, Teddy Wilson and Jess Stacy featured on the "Camel Caravan" CBS program with Benny Goodman's orchestra.

The one Canadian outlet, Cecil notes, is CJIB-AM in Vernon, B. C. Stan Kenton's memorable 1948

concert from the Hollywood Bowl, a Duke Ellington gig in Fargo, N. D., Jan Garber's group with Liz Tilton, Woody Herman's original "band that plays the blues" from New York's Roseland Ballroom in 1936 and Russ Morgan's wah-wah trombone from Catalina Island are all included in the Dec. 31 "Swingin' Years" stanza.

"All 61 stations are being sent the program as a free service," says Cecil, who operates his syndicate from suburban Woodland Hills and whose flagship station is KGIL-AM-FM in the San Fernando Valley here. "We have, moreover, programmed music that is fully licensed, most of it from reputable record labels that, over the decades, issued the bands and singers on LPs. Some of those are now long deleted."

Old-timers in the industry will recognize the venues from which the big band broadcasts originated, places like the Aragon Ballroom in Chicago, the Regal Theatre in Chicago, New York's Cafe Rouge in the Pennsylvania Hotel, the Hollywood Palladium, New York's Royal Roost night club, Maria Kramer's Lincoln

(Continued on page 44)



Tv Interview: WYSP Philadelphia DJ Cyndy Drue interviews Mark Knopfler of Dire Straits during her "Rock 'n' Roll Show" on KYW-TV Philadelphia.

Rock Program: Radio Thinking Goes To TV

PHILADELPHIA—Cyndy Drue is bringing radio thinking into television and it seems to be working.

Drue, a jock on WYSP-FM Philadelphia who has been in radio for five years, reasons that her new "Rock 'n' Roll Show" on KYW-TV Philadelphia, should only include rock acts.

Now that may seem quite logical, but Drue notes that this is not the general treatment of music on television. She points to the frequent practice of including a country act and a disco or r&b act along with a rock act to achieve what in television thinking is a well-rounded show.

"We appeal to the hard-core rockers," she says adding that since the monthly show began Sept. 28, she's gotten positive reaction like, "We're glad we didn't have to watch some disco act."

Drue's show, which may soon go weekly, follows a magazine format. "We don't just run promotional

video tapes," she notes. "The show includes four or five concert reviews, a special guest segment, a rock news report and a "New Artist Pick Of The Month."

Drue's fourth show on Dec. 28 will be expanded to an hour and will serve as a year-end wrap-up for "The News That Rocked '80." This same name is used for a similar feature on NBC's Source Network, which is produced by WYSP jock Denny Somach. Somach is a consultant to the Drue show.

There are also plans in the works to syndicate the show or at least put it on other Westinghouse stations. KYW is one of five television stations owned by Westinghouse.

What type of acts get on Drue's show? "We just had the Bus Boys," Drue notes. She has also featured Split Enz as an "Artist Of The Month" and has had Muddy Waters, members of Dire Straits and Yes as guests.

Lennon Tribute: Beatles Music Fills the Air

• Continued from page 26

field, utilizing sister networks and WYNY-FM New York reporter Roberta Altman, playing music and Lennon interviews, and still found time to put together a 15-minute "instant special" that began at 8:30 a.m. in the morning.

To announce the shooting, NBC issued a Code Two hotline bulletin to its affiliates. Code One is reserved

CHI WRCK TO WLS-FM?

CHICAGO—In a further destruction of the station's identity, ABC has applied to the FCC to shift the call letters of WRCK-FM Chicago to WLS-FM. ABC is already simulcasting the WLS-AM's Top 40 format in the drive periods on WRCK, disrupting what had been an AOR format on the FM side. Less than a year ago, WRCK was WDAI, which for a time was promoted as a disco station.

for declarations of war or the assassination of a president.

Many of the stations were busy putting their own special material together. NBC's WKYS-FM in Washington had its own special on the air by 9 a.m. and had reporters out gathering reactions in record shops shortly after that.

NBC's WKQX-FM in Chicago took calls from listeners and put reporters on the street to gather reactions.

ABC staff members got out of their beds or easy chairs in the suburbs of New Jersey and Connecticut. ABC assistant news director Peter Flannery phoned ABC Network programming vice president Dick Foreman from a pay phone on the New Jersey Turnpike and the two met at operations headquarters in the middle of the night.

ABC fed a 10-minute live program every 30 minutes and by the next day had produced 36 vignettes for affiliate stations to use with their own Beatles and Lennon records.

Soon after the first word of the

shooting, ABC Radio News dispatched a team of reporters to cover the story. ABC's Irv Chapman was at New York's Roosevelt Hospital when Lennon was pronounced dead.

Assistance in preparing this story provided by Ed Harrison, Richard M. Nusser, Alan Panchansky, Rose Splan and Robyn Wells.

At the same time, ABC correspondent Ian Hunter was at the 20th police precinct in Manhattan where the suspect, Mark David Chapman, was arraigned. And correspondent Bob Gibson described the crowd outside Lennon's apartment.

The news team also interviewed many leading figures in the music industry and people Lennon had worked with. Sid Bernstein, a promoter of many Beatles concerts was reached as was Allan Williams, the Beatles' first manager. ABC's Rick Sklar and ABC FM Network rock music reporter Lou O'Neill were among those interviewed.

ABC News correspondent Mary Margaret Myers offered these thoughts as part of the color coverage:

"It still sounds strange to say former Beatle or ex-Beatle John Lennon. That's something you can't separate even though they weren't playing together for years. But for the last six months, Lennon got back into making music—reviving rumors that the Beatles might play together again. John Lennon was on his way home from a recording studio when he was killed."

And Myers posed these unanswered questions to her national audience: "How can you separate your youth from the music? How can you separate the music from the Beatles? How can you separate the Beatles from John?"

While music stations around the country were using this network-developed material to augment locally developed features, talk stations were also giving extensive coverage to Lennon's death, including the playing of music. News formatted WCBS-AM New York and talk station WIND-AM Chicago played some key Lennon music.

WIND-AM talk show host Steve King, a former jock, devoted his entire midnight to 5 a.m. program to Lennon's life and death. He called

the New York City Police to find out what had happened and the Liverpool, England, police to get reaction there.

King was bombarded with calls, said producer Cheryl Morton. The line was jammed all five hours, she said. Steve Dahl on Chicago's WLUP-FM, always a center of controversy, refused to play Beatle or Lennon music. He said to do so would be exploitive.

Stations involved themselves in candlelight vigils and memorials, particularly on the West Coast. ABC's KLOS-FM Los Angeles and sister station KABC-AM sponsored a candlelight vigil at the ABC Entertainment complex at Century City from 6 to 8 p.m. Tuesday (9). Through a public address system in the mall of the complex, jock B. Mitchell Reed recalled his experiences with the Beatles during their second tour of the U.S.

Reed said, "The Beatles were uniquely responsible for my getting into music and radio in the 1960s. It's one thing to realize they split, but there was always the chance of one more magic moment. Now that's gone."

In San Francisco, a number of stations staged candlelight memorial gatherings. One, organized by KMEL-FM, drew 2,000 on Tuesday. KMEL general manager Rick Lee explains that "all night long on Monday and into Tuesday we received calls from people wondering where they could go to express their sentiments. Some people were talking about a march over the Golden Gate Bridge. We thought the idea of remorse stricken people crossing the bridge was a little dangerous because someone could easily have decided to do something dramatic."

KMEL also aired a 1971 interview with Lennon and Yoko Ono done originally for WPLJ by Alex Bennett, who recently joined the KMEL staff. Lee said, "It sounded as if the interview could have been done yesterday."

Other Tuesday evening vigils in the Bay Area were sponsored by KTIM-FM in San Rafael, KVRE-FM in Santa Rosa and KSJO-FM in San Jose. KVRE programmer Cindy Paulos explained that "people wanted to know what they could do. Everyone wanted to be together. Everyone needed warmth."

KTIM program director David Thoshinsky put together an am-

bitious three-hour special which included commentary on Lennon's production techniques, interviews with personnel at EMI, Capitol and Warner Bros. as well as material supplied by KTIM listeners.

Chief among these contributors was Paul Groffo, who has been collecting Beatles interview material since the group was formed. In one of these interviews, Lennon speaks of death as akin to "getting out of one car and into another."

Although KSAN-FM San Francisco recently changed from AOR to country it did air material on Lennon including vintage conversations with the grand old man of KSAN, Tom Donohue, who helped bring the Beatles to San Francisco's Cow Palace, where they made their last live appearance in 1966.

RKO stations in Los Angeles—KRTM-FM—and San Francisco—KFRC-AM—were among those who dragged out the 1977 17-hour tribute to the Beatles for replay.

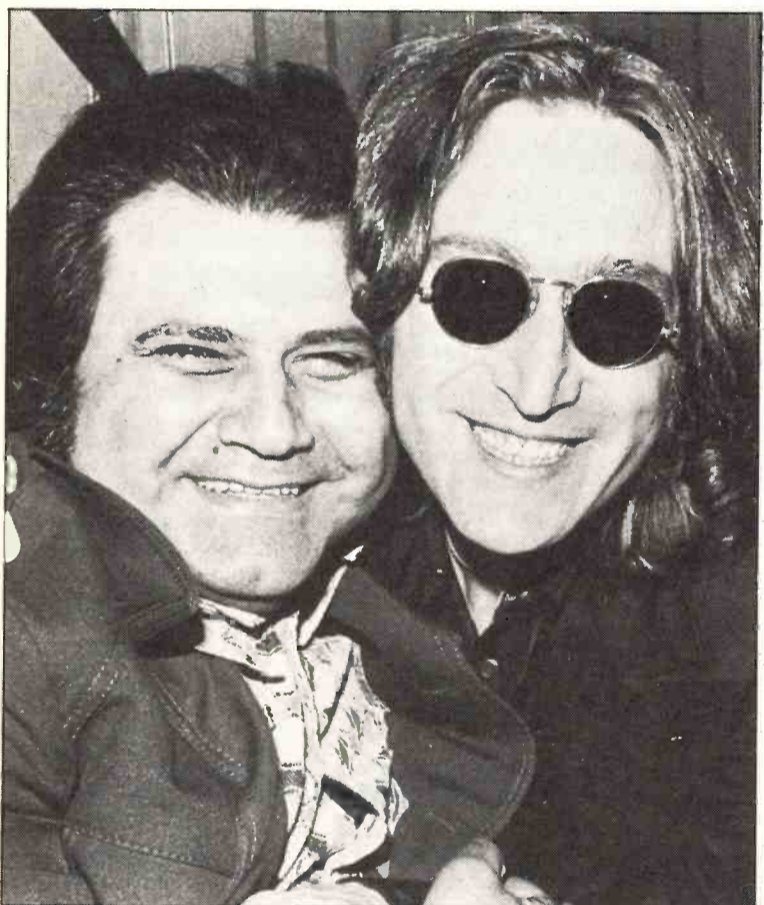
Syndicators made various plans to rush material to their clients. Drake-Chenault air expressed hits of Lennon programming with scripts so client stations could put this together with their own records.

Drake-Chenault also recalled the end-of-year "Weekly Top 30" to update it with Beatle material and included a tribute in its current show. It also began revising its "History Of Rock'n'Roll," set for spring release, to include Lennon's death.

TM Programming called its clients with tribute ideas and script guidelines. DIR Broadcasting inserted a tribute to Lennon in the "King Biscuit Flour Hour" for Sunday's (14) broadcast.

A number of stations substituted Lennon programming for specials that had been scheduled. WSM-FM in Nashville ran a two-night Lennon special on its regular "Late Night Snack" feature. WNBC-AM New York scrapped a Barbra Streisand special for one on Lennon.

A number of stations dug back into their archives. ABC's WLS-AM Chicago and WABC-AM New York brought out old tapes of when they covered the Beatles appearances in their cities. On WABC Dan Ingram and a former WABC jock, now a station owner, Bruce Morrow reminisced about the time the Beatles were staying in a hotel near WABC's studios.



A Picture Is Worth A Thousand Words

In Memoriam
To My Dear, Dear Friend
JOHN LENNON
Who Lives On Forever
In the Hearts and Affection
of All of Us

Pete Bennett

John Lennon:
October 9, 1940 - December 8, 1980

Lennon Reflective On Dying Day 'I Am Going Into the Unknown Future. There's Hope'

• Continued from page 7

love," as one RKO spokesperson put it.

So Lennon is drawn into talking about how he hoped he would die before Yoko because "If Yoko died, I wouldn't know how to survive. I couldn't carry on."

At another point Lennon says, "We're either going to live or we're going to die. If we're going to be dead, we're going to have to deal with that. If we're alive we're going to have to deal with being alive."

But Kaye, who is also an executive producer for Drake-Chenault, recalls that Lennon said, "I don't feel like 40. I feel like a kid. And I've got so many good years left ahead with Yoko and our son." But then, she says, he made an aside. "At least we're hoping so."

Some other key quotes from Lennon's last interview:

"The thing the '60s did was to show us the possibility and the re-

sponsibility that we all had. It wasn't the answer. It just gave us a glimpse of the possibility. And in the '70s everybody's saying, 'Nah, nah, nah.' And possibly in the '80s everyone will say, 'Well, okay, let's project the positive side of life again.'

"I don't want to have to sell my soul again, as it were, to have a hit record. I've discovered that I can live without it and it makes it happier for me, but I'm not going back in and try to create a persona who would not be myself.

"After 10, 15, almost 20 years of being under contract and having to produce two albums a year and a single every three months, in the early days, regardless of what the hell else was doing, or what your family life was like, or what your personal life was like, nothing counted; you just had to get those songs up."

Of his new album: "I hope the young people like it as well, but I'm

really talking to the people who grew up with me. I'm saying here I am now. How are you? How's your relationship going? Did you get through it all? Wasn't the '70s a drag? Here we are, let's try to make it through the '80s.

"I started out doing rock'n'roll because I absolutely liked it. So that's why I ended up doing a track like 'Starting Over.' It's sort of a-a-Elvis, I went back to my roots.

"I don't try to be the God-All-Mighty kind of figure that never—is always smiling and is such a wonderful father. I'm not putting out an image of this person who knows all of it.

"You have to give thanks to God or whatever it is up there the fact that we all survived. We all survived Vietnam or Watergate or the tremendous upheaval of the whole world. I am going into the unknown future, but we're still all here. We're still wild about life. There's hope."



Billboard photos by James Hunter

MARATHON PLANS—WBGO-FM Newark, N.J., music director Al Pryor discusses a 24-hour jazz marathon at Fat Tuesday's in Manhattan for the benefit of non-commercial WBGO as Fat Tuesday's general manager Steve Getz listens.

WWVA Breaks Records In 1980; Expanding 'Jamboree In Hills'

By GERRY WOOD

WHEELING, W. Va.—A record breaking year in projects and profits, plans for expansion through 1981 and continued growth despite the economic doldrums mark the WWVA complex here.

With its far ranging show business ventures that are reminiscent of—and second only to—WSM in Nashville with its multifarious enterprises spawned off the "Grand Ole Opry," WWVA has chalked up its most successful year to date and contemplates an upbeat forecast for the new year.

Just as WSM springs from the "Opry" for its creative base, WWVA bolts from the strong foundation of its "Jamboree U.S.A." The highly popular show saturates Saturday night airwaves through 18 Northeastern states and six Canadian provinces with first rate country music.

Now starting its 54th year, the station booms the "Jamboree," born in 1933, as it showcases the talents of local and regional singers such as Doc and Chickie Williams along with weekly headliners such as Mel Tillis, Barbara Mandrell, the Oak Ridge Boys, Ray Stevens, Ronnie Milsap, the Statler Brothers, Billy "Crash" Craddock, Charlie Rich, Crystal Gayle, Johnny Cash, Eddie Rabbitt, Kenny Rogers, Loretta Lynn, Don Williams, Merle Haggard, Charley Pride, Jerry Lee

Lewis, Conway Twitty, Roy Clark and Waylon Jennings.

The subsidiary of Columbia Pictures Radio Stations, Inc. has captured the top ratings in the Wheeling market and also appears in ratings books far up the Eastern coast and into such states as Michigan, New York, Pennsylvania, Maryland and Ohio. The latest ARB for Wheeling shows a whopping 27.1 share.

"Jamboree U.S.A." is a weekly country music show broadcast over

(Continued on page 67)

Sales Pitch 'Repositioned'

MEMPHIS—WZXR-FM Memphis is coping with the aging AOR demographic by aggressively "repositioning" its sales pitch to advertisers.

Sales manager Louise Heifetz has produced a sales brochure to counter what she calls the "myth of the marketplace" that views AOR listeners as "hippie freaks." Heifetz, among others, found that isn't true while researching the Memphis audience, and so the brochure features testimonials and photos of listeners ranging in age from 23 to 43, in professions as diverse as doctors, airline pilots and contractors.

"Many of our listeners are in the 18-34 age bracket and they have more disposable income than other groups," she adds.

To drive the point home, she dressed her sales staff in costumes related to the findings of the audience survey, and has used them in presentations to advertisers.

Although WZXR-FM is consulted by a national programming service, program director Red Beard says the station's "eclectic" format relies on many regional rockers who play a variation of traditional Memphis r&b. Beard says he gains a "national overview" of rock fans' tastes from the consultants, and then "tailors it to our own audience."

The station also hosts parties at local rock clubs, and puts questionnaires into retail stores and other high traffic locations to help it determine listener preferences.

4 Pacific Coast AMers Doing Well With Avant-Garde Rockers

By CARY DARLING

LOS ANGELES—Though there seems to be a trend away from rock music on the AM band, four West Coast stations are programming progressive and new wave rock and are holding their own.

KDKB-AM Phoenix and KZAM-AM Seattle, both owned by Sandusky News, have adopted a "modern music" format. "We're trying to avoid the term 'new wave,'" says program director John Dixon of KDKB. "A lot of people are turned off by that term. So, we're using 'modern music.'"

"The club scene seemed vibrant a year ago," notes Paul Sullivan, program manager at KZAM-AM, of when the station adopted a flood of product which was good and which no one was playing. AOR had lost a certain amount of energy so we decided to give this a shot."

Of the two, the Seattle outlet is more commercial, playing Bruce Springsteen, Cheap Trick, David Bowie, Devo and the B-52s. Sullivan also has a fairly tight playlist with 20

to 24 emphasis tracks and another 30 support tracks.

"We take a top 50 approach to music," he explains. "I don't think just because you're playing fresh energy music that you should ignore the hits. When you're dealing with this kind of music, there's a tendency to think yourself creative but that can be carried too far."

KZAM routinely plays oldies, such as Question Mark & the Mysteries from the psychedelic era, but KDKB plays only music from the past four years. "There are just loads of new music that no one else is playing," explains Dixon. While Sullivan shies away from reggae and ska because he doesn't want to further fractionalize his audience, Dixon regularly programs artists such as Bob Marley with the Clash, Suburban Lawns, Jim Carroll Band, Wippon and Moon Martin.

KZAM, formerly an adult AOR, has been into its new format a year while KDKB had been an oldies station until four months ago. Playing a more mainstream rock-oriented format for more than a year are KEZY-AM Anaheim, Calif., and KLIV-AM San Jose, the latter being a Burkhardt-Abrams Superstars station.

"We're getting comfortable with the format," says KLIV program director John McLeod. "We do our own local research. For example, the Police are bigger here than perhaps they are in some other markets."

"We've softened our sound up a bit," notes KEZY program director Dave Forman. "We started out very hard intentionally. We wanted everyone to know that we weren't the bubblegum of the old days. From a marketing standpoint, that wasn't wise."

To reach a more adult audience, Forman has moved away from the non-stop "Sammy Hagar, Zeppelin, Who" diet to a programming mix that includes a bit more new wave including Blondie and the Vapors.

The programmers involved realize there are problems in terms of attracting a wide ranging audience but say, so far, signs are encouraging. Sullivan is taking advantage of the AM band by adopting the slogan "Modern Mono" for his station.

McLeod at KLIV notes his station is picking up popularity with men

and teens. However, Dixon admits a lot of listenership for his station is not measured by traditional ratings. "We're geared for cars and campuses," he says. "Ratings don't ask how many kids did you turn on to Bob Marley today."

Aside from KLIV, which is doing promotion on television and billboards as well as in print media, the other stations are taking a low key approach. KZAM copresents music shows and does some print.

KDKB uses T-shirts, bumper stickers, promotes concerts and does some print advertising. KEZY uses bumper stickers and has tv ads starting in January.

ABC ENDS TALKS TO BUY TM

DALLAS—Negotiations between ABC and Shamrock Broadcasting for ABC to purchase Shamrock's subsidiary, the TM Companies, have broken off. ABC has pulled back on acquisitions because of high interest rates and uncertainty of the economy.

Had this sale been consummated, ABC would have paid Shamrock \$7 million. Shamrock president Bruce Johnson says that the decision to sell was made reluctantly and was based on an assumption that TM would need an investment in satellite technology in the near future.

Several observers have indicated that syndicators will have to move into satellite distribution in order to compete with the networks now adding extensive programming far beyond brief news and sports reports that have been the staple of the networks for years.

TM president Pat Shaughnessy developed the idea of a partnership with a company that possessed advanced technological capabilities, and from this point negotiations were entered into with ABC for a three-way partnership that included Shamrock, TM principals and ABC.

ABC says that interest in the project may be revived at the end of the first half of 1981. In the meantime, Shamrock is discussing a similar deal with other parties.

THE RITZ, NEW YORK CITY

SHARES THE SORROW

OF THE WORLD

IN THE LOSS OF

JOHN LENNON

List Growing To Air TM Christmas Special

DALLAS—TM Special Projects' "The Magic Of Christmas" special will be cleared by more than 100 stations in the U.S. and Canada, according to Ron Nickell, vice president of that TM unit.

Nickell says the show is "ahead of original projections." Among those stations signed for the show are KIXI-AM-FM Seattle, WFMS-FM Indianapolis, WAVE-AM Louisville, WQXI-AM-FM Atlanta, WJMD-FM Washington, WQUE-FM New Orleans and KIOI-FM San Francisco.

For the Record

NEW YORK—WRIF-FM in Southfield, Mich., did not use the controversial "Rocktober" tag in its promotions this fall, says the station's advertising and promotion director, Ruth Whitmore. WRIF-FM was inadvertently listed among stations reportedly using the tag, which Metromedia claims it has registered as a service mark in the Nov. 25 Billboard.

Mike Harrison

The Beatles Break Up

LOS ANGELES—I was in the finishing typstrokes of what was initially designed to be this week's column when word came on the radio about John Lennon.

We old rockers have been through this type of shock more times than even fiction could contrive, each with its resultant jolt to the "scene's" collective nervous system.

Yet, this time around, the news is particularly numbing, chilling, sobering and in an abstract way, foreboding.

In the words of well-known independent record promotion master, "Heavy" Lenny Bronstein, who called me up within minutes of the bulletin for a moment of private cultural commentary, "Nothing is sacred."

My immediate scan of the FM dial revealed a haunting concurrence of emotional reaction by the air personalities, one after another down the dial, who just happened to be on the air when this heavy dose of reality collided with one of our greatest fantasies.

KLOS-FM's extremely talented

Bob Coburn, found himself juxtaposed in a rather historically profound moment of happenstance.

He came out of the ABC Network news feed that broke the bad news and appropriately told his listeners something to the effect of, "Well, I really don't know what to say after that. We'll certainly keep you up-to-date on further details about this as we receive them. In the meantime, back to our Doors special."

Then, of course, came the ad-libbed specials and tributes as the FM dial broke out into immediacy of expression surrounding the strains of "Instant Karma" and "Imagine."

My mind flashed back to the death of Elvis Presley, the king of rock 'n' roll, and all the hundreds of rock-oriented radio stations around the nation that were unable to respond in this manner because they had long since pulled all of his records from their libraries as no longer fitting their formats.

I wanted news, not entertainment, as I expanded my radio scan to the AM dial seeking more information on what seemed to be far too simple a story—far too senseless—to be the entire explanation for this tragedy.

Station after station, even the foreign language outlets, broke in with

the information—the same story. And then came the off-the-cuff eulogies, none seeming quite capable of rising to the occasion.

From radio to television, I followed the unfolding coverage as it quickly lifted-off beyond the realm of just being a rock 'n' roll story, just another in what seems like an endless series of major rock stars prematurely biting the dust for a variety of mysterious or insipid reasons. No, not this—this was big international news. Another major chunk had broken off of the cultural shoreline, washed away into the sea of time, marking the further erosion of our glorious 20th century rock era.

The next morning, the AM tv talk shows were filled with the tragedy with numerous music-oriented media figures (from "Fifth Beatle" Murray the K to Don Kirshner) all getting out of bed early to share their perspective on the man, the Beatles and the horror, in general.

The star of all this, no doubt, was former RKO Radio music coordinator (now Gavin Sheet editor) Dave Sholin who had just conducted an interview with the Lennons in New York a few hours before the murder. He learned of the death as he got off his plane back in San Francisco. Sholin was interviewed by David Hartman via coast-to-coast monitor hook-up on ABC-TV's "Good Morning America" as the man who did the final John Lennon interview—a rather bittersweet distinction.

According to Sholin (who handled the situation rather admirably considering the turbulence of his past 24-hours), Lennon had told him that his latest "comeback" album, "Double Fantasy," was recorded for adults—people 30 to 40 years old—the core of his fans who had grown up with him and the Beatles. Lennon was already 40.

Yet, a number of the tv street reporters who covered the convergence of fans in the street outside Lennon's apartment building kept referring to the crowd which had maintained an all-night vigil as being composed of "young" people—in spite of the obvious fact that they truly ran the demographic gamut.

Obviously, as mentioned in last week's column, the mainstream media of this nation cannot yet come to grips with the fact that rock 'n' roll is no longer exclusively the domain of the young.

It is not necessarily my intention to turn these fractured observations, written in the heat of emotional shock and sadness, into a eulogy for Lennon—but rather, perhaps, as a eulogy for the Beatles as a living, breathing entity and what they've come to represent to the generations of our times. On a certain level, they had never really "broken up" until this past Monday night.

And once again, Lennon taught us yet another consciousness-raising lesson. Lennon, the superstar who simultaneously dropped out of the "scene," while remaining strikingly accessible as a human being in the street sense, has reminded us through his death an alarming revelation that our collective social consciousness wishes to face up to the least. And that is, the street really does stink.

On a more historical level, his death serves as an indicator to those of us who've been touched by the magic that we are all one giant step closer to obsolescence.

Goodphone Commentaries

Excelling In An Age Of Pettiness

By TOM YATES

SAN FRANCISCO—One of the characteristics of any media futurist is the predicting of trends. The ability to cover your ass along the way, however, can be a whole other story. Although several folks (well, at least three people I know of) had predicted this latest "Urban Cowboy" bandwagon, somehow I neglected to figure that particular lightning bolt would strike quite so close to home.

I could waste several columns trying to relate just what happened at KSAN-FM San Francisco from an insider's point of view, but the matter, however sad, has been (more or less) covered by the media and the grapevine to an extreme. Someday, when there's a little more distance and a lot less pain, I promise I'll do the whole story, but—for now—suffice it to say that I had the weird theory that increased audience levels with commensurate increases in station income which derived from a full-service radio station using class, intelligence, community tastes and passion were the name of the 1980's programming game.

Whoops! Never figured in the variables of corporate priorities.

Which brings us to the real point. Radio—and much, if not all, of contemporary American society—is at a point near the perigee of a recurring trend. This always brings out the champions (?) of the mechanical age

of programming, the band-wagoneers, the fad-followers.

This slump we're in is only temporary, I assure you, and I implore programmers, managers and owners alike not to give into the latest hula hoop or, worse, last decade's model.

There is still only room enough for one or two good stations in any conveniently labeled sub-genre. There is always room enough for one great station, regardless of that station's "format" roots. How many stations in your market are hitting all the bases possible, whatever your music base? How many also provide superb news, public affairs, public service, et al.? How many not only know what's going on in that particular area, but share that knowledge in a manner that makes that station a place to be, rather than a place on the radio dial? How many take even the smallest advantage of The Theatre of The Real, The Theatre of The Absurd or, most importantly, The Theatre of The Mind? The list goes on and on, but you (hopefully) get the point. There is (being a little redundant here) always room for one great station, regardless of format base.

(Tom Yates is the former program director of KSAN-FM San Francisco which recently changed format from AOR to country.)

IN CANADA

Programming Hurting New Product Sales

By DAVID FARRELL

TORONTO—A sharp swing to the right in programming by AOR, A/C and Top 40 stations is compromising sales on new product in Canada, some record industry people claim. New blood is being stalled at the starting gate and catalog product is coming ahead as the winner, they say.

The trend toward gold rotation has been partially obvious for some time, although more so in the U.S. market than in Canada, at least until recently.

The independent producers appear to be screaming protests the hardest at this point, possibly because they are least able to swing deals with major radio outlets to get their records played. They cannot, for example, persuade a music director to at least try a new record out on the promise that he is going to be the first in his market to get a new superstar recording by, say, Kenny Rogers or Barbra Streisand.

The fall-out from the drift toward gold rotation is becoming increasingly evident at retail. Christmas racks in many department stores and rock shops are sporting as much as 70% catalog items, and newer recordings by up-and-coming artists are getting bunched into less conspicuous racks or into bins marked "New Releases."

While the trend is more or less taken for granted in the U.S., radio regulations here differ widely from those set down by the Federal Communications Commission.

Formats and airplay composition are carefully regulated by the Canadian Radio, Television and Telecommunications Commission (CRTC). One of the latest developments in content regulations for FM radio is the "repeat factor," which, basically, ensures that FM outlets do not become stereo top 40 outlets.

The CRTC sets down the number of times an FM outlet can repeat a chart track per week; the figure can vary from a low of eight to a high of 12 times.

While the concept behind regulation was to ensure a more varied music programming philosophy, the FM outlets have opted to widely track top-selling albums, as opposed to increasing the number of albums they could be playing. The repeat factor, along with Canadian content regulations, are both looming as conflicts of major proportions between the regulatory body and the radio community within the Canadian Assn. of Broadcasters.

(Continued on page 88)

Talent Agency Acquires Outlet

NEW YORK—Talent agent Marvin Josephson Associates is getting deeper into radio broadcasting with the acquisition of WNOR-AM-FM Norfolk, Va., for \$2.6 million.

These stations join WNIC-AM-FM Detroit in the MJA Inc. communications subsidiary. The company also operates International Creative Management, a group of talent agencies for the entertainment and literary fields. The company also produces the "Captain Kangaroo" television show.

WNOR has been owned by Commonwealth Broadcasting headed by Stan Wilson. Josephson also will pay the sellers an additional \$600,000 for a five-year non-compete clause in the sale agreement. This agreement is subject to FCC approval.

WNOR-AM has an urban contemporary format and WNOR-FM runs an AOR format.

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Billboard®
 The #1 Music Trade Publication with the most comprehensive charts in the industry.

DECEMBER 20, 1980 BILLBOARD

Vox Jox

• Continued from page 38

on the FM station. He has moved **Ron Rousseau** into morning drive on KWKC and **Gary Smith** has moved

Bubbling Under The HOT 100

- 101—UNITED TOGETHER, Aretha Franklin, Arista 0569
- 102—TAKE ME AS I AM, Carly Simon, Warner Bros. 49630
- 103—FREEDOM OF CHOICE, Devo, Warner Bros. 49621
- 104—PEOPLE WHO DIED, The Jim Carroll Band, Atco 7314 (Atlantic)
- 105—LOOKING FOR CLUES, Robert Palmer, Island 49620 (Warner Bros.)
- 106—THIS IS NOT THE FIRST TIME, Captain & Tennille, Casablanca 2320
- 107—LONG TIME LOVING YOU, McGuffey Lane, Atco 7319 (Atlantic)
- 108—SILVER EAGLE, Atlanta Rhythm Section, Polydor 2142
- 109—LOVE TO RIDE, Keith Sykes, Backstreet 51028 (MCA)
- 110—LOVERS FOR THE NIGHT, Bobby Hart, Ariola 809 (Arista)

Bubbling Under The Top LPs

- 201—THE J. GEILS BAND, Best Of The J. Geils Band Two, Atlantic SD 19284
- 202—JOHNNY MATHIS, The Best Of Johnny Mathis, Columbia JC 36871
- 203—GANG OF FOUR, Gang Of Four, Warner Bros. MINI 3494
- 204—ENCHANTMENT, Soft Lights, Sweet Music, RCA AFL1-3824
- 205—CARRIE LUCAS, Portrait Of Carrie, Solar BXL1-3579 (RCA)
- 206—YARBROUGH & PEOPLES, The Two Of Us, Mercury SRM1-3834
- 207—JIMMY CLIFF, I Am The Living, MCA MCA-5153
- 208—RUPERT HOLMES, Adventure, MCA MCA-5129
- 209—THE BLACKBYRDS, Better Days, Fantasy F-9602
- 210—SOUNDTRACK, Any Which Way You Can, Warner Bros. HS-3499

DECEMBER 20, 1980 BILLBOARD

to middays on that station. **Russ Bryant** moves into a 7 p.m. to midnight slot from KTAB-TV Abilene. Whitehead is looking for additional on-air talent. Tapes and resumes should be sent to him at Box 2201, Abilene, Tex. 79604.

★ ★ ★

Barry Vaughn (Skidelsky) is out as p.d. at WFAS-AM/WWYD-FM White Plains, N.Y. The former jock on WCOZ-FM Boston, WRVR-FM New York and WMMR-FM Philadelphia is studying for his New York bar exam. He is a graduate of Vermont Law School. He can be reached at 914 476 9464. ... **Tom Liacus**, who was **Mark Simone's** producer at WPIX-FM New York and had a show on WBAI-FM New York, handled a fill-in spot on WHBI-FM New York Dec. 2.

★ ★ ★

Daniel Kops, president of Kops-Monahan Communications, has

been named chairman of the Broadcast Ratings Council. ... Retiring CBS Radio president **Sam Cook Digges** has been selected to receive the International Radio & Television Society's gold medal for 1980. The award is presented annually to a broadcasting executive who has contributed significantly to the industry over the years.

★ ★ ★

Charlie & Harrigan Present, the San Diego-based syndicator, has added three more stations to its lineup, bringing the total to 22. The new stations are KEOS-AM Flagstaff, Ariz.; KBLQ-AM Logan, Utah; and KBLI-AM-FM Blackfoot, Idaho. ... **Chuck Cecil's** "Swingin' Years" has been added to KTMT-FM Medford, Ore.

★ ★ ★

WFTQ-AM (14-Q) Worcester, Mass., music director and afternoon drive jock **Steve York** has resigned to join WFI-FM Philadelphia.

Commercial Competition?

• Continued from page 39

Louisiana Tech has a student body of 10,000 which swells the population of Rustin, which has 20,000 permanent residents. The station programs what Boudreaux calls "MOR rock," groups like Steely Dan, Hall & Oates and the Doobie Brothers for most of its 19-hour days. Two nights a week it's jazz and two nights are devoted to progressive rock.

Boudreaux expects KLPI will maintain its MOR rock format if granted more power.

Increasing wattage for college stations may cause problems for broadcasters sharing adjacent frequencies. Hopkins' WJHU at 88.1 mHz is close enough to Washington's WAMU-FM at 88.5 mHz that WAMU might suffer interference.

Hopkins' power increase also

faces competition from Ethnic Broadcasting of Frederick, Md., which would like to program religious music on the WJHU frequency and has filed a competing application.

And in Newark, N.J., WBGO-FM, the jazz station, which has picked up many former WRVR-FM listeners, now in a country format and known as WHKH, has applied for a power increase which is mutually exclusive with the request for more power filed by WARY-FM of Westchester Community College in Valhalla, N.Y. WARY wants to go only from 10 to 200 watts, but it may be a long, circuitous route through the courts before either WBGO or WARY gets its application approved.

Kansas, Sedaka Reviews

"Kansas In Concert"—Produced by Denny Martin of EDR Media for NBC's the Source. Executive producer; John McGhan, 90 minutes. Air dates: Dec. 5-6-7.

NEW YORK—This is the phenomenally successful rock group's first live concert broadcast, and it stands as a fine testimonial to the skill of the engineers who recorded it.

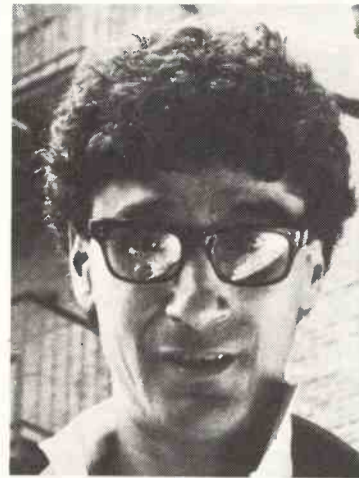
Kansas is an exuberant, sextet built around soaring guitars, keyboards, reedy vocalizing and a screaming amplified violin. The prospects for muddied sound reproduction were enormous. The result, on this session, is clear, separated sound that can stand alongside any live album.

Things were helped by EDR's decision to bring the group's engineer/producer, Brad Aaron, up from Atlanta for this job, which was recorded Oct. 28-29 at Chicago's Uptown Theatre.

There are 15 songs on this program, ranging from hits such as the opening cut, "Point Of No Return" and the encore, "Carry On, Wayward Son," to new tunes such as "Longer," "Hold On" and "Pelentless."

Particularly effective are those "live" moments not heard on LPs, when Robbie Steinhardt's fiddle sings and moans on "Dust In The Wind," and bass player Dave Hope dazzles with his bass playing. Steve Walsh's vocals are easily heard, mixed perfectly above the other instruments. **RICHARD M. NUSSER**

New On The Charts



DONNIE IRIS
Ah! Leah! 80

Though this is Donnie Iris' first solo album, he is not new to the world of fame and rock'n'roll. He wrote and sang "The Rapper," a hit for the Jaggerz in 1970. The song went to No. 1 and earned the group a gold record.

However, the band proved to be of the one hit variety and Iris didn't surface again on the national scene until the mid-1970s when he joined the pop-r&b outfit Wild Cherry who had the massive hit, "Play That Funky Music."

Now, Iris is out on his own. Ironically, the album "Back On The Streets" was recorded in his hometown of Beaver Falls, Pa., only a few short blocks from his home. The album is a mix of rockers such as "Agnes" and "She's So Wild" and ballads such as "Ah! Leah!" On this cut, Iris' background vocals were tracked no less than 60 times to give a grand effect.

He is managed by Rick Frio, 3050 N. Chandelle Rd., Los Angeles 90046 (213) 851-3550. He is booked through the Belkin-Maduri Organization, 28001 Chagrin Blvd., #205, Cleveland 44122 (216) 464-5990.



JIM CARROLL
"Catholic Boy" ☆

Poet/singer Jim Carroll is probably the only rock'n'roller who has been nominated for a Pulitzer Prize—and at the age of 22 at that.

Carroll, a native New Yorker who grew up in a working class Catholic family, began to write poetry at the age of 12 in 1963. Between then and 1966 he wrote "The Basketball Diaries" about his experiences coming of age on the streets of New York.

Carroll moved to San Francisco in 1974 where he lived in relative seclusion. Then, a few years ago, he went with friend Patti Smith to a concert she was performing in San Diego. When the scheduled opening couldn't perform, Carroll was asked to start the show. Without any prior rehearsal Carroll took the stage and rapped his lyrics accompanied by Smith's band. "It was so different from giving poetry readings... so I thought for the first time then about getting my own band."

Carroll did get a band together, and recorded a demo tape that Carroll took to New York when he went there to sign a paperback publishing deal. He brought the tape to Earl McGrath (then president of Rolling Stones Records), who liked it so much he offered to manage Carroll's career.

Carroll accepted the offer and returned to California to compile songs, work on his singing and then record his first LP, "Catholic Boy," with McGrath producing and Bob Clearmountain coproducing and engineering.

Carroll is managed by McGrath, who can be contacted through booking agent Steve Jensen at TCM, 8899 Beverly Blvd., Los Angeles 90048 (213) 550-4238.

Swingin' Years

• Continued from page 39

Hotel in Manhattan and the spacious Wrigley Casino on Catalina Island 25 miles west of Los Angeles in the Pacific ocean.

Most of the 61 stations, Cecil declares, will broadcast the special from 8 p.m. to midnight "although some of them, of course, will use only two or three hours. That is their privilege. 'Swingin' Years' is designed so that program directors may use whatever portions of the four hours they choose."

Cecil looks to 1981 confidently. "We picked up about 20 stations in '79," he says. "With renewed interest in the sounds of the big bands we figure to add another 20 or so in the next 12 months."

"We have had to drop a few outlets," he adds. "Some of them, I learned the hard way, do not pay their bills. But most of our affiliates are 100% dependable and it's a pleasure working with them."

DAVE DEXTER JR.

DOUG HALL

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Atlantic City's Weekend Show Policy Undergoes Another Cut

ATLANTIC CITY—The show policy of name acts for weekends is taking another cut. The in-house revues at the hotels serves to meet the state requirements that there be live entertainment every night of the week.

Resorts International Hotel Casino, which has the largest lineup of talent and the biggest names, will bring in name attractions only on se-

lected weekends until the spring season sets in.

H. Steven Norton, executive vice president at Resorts International in charge of talent buying, has decided to fill in on weekends with the in-house "Boardwalk Magic" revue. For the month of December, it was only Ben Vereen Dec. 5-7 and Frank Sinatra for the last five nights of the year (Dec. 27-31).

'50s Revivals Score In the Midwest

By ALAN PENCHANSKY

CHICAGO—Leading local '50s rock promoter Henry Farag has become one of the nation's strongest backers of revival rock music in the multiple role of performer, radio broadcaster, fan extraordinaire and concert presenter.

Farag's Cantebury Productions, a Merrillville, Ind.-based operation, is entering its second year of successful large-scale '50s revival productions, most of which are being staged in the Northwest Indiana city of Merrillville.

Only one non-original '50s group, Stormy Weather, a five-man capella doo wop unit, is featured at concerts Farag promotes. Farag has been lead singer in Stormy Weather since its founding in the early '70s and he began promoting concerts by packaging the group with original '50s acts and renting halls.

The big break as promoter came last February when the 3,000-seat Holiday Star theatre, a plush new Merrillville complex, suddenly faced a Saturday cancellation. Prior to that time, Farag had promoted concerts in rooms only a fraction of that size.

"I was constantly begging the Holiday Star but the management was obviously reluctant," recalls Farag. "It was untried in their minds in any major theatre in this area."

"We were put in 18 days before the show and that's all we had, and we pulled in 4,200 people," the promoter says.

"In one year we put on five (shows) and there's almost the same amount of people that come to each one," Farag claims.

"Jingle Bell Rock," Saturday (13)

at the Holiday Star, was Farag's 1980 closing presentation. It headlined Bobby Helms, the original "Jingle Bell Rock" hit artist, and Danny & the Juniors, the Angels, Gary U.S. Bonds and Stormy Weather. Each production includes two shows, with tickets priced at \$10.95.

Farag and the other members of Stormy Weather began hearing doo wop music on the streets as they were growing up in Northwestern Indiana's industrial towns. They began imitating the sounds for fun and then cut their first record in 1975.

The familiarity with '50s music of all kinds guides Farag in booking his shows today. Though he admits that some old time performers working are no longer capable of delivering the goods he calculates only three "disappointments" this year.

The rest of the acts are "still dynamite, they totally and completely fractured the audience," Farag states.

He regularly travels to rock revival concerts in New York and elsewhere to check out talent. "We know who's good before they even get here," he says.

Acts booked this year included the Spaniels, a group based in Northwest Indiana with which Stormy Weather has frequently performed. Dee Clark, the Drifters, Bo Diddley, the Crystals, the Moonglows, the Marvelettes, the Skyliners with Jimmy Beaumont and the Diamonds.

"We do not do any imitators," explained Farag. "We're always getting calls from Elvis imitators. We

(Continued on page 46)

Until the new year warms up weatherwise, the first four months will find Buddy Hackett with Clint Holmes, Jan. 3-5; the Spinners with comic Georgia Wallace, Jan. 16-18; Dom DeLuise, Jan. 30-31; Danny Thomas, Feb. 7; Melissa Manchester, Feb. 28; Joan Rivers and Clint Holmes, March 6-8; Lou Rawls, March 27-29; Stephanie Mills and Freddie Roman, April 3-5; and David Brenner, April 10-12.

Weekends without solo attractions will get Tibor Rudas' magic music show, which holds forth on all the weekday nights and during the daytime hours each day as part of the daily excursion deal for the day only visitors.

For the start of the regular season, Norton has lined up one of the most expensive four-week lineups ever offered here since casino gambling started.

Kicking off with Diana Ross the last week in April, successive weeks will bring in Barry Manilow, Dolly Parton and Frank Sinatra. Once again, Norton is lining up the biggest names available for the 10-week summer season with such names as Liberace, Don Rickles, Donna Summer, Diana Ross and Frank Sinatra already set.

To keep pace with Resorts International, Phyllis Kaufman, entertainment director at Caesars Boardwalk Regency Hotel, has called in Lee Salomon at the William Morris agency and other bookers to bring in weekend attractions to supplement the variety-style revue at its 466-seat Cabaret Theatre.

For the Super Bowl weekend in January, headliner Dick Shawn will be joined by the Dallas Cowboy Cheerleaders, and Sheky Green is set for a full week next summer. For the winter weekends, the hotel is negotiating with names like Susan Anton, Lorna Luft, Doc Severinsen and David Brenner.

L. A. Solons Deliberating On Scalping

LOS ANGELES—A hearing is scheduled before the Police Fire and Public Safety Commission here this week concerning city councilman Bob Ronka's motion to put a ceiling on ticket prices.

The motion, aired before the city council Tuesday (9) and seconded by councilwoman Peggy Stevenson, declares tickets to sporting, theatrical or concert events can not be sold for more than twice the face value.

No date has been set for the public hearing. Ronka's motion follows in the wake of four Bruce Springsteen concerts here in which large blocks of quality tickets ended up in the hands of ticket brokers. These agencies reportedly then sold the \$12.50 tickets for prices up to \$200 per ticket.

State senator Mel Levine (D-Los Angeles) plans to introduce legislation early in 1981 concerning ticket scalping on a statewide basis. In his bill, there could be up to a 50% markup on the face value of a ticket.

Currently, tickets can be sold for any price in California as long as the scalping is not done on the premises of the event.



SURPRISE GUEST—Epic's Jimmy Hall is joined by Jimmy Buffett, right, during Hall's engagement at the Exit/In in Nashville.

Opryland Launches 25-City Audition Tour

NASHVILLE—Opryland U.S.A. is launching a 25-city audition tour scheduled for December and January, in preparation for its 1981 theme park season.

The audition team will travel to pre-selected cities in a search for 350 singers, dancers, conductors, musicians, stage managers and technicians. This new season, which begins March 28, 1981, marks Opryland U.S.A.'s 10th birthday.

Open auditions are slated for cities across the eastern two-thirds of the country, reaching from Minnesota to Florida. Added as new stops for the park's audition team will be Milwaukee, Minneapolis, Austin and Columbia, Mo.

Performers chosen by the audition team will be cast into shows in February, with rehearsals set to start the same month. One group of performers will open the park's spring weekend season, reinforced by more entertainers who will work during Opryland's busy summer season of seven-day operation. The park's season officially closes Nov. 1.

Singers, dancers and musicians are needed for Opryland's 14 full-scale musical show productions. These shows feature bluegrass, contemporary, country, gospel, pop and rock scores as well as Broadway selections. One Opryland original, "I Hear America Singing," is the longest-running major theme park production in the country.

The shows are staged throughout

the sparkling park in a variety of locations, ranging from outdoor pavilions to a \$2 million, 1,600-seat theatre, with as many as 650 performances performed in a season for the large-cast shows, and more frequent performances for the smaller productions. Three of these shows use two full casts and dual orchestras.

Besides its own performances, the park also stages special Opryland packages for other tourist attractions and businesses, and Opryland talent often is used in national television shows produced in Nashville. Additionally, Opryland's in-house talent agency also books park shows and custom productions for outside clients.

Audition details are available from the Opryland Entertainment Dept., 2802 Opryland Dr., Nashville, Tenn. 37214. Telephone: (615) 889-6600.

Cities selected for the December open Opryland U.S.A. auditions are: Atlanta; Chapel Hill, N.C.; College Park, Md.; Boston; Philadelphia; Pittsburgh; Ann Arbor, Mich.; Detroit; Milwaukee; Champaign, Ill., and Nashville.

January auditions are scheduled to be held in New York City, Cincinnati, Birmingham, Orlando, Jackson, Miss.; Bloomington, Ind.; Chicago, Minneapolis, Columbia, Mo.; Oklahoma City, Dallas, Austin and Denton, Tex.; New Orleans and Nashville.

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Talent In Action

**WAYLON JENNINGS
JESSI COLTER
THE WAYLORS**

Riviera Hotel, Las Vegas
Dinner: \$35.50, \$27.50; Cocktails:
\$22.50

The ol' outlaw broke every rule in the book for his debut Strip engagement Dec. 5. A stompin' screamin' audience couldn't have been happier.

The 77-minute, 22-song set opened with Colter alone onstage for "I'm Not Lisa." The pentup dinner crowd didn't seem ready to settle down, but the dramatic impact of the unusual lowkey opener scored high in audience approval.

Colter was joined by the Waylors: Richie Albright on drums, Rance Wasson and Gordon Payne on guitars, Jerry Bridges on bass, Ralph Mooney on steel guitar, Cliff Robertson at the piano and Carter Robertson for vocals.

Colter's personality quietly penetrated the crowd on a pensive "Blue Eyes," warming the audience for a toe-tapping "Crazy Arms" in which Mooney's riffs won individual acclaim.

"Without You I Can't Go On" rapped Colter's 12-minute opener which again featured Mooney for a solo segment. Colter suffered laryngitis for the entire three-day engagement.

Carter Robertson carried the Waylors through "I'll Be Your Baby Tonight" and Jerry Bridges and Cliff Robertson effectively shared vocal credits for "Take The Load Off."

Without fanfare, Jennings strolled leisurely onstage for his 16-song, 55-minute share of the spotlight.

Not particularly given to casual conversation with the audience, he asked the crowd "are you ready for the country?" in the way he does best: singing and picking.

It was ready.

Mooney got his licks in again on the opener and from then on the show soared to progressive highs. "Clyde" and "Waymoore's Blues" preceded an entrancing guitar riff in "Don't You Think This Outlaw Bit's Done Got Out Of Hand." Clearly the outlaw was in control; it was the audience that was going crazy.

"Ain't No Good Chain Gang" was a nice sampler of Jennings' vocal range, from gruff to smooth with lots of color inbetween. "Long Time Ago" was a typical display of his unique blend of country rock.

Jennings rolled on, sans dialog, through half a dozen of his best known pieces before the Colter-penned love song "Storms Never Last" prompted Colter to join Jennings onstage for a touching duet.

Jennings pulled out the stops for "Theme From Dukes of Hazzard" and "Luckenbach, Texas."

TIM WALTER

**PRINCE
TEENA MARIE**

Shea's, Buffalo, N.Y.
Admission: \$9, \$8

Prince unleashed an auspicious debut here Dec. 4 in a first ever headlining performance marking the start of his current eight-city East Coast tour.

Touting an upbeat execution of diverse, creative material in an 11-song set, the Warner Bros. artist was in total control during the hour-plus program.

Flashes of Little Richard, Sylvester and Michael Jackson emerged throughout the set which was sprinkled with disco, r&b, funk, rock and new wave sounds.

Highlights of Prince's repertoire included such disco-oriented sounds as "Sexy Dancer" and "I Wanna Be Your Lover."

A soulful ballad "Got A Broken Heart" featured rich harmonies with the first of many outstanding keyboard efforts by Matt Fink on synthesizer and mellotrons.

Aside from the strength of Prince's material, his talented five-piece band was impressive headed by lead guitarist Dez Dickerson and bassist Andre Cymone.

Prince himself executed topnotch guitar stylizations supported by Lisa Coleman also on keys as well as drummer Bobby Z, who knocked out intricate percussive elements.

Motown's Teena Marie, meanwhile, warmed up the restless fans, who patiently waited 90 minutes for her equipment to be set up, with powerful vocals at times reminiscent of Janis Joplin.

Her six-song, hour-long set included stand-outs such as "I'm Just A Sucker For Your Love," "Turnin' Me On" spotlighting saxist Fernando Harkless and "I Need Your Lovin'."

She dedicated her show to friend and former LP producer Rick James who was in attendance. Marie's unfocused musical directions definitely need more definition.

HANFORD SEARL

**PETE SEEGER &
THE WEAVERS**

Carnegie Hall, New York
Tickets: \$8, \$7, \$6

The Weavers, the singing quartet that popularized such standard folk fare as "Kisses

Sweeter Than Wine" and "If I Had A Hammer," reunited for two concerts Nov. 28 and 29 to mark the 25th anniversary of their first Carnegie Hall appearance.

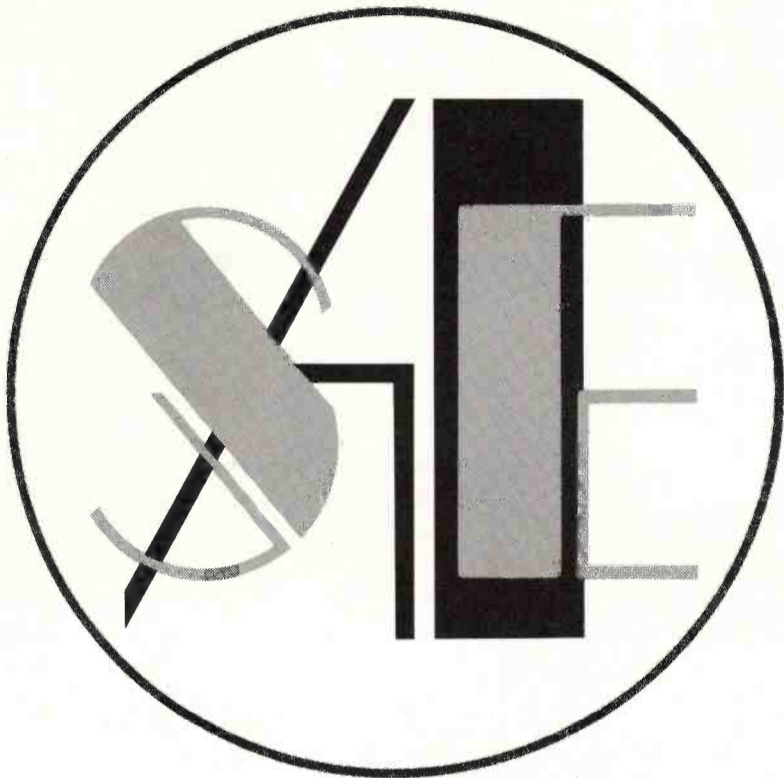
Performing before a packed and enthusiastic house, the group—Ronnie Gilbert, Lee Hays,

Fred Hellerman and Pete Seeger—received standing ovations at both the concert's beginning and end and was called back for five encores.

In the group's heyday of the late 1940s and early '50s, the Weavers were known for their po-

litical and social activism: concerts for unions and civil liberties groups in particular. That led to blacklisting and, finally, disbandment in 1952. The Weavers, however, reunited for a successful 1955 Carnegie Hall concert that

(Continued on page 48)



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Talent In Action

• Continued from page 47

persuaded the group's members to resume their act for several more years before breaking up permanently.

Since then, however, the Weavers has reunited several times to perform many of their

best known songs. The 2½-hour concert, for example, included 21 songs blending upbeat numbers such as "When I'm Down For The Count, That's When I Can Count On You" and "We Wish You A Merry Christmas" interspersed with ballads by Woody Guthrie.

Hays, now confined to a wheelchair, renewed the political patter between songs.

Seeger, who continues to pursue a performing career, opened the program with a 10-song set that relied heavily on audience participation. The performance, amounting to a sing-a-long,

included "She'll Be Coming 'Round The Mountain" and "You've Got To Walk That Lonesome Valley."

But Seeger, alternating between playing the guitar and the banjo, also offered some unfamiliar tunes to the audience such as the haunting

Scottish ballad, "The River Is Wide, I Cannot Cross Over."

The concert, taped for a PBS-TV documentary on the Weavers, was also recorded for release next April as an album. **JIM KEMP**

BRENDA LEE STATLER BROTHERS

Tenn. Tech Univ., Cookeville, Tenn.
Tickets: \$6, \$7, \$8

The crowd in this university gymnasium was already primed for the double headliners Nov. 21, evidenced by the 7,100 attendance figure which broke previous records set for the facility. And Lee's choice of the high-energy "Comin' On Strong" for her opening number was appropriate because that's how she performs onstage.

The tiny, husky-voiced dynamo barely paused to allow breathing room before sweeping the audience up into the effortless belting of her famous voice. Lee may well be one of the wittiest performers in country music. Her comments and wry remarks to the attentive audience had the walls bouncing with laughter between numbers.

Knowing that fans like to hear hits—and having logged enough hits to have sold around 90 million records so far in her quarter-century career—Lee obliged with abbreviated versions of her numerous past chartmakers. Musical memories such as "I'm Sorry," "Dum Dum," "Sweet Nothings" and "Johnny One Time" proved that her appeal hasn't diminished, while underscoring the fact that what passed as rock'n'roll 15 years ago could be country hits today.

Lee's unfettered enthusiasm onstage and her high spirits proved her to be a fine showman, polished and fun. And she showed effective voice control, whether unleashing it on a high note or tempering it in her closing gospel medley. She left the audience wanting more at the end of her 55-minute, nearly dozen-tune performance.

The combined billing with the Statler Brothers was a good one, since the Statlers also rely on humor in their show. The quartet's chief forte is the dual antics of brothers Harold and Don Reid; they deliver their homespun country vaudeville patter like a rural reincarnation of the Smothers Brothers. Lew DeWitt's singular high harmonies and mandolin expertise added considerably to the four-part vocal signatures, and the 90-minute show translated into a genuine bring-the-family concert of grass roots country.

The Statlers made sure to cover their hits in their 18 tune set, with nice renditions of classics like "The class of '57," "Charlotte's Web," "How To Be A Country Star," "Counting Flowers On The Wall," "Bed Of Roses," "Do You Know You Are My Sunshine" and "I'll Go To My Grave Loving You."

The audience never seemed to notice that the level of the Statlers' performance tends to remain the same and that some of the songs blend together a bit too much. But then it's hard to fault a mainstay country group that shatters box office grosses everywhere it plays and whose medley of hits takes almost two hours to finish.

KIP KIRBY

STEVE FORBERT

Roxy, Los Angeles
Admission: \$7.50

In his last performance in Los Angeles, at the comparatively cavernous Royce Hall, Forbert seemed so nervous and quiet that as much as a pindrop would have sent him running for cover. He put on a good show that night but it was a much different Forbert who took the stage Dec. 4, the second night of a two-night stand.

Gone is the skittishness from his stage manner and he not only talks to the audience now but jokes with it. He handled the 22-song, 90-minute set with such ease and comfort it almost seemed as if a different person was onstage.

The constant factor though is the music, which has remained an excellent mix of folk and rock, and his comfortably rough voice which brings up images of coffeehouses and other "folkie" trappings.

However, backed by a tight five-piece band, the transplanted Mississippian rocked out for half the set. "Going Down To Laurel," "Romeo's Tune" and other favorites were given hard-edged treatments without losing any of their romantic edge. Only guitarist Shane Fontayne's hyperkinetic movements distracted during these songs.

The other half of the set consisted of Forbert with harmonica acoustic guitar and Paul Errico on accordion doing understated but strong versions of "Thinkin'," "What Kinda Guy" and humorous folk versions of rock classics "Ya Ya" and "Rockin' Robin" among other selections.

(Continued on page 49)

Thank you

from the Ontario Place Forum, Toronto, Canada



Ontario Place extends a standing ovation to all the stars who shone so brightly for our audiences during the 1980 season (May 15–Sept. 14) at the Forum. With its classic amphitheatre design, its revolving stage, its intimate setting and its superb acoustics, the Forum is an entertainment environment that's a cut above the rest—and so were these performers. Here's to them!

Nana Mouskouri ★ Harry Chapin ★ Dan Hill ★ Streethart ★ Jerry Jeff Walker ★ Sergio Mendes & Brasil '88 ★ Roberta Flack ★ Goddo
Nash The Slash ★ Orleans ★ B. B. Gabor ★ Drastic Measures ★ The B. Girls ★ The Romantics ★ The Numbers ★ The Spinners
Andre Gagnon ★ Teenage Head ★ Segarini ★ Anna & Kate McGarrigle ★ Willie Dixon & The Chicago Blues Allstars
James Cotton Band ★ Jose Feleiciano ★ Canadian Brass ★ The Merryman (of Barbados) ★ Earl Scruggs Revue ★ John Hartford
Al Martino ★ The Raes ★ Downchild Blues Band ★ Powder Blues ★ Murray McLauchlan ★ Helen Reddy ★ Ivan Romanoff Orchestra &
Chorus ★ Ramsey Lewis ★ The Good Brothers ★ The Carlton Showband ★ Sounds of Young Hawaii ★ Maynard Ferguson & his
Orchestra ★ Cleo Laine & John Dankworth ★ Carroll Baker ★ Freddy Fender ★ Valdy ★ Peaches & Herb ★ Salome Bey ★ Ray Charles
Boss Brass ★ Buddy Rich ★ Sarah Vaughan ★ Kathryn Moses ★ Paul Horn ★ Peter Appleyard ★ Dizzie Gillespie ★ Spyro Gyra
Moe Koffman ★ Stan Getz ★ Herbie Mann ★ Chick Corea ★ The Toronto Symphony ★ Victor Borge ★ Marvin Hamlisch
Karen Kain & Frank Augustyn ★ Sharon, Lois & Bram ★ John Allan Cameron ★ Hagood Hardy ★ Kool & The Gang ★ Dr. Hook
Jan & Dean ★ Charles Aznavour ★ Bobby Goldsboro ★ Southside Johnny & The Asbury Jukes ★ Don McLean
Loudon Wainwright III ★ Judy Collins ★ Peter Tosh ★ Preservation Hall Jazz Band ★ Larry Galtin & The Gatlin Brothers Band
B.B. King ★ Janis Ian ★ Scott Jarrett ★ Chuck Mangione ★ Pablo Cruise ★ Daryl Hall & John Oates
Bruce Cockburn ★ Shirley Eikhard ★ Rita Coolidge ★ Booker T. Jones ★ Melissa Manchester ★ Bob McBride ★ The National Ballet of
Canada ★ The Travellers ★ Cano ★ Up With People ★ The Central Band of the Canadian Forces ★ The Dirt Band
Billy Preston & Syreeta ★ The Hamilton Philharmonic Orchestra ★ Paul Williams ★ Glen Campbell ★ Cooper Brothers ★ Oliver Heaviside
Sugarhill Gang ★ Eugene Smith & The Warm Up Band ★ Jane Olivor ★ Gladys Knight & The Pips ★ Anne Murray

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Talent In Action

• Continued from page 48

While his recorded output may be uneven, as a live performer, Forbert keeps getting better and better.

CARY DARLING

THE KINGS JACK GREEN

Whisky, Los Angeles
Admission: \$5.00

Canada exports so much heavy metal that it should be considered part of the country's GNP. Elektra's the Kings from Toronto, even though they seem to want to be a new wave pop band, have so many of the heavy metal trappings that it blurs the group's intentions.

In a 60-minute, 13-song set, the quartet fared best on the more catchy, pop-oriented numbers such as the irresistible "Don't Let Me Know" or the semi-hit "Switchin' To Glide." Other songs in the set, such as the nicely titled but drearily arranged "Amazon Beach," suffered from ponderous, leaden stylings. At best, Aryan Zero is an adequate guitarist and his work doesn't merit the extended passages given it here.

Keyboards player Sonny Keyes added some needed jolts of pop energy with his adrenalin-induced jumping. However, his manic stage movements after awhile did become a bit tiring.

The news of John Lennon's death shook opener Jack Green but that couldn't have been the only reason for his uninspired set. His style harkens back to an early 1970s English style of Rod Stewart, Humble Pie and Free with Green's gravelly vocals, rough guitar style of Pete Tolson and the solid rhythm section.

However, except for a couple of gems such as "Valentina" and "I Call, No Answer," the material is weak and the group's stage presence is minimal.

CARY DARLING

BETTY CARTER

Fat Tuesday's, New York
Admission: \$7.50

Carter is a unique jazz singer who makes her way around a song through trails she blazes all on her own. She takes a lot of liberties with a song, but they all make musical sense.

Alligator Artists Dominate Prizes

CHICAGO—The contemporary section of the recent Handy Awards for achievement in blues music was almost a clean sweep for Chicago-based Alligator Records.

Alligator artists Koko Taylor and Albert Collins were named female and male blues artists of 1980, respectively, and Alligator's "Crawfish Fiesta" by Professor Longhair garnered the 1980 contemporary blues album prize.

Jimmy Johnson received the 1980 best blues single for "Ashes In My Ashtray" on Delmark Records and was the only contemporary category winner not from Alligator.

The first annual Handy Awards presentation took place Nov. 16 in Memphis, honoring W.C. Handy the acknowledged "father of the blues."

Filly's In Philly

PHILADELPHIA — This city's first major country nightclub is set to open in January. To be known as Filly's, it will be opened by Stan Chapman, who now operates the center-city News Stand, a former disco that features jazz on Monday nights.

Chapman says he plans to bring top country names to town. There will be live shows on Thursday, Friday and Saturday and recorded country music and dancing the other nights of the week.

Filly's will have a "Tex-Mex" food menu, and there will be tutors on hand to teach patrons the various country dances. He has also turned to the Pennsylvania Historical Society for decor, which will include a mechanical bull ride.

In this context, she was at her best in an hour-long set of 13 songs Nov. 18, that included a number of standards she's been doing for a number of years.

For example, she included the languid "Moonlight In Vermont," which she noted she's

been "sticking with for 25 years." It's included in a recent reissue album on Columbia that was recorded 25 years ago.

Then there was Jon Hendricks' old "Social Call" and such other chestnuts as "What's New" and "Every Time We Say Goodbye." On

the last one, there are few singers who could get so far behind the beat and catch up and get away with it.

Her breakneck verse of "The Trolley Song" seemed destined to derail the old car, but she settled into a pleasing solid tempo. She also in-

cluded the hip "Spring Can Really Hang You Up The Most" and the obscure Cole Porter number "Most Gentlemen Don't Like Love," which was possibly her best stage presentation.

Through it all, she was ably supported by a trio of piano, bass and drums.

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DECEMBER 20, 1980 BILLBOARD

8 New Music Books For Christmas Market

LOS ANGELES—U.S. book publishers are hustling to snare Christmas gift dollars much like the record companies. These new entries are among the best published this month:

"In Quest Of Music" by the venerable Irving Kolodin (Doubleday & Co., 344 pages, \$14.95) is possibly the outstanding entry, and the one most likely to enter best seller lists. Kolodin has been writing since the

1930s and although renowned for his expertise in the classical field, he knows jazz as well, and his book touches on the art of Bix Beiderbecke, Mildred Bailey, Hoagy Carmichael, Bud Freeman, Teddy Wil-

son and others—but La Belle Bailey in particular. It is reassuring to find a writer of Kolodin's stature trumpeting Bailey's splendid vocal style 29 years after her death. She ranked with Holiday and Fitzgerald in art-

istry but today's jazz "authorities" don't remember her. No other white female matched her talent, and Kolodin goes out of his way to confirm it.

"The Arrival Of B.B. King" by Charles Sawyer (Doubleday & Co., 274 pages, \$14.95) is about as far as one can get from Kolodin's interests, but it, too, has much to recommend. King's long struggle for success as a guitar strumming blues shouter is recounted in detail by Sawyer. King at his best, however, was never in the same class as Joe Turner, T-Bone Walker and a half-dozen others in their prime, yet books about them will probably never be published.

"Live At The Village Vanguard" by Max Gordon (St. Martin's Press, 146 pages, \$12.95) is a slender little volume detailing Gordon's experiences as operator of New York's Blue Angel and Village Vanguard nightclubs, a vocation that has satisfied him for almost a half-century.

"Rock Voices: The Best Lyrics Of An Era" edited by Matt Damsker (St. Martin's Press, 139 pages, \$10.95) presents, with the various publishers' permission, reprints of lyrics to 50 contemporary songs by Bob Dylan, Bruce Springsteen, Paul Simon, the Beatles, Joni Mitchell, Laura Nyro, Neil Diamond and other gifted musicians. It's all artsy-smarty and forced: Damsker, a Pennsylvania rock critic, tries to make a silk purse out of a pig's snout. Few of his selected song poems have shown the ingenuity of Mercer's or Porter's or Hart's or Hammerstein's or Berlin's efforts, yet perhaps the passing of time will charge that situation. But don't bet your Porsche on it.

"The Splendid Art Of Opera" by Ethan Mordden (Methuen, Inc., 413 pages, \$19.95) delves into the origins of opera from the 1600s to the current "Sweeney Todd" by Stephen Sondheim. Mordden injects occasional humor into his manuscript and his writing is lucid. For opera buffs, his is a commendable achievement.

"Quartet: A Profile Of The Guarneri Quartet" (Lippincott & Crowell, 152 pages, \$10.95) is yet another skinny little tome which, nevertheless, will find readers among those who dig chamber music. Helen Dress Ruttencutter of the New Yorker Magazine is the author; she profiles the four musicians in concert, on the road from Iowa to Tokyo, performing at the White House and recording with pianist Artur Schnabel. For 15 years the Guarneri has ranked highly. Ruttencutter tells why.

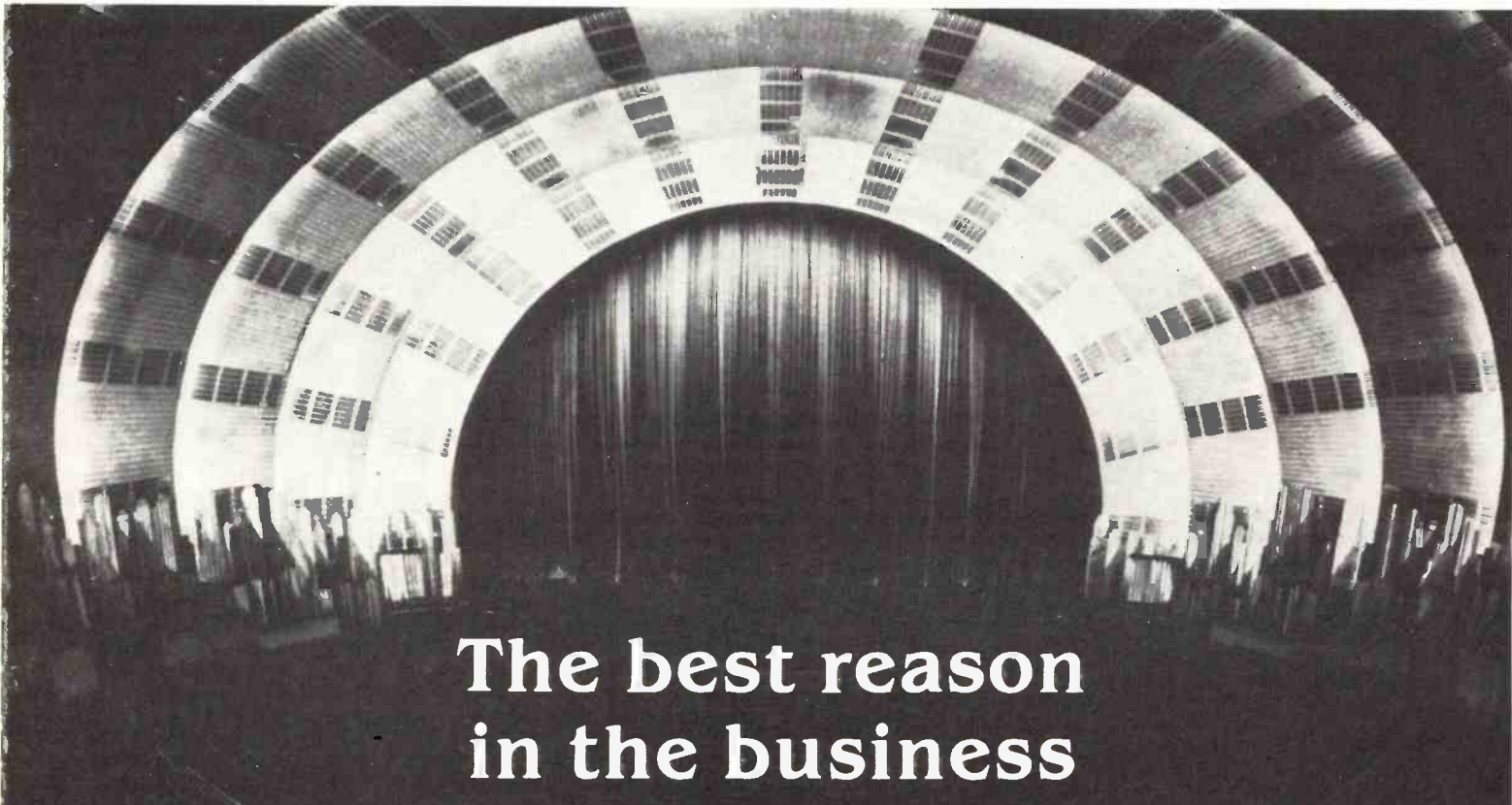
"Minnie Pearl: An Autobiography" by Minnie Pearl and Joan Dew is the surprise of the season, a warmly expressed, frequently funny rundown of the life of the "Grand Ole Opry" star (Simon & Schuster, 256 pages, \$11.95).

Minnie was born Sarah Ophelia Colley in Centerville, Tenn., in 1912, and lived her childhood aspiring to become a dramatic actress. How that ambition was twisted around makes a first rate story. Minnie And Dew tell it splendidly.

Christopher Headington's "The Illustrated Dictionary Of Musical Terms" (Harper & Row, 159 pages, \$12.95) contains 120 pictures and definitions of some 1,000 terms encountered in music, mostly classical. It is dry, dull reading. The author is a music tutor at England's Oxford Univ. The binding of our review copy was fouled up, moreover, so that the text is upside down.

Better luck next time, Chris.

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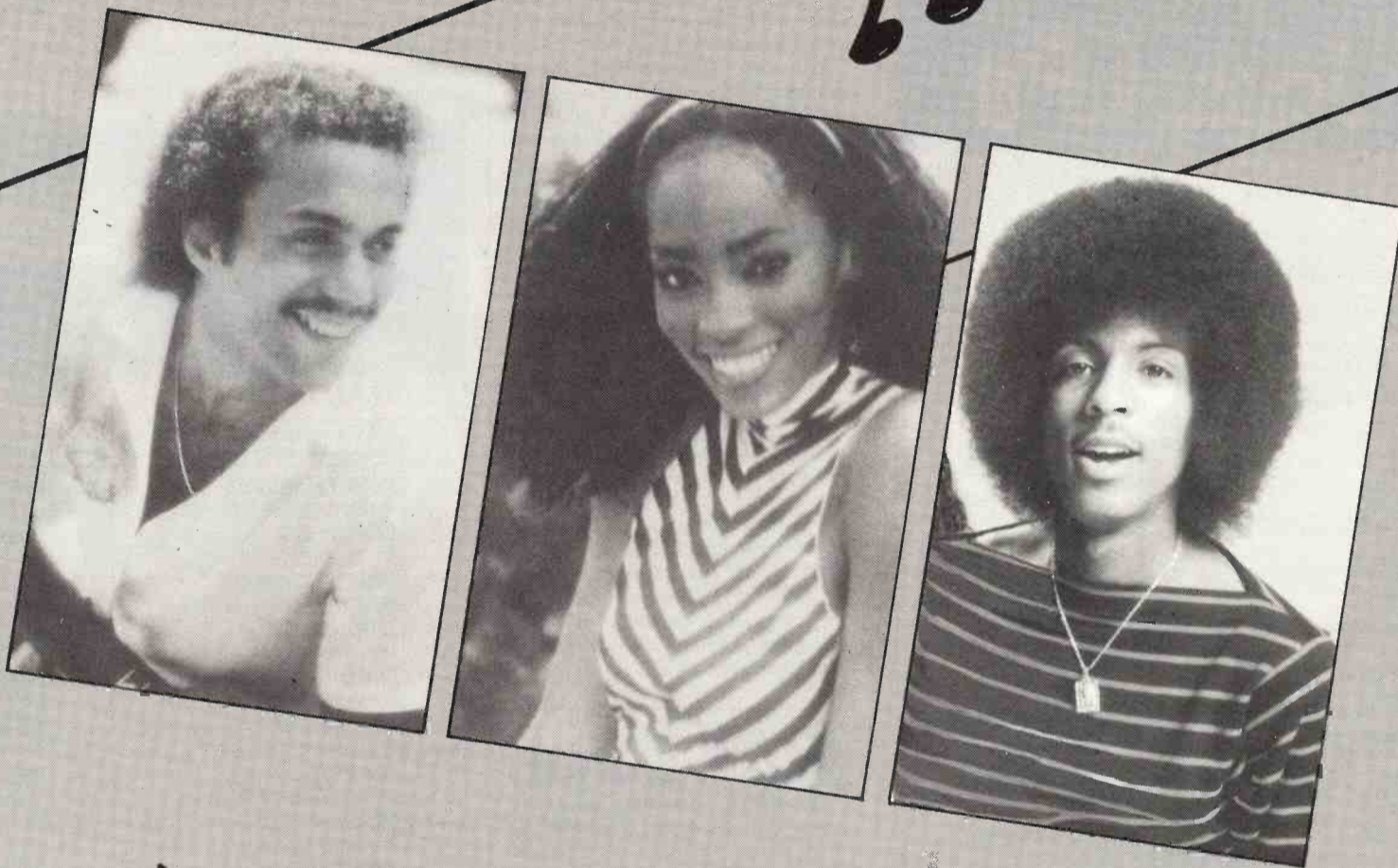
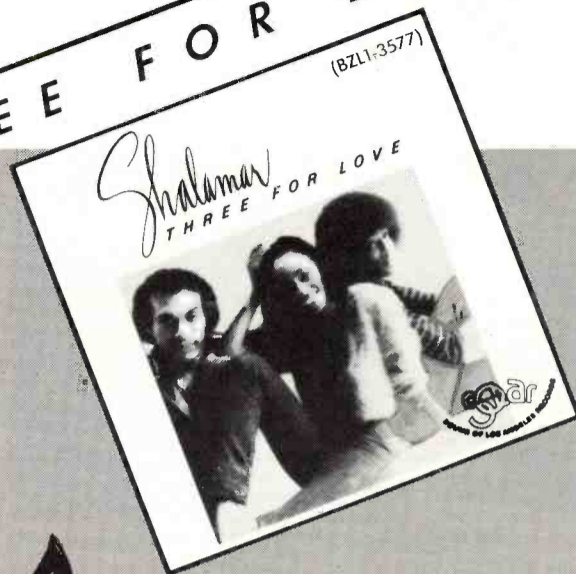
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(YB-12152)



10% INCREASE IN '80

Large Gains Posted By the Welk Group

NEW YORK—A surge in pop and country success has resulted in large gains in contemporary music mechanical income for the Welk Music Group in 1980, according to Dean Kay, executive vice president of the music publishing complex.

Though not citing dollar figures, Kay reports that mechanical income emanating from newer material that met with chart acceptance will increase 71% over 1979, while income from standard catalog material should decrease by about 30%. He says he expects a 10% increase in total Welk income for the year.

Kay adds that he expects gains in the print area for the company, which has an interesting division of product in the print field. Belwin-Mills handles general pop print, while Big 3 is the outlet for country-oriented print. The former company, Kay says, fits Welk's educational market needs, while Big 3 is particularly effective in producing mix folios for the country field.

In the pop field, Welk's 1980 successes included material cut by Linda Rondstadt, Eric Clapton, the Captain & Tennille and Don Williams leading the way. Country charters included Don Williams,

Jacky Ward, Leon Everette, Conway Twitty & Loretta Lynn, the Kendalls, Johnny Duncan, Tammy Wynette & George Jones, Dave & Sugar, among others.

Kay also cites soundtrack input from such films as "Urban Cowboy," "Electric Horseman," "Divine Madness," "Raging Bull," "Smokey & The Bandit 2," among others.

During 1980, Welk Music acquired a 50% interest in Baby Chick Music from Chips Moman and Toni Wine and made an administration copublishing deal with Danor Music, owned by David Briggs and producer Norbert Putnam. The agreement covers the existing Danor copyrights and the rights to Paul Harrison's compositions.

On the international level, Welk Music Group Ltd, the London branch managed by Heath-Levy Music, opened with Stuart McFarlane promoting Welk copyrights. Editions Welk Musik, managed by Edition Intro Gebr. Meisel, opened in Germany with Reidi Ramadam in charge of promotion.

Kay also reports gains for Welk's music publishing interests in the jingles field and in greatest hits packages.

Renewal Dispute To Court

LOS ANGELES—Federal Republic of Germany publisher Musik Edition Discoton GmbH seeks renewal rights to Peacock Music and Stonegold Music copyrights in a Federal District Court suit here.

The West German publisher alleges that a subpublishing deal was made with the two U.S. publishers, divisions of Jackson Music Holding Corp., also a defendant in the action.

The July 1976 deal called for the plaintiff to fork over a non-recoupable \$15,000 to the defendants who promised at least 10 albums during the period to be released with three copyrighted compositions in each.

The plaintiff claims it did not recoup the advance, thus enforcing a provision in the pact for a five-year renewal for another \$15,000, also unrecoupable.

The complaint contends that when the German publisher attempted to renew the deal, the defendants told it they had gone with Warner Bros. Music and CBS, both of which are also named as defendants.

AGAC Firming Its Workshops

NEW YORK—The American Guild of Authors and Composers is accepting applications for its winter term here of songwriting workshops.

In January, lyricist Norman Dolph will hold two sessions of "The Strategy Of The Hit Single" seminar on Thursdays. An advanced workshop for composers will be conducted by Dan Ricigliana, chairman of the theory department of the Manhattan School of Music and author of the text, "Melody & Harmony In Contemporary Songwriting." The 10-week workshop takes place Wednesdays from 6 to 8 p.m. starting Jan. 26.

"The Craft Of Lyric Writing" levels 1 and 2 will be offered on Mondays for a nine week period under the supervision of lyricist Sheila Davis.

The AGAC workshops, accredited by both Unter College and the NYU Gallatin division, are limited to 12 students. For application requirements and full details a call can be made to AGAC at (212) 757-8833.

ASCAP 'Shop' In L.A. Jan. 15

LOS ANGELES—New ASCAP Pop Workshop West, which begins Jan. 15, will be directed by Dino Fekaris of "I Will Survive." "Reunited" and "Makin' It" fame, announces Hal David, society president.

The series will meet for eight consecutive weeks through March 5 from 7:30 to 9:30 p.m. at SIR, Studio C., Santa Monica Blvd. and Vine.

Interested writers should submit cassette tapes, marked with name, address and telephone number and containing two original compositions along with a resume or biography to Julie Horton, ASCAP Pop Shop, 6430 Sunset Blvd., Los Angeles, Calif. 90028. Deadline for tapes is Jan. 5. The workshops are free.

According to officials, an estimated 30 aspiring writers will be featured at each session.

BMI Cosponsors Huddle On TV & Movie Scoring

NASHVILLE—As part of its on-going effort to provide educational opportunities for local songwriters and publishers, BMI recently cosponsored a two-day seminar on "Writing Music For Motion Pictures And Television," drawing more than 30 registrants.

The workshop, which was coordi-

nated by Dr. Jay Collins, head of the Belmont College music department, featured guest speakers Richard and Robert Sherman, former staff writers for numerous Walt Disney films and veteran composers of soundtrack scores for such movies as "Mary Poppins," "Chitty Chitty Bang Bang" and "Snoopy, Come Home!"

The Shermans, winners of two Academy Awards, a pair of Grammys and a first prize award from the Moscow Film Festival, discussed such topics as assignment writing, royalties on film music, advancements and points, working with storyboards, and legal and business aspects of writing for films.

A special administrative session was opened to invited publishers and press for general questions and answers, while the afternoon sessions featured excerpts from various Sherman Brothers films, along with songwriting suggestions to writers interested in this field.

Among the local BMI executives participating in this event were Frances Preston, vice president; Del Bryant, director of performing rights relations; and Joe Moscheo, director of affiliate relations.

NMPA's Awards March 10 In Calif.

NEW YORK—The second annual Song Awards sponsored by the National Music Publishers Assn. will take place March 10 in Beverly Hills following its debut earlier this year in New York.

Nomination forms for entries in the movie, Broadway, Latin and gospel fields have been mailed to NMPA members and are due back by Friday (12).

Once more, high chart positions in the trades will determine entries in the pop, rhythm and blues, country and adult contemporary categories.

Reflecting changing musical tastes, notes Leonard Feist, NMPA president, the disco category has been dropped.

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Billboard Adult Contemporary

Survey For Week Ending 12/20/80

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Table with columns: This Week, Last Week, Weeks on Chart, TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee). Lists top 50 Adult Contemporary singles including 'Never Be The Same', 'More Than I Can Say', 'Every Woman In The World', etc.

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

DECEMBER 20, 1980 BILLBOARD

Lennon Orders Top Elvis'

• Continued from page 30

He cautioned consumers when interviewed on radio about hastily buying in multiples of Lennon product. "because the labels involved will have no trouble filling the pipelines within the next 10 days." He cautioned consumers about speculating in Lennon albums for profit.

Industry oldtimer Joe Voynow, Bib Distributing, Charlotte major one-stop, admitted he was out of stock less than hour after opening Tuesday morning as accounts called in to buy Lennon albums.

Like so many others, he said he was realistically buying in because of the industry overbuy on Elvis Presley records. He noted that Presley product sold for months, but eventually many found they were overstocked and had to make substantial returns.

City 1-Stop in L.A., the major local mass merchandiser, not only was flooded with long distance calls from its regular customers, but a great many first-time customers called for Lennon product, Lou Fogelman of Show Industries, the parent company, stated.

Dwight Montjar, alternative merchandise buyer for the Stark Record Service, North Canton, Ohio, which supplies leased departments as well as its own 103 Camelot stores, had been tied up since Tuesday morning with calls from new and old suppliers selling Lennon mementos.

Buttons, retailing from \$1 to \$2; T-shirts to sell for \$5, posters at \$3 and \$4 and bumper stickers, going for \$1.50 retail, are being offered to

dealers. Montjar said he is not buying, feeling it "commercially capitalizes on the tragedy."

Generally, those interviewed felt "Double Fantasy" had replaced Kenny Rogers' hit compilation as their best seller by Tuesday night when most stocks were depleted. "I sold several hundred Tuesday," comments Jay Sonin of Manhattan's Record Hunter. Sonin says his one-stop operation was allocating Lennon albums. By noon Tuesday, the Broadway and 44th St. Disc-O-Mat unit had sold 146 copies of the Gef-fen single pocket.

In Chicago, too, the demand outweighed the supply for Lennon product. The Northwest side Peaches store could not accommodate several hundred "Double Fantasy" purchasers, after its 200-unit inventory was gone, manager Michael Shelton claims Sound Unlimited, Skokie, the one-stop and rackjobber, was allocating Tuesday and had reordered 8,000 pieces reportedly.

Pickwick's giant Chicago Music Works also soldout on new and old Lennon discography. The new Rolling Stones' Loop location also ran out. Manager Keith Richman says one fan bought 15 domestic LPs, five imports and memorabilia running up a \$150 register tab. See Hear Records, which has a 50% black clientele, had 15 WB Lennon/Ono albums on hand, Ken St. John, manager, notes.

Music City One-Stop, Nashville, moved 350 LPs and 75 tapes Tuesday morn and ran out of Capitol

product by Lennon and the Beatles a bit later, according to Hayes Carlock. The Carlock firm reordered 1,500 LPs, 700 8-tracks and 500 cassettes from WEA.

WEA's Atlanta branch shipped 350 LPs, 50 cassettes and 25 8-tracks which were received Wednesday by Music City. More than 2,500 pieces are on back order from Capitol. Tara, Atlanta, received 200 pieces on a WB 1,000-unit backorder Wednesday. The Record Bar Durham central warehouse got 1,000 pieces on a WB backorder Wednesday. Both Integrity Entertainment Corp., in L.A., parent of the Big Ben's and Wherehouse stores, and Disc Records, Cleveland, received a substantial "Fantasy" replenishment Thursday morning.

Carl Keel, buyer for the Flipside chain which has stores in primarily smaller cities in Texas and New Mexico, got a mixed sales response when he surveyed his managers Tuesday p.m. "Some stores did terrific, others had little reaction," Keel says in response to the Lennon product boom.

In Washington, by mid afternoon Wednesday (10), more than 1,500 people had gathered at the Lincoln Memorial for a quiet vigil honoring Lennon. They sang old Beatle songs, held candles up against the cold December wind and huddled together in the shadows of a monument to another famous victim of senseless violence.

Early Tuesday morning fans formed lines outside record stores (Continued on page 59)



Billboard photo by Linda Kyriazi

GOOD CAUSE—Bassist Ike White and Joey Trujillo perform at Los Angeles City College in a benefit concert to fight the use of PCP (angel dust). The Rick Elias band from San Diego also performed.

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Billboard

TALENT IN ACTION

Year End Charts

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BILLBOARD'S 1980

TALENT IN ACTION

By PAUL GREIN

Music's "dinosaurs," said the experts, wouldn't survive the '70s. The new bands and new music which emerged in the late-decade club revival would finally put an end to the protracted careers of numerous '60s superstars.

It didn't quite work out that way. The pop charts in 1980 were dominated more than ever by established veterans, with several titans adding to already staggering hit totals. Stevie Wonder chalked up his 22nd top 10 single with "Master Blaster;" "Emotional Rescue" became the Rolling Stones' 19th to hit the 10; "Little Jeannie" Elton John's 17th; and "Coming Up" Paul McCartney's 16th since the Beatles' breakup.

The prevalence of familiar names is evident on Billboard's year-end chart recaps, where the top prizes in many cases go to acts that have been charting since the late '60s. Three veterans monopolize no fewer than 15 Talent In Action citations: Michael Jackson has six; Kenny Rogers, five and Pink Floyd, four.

★ ★ ★

If 1979 came down to a title bout between the peaking disco craze and the upstart new wave movement, 1980 was a free-for-all between several different strains of pop music.

Despite its bad press, disco remained an appreciable factor in 1980, as did new wave, despite the glare of occasional media overkill. But neither style proved dominant; instead various music forms which had been pretty much taken for granted in recent years unexpectedly rose to the top.

Several r&b acts scored big ballad hits, including Ray, Goodman & Brown, Smokey Robinson, Peaches & Herb, Michael Jackson and the Commodores.

The crossover country emphasis was seen in the high chart numbers racked up by Kenny Rogers and the hit-laden "Urban Cowboy" collection.

MOR, almost a dirty word in the late '70s, was reborn as adult contemporary and suddenly became respectable, thanks to No. 1 ballad hits by Kenny Rogers, the Captain & Tennille, Olivia Newton-John, Christopher Cross and Barbra Streisand.

Another often-maligned music form, heavy metal hard rock, also staged a rally in 1980, on the strength of top 10 albums by Rush, Journey, Van Halen and AC/DC.

While disco had long since been declared dead by the media, evidently no one told Blondie, Lipps Inc., Diana Ross or Queen, all of whom had No. 1 hits with dance floor smashes.

And while new wave wasn't the Next Big Thing its supporters had suggested it would be, Gary Numan, the B-52's and the Vapors all had big hits in the genre.

★ ★ ★

A number of the year's biggest successes were the result of fortuitous style shifts. Billy Joel and Linda Ronstadt flirted with new wave to the chagrin of purists but to the delight of those in the pop mainstream. Donna Summer continued edging from disco to rock; Blondie, on "Call Me," moved from rock to disco, or, more precisely, merged the two styles.

Two other established pop acts hopped belatedly on the disco bandwagon: the Spinners placed the stress on the beat in the album "Dancin' And Lovin';" while George Benson went off the wall for the top five pop, soul, disco and jazz smash "Give Me The Night." Ironically, disco kingpins K.C. & the Sunshine Band brought down the tempo on the No. 1 ballad hit "Please Don't Go."

Diana Ross' "Upside Down" and Stevie Wonder's "Master Blaster" had those veteran acts returning to their r&b roots after dabbling in, respectively, glossy MOR and symphonic film scoring.

Even pop acts veered to r&b. The Pointer Sisters gave up trying to be the first black act to crack AOR radio and had a huge hit with the r&b inflected "He's So Shy." Kenny Loggins' "This Is It" earned wide soul airplay, as did Herb Alpert's "Rise." And Kenny Rogers turned to the Commodores' Lionel Richie for his No. 1 hit "Lady."

In turn, the Commodores branched out to embrace gospel themes, adding to their past mastery of such diverse styles as funk, country and MOR balladry.

But perhaps Queen best epitomizes the diversity acts achieved in 1980. The group was in a rut as the year began, having issued two successive albums that failed to sell to expectation. It appeared that the public had finally tired of the grand, epic approach which had made hits of "Bohemian Rhapsody" and "Somebody To Love."

Perhaps sensing this, the group issued "Crazy Little Thing Called Love," a spare, taut rockabilly inflected track that was

admired even by longtime critics of the band. The song became the group's first No. 1 hit in February. The followup, "Play The Game," marked a return to the old big production style, and stalled at a rather inglorious number 42. But the group came back with another adventurous track in "Another One Bites The Dust," a rap record which broke in New York discos and spread to r&b radio before finally crossing to pop. When it did, it too hit No. 1.

★ ★ ★

Several established acts topped the charts for the first time in 1980. Bob Seger, Jackson Browne, Queen and Bruce Springsteen achieved their first No. 1 albums; Queen, Pink Floyd, Billy Joel and Kenny Rogers finally broke through to their first top-charted singles.

Which is not to suggest that new acts were shut out completely. On the year-end Talent in Action recaps, Christopher Cross wins all five freshman prizes for which he was eligible. Cross is the first act to be named top new artist on both singles and albums since Billboard instituted the awards in the late '60s.

And for the second year in a row, a band associated with the new music boom has the year's No. 1 single: Blondie's "Call Me" takes the prize won in 1979 by the Knack's "My Sharona." The Blondie smash was supervised by Giorgio Moroder rather than the group's usual producer, Mike Chapman, which is a fair turnabout: Moroder's Donna Summer hit "Bad Girls" finished second on last year's singles recap to Chapman's Knack hit.

Summer is the top female artist for the second year in a row and also repeats as top female album act. But she returns the female singles crown to Linda Ronstadt, who had won it in 1978. Summer also relinquishes a four-year lock on the top disco artist award; it goes instead to the RFC group Change, on the strength of its No. 1 disco response smash, "Lover's Holiday."

Kenny Rogers wins as top male artist and top male album artist, two prizes won last year by Billy Joel. But the male singles title, won last year by Rod Stewart, goes to Michael Jackson. The Epic star is also the top overall singles act—an honor he previously won in 1972 in a tie with Al Green.

The top overall album act is Pink Floyd, which also has the year's top LP, "The Wall." Both awards went last year to Billy Joel and "52nd Street."

Pink Floyd actually has two albums on the year-end chart: 1973's "Dark Side Of The Moon" is posted at number 80, making it the oldest catalog title on the list. It helps make Pink Floyd the year's top album group, replacing the Cars, and top overall group, replacing two-time winner the Bee Gees. The top group in singles is the Commodores.

Quincy Jones replaces Mike Chapman as the year's top producer, leaping from number 67 on last year's list. He earned the honor on the strength of top 10 hits by Michael Jackson, the Brothers Johnson and George Benson. Jones is the latest in a distinguished string of black music producers to top the year-end pop poll, following Gamble & Huff (1968), Norman Whitfield (1969-70), Thom Bell (1973-74) and Freddie Perren (1976).

Michael Jackson is the big winner in the soul categories, nearly equalling Chic's clean sweep of 1979. Jackson's only loss is in the soul singles derby, where his "Rock With You" finishes second to brother Jermaine's "Let's Get Serious." Despite these awards to Epic and Motown, Warner Bros. repeats as top soul label in both singles and albums for the second straight year.

Kenny Rogers reprises his 1979 victories for top country act, top country album act and top country album. His winning LP in the latter category is "Kenny;" last year's poll-topping "The Gambler" dips to third place.

Ronnie Milsap replaces Willie Nelson as top country singles act, while Milsap's "My Heart" also nabs the No. 1 country single award won last year by Anne Murray's "I Just Fall In Love Again."

RCA wins as top country label in both singles and albums, after relinquishing the LP label award last year to UA.

Columbia repeats as top pop singles label for the second straight year, as top pop album label for the third year in a row and topped two pop charts based on combined label ownership. But the label loses two other titles it had claimed every year since the early '70s. Instead Arista wins as top adult contemporary label; MCA emerges as top jazz label.

Arista's adult contemporary win is based on its having the top A/C single for the second straight year, with Air Supply's "Lost In Love" replacing the 1979 champ "Time Passages" by Al Stewart. Stewart also fades as top A/C act, allowing his 1979 runnerup, Anne Murray, to climb to the top spot.

MCA's jazz label victory is the result of having the year's top two jazz acts: Spyro Gyra and last year's poll-topping Crusaders. The Crusaders' "Street Life" repeats as top jazz LP for the second straight year—the first album ever to win twice in that category.

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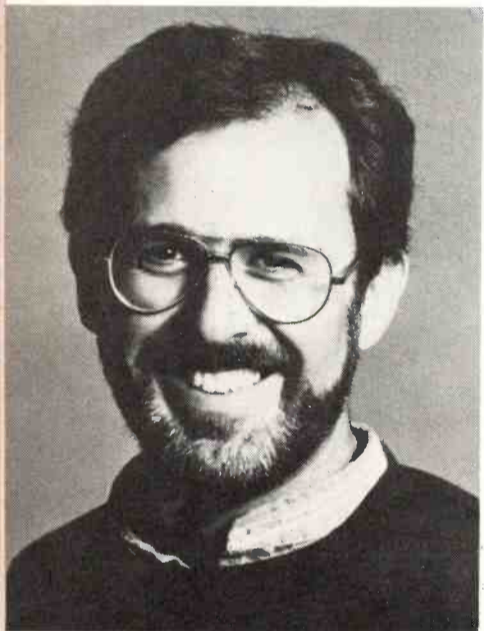
THANKS TO ALL OUR ARTISTS FOR THEIR



TOP MALE ARTIST
(Singles & LPs combined)
#2 Michael Jackson
TOP SOUL ARTIST
(Singles & LPs combined)
#1 Michael Jackson
TOP POP ALBUM
#3 "Off The Wall"
TOP POP SINGLES ARTIST
#1 Michael Jackson
TOP POP SINGLES
MALE VOCAL ARTIST
#1 Michael Jackson
TOP SOUL ALBUM
#1 "Off The Wall"
TOP SOUL ALBUM ARTIST
#1 Michael Jackson
TOP SOUL SINGLE ARTIST
#1 Michael Jackson
TOP SOUL SINGLE
#2 "Rock With You"



TOP MALE ARTIST
(Singles & LPs combined)
#3 Billy Joel
TOP POP SINGLES
MALE VOCAL ARTIST
#2 Billy Joel
TOP POP MALE ALBUM ARTIST
#2 Billy Joel



TOP JAZZ ALBUM
#2 "One On One"
TOP NEW DUO/
GROUP ALBUM ARTIST
#2 Bob James & Earl Klugh

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OF THE YEAR/COUNTRY
#3 Crystal Gayle



TOP SOUL ALBUM LABEL
#3 Epic



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#2 The Isley Brothers

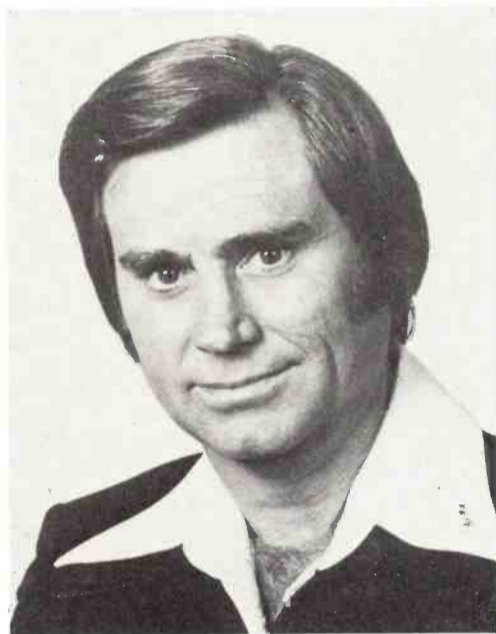
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GROUP/DUO OF THE YEAR
(Singles & LPs combined)
#1 Pink Floyd
TOP POP SINGLE
#2 "Another Brick In The Wall"
TOP POP ALBUM
#1 "The Wall" — Pink Floyd
TOP POP ALBUMS ARTIST
#1 Pink Floyd



TOP COUNTRY ARTIST
(Singles & LPs combined)
#3 Willie Nelson
TOP COUNTRY ALBUM ARTIST
#3 Willie Nelson



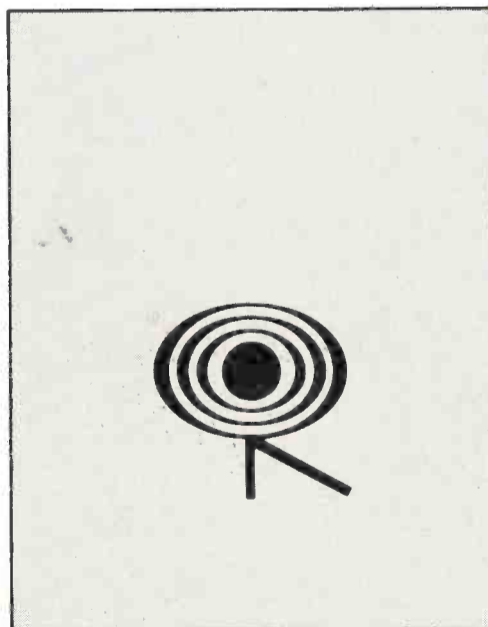
COUNTRY SINGLE OF THE YEAR
#3 "He Stopped Loving Her Today"
— George Jones



NEW COUNTRY ARTIST
#1 Lacy J. Dalton



TOP SOUL SINGLE
#3 "Take Your Time (Do It Right)"
NEW SOUL SINGLE ARTIST
#2 The S.O.S. Band



TOP POP SINGLES LABEL
#1 Columbia
TOP POP ALBUMS LABEL
#1 Columbia
TOP ALBUMS LABEL/COUNTRY
#2 Columbia
COUNTRY SINGLES LABEL
#3 Columbia
TOP JAZZ ALBUM LABEL
#2 Columbia

CBS RECORDS.

DONNA SUMMER No. 1 Female Pop Artist



Pop

Combined-Singles/Albums

NUMBER ONE AWARDS

1



KENNY ROGERS No. 1 Male Pop Artist

Female Artists

HOT 100 & TOP LPs COMBINED

1. DONNA SUMMER (7) Casablanca (1) Geffen
2. PAT BENATAR (5) Chrysalis
3. DIONNE WARWICK (6) Arista
4. ANNE MURRAY (8) Capitol
5. LINDA RONSTADT (4) Asylum
6. CRYSTAL GAYLE (5) Columbia (2) United Artists
7. DIANA ROSS (5) Motown
8. STEPHANIE MILLS (5) 20th Century
9. BARBRA STREISAND (5) Columbia
10. ANGELA BOFILL (1) GRP/Arista
11. BETTE MIDLER (3) Atlantic
12. JOAN ARMATRADING (2) A&M
13. CAROLE KING (2) Capitol
14. EMMYLOU HARRIS (1) Warner Brns.
15. KIM CARNES (2) EMI-America
16. PATRICE RUSHEN (2) Elektra
17. NATALIE COLE (2) Capitol
18. MELISSA MANCHESTER (4) Arista
19. BONNIE RAITT (2) Warner Bros.
20. FRANCE JOLI (3) Prelude
21. TEENA MARIE (2) Gordy
22. PHYLLIS HYMAN (1) Arista
23. OLIVIA NEWTON-JOHN (1) MCA
24. BONNIE POINTER (3) Motown
25. NICOLETTE LARSON (2) Warner Bros.
26. BRENDA RUSSELL (2) Horizon
27. CARLY SIMON (2) Warner Bros.
28. GRACE SLICK (2) RCA
29. MILLIE JACKSON (2) Spring
30. CHAKA KHAN (1) Warner Bros.
31. DOLLY PARTON (4) RCA
32. JENNIFER WARNES (4) Arista
33. STACEY LATTISAW (2) Cotillion
34. BERNADETTE PETERS (2) MCA
35. GLORIA GAYNOR (3) Polydor
36. IRENE CARA (2) RSO
37. SUZI QUATRO (3) RSO
38. CHARLIE DORE (2) Island
39. GILDA RADNER (1) Warner Bros.
40. RITA COOLIDGE (4) A&M
41. MINNIE RIPERTON (2) Capitol
42. JANE OLIVOR (1) Columbia
43. MARIANNE FAITHFULL (1) Island
44. RICKIE LEE JONES (1) Warner Bros.
45. SYREETA (1) Tamla
46. TERI DE SARIO (1) Casablanca
47. LINDA CLIFFORD (2) RSO
48. MAXINE NIGHTINGALE (3) Windsong
49. YVONNE ELLIMAN (2) RSO
50. LENE LOVICH (2) Stiff/Epic

New Artists

HOT 100 & TOP LPs COMBINED Pos. ARTIST

- (No. of Charted Singles & Albums) Label
1. CHRISTOPHER CROSS (3) Warner Bros.
 2. PRETENDERS (3) Sire
 3. LIPPS INC. (3) Casablanca
 4. AIR SUPPLY (3) Arista
 5. RAY, GOODMAN & BROWN (4) Polydor
 6. PRINCE (2) Warner Bros.
 7. THE DIRT BAND (4) United Artists
 8. ROBBIE DUPREE (3) Elektra
 9. BOB JAMES & EARL KLUGH (1) Tappan-Zee/Columbia
 10. THE S.O.S. BAND (2) Tabu
 11. CHANGE (2) RFC



CHRISTOPHER CROSS No. 1 New Pop Artist

Male Artists

TOP MALE ARTISTS COMBINED

1. KENNY ROGERS (9) United Artists
2. MICHAEL JACKSON (5) Epic
3. BILLY JOEL (6) Columbia
4. WAYLON JENNINGS (4) RCA
5. SMOKEY ROBINSON (4) Tamla
6. CHRISTOPHER CROSS (3) Warner Bros.
7. HERB ALPERT (5) A&M
8. KENNY LOGGINS (4) Columbia
9. DAN FOGELBERG (3) Full Moon/Epic
10. BARRY MANILOW (5) Arista
11. ELTON JOHN (7) MCA
12. BOZ-SCAGGS (4) Columbia
13. WILLIE NELSON (6) Columbia
14. JERMAINE JACKSON (3) Motown
15. ISAAC HAYES (3) Polydor
16. GARY NUMAN (2) Atco
17. RUPERT HOLMES (3) MCA
18. CHUCK MANGIONE (4) A&M
19. PETE TOWNSHEND (2) Atco
20. BOB DYLAN (4) Columbia
21. ERIC CLAPTON (2) RSO
22. STEVIE WONDER (4) Tamla
23. PAUL McCARTNEY (2) Columbia
24. PRINCE (2) Warner Bros.
25. STEVE FORBERT (3) Nemperor
26. TEDDY PENDERGRASS (4) P.I.R.
27. ROBBIE DUPREE (3) Elektra
28. FRANK SINATRA (2) Reprise
29. NEIL DIAMOND (3) Columbia
30. JOE JACKSON (2) A&M
31. JIMMY BUFFETT (4) MCA
32. FRANK ZAPPA (2) Zappa/Mercury
33. JACKSON BROWNE (3) Asylum
34. NEIL YOUNG (1) Reprise
35. ANDY GIBB (2) RSO
36. EDDIE RABBITT (5) Elektra
37. BRUCE COCKBURN (2) Millennium
38. CLIFF RICHARD (4) EMI-America
39. PETER GABRIEL (2) Mercury
40. GROVER WASHINGTON JR. (2) Motown
41. ROCKY BURNETTE (2) EMI-America
42. JOHN COUGAR (1) Neptune (1) Mercury (2) Riva/Mercury
43. TED NUGENT (2) Epic
44. WARREN ZEVON (2) Asylum
45. GEORGE BENSON (1) Warner Bros./Qwest (1) Warner Bros.
46. STEVE MARTIN (2) Warner Bros.
47. RICK JAMES (2) Gordy
48. JOHN DENVER (3) RCA
49. ROD STEWART (2) Warner Bros.
50. ROBERT JOHN (4) EMI-America

"The Envelope, Please..."



Thanks To All Who Gave Us So Many To Open.

Atlantic Records
Elektra/Asylum Records
Warner Bros. Records



MOTOWN

Salutes



the **COMMODORES**
1 POP Singles Group
Number

NUMBER ONE AWARDS



MICHAEL JACKSON No. 1 Soul Artist



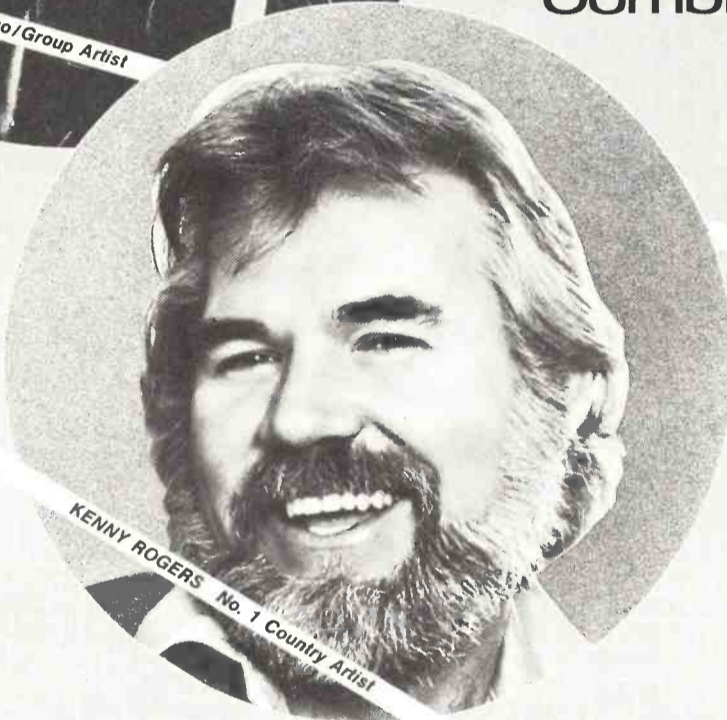
PINK FLOYD No. 1 Pop Duo/Group Artist

Pop • Soul Country Combined-Singles/Albums

Pop Duos/Groups

HOT 100 & TOP LPS COMBINED

1. PINK FLOYD (3) Columbia (2) Harvest
2. BOB SEGER & SILVER BULLET BAND (7) Capitol
3. BLONDIE (6) Chrysalis
4. THE EAGLES (6) Asylum
5. JOURNEY (9) Columbia
6. STYX (7) A&M
7. COMMODORES (7) Motown
8. TOM PETTY & THE HEARTBREAKERS (5) Backstreet
9. LED ZEPPELIN (5) Swan Song (5) Atlantic
10. THE CARS (6) Elektra
11. FLEETWOOD MAC (7) Warner Bros.
12. KOOL & THE GANG (2) De-Lite
13. CHEAP TRICK (7) Epic
14. SUPERTRAMP (6) A&M
15. VAN HALEN (5) Warner Bros.
16. THE KNACK (6) Capitol
17. PRETENDERS (3) Sire
18. SPINNERS (4) Atlantic
19. FOREIGNER (6) Atlantic
20. ELECTRIC LIGHT ORCHESTRA (5) Jet (2) MCA
21. THE WHISPERS (3) Solar
22. MOLLY HATCHET (4) Epic
23. ROLLING STONES (3) Rolling Stones (3) London
24. LITTLE RIVER BAND (5) Capitol
25. J. GEILS BAND (4) EMI-America
26. LIPPS INC. (3) Casablanca
27. AMBROSIA (3) Warner Bros.
28. GENESIS (4) Atlantic
29. AC/DC (4) Atlantic
30. QUEEN (5) Elektra
31. CAPTAIN & TENNILLE (4) Casablanca
32. THE CHARLIE DANIELS BAND (6) Epic
33. THE BROTHERS JOHNSON (3) A&M
34. BEE GEES (2) RSO
35. AIR SUPPLY (3) Arista
36. LYNRYD SKYNYRD (4) MCA
37. JEFFERSON STARSHIP (2) Grunt
38. SHALAMAR (3) Solar
39. DR. HOOK (5) Capitol
40. THE CLASH (3) Epic
41. RAY, GOODMAN & BROWN (4) Polydor
42. MANHATTANS (2) Columbia
43. SYPRO GYRA (3) MCA
44. Z Z TOP (3) Warner Bros.
45. RUSH (4) Mercury
46. O'JAYS (2) P.I.R. (2) TSOP
47. TOTO (2) Columbia
48. THE DIRT BAND (4) United Artists
49. K.C. & THE SUNSHINE BAND (2)
50. CHIC (7) Atlantic



KENNY ROGERS No. 1 Country Artist

Country Artists

Combined Singles & LPs

1. KENNY ROGERS (10) United Artists
2. WAYLON JENNINGS (8) RCA
3. WILLIE NELSON (8) Columbia (2) RCA
4. CRYSTAL GAYLE (6) Columbia (8) United Artists
5. HANK WILLIAMS JR. (3) Elektra/Curb (4) Elektra
6. ANNE MURRAY (10) Capitol
7. EDDIE RABBITT (6) Elektra
8. DON WILLIAMS (8) MCA
9. OAK RIDGE BOYS (6) MCA
10. RONNIE MILSAP (6) RCA
11. CHARLEY PRIDE (7) RCA (1) RCA Victrola
12. EMMYLOU HARRIS (6) Warner Bros.
13. T.G. SHEPPARD (4) Warner/Curb (2) Warner Bros.
14. LARRY GATLIN & THE GATLIN BROS. BAND (7) Columbia
15. THE STATLER BROTHERS (8) Mercury
16. CONWAY TWITTY (6) MCA
17. MEL TILLIS (6) Elektra (2) MCA
18. BELLAMY BROTHERS (5) Warner/Curb
19. BARBARA MANDRELL (6) MCA
20. CRISTY LANE (6) United Artists
21. THE CHARLIE DANIELS BAND (7) Epic
22. JOHN CONLEE (7) MCA
23. DOLLY PARTON (5) RCA
24. GENE WATSON (7) Capitol
25. MERLE HAGGARD (5) MCA
26. DOTTIE WEST (4) United Artists
27. MICKEY GILLEY (5) Epic (1) Asylum
28. LACY J. DALTON (5) Columbia
29. JEANNE PRUETT (4) IBC
30. THE KENDALLS (6) Ovation
31. MOE BANDY & JOE STAMPLEY (4) Columbia
32. MOE BANDY (7) Columbia
33. ALABAMA (3) RCA (2) MDJ/NSD
34. HOYT AXTON (5) Jeremiah
35. RAZZY BAILEY (6) RCA
36. MAC DAVIS (3) Casablanca (1) Columbia
37. TOM T HALL (5) RCA
38. EDDY ARNOLD (5) RCA
39. STEPHANIE WINSLOW (6) Warner/Curb
40. DEBBY BOONE (5) Warner/Curb
41. JOHNNY DUNCAN (5) Columbia
42. DAVE AND SUGAR (5) RCA
43. GAIL DAVIES (4) Warner Bros.
44. CONWAY TWITTY & LORETTA LYNN (4) MCA
45. JOHN ANDERSON (4) Warner Bros.
46. JACKY WARD (5) Mercury
47. LEON EVERETTE (5) Orlando/PMS
48. LORETTA LYNN (4) MCA
49. JIM ED BROWN & HELEN CORNELIUS (5) RCA
50. BOBBY BARE (3) Columbia

Soul Artists

COMBINED singles & LPs

1. MICHAEL JACKSON (5) Epic
2. THE WHISPERS (5) Solar
3. SMOKEY ROBINSON (5) Tamla
4. COMMODORES (7) Motown
5. KOOL & THE GANG (4) De-Lite
6. CAMEO (6) Chocolate City
7. ISLEY BROTHERS (5) T-Neck
8. JERMAINE JACKSON (3) Motown
9. DIANA ROSS (6) Motown
10. FATBACK (6) Spring
11. SHALAMAR (4) Solar
12. PRINCE (4) Warner Bros.
13. SPINNERS (6) Atlantic
14. THE BROTHERS JOHNSON (4) A&M
15. TEDDY PENDERGRASS (8) P.I.R.
16. G.Q. (5) Arista
17. THE GAP BAND (6) Mercury
18. RAY, GOODMAN & BROWN (4) Polydor
19. STEPHANIE MILLS (6) 20th Century
20. RUFUS/CHAKA KHAN (4) MCA
21. O'JAYS (4) P.I.R. (2) TSOP
22. DONNA SUMMER (6) Casablanca (1) Geffen
23. HERB ALPERT (7) A&M
24. MANHATTANS (5) Columbia
25. CON FUNK SHUN (6) Mercury
26. ROBERTA FLACK & DONNY HATHAWAY (3) Atlantic
27. RICK JAMES (6) Gordy
28. ISAAC HAYES (6) Polydor
29. PLEASURE (5) Fantasy
30. RAY PARKER JR. & RAYDIO (4) Arista
31. ASHFORD & SIMPSON (5) Warner Bros.
32. DIONNE WARWICK (6) Arista
33. BAR-KAYS (3) Mercury
34. THE S.O.S. BAND (3) Tabu
35. SWITCH (5) Gordy
36. CHIC (7) Atlantic
37. CHANGE (3) RFC
38. LIPPS INC. (3) Casablanca
39. LARRY GRAHAM (2) Warner Bros.
40. PHYLLIS HYMAN (3) Arista
41. NARADA MICHAEL WALDEN (3) Atlantic
42. PARLIAMENT (4) Casablanca
43. HAROLD MELVIN & THE BLUENOTES (3) Source
44. FUNKADELIC (3) Warner Bros.
45. SISTER SLEDGE (5) Cotillion
46. PATRICE RUSHEN (3) Elektra
47. GLADYS KNIGHT & THE PIPS (3) Columbia
48. STACY LATTISAW (3) Cotillion
49. SKYY (4) Salsoul
50. SLAVE (3) Cotillion

NUMBER ONE AWARDS

1 Pop



BLONDIE No. 1 Pop Single: Call Me

COLUMBIA No. 1 Pop Singles Label

Single Labels

- Pos. LABEL
(No. of Charted Singles)
1. COLUMBIA (46)
 2. WARNER BROS. (37)
 3. CAPITOL (32)
 4. ATLANTIC (29)
 5. CASABLANCA (23)
 6. ARISTA (25)
 7. MCA (25)
 8. EPIC (26)
 9. ELEKTRA (21)
 10. MOTOWN (13)
 11. RSO (20)
 12. ASYLUM (12)
 13. A&M (16)
 14. EMI-AMERICA (15)
 15. UNITED ARTISTS (11)
 16. POLYDOR (18)
 17. CHRYSALIS (10)
 18. TAMLA (6)
 19. RCA (16)
 20. SCOTTI BROS. (10)
 21. MERCURY (11)
 22. ATCO (7)
 23. SIRE (4)
 24. SOLAR (4)
 25. BACKSTREET (3)

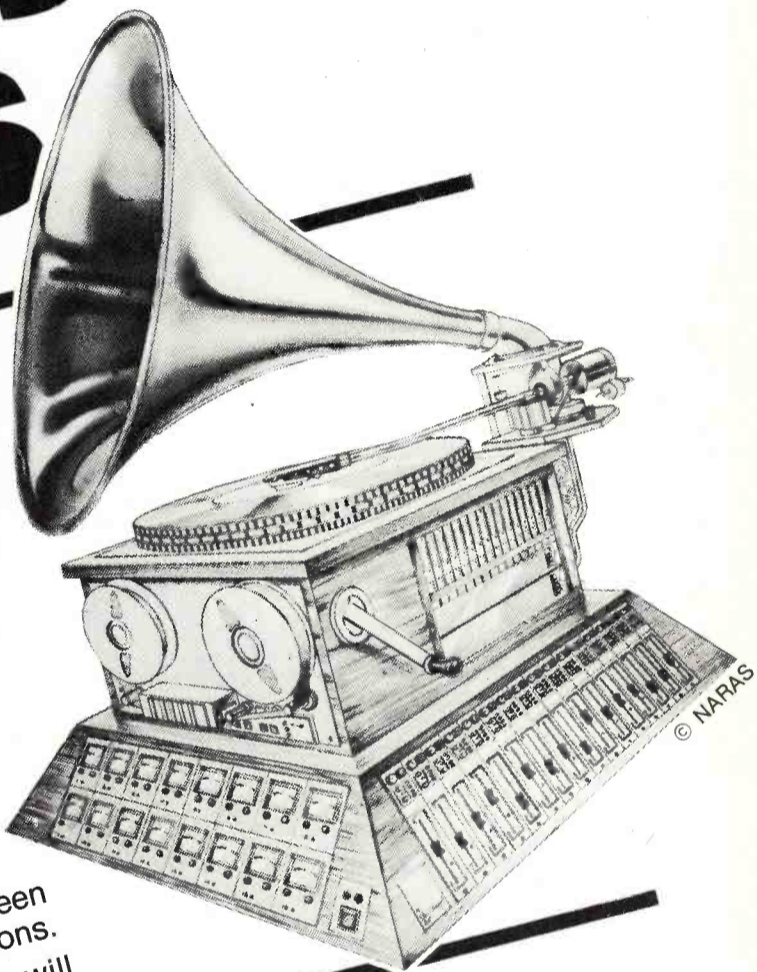
Singles

- | | | | |
|--|---|--|---|
| <p>Pos. TITLE—Artist—Label</p> <ol style="list-style-type: none"> 1. CALL ME—Blondie—Chrysalis 2. ANOTHER BRICK IN THE WALL—Pink Floyd—Columbia 3. MAGIC—Olivia Newton-John—MCA 4. ROCK WITH YOU—Michael Jackson—Epic 5. DO THAT TO ME ONE MORE TIME—Captain & Tennille—Casablanca 6. CRAZY LITTLE THING CALLED LOVE—Queen—Elektra 7. COMING UP—Paul McCartney—Columbia 8. FUNKYTOWN—Lipps Inc.—Casablanca 9. IT'S STILL ROCK & ROLL TO ME—Billy Joel—Columbia 10. THE ROSE—Bette Midler—Atlantic 11. ESCAPE—Rupert Holmes—MCA 12. CARS—Gary Numan—Atco 13. CRUISIN'—Smokey Robinson—Tamla 14. WORKING MY WORK BACK TO YOU/FORGIVE ME GIRL—Spinners—Atlantic 15. LOST IN LOVE—Air Supply—Arista 16. LITTLE JEANNIE—Elton John—MCA 17. RIDE LIKE THE WIND—Christopher Cross—Warner Bros. 18. UPSIDE DOWN—Diana Ross—Motown 19. PLEASE DON'T GO—K.C. & The Sunshine Band—Sunshine Sound 20. BABE—Styx—A&M 21. WITH YOU I'M BORN AGAIN—Billy Preston & Syreeta—Motown 22. SHINING STAR—Manhattans—Columbia 23. STILL—Commodores—Motown 24. YES, I'M READY—Teri De Sario w/ K.C.—Casablanca 25. SEXY EYES—Dr. Hook—Capitol 26. STEAL AWAY—Robbie Dupree—Elektra 27. BIGGEST PART OF ME—Ambrosia—Warner Bros. 28. THIS IS IT—Kenny Loggins—Columbia | <ol style="list-style-type: none"> 29. CUPID/I'VE LOVED YOU FOR A LONG TIME—Spinners—Atlantic 30. LET'S GET SERIOUS—Jermaine Jackson—Motown 31. DON'T FALL IN LOVE WITH A DREAMER—Kenny Rogers & Kim Carnes—United Artists 32. SAILING—Christopher Cross—Warner Bros. 33. LONGER—Dan Fogelberg—Full Moon/Epic 34. COWARD OF THE COUNTY—Kenny Rogers—United Artists 35. LADIES NIGHT—Kool & The Gang—De-Lite 36. TOO HOT—Kool & The Gang—De-Lite 37. TAKE YOUR TIME—The S.O.S. Band—Tabu 38. NO MORE TEARS—Barbra Streisand & Donna Summer—Columbia/Casablanca 39. MORE LOVE—Kim Carnes—EMI-America 40. POP MUZIK—M—Sire 41. BRASS IN POCKET—Pretenders—Sire 42. SPECIAL LADY—Ray, Goodman & Brown—Polydor 43. SEND ONE YOUR LOVE—Stevie Wonder—Tamla 44. THE SECOND TIME AROUND—Shalamar—Solar 45. WE DON'T TALK ANYMORE—Cliff Richard—EMI-America 46. STOMP—The Brothers Johnson—A&M 47. HEARTACHE TONIGHT—The Eagles—Asylum 48. TIRED OF TOEIN' THE LINE—Rocky Burnette—EMI-America 49. BETTER LOVE NEXT TIME—Dr. Hook—Capitol 50. HIM—Rupert Holmes—MCA 51. AGAINST THE WIND—Bob Seger & The Silver Bullet Band—Capitol 52. ON THE RADIO—Donna Summer—Casablanca 53. EMOTIONAL RESCUE—Rolling Stones—Rolling Stones 54. RISE—Herb Alpert—A&M | <ol style="list-style-type: none"> 55. ALL OUT OF LOVE—Air Supply—Arista 56. COOL CHANGE—Little River Band—Capitol 57. YOU'RE ONLY LONELY—J.D. Souther—Columbia 58. DESIRE—Andy Gibb—RSO 59. LET MY LOVE OPEN THE DOOR—Pete Townshend—Atco 60. ROMEO'S TUNE—Steve Forbert—Nemperor 61. DAYDREAM BELIEVER—Anne Murray—Capitol 62. I CAN'T TELL YOU WHY—The Eagles—Asylum 63. DON'T LET GO—Isaac Hayes—Polydor 64. DON'T DO ME LIKE THAT—Tom Petty & The Heartbreakers—Backstreet 65. SHE'S OUT OF MY LIFE—Michael Jackson—Epic 66. FAME—Irena Cara—RSO 67. FIRE LAKE—Bob Seger & The Silver Bullet Band—Capitol 68. HOW DO I MAKE YOU—Linda Ronstadt—Asylum 69. INTO THE NIGHT—Benny Mardones—Polydor 70. LET ME LOVE YOU TONIGHT—Pure Prairie League—Casablanca 71. MISUNDERSTANDING—Genesis—Atlantic 72. AN AMERICAN DREAM—The Dirt Band—United Artists 73. ONE FINE DAY—Carole King—Capitol 74. DIM ALL THE LIGHTS—Donna Summer—Casablanca 75. YOU MAY BE RIGHT—Billy Joel—Columbia 76. SHOULD'VE NEVER LET YOU GO—Neil Sedaka & Dara Sedaka—Elektra 77. PILOT OF THE AIRWAVES—Charlie Dore—Island 78. HURT SO BAD—Linda Ronstadt—Asylum 79. OFF THE WALL—Michael Jackson—Epic 80. I PLEDGE MY LOVE—Peaches & Herb—Polydor/MVP | <ol style="list-style-type: none"> 81. THE LONG RUN—The Eagles—Asylum 82. STAND BY ME—Mickey Gilley—Asylum 83. HEARTBREAKER—Pat Benatar—Chrysalis 84. DEJA VU—Dionne Warwick—Arista 85. DRIVIN' MY LIFE AWAY—Eddie Rabbitt—Elektra 86. TAKE THE LONG WAY HOME—Supertramp—A&M 87. SARA—Fleetwood Mac—Warner Bros. 88. WAIT FOR ME—Hall & Oates—RCA 89. JO JO—Boyz n the City—Columbia 90. SEPTEMBER MORN'—Neil Diamond—Columbia 91. GIVE ME THE NIGHT—George Benson—Warner Bros./Qwest 92. BROKEN HEARTED ME—Anne Murray—Capitol 93. YOU DECORATED MY LIFE—Kenny Rogers—United Artists 94. TUSK—Fleetwood Mac—Warner Bros. 95. I WANNA BE YOUR LOVER—Prince—Warner Bros. 96. IN AMERICA—The Charlie Daniels Band—Epic 97. BREAKDOWN DEAD AHEAD—Boyz n the City—Columbia 98. SHIPS—Barry Manilow—Arista 99. ALL NIGHT LONG—Joe Walsh—Asylum 100. REFUGEE—Tom Petty & The Heartbreakers—Backstreet |
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23rd Annual Grammy Awards

Presented by
The National Academy of
Recording Arts and Sciences
for outstanding creative
achievements in the
field of recording



Important Dates To Remember
Tuesday, December 23, 1980—First Round Ballots must have been received by Deloitte Haskins and Sells for official tabulations.

Wednesday, December 31, 1980—Last day for new Active Members to join the Academy and to become eligible to vote in the second (final) round. (For details on joining, see below.)

Tuesday, January 13, 1981—Final Grammy Nominations will be announced during simultaneous press conferences in Los Angeles and New York.

Friday, January 16, 1981—Final Ballots will be mailed to all Voting Members in good dues standing, including new members whose applications were accepted on or before December 31, 1980.

Wednesday, February 11, 1981—Final Ballots must have been received by Deloitte Haskins and Sells for official tabulations.

Wednesday, February 25, 1981—Grammy Awards Winners will be announced during the Grammy Awards Show.

The Grammy Awards Show

to be telecast live from the stage of
Radio City Music Hall on February 25th
starting at 9:00 p.m. (8:00 p.m. CST)
over the entire CBS television network

Voting membership in the National Academy of Recording Arts and Sciences is available to most musicians, singers, conductors, producers, composers, arrangers, engineers and others who have participated actively in the creation of phonograph records. For details on how you might join the Academy and become eligible to vote for the Grammy Awards, as well as to participate in the Academy's many other activities, contact the chapter nearest you as soon as possible in order to meet the December 31, 1980 deadline for joining.

Atlanta Chapter, 1227 Spring Street, N.W., Atlanta, GA 30309 (404-875-1440)
Chicago Chapter, P.O. Box 11614, Chicago, IL 60611 (312-329-0949)
Los Angeles Chapter, Suite 200, 4444 Riverside Drive, Burbank, LA 91505 (213-843-8253)
Memphis Chapter, P.O. Box 41072, Memphis, TN 38104 (901-767-4647)
Nashville Chapter, 7 Music Circle No., Nashville, TN 37203 (615-255-8777)
New York Chapter, 14 East 53rd Street, New York, NY 10022 (212-755-1535)
San Francisco Chapter, 829 Folsom Street, San Francisco, CA 94107 (415-777-4633)

The National Academy of Recording Arts and Sciences, Suite 202, 4444 Riverside Drive, Burbank, CA 91505

Albums

Pos. TITLE—Artist—Label

1. **THE WALL**—Pink Floyd—Columbia
2. **THE LONG RUN**—The Eagles—Asylum
3. **OFF THE WALL**—Michael Jackson—Epic
4. **GLASS HOUSES**—Billy Joel—Columbia
5. **DAMN THE TORPEDOES**—Tom Petty & the Heartbreakers—Backstreet
6. **AGAINST THE WIND**—Bob Seger & Silver Bullet Band—Capitol
7. **IN THE HEAT OF THE NIGHT**—Pat Benatar—Chrysalis
8. **EAT TO THE BEAT**—Blondie—Chrysalis
9. **IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
10. **KENNY**—Kenny Rogers—United Artists
11. **LADIES NIGHT**—Kool & the Gang—De-Lite
12. **THE ROSE**—Soundtrack—Atlantic
13. **CORNERSTONE**—Styx—A&M
14. **ON THE RADIO—GREATEST HITS—VOL. ONE + TWO**—Donna Summer—Casablanca
15. **PHOENIX**—Dan Fogelberg—Full Moon/Epic
16. **KEEP THE FIRE**—Kenny Loggins—Columbia
17. **CHRISTOPHER CROSS**—Christopher Cross—Warner Bros.
18. **THE GAMBLER**—Kenny Rogers—United Artists
19. **PRETENDERS**—Pretenders—Sire
20. **TUSK**—Fleetwood Mac—Warner Bros.
21. **BREAKFAST IN AMERICA**—Supertramp—A&M
22. **MIDNIGHT MAGIC**—Commodores—Motown
23. **RISE**—Herb Alpert—A&M
24. **FLIRTIN' WITH DISASTER**—Molly Hatchet—Epic
25. **GREATEST HITS**—Waylon Jennings—RCA
26. **THE WHISPERS**—The Whispers—Solar
27. **MAD LOVE**—Linda Ronstadt—Asylum
28. **LOVE STINKS**—J. Geils Band—EMI-America
29. **THE B-52's**—The B-52's—Warner Bros.
30. **GOLD + PLATINUM**—Lynyrd Skynyrd—MCA
31. **HEAD GAMES**—Foreigner—Atlantic
32. **CANDY-O**—The Cars—Elektra
33. **BEE GEES' GREATEST**—Bee Gees—RSO
34. **DEPARTURE**—Journey—Columbia
35. **EMOTIONAL RESCUE**—Rolling Stones—Rolling Stones
36. **DIONNE**—Dionne Warwick—Arista
37. **MIDDLE MAN**—Boyz n the City—Columbia
38. **LIGHT UP THE NIGHT**—The Brothers Johnson—A&M
39. **DEQUELLO**—Z Z Top—Warner Bros.
40. **PARALLEL LINES**—Blondie—Chrysalis
41. **HIGHWAY TO HELL**—AC/DC—Atlantic
42. **LET'S GET SERIOUS**—Jermaine Jackson—Motown
43. **ANGEL OF THE NIGHT**—Angela Bofill—GRP/Arista
44. **DUKE**—Genesis—Atlantic
45. **FREEDOM AT POINT ZERO**—Jefferson Starship—Grunt
46. **EVOLUTION**—Journey—Columbia
47. **JUST ONE NIGHT**—Eric Clapton—RSO
48. **CARS**—The Cars—Elektra
49. **LONDON CALLING**—The Clash—Epic
50. **THE PLEASURE PRINCIPLE**—Gary Numan—Atco
51. **WOMEN AND CHILDREN FIRST**—Van Halen—Warner Bros.
52. **ONE ON ONE**—Bob James & Earl Klugh—Tappan-Zee/Columbia
53. **PERMANENT WAVES**—Rush—Mercury
54. **WHERE THERE'S SMOKE**—Smokey Robinson—Tamla
55. **WET**—Barbra Streisand—Columbia
56. **BIG FUN**—Shalamar—Solar
57. **PARTNERS IN CRIME**—Rupert Holmes—MCA
58. **MOUTH TO MOUTH**—Lipps Inc.—Casablanca
59. **ONE VOICE**—Barry Manilow—Arista

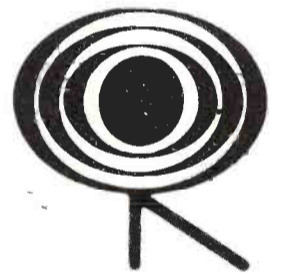
NUMBER
ONE
AWARDS

1 Pop



COLUMBIA No. 1 Pop Album Label

COLUMBIA



60. **EMPTY GLASS**—Pete Townshend—Atco
61. **URBAN COWBOY**—Soundtrack—Asylum
62. **SWEET SENSATION**—Stephanie Mills—20th Century
63. **THE EMPIRE STRIKES BACK**—Soundtrack—RSO
64. **ONE EIGHTY**—Ambrosia—Warner Bros.
65. **PRINCE**—Prince—Warner Bros.
66. **DREAM POLICE**—Cheap Trick—Epic
67. **HYDRA**—Toto—Columbia
68. **MASTERJAM**—Rufus/Chaka Khan—MCA
69. **AMERICAN GIGOLO**—Soundtrack—Polydor
70. **DON'T LET GO**—Isaac Hayes—Polydor
71. **GIDEON**—Kenny Rogers—United Artists
72. **GET THE KNACK**—The Knack—Capitol
73. **RAY, GOODMAN & BROWN**—Ray, Goodman & Brown—Polydor
74. **AFTER MIDNIGHT**—Manhattans—Columbia
75. **CRASH AND BURN**—Pat Travers Band—Polydor
76. **TRILOGY: PAST, PRESENT AND FUTURE**—Frank Sinatra—Reprise
77. **CATCHING THE SUN**—Spyro Gyra—MCA
78. **RUST NEVER SLEEPS**—Neil Young—Reprise
79. **REGATTA DE BLANC**—The Police—A&M
80. **DARK SIDE OF THE MOON**—Pink Floyd—Harvest
81. **JOURNEY THROUGH THE SECRET LIFE OF PLANTS**—Stevie Wonder—Tamla
82. **MISS THE MISSISSIPPI**—Crystal Gayle—Columbia
83. **EVE**—Alan Parsons Project—Arista
84. **JACKRABBIT SLIM**—Steve Forbert—Nemperor
85. **LIVE RUST**—Neil Young with Crazy Horse—Warner Bros.
86. **BEBE LE STRANGE**—Heart—Epic
87. **THE GAP BAND II**—The Gap Band—Mercury
88. **I'M THE MAN**—Joe Jackson—A&M
89. **GO ALL THE WAY**—Isley Brothers—T-Neck
90. **ROBERTA FLACK FEATURING DONNY HATHAWAY**—Roberta Flack & Donny Hathaway—Atlantic
91. **MAKE YOUR MOVE**—Captain & Tennille—Casablanca
92. **WARM THOUGHTS**—Smokey Robinson—Tamla
93. **MINUTE BY MINUTE**—Doobie Brothers—Warner Bros.
94. **BAD GIRLS**—Donna Summer—Casablanca
95. **DIANA**—Diana Ross—Motown
96. **THE GLOW OF LOVE**—Change—RFC
97. **IDENTIFY YOURSELF**—O'Jays—P.I.R.
98. **FIRST UNDER THE WIRE**—Little River Band—Capitol
99. **I'LL ALWAYS LOVE YOU**—Anne Murray—Capitol
100. **CAMEOSIS**—Cameo—Chocolate City

Album Labels

Pos. LABEL
(No. of Charted Albums)

1. **COLUMBIA** (76)
2. **WARNER BROS.** (65)
3. **ATLANTIC** (43)
4. **A&M** (34)
5. **CAPITOL** (39)
6. **ARISTA** (39)
7. **MCA** (48)
8. **EPIC** (30)
9. **POLYDOR** (35)
10. **CHRYSLIS** (16)
11. **RCA** (33)
12. **RSO** (27)
13. **ASYLUM** (12)
14. **UNITED ARTISTS** (18)
15. **MERCURY** (21)
16. **ELEKTRA** (22)
17. **MOTOWN** (10)
18. **CASABLANCA** (18)
19. **ATCO** (7)
20. **SIRE** (7)
21. **TAMLA** (4)
22. **SOLAR** (5)
23. **EMI-AMERICA** (9)
24. **P.I.R.** (6)
25. **SWAN SONG** (6)

it's great to be number one



ALMO . . . IRVING . . . RONDOR . . . MUSIC PUBLISHING



Single Artists

Pos. ARTIST—Label, TITLES

- 1. MICHAEL JACKSON—Epic**
DON'T STOP 'TILL YOU GET ENOUGH
OFF THE WALL
ROCK WITH YOU
SHE'S OUT OF MY LIFE
- 2. COMMODORES—Motown**
HEROES
WONDERLAND
OLD FASHION LOVE
SAIL ON
STILL
- 3. BLONDIE—Chrysalis**
DREAMING
CALL ME
THE HARDEST PART
ATOMIC
- 4. BILLY JOEL—Columbia**
DON'T ASK ME WHY
YOU MAY BE RIGHT
IT'S STILL ROCK & ROLL TO ME
- 5. THE EAGLES—Asylum**
HEARTACHE TONIGHT
I CAN'T TELL YOU WHY
THE LONG RUN
- 6. KENNY ROGERS—United Artists**
YOU DECORATED MY LIFE
COWARD OF THE COUNTY
LOVE THE WORLD AWAY
- 7. SPINNERS—Atlantic**
WORKING MY WAY BACK TO YOU/
FORGIVE ME GIRL
CUPID/I'VE LOVED YOU FOR A LONG
TIME
- 8. QUEEN—Elektra**
ANOTHER ONE BITES THE DUST
CRAZY LITTLE THING CALLED LOVE
PLAY THE GAME
- 9. DR. HOOK—Capitol**
BETTER LOVE NEXT TIME
SEXY EYES
YEARS FROM NOW
- 10. CHRISTOPHER CROSS—Warner Bros.**
RIDE LIKE THE WIND
SAILING
- 11. BOB SEGER & SILVER BULLET BAND—Capitol**
YOU'LL ACCOMP'NY ME
AGAINST THE WIND
FIRE LAKE
- 12. AIR SUPPLY—Arista**
LOST IN LOVE
ALL OUT OF LOVE
- 13. LINDA RONSTADT—Asylum**
HOW DO I MAKE YOU
HURT SO BAD
I CAN'T LET GO
- 14. KOOL & THE GANG—De-Lite**
LADIES NIGHT
TOO HOT
- 15. ANNE MURRAY—Capitol**
COULD I HAVE THIS DANCE
I'M HAPPY JUST TO DANCE WITH
YOU
BROKEN HEARTED ME
DAYDREAM BELIEVER
LUCKY ME
- 16. KENNY LOGGINS—Columbia**
THIS IS IT
KEEP THE FIRE
I'M ALRIGHT
- 17. FLEETWOOD MAC—Warner Bros.**
TUSK
SARA
SISTERS OF THE MOON
THINK ABOUT ME
- 18. ELECTRIC LIGHT ORCHESTRA—Jet**
ALL OVER THE WORLD—MCA
DON'T BRING ME DOWN
I'M ALIVE—MCA
CONFUSION
LAST TRAIN TO LONDON
- 19. PINK FLOYD—Columbia**
ANOTHER BRICK IN THE WALL
RUN LIKE HELL
- 20. CAPTAIN & TENNILLE—Casablanca**
DO THAT TO ME ONE MORE TIME
HAPPY TOGETHER
LOVE ON A SHOESTRING
- 21. DONNA SUMMER—Casablanca**
BAD GIRLS
THE WANDERER—Geffen
WALK AWAY
DIM ALL THE LIGHTS
ON THE RADIO
- 22. ELTON JOHN—MCA**
DON'T YOU WANNA PLAY THIS
GAME NO MORE
LITTLE JEANNIE
VICTIM OF LOVE
MAMA CAN'T BUY YOU LOVE
- 23. DIONNE WARWICK—Arista**
NO NIGHT SO LONG
AFTER YOU
I'LL NEVER LOVE THIS WAY AGAIN
DEJA VU
- 24. STYX—A&M**
BABE
BORROWED TIME
WHY ME
- 25. AMBROSIA—Warner Bros.**
BIGGEST PART OF ME
YOU'RE THE ONLY WOMAN
- 26. BOZ SCAGGS—Columbia**
LOOK WHAT YOU'VE DONE TO ME
JO JO
BREAKDOWN DEAD AHEAD
- 27. SMOKEY ROBINSON—Tamla**
CRUISIN'
LET ME BE THE CLOCK
- 28. OLIVIA NEWTON-JOHN—MCA**
MAGIC
- 29. ROBBIE DUPREE—Elektra**
HOT ROD HEARTS
STEAL AWAY
- 30. TOM PETTY & THE HEARTBREAKERS—Backstreet**
DON'T DO ME LIKE THAT
HERE COMES MY GIRL
REFUGEE
- 31. BARRY MANILOW—Arista**
SHIPS
WHEN I NEEDED YOU
I DON'T WANT TO WALK WITHOUT
YOU
- 32. JOURNEY—Columbia**
GOOD MORNING GIRL/STAY AWHILE
WALKS LIKE A LADY
ANYWAY YOU WANT IT
LOVIN', TOUCHIN', SQUEEZIN'
TOO LATE
- 33. LIPPS INC.—Casablanca**
ROCK IT
FUNKYTOWN
- 34. BETTE MIDLER—Atlantic**
WHEN A MAN LOVES A WOMAN
THE ROSE
- 35. PAT BENATAR—Chrysalis**
YOU BETTER RUN
WE LIVE FOR LOVE
HEARTBREAKER
- 36. DAN FOGELBERG—Full Moon/Epic**
LONGER
HEART HOTELS
- 37. PAUL McCARTNEY—Columbia**
COMING UP
- 38. HERB ALPERT—A&M**
Irise
BEYOND
ROTATION
- 39. DIANA ROSS—Motown**
I'M COMING OUT
UPSIDE DOWN
THE BOSS
- 40. JERMAINE JACKSON—Motown**
Ilet'S GET SERIOUS
YOU'RE SUPPOSED TO KEEP YOUR
LOVE FOR ME
- 41. THE DIRT BAND—United Artists**
AN AMERICAN DREAM
MAKE A LITTLE MAGIC
- 42. CLIFF RICHARD—EMI-America**
DREAMING
CARRIE
WE DON'T TALK ANYMORE
- 43. BILLY PRESTON & SYREETA—Tamla**
WITH YOU I'M BORN AGAIN
ONE MORE TIME FOR LOVE
- 44. LITTLE RIVER BAND—Capitol**
LONESOME LOSER
IT'S NOT A WONDER
COOL CHANGE
- 45. THE KNACK—Capitol**
MY SHARONA
BABY TALKS DIRTY
GOOD GIRLS DON'T
YOU CAN'T PUT A PRICE ON LOVE
- 46. FOREIGNER—Atlantic**
DIRTY WHITE BOY
HEAD GAMES
WOMAN
- 47. RUPERT HOLMES—MCA**
HIM
ANSWERING MACHINE
ESCAPE
- 48. GARY NUMAN—Atco**
Icars
- 49. TERI DE SARIO WITH K.C.—Casablanca**
Iyes, I'M READY
DANCIN' IN THE STREET
- 50. K.C. & THE SUNSHINE BAND—Sunshine Sound**
PLEASE DON'T GO
- 51. STEVIE WONDER—Tamla**
MASTER BLASTER
OUTSIDE MY WINDOW
SEND ONE YOUR LOVE
- 52. RAY, GOODMAN & BROWN—Polydor**
MY PRAYER
SPECIAL LADY
INSIDE OF YOU
- 53. ROBERT JOHN—EMI-America**
HEY THERE LONELY GIRL
LONELY EYES
SAD EYES
- 54. MANHATTANS—Columbia**
SHINING STAR
- 55. CHEAP TRICK—Epic**
AIN'T THAT A SHAME
DREAM POLICE
VOICES
EVERYTHING WORKS IF YOU LET IT
- 56. PRETENDERS—Sire**
BRASS IN POCKET
STOP YOUR SOBBING
- 57. KENNY ROGERS & KIM CARNES—United Artists**
DON'T FALL IN LOVE WITH A
DREAMER
- 58. IRENE CARA—RSO**
OUT HERE ON MY OWN
FAME
- 59. THE WHISPERS—Solar**
AND THE BEAT GOES ON
LADY
- 60. PURE PRAIRIE LEAGUE—Casablanca**
I'M ALMOST READY
LET ME LOVE YOU TONIGHT
- 61. THE CHARLIE DANIELS BAND—Epic**
THE LEGEND OF WOOLEY SWAMP
IN AMERICA
THE DEVIL WENT DOWN TO GEORGIA
- 62. THE BROTHERS JOHNSON—A&M**
STOMP
TREASURE
- 63. THE S.O.S. BAND—Tabu**
TAKE YOUR TIME
- 64. BARBRA STREISAND AND DONNA SUMMER—Columbia/Casablanca**
NO MORE TEARS
- 65. KIM CARNES—EMI-America**
MORE LOVE
- 66. M—Sire**
POP MUZIK
- 67. SHALAMAR—Solar**
THE SECOND TIME AROUND
- 68. ROCKY BURNETTE—EMI-America**
TIRED OF TOEIN' THE LINE
- 69. GENESIS—Atlantic**
TURN IT ON AGAIN
MISUNDERSTANDING
- 70. ROLLING STONES—Rolling Stones**
SHE'S SO COLD
EMOTIONAL RESCUE
- 71. STEVE FORBERT—Nemperor**
ROMEO'S TUNE
SAY GOODBYE TO LITTLE JO
- 72. J.D. SOUTHER—Columbia**
YOU'RE ONLY LONELY
- 73. ANDY GIBB—RSO**
DESIRE
- 74. CRYSTAL GAYLE—Columbia**
HALF THE WAY
IT'S LIKE WE NEVER SAID GOODBYE
THE BLUE SIDE
- 75. PETE TOWNSHEND—Atco**
LET MY LOVE OPEN THE DOOR
- 76. J. GEILS BAND—EMI-America**
COME BACK
JUST CAN'T WAIT
LOVE STINKS
- 77. MICKEY GILLEY—Asylum**
STAND BY ME
TRUE LOVE WAYS—Epic
- 78. ISAAC HAYES—Polydor**
DON'T LET GO
- 79. BENNY MARDONES—Polydor**
INTO THE NIGHT
- 80. PEACHES & HERB—Polydor/MVP**
ROLLER-SKATIN' MATE
I PLEDGE MY LOVE
- 81. JEFFERSON STARSHIP—Grunt**
JANE
GIRL WITH THE HUNGRY EYES
- 82. CAROLE KING—Capitol**
ONE FINE DAY
- 83. SUPERTRAMP—A&M**
GOODBYE STRANGER
DREAMER
TAKE THE LONG WAY HOME
- 84. NEIL DIAMOND—Columbia**
SEPTEMBER MORN'
THE GOOD LORD LOVES YOU
- 85. NEIL SEDAKA & DARA SEDAKA—Elektra**
SHOULD'VE NEVER LET YOU GO
- 86. CHARLIE DORE—Island**
PILOT OF THE AIRWAVES
- 87. EDDIE RABBITT—Elektra**
GONE TOO FAR
DRIVIN' MY LIFE AWAY
- 88. MELISSA MANCHESTER—Arista**
PRETTY GIRLS
FIRE IN THE MORNING
- 89. ALI THOMSON—A&M**
LIVE EVERY MINUTE
TAKE A LITTLE RHYTHM
- 90. HALL & OATES—RCA**
WAIT FOR ME
- 91. JENNIFER WARNES—Arista**
I KNOW A HEARTACHE WHEN I SEE
ONE
WHEN THE FEELING COMES AROUND
DON'T MAKE ME OVER
- 92. GEORGE BENSON—Warner Bros./Qwest**
GIVE ME THE NIGHT
- 93. JACKSON BROWNE—Asylum**
THAT GIRL COULD SING
BOULEVARD
- 94. PRINCE—Warner Bros.**
I WANNA BE YOUR LOVER
- 95. JOE WALSH—Asylum**
ALL NIGHT LONG
- 96. BONNIE POINTER—Motown**
HEAVEN MUST HAVE SENT YOU
I CAN'T HELP MYSELF
- 97. JIMMY RUFFIN—RSO**
HOLD ON TO MY LOVE
- 98. BRUCE COCKBURN—Millennium**
WONDERING WHERE THE LIONS ARE
- 99. PABLO CRUISE—A&M**
I WANT YOU TONIGHT
- 100. CHUCK MANGIONE—A&M**
GIVE IT ALL YOU GOT

NUMBER
ONE
AWARDS

Pop





Geffen Records is very proud that you're part of our family.

Album Artists

Pos. ARTIST—Label, TITLES

1. **PINK FLOYD**—Columbia
THE WALL
DARK SIDE OF THE MOON—Harvest
MEDDLE—Harvest
2. **KENNY ROGERS**—United Artists
KENNY
THE GAMBLER
GIDEON
TEN YEARS OF GOLD
KENNY ROGERS
DAYTIME FRIENDS
3. **BOB SEGER & SILVER BULLET BAND**—Capitol
AGAINST THE WIND
LIVE BULLET
STRANGER IN TOWN
NIGHT MOVES
4. **THE EAGLES**—Asylum
THE LONG RUN
HOTEL CALIFORNIA
GREATEST HITS 1971-1975
5. **BLONDIE**—Chrysalis
EAT TO THE BEAT
PARALLEL LINES
6. **JOURNEY**—Columbia
DEPARTURE
EVOLUTION
INFINITY
IN THE BEGINNING
7. **DONNA SUMMER**—Casablanca
ON THE RADIO-GREATEST HITS—VOL. ONE + TWO
BAD GIRLS
LIVE AND MORE
8. **BILLY JOEL**—Columbia
GLASS HOUSES
THE STRANGER
52nd STREET
9. **WAYLON JENNINGS**—RCA
GREATEST HITS
WHAT GOES AROUND, COMES AROUND
MUSIC MAN
10. **LED ZEPPELIN**—Swan Song
IN THROUGH THE OUT DOOR
LED ZEPPELIN (IV)—Atlantic
HOUSES OF THE HOLY—Atlantic
PHYSICAL GRAFFITI
LED ZEPPELIN II—Atlantic
SONG REMAINS THE SAME/
SOUNDTRACK
LED ZEPPELIN (I)—Atlantic
PRESENCE—Alston
LED ZEPPELIN III
11. **MICHAEL JACKSON**—Epic
OFF THE WALL
12. **THE CARS**—Elektra
CANDY-O
CARS
PANORAMA
13. **STYX**—A&M
CORNERSTONE
PIECES OF EIGHT
EQUINOX
THE GRAND ILLUSION
14. **TOM PETTY & THE HEARTBREAKERS**—Backstreet
DAMN THE TORPEDOES
TOM PETTY & THE HEARTBREAKERS
15. **PAT BENATAR**—Chrysalis
IN THE HEAT OF THE NIGHT
CRIMES OF PASSION
16. **COMMODORES**—Motown
MIDNIGHT MAGIC
HEROES
17. **VAN HALEN**—Warner Bros.
WOMEN AND CHILDREN FIRST
VAN HALEN
VAN HALEN II
18. **FLEETWOOD MAC**—Warner Bros.
TUSK
RUMOURS
FLEETWOOD MAC
19. **SMOKEY ROBINSON**—Tamla
WHERE THERE'S SMOKE
WARM THOUGHTS
20. **SUPERTRAMP**—A&M
BREAKFAST IN AMERICA
CRIME OF THE CENTURY
EVEN IN THE QUIETEST MOMENTS
21. **HERB ALPERT**—A&M
RISE
BEYOND
22. **CHEAP TRICK**—Epic
DREAM POLICE
CHEAP TRICK AT BUDOKAN
FOUND ALL THE PARTS
23. **KOOL & THE GANG**—De-Lite
LADIES NIGHT
24. **MOLLY HATCHET**—Epic
FLIRTIN' WITH DISASTER
MOLLY HATCHET
BEATIN' THE ODDS
25. **DAN FOGELBERG**—Full Moon/Epic
PHOENIX
26. **KENNY LOGGINS**—Columbia
KEEP THE FIRE

NUMBER ONE AWARDS

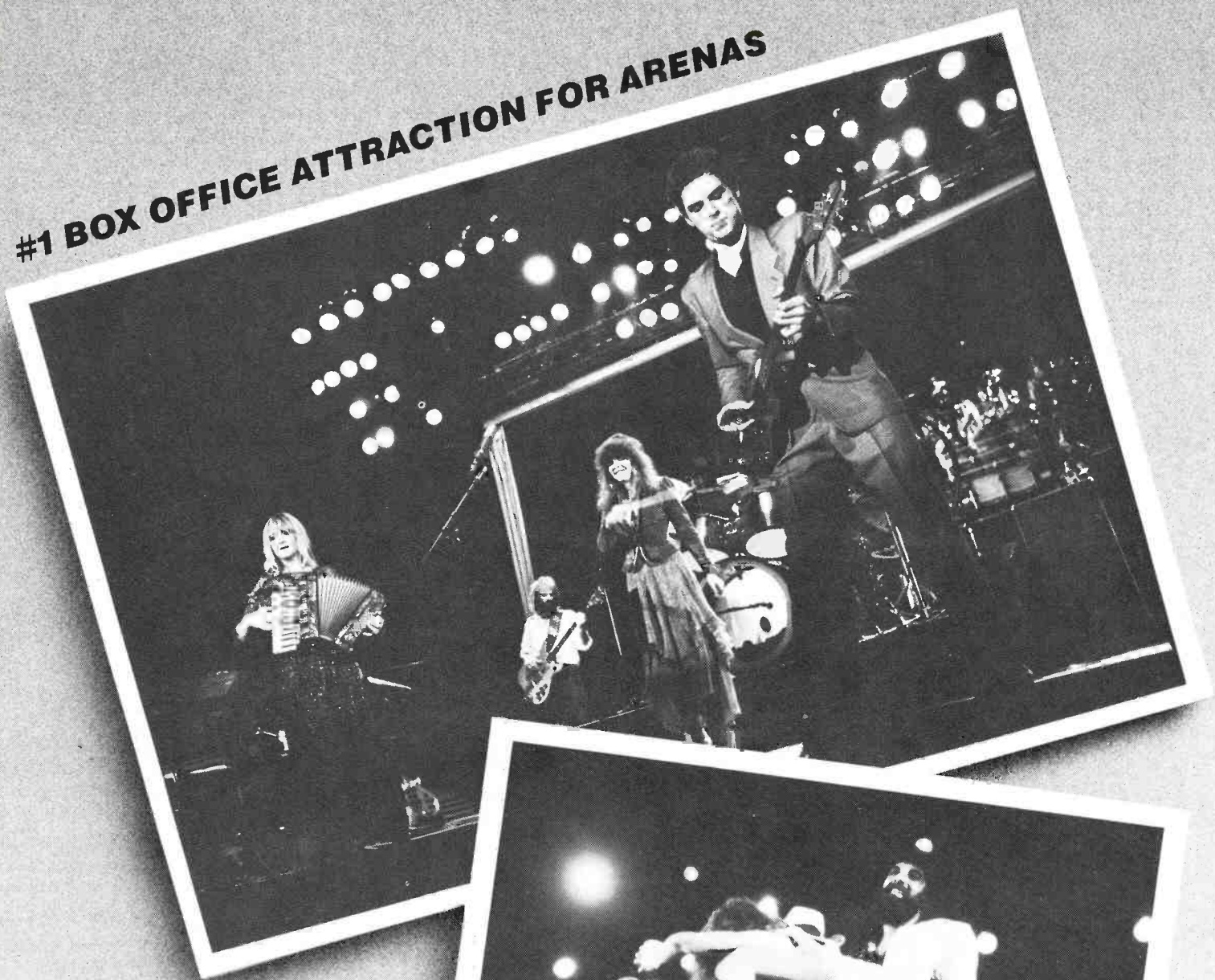
1 Pop



PINK FLOYD No. 1 Pop Album Artist

27. **WILLIE NELSON**—Columbia
WILLIE NELSON SINGS
KRISTOFFERSON
STARDUST
PRETTY PAPER
WILLIE NELSON AND FAMILY LIVE
28. **CHRISTOPHER CROSS**—Warner Bros.
CHRISTOPHER CROSS
29. **PRETENDERS**—Sire
PRETENDERS
30. **DIONNE WARWICK**—Arista
DIONNE
NO NIGHT SO LONG
31. **CRYSTAL GAYLE**—Columbia
MISS THE MISSISSIPPI
CLASSIC CRYSTAL—United Artists
FAVORITES—United Artists
THESE DAYS
32. **THE KNACK**—Capitol
GET THE KNACK
BUT THE LITTLE GIRLS
UNDERSTAND
33. **BEE GEES**—RSO
BEE GEES' GREATEST
SPIRITS HAVING FLOWN
34. **AC/DC**—Atlantic
HIGHWAY TO HELL
BACK IN BLACK
35. **ANNE MURRAY**—Capitol
I'LL ALWAYS LOVE YOU
SOMEBODY'S WAITING
A COUNTRY COLLECTION
36. **LYNYRD SKYNYRD**—MCA
GOLD + PLATINUM
ONE MORE FOR THE ROAD
STREET SURVIVORS
PRONOUNCED LEH-NERD SKIN-NERD
37. **THE B-52's**—Warner Bros.
THE B-52's
WILD PLANET
38. **ISAAC HAYES**—Polydor
DON'T LET GO
AND ONCE AGAIN
39. **THE WHISPERS**—Solar
THE WHISPERS
40. **BARRY MANILOW**—Arista
ONE VOICE
GREATEST HITS
41. **STEPHANIE MILLS**—20th Century
SWEET SENSATION
WHAT CHA GONNA DO WITH MY
LOVIN'
42. **ROLLING STONES**—Rolling Stones
EMOTIONAL RESCUE
HOT ROCKS 1964-71—London
LET IT BLEED—London
BEGGARS BANQUET—London
43. **FOREIGNER**—Atlantic
HEAD GAMES
DOUBLE VISION
FOREIGNER
44. **LINDA RONSTADT**—Asylum
MAD LOVE
45. **J. GEILS BAND**—EMI-America
LOVE STINKS
46. **SPYRO GYRA**—MCA
CATCHING THE SUN
MORNING DANCE
47. **DIANA ROSS**—Motown
DIANA
THE BOSS
48. **GENESIS**—Atlantic
DUKE
AND THEN THERE WERE THREE
49. **BOB DYLAN**—Columbia
SLOW TRAIN COMING
SAVED
BOB DYLAN AT BUDOKAN
50. **BOZ SCAGGS**—Columbia
MIDDLE MAN
51. **PAT TRAVERS BAND**—Polydor
CRASH AND BURN
GO FOR WHAT YOU KNOW
52. **RUSH**—Mercury
PERMANENT WAVES
ALL THE WORLD'S A STAGE
2112
53. **THE CHARLIE DANIELS BAND**—Epic
MILLION MILE REFLECTIONS
FULL MOON
VOLUNTEER JAM VI
54. **THE BROTHERS JOHNSON**—A&M
LIGHT UP THE NIGHT
55. **THE CLASH**—Epic
LONDON CALLING
THE CLASH
56. **Z Z TOP**—Warner Bros.
DEGUELLO
57. **LITTLE RIVER BAND**—Capitol
FIRST UNDER THE WIRE
BACKSTAGE PASS
58. **JERMAINE JACKSON**—Motown
LET'S GET SERIOUS
59. **ANGELA BOFILL**—GRP/Arista
ANGEL OF THE NIGHT
60. **ELTON JOHN**—MCA
21 AT 33
VICTIM OF LOVE
THE THOM BELL SESSIONS
61. **JEFFERSON STARSHIP**—Grunt
FREEDOM AT POINT ZERO
62. **ERIC CLAPTON**—RSO
JUST ONE NIGHT
63. **CHUCK MANGIONE**—A&M
FUN AND GAMES
AN EVENING OF MAGIC
FEELS SO GOOD
64. **TEDDY PENDERGRASS**—P.I.R.
TEDDY LIVE COAST TO COAST
TEDDY
T.P.
65. **GARY NUMAN**—Atco
THE PLEASURE PRINCIPLE
66. **BOB JAMES & EARL KLUGH**—Tappan-Zee/Columbia
ONE ON ONE
67. **CAMEO**—Chocolate City
CAMEOSIS
SECRET OMEN
68. **SHALAMAR**—Solar
BIG FUN
69. **ELECTRIC LIGHT ORCHESTRA**—Jet
DISCOVERY
ELO'S GREATEST HITS
70. **BARBRA STREISAND**—Columbia
WET
GREATEST HITS VOL. II
71. **RUPERT HOLMES**—MCA
PARTNERS IN CRIME
72. **LIPPS INC.**—Casablanca
MOUTH TO MOUTH
73. **JOE JACKSON**—A&M
I'M THE MAN
LOOK SHARP
74. **PETE TOWNSHEND**—Atco
EMPTY GLASS
75. **O'JAYS**—P.I.R.
IDENTIFY YOURSELF
THE YEAR 2000—TSOP
76. **SPINNERS**—Atlantic
DANCIN' AND LOVIN'
LOVE TRIPPIN'
77. **CHIC**—Atlantic
RISQUE
REAL PEOPLE
CHIC'S GREATEST HITS
C'EST CHIC
78. **BLACKFOOT**—Atco
TOMCATTIN'
STRIKES
79. **FATBACK**—Spring
HOT BOX
XII—Polydor
80. **AMBROSIA**—Warner Bros.
ONE EIGHTY
81. **PRINCE**—Warner Bros.
PRINCE
82. **DOOBIE BROTHERS**—Warner Bros.
MINUTE BY MINUTE
BEST OF THE DOOBIES
83. **TOTO**—Columbia
HYDRA
84. **RUFUS/CHAKA KHAN**—MCA
MASTERJAM
85. **THE KINKS**—Arista
ONE FOR THE ROAD
LOW BUDGET
SECOND TIME AROUND—RCA
86. **JUDAS PRIEST**—Columbia
BRITISH STEEL
UNLEASHED IN THE EAST
87. **FRANK ZAPPA**—Zappa/Mercury
JOE'S GARAGE
JOE'S GARAGE ACTS II + III
88. **RAY, GOODMAN & BROWN**—Polydor
RAY, GOODMAN & BROWN
89. **MANHATTANS**—Columbia
AFTER MIDNIGHT
90. **FRANK SINATRA**—Reprise
TRILOGY: PAST, PRESENT AND
FUTURE
91. **ISLEY BROTHERS**—T-Neck
GO ALL THE WAY
WINNER TAKES ALL
92. **NEIL YOUNG**—Reprise
RUST NEVER SLEEPS
93. **THE POLICE**—A&M
REGGATTA DE BLANC
94. **SCORPIONS**—Mercury
ANIMAL MAGNETISM
LOVE DRIVE
BEST OF SCORPIONS—RCA
95. **HEART**—Epic
BEBE LE STRANGE
DREAMBOAT ANNIE—Mushroom
96. **G.Q.**—Arista
TWO
DISCO NIGHTS
97. **STEVIE WONDER**—Tamla
JOURNEY THROUGH THE SECRET
LIFE OF PLANTS
98. **JOAN ARMATRADING**—A&M
ME, MYSELF, I
HOW CRUEL
99. **ALAN PARSONS PROJECT**—Arista
EVE
100. **STEVE FORBERT**—Nemperor
JACKRABBIT SLIM

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NUMBER
ONE
AWARDS

1 Pop

CHRISTOPHER CROSS No. 1 Single, Album, New Male Album, New Male Single Artist



IRENE CARA No. 1 New Female Single Artist



STACEY LATTISAW No. 1 New Female Album Artist



New Female Single Artists

- Pos. ARTIST
(No. of Charted Singles) Label
1. IRENE CARA (2) RSO
 2. CHARLIE DORE (1) Island
 3. BERNADETTE PETERS (1) MCA
 4. JOYCE COBB (1) Cream
 5. STACEY LATTISAW (1) Cotillion
 6. LENORE O'MALLEY (1) Polydor
 7. DEBBIE JACOBS (1) MCA
 8. SUZANNE FELLINI (1) Casablanca

New Single Artists

- Pos. ARTIST, Label:
Titles On Hot 100 Chart
1. CHRISTOPHER CROSS (2) Warner Bros.
 2. ROBBIE DUPREE (2) Elektra
 3. LIPPS INC. (2) Casablanca
 4. THE DIRT BAND (2) United Artists
 5. BILLY PRESTON & SYREETA (2) Tamla
 6. RAY, GOODMAN & BROWN (3) Polydor
 7. PRETENDERS (2) Sire
 8. KENNY ROGERS & KIM CARNES (1) United Artists
 9. IRENE CARA (2) RSO
 10. THE S.O.S. BAND (1) Tabu
 11. ROCKY BURNETTE (1) EMI-America
 12. MICKEY GILLEY (1) Asylum (1) Epic
 13. BENNY MARDONES (1) Polydor
 14. NEIL SEDAKA AND DARA SEDAKA (1) Elketra
 15. CHARLIE DORE (1) Island
 16. ALI THOMSON (2) A&M
 17. BRUCE COCKBURN (1) Millennium
 18. JOHNNY LEE (1) Asylum
 19. LARRY GRAHAM (1) Warner Bros.
 20. ANDY GIBB & OLIVIA NEWTON-JOHN (1) RSO
 21. FRED KNOBLOCK (1) Scotti Bros.
 22. JAMES LAST BAND (1) Polydor
 23. PHOTOGLO (1) 20th Century
 24. BERNADETTE PETERS (1) MCA
 25. RICK PINETTE & OAK (1) Mercury

New Album Artists

- Pos., ARTIST, Label:
Titles On Top LPs Chart
1. CHRISTOPHER CROSS (1) Warner Bros.
 2. PRETENDERS (1) Sire
 3. BOB JAMES & EARL KLUGH (1) Tappan-Zee/Columbia
 4. LIPPS INC. (1) Casablanca
 5. RAY, GOODMAN & BROWN (1) Polydor
 6. CHANGE (1) RFC
 7. LUCIANO PAVAROTTI (2) London
 8. AIR SUPPLY (1) Arista
 9. HIROSHIMA (1) Arista
 10. THE S.O.S. BAND (1) Tabu
 11. THE DIRT BAND (2) United Artists
 12. NATALIE COLE & PEABO BRYSON (1) Capitol
 13. LARRY GRAHAM (1) Warner Bros.
 14. ROSSINGTON COLLINS BAND (1) MCA
 15. FESTIVAL (1) RSO
 16. DEF LEPPARD (1) Mercury
 17. SQUEEZE (1) A&M
 18. BRUCE COCKBURN (1) Millennium
 19. THE SPECIALS (1) Chrysalis
 20. ROBBIE DUPREE (1) Elektra
 21. THE MOTELS (2) Capitol
 22. 38 SPECIAL (1) A&M
 23. WILLIE NELSON & RAY PRICE (1) Columbia
 24. THE ROMANTICS (1) Nemperor
 25. ROCKY BURNETTE (1) EMI America

New Duos/Groups Album Artists

- Pos. ARTIST
(No. of Charted Albums) Label
1. PRETENDERS (1) Sire
 2. BOB JAMES & EARL KLUGH (1) Tappan-Zee/Columbia
 3. LIPPS INC. (1) Casablanca
 4. RAY, GOODMAN & BROWN (1) Polydor
 5. SCORPIONS (2) Mercury (1) RCA
 6. CHANGE (1) RFC
 7. AIR SUPPLY (1) Arista
 8. HIROSHIMA (1) Arista
 9. THE S.O.S. BAND (1) Tabu
 10. THE DIRT BAND (2) United Artists



LIPPS, INC. No. 1 New Duo/Group Single Artist

New Female Album Artists

- Pos. ARTIST
(No. of Charted Albums) Label
1. STACEY LATTISAW (1) Cotillion
 2. GILDA RADNER (1) Warner Bros.
 3. BERNADETTE PETERS (3) MCA
 4. CHARLIE DORE (1) Island
 5. DEBBIE JACOBS (3) MCA
 6. RANDY CRAWFORD (1) Warner Bros.

New Duos/Groups Single Artists

- Pos. ARTIST
(No. of Charted Singles) Label
1. LIPPS INC. (2) Casablanca
 2. THE DIRT BAND (2) United Artists
 3. BILLY PRESTON & SYREETA (2) Tamla
 4. RAY, GOODMAN & BROWN (3) Polydor
 5. PRETENDERS (2) Sire
 6. KENNY ROGERS & KIM CARNES (1) United Artists
 7. THE S.O.S. BAND (1) Tabu
 8. NEIL SEDAKA & DARA SEDAKA (1) Elektra
 9. ANDY GIBB & OLIVIA NEWTON-JOHN (1) RSO
 10. JAMES LAST BAND (1) Polydor



PRETENDERS No. 1 New Duo/Group Album Artist

New Male Single Artists

- Pos. ARTIST
(No. of Charted Singles) Label
1. CHRISTOPHER CROSS (2) Warner Bros.
 2. ROBBIE DUPREE (2) Elektra
 3. ROCKY BURNETTE (1) EMI-America
 4. MICKEY GILLEY (1) Asylum (1) Epic
 5. BENNY MARDONES (1) Polydor
 6. ALI THOMSON (2) A&M
 7. BRUCE COCKBURN (1) Millennium
 8. JOHNNY LEE (1) Asylum
 9. LARRY GRAHAM (1) Warner Bros.
 10. FRED KNOBLOCK (1) Scotti Bros.

New Male Album Artists

- Pos. ARTIST
(No. of Charted Albums) Label
1. CHRISTOPHER CROSS (1) Warner Bros.
 2. LUCIANO PAVAROTTI (2) London
 3. LARRY GRAHAM (1) Warner Bros.
 4. BRUCE COCKBURN (1) Millennium
 5. ROBBIE DUPREE (1) Elektra
 6. ROCKY BURNETTE (1) EMI-America
 7. DAVE DAVIES (1) RCA
 8. ROCKIE ROBBINS (1) A&M
 9. DARYL HALL (1) RCA
 10. BENNY MARDONES (1) Polydor

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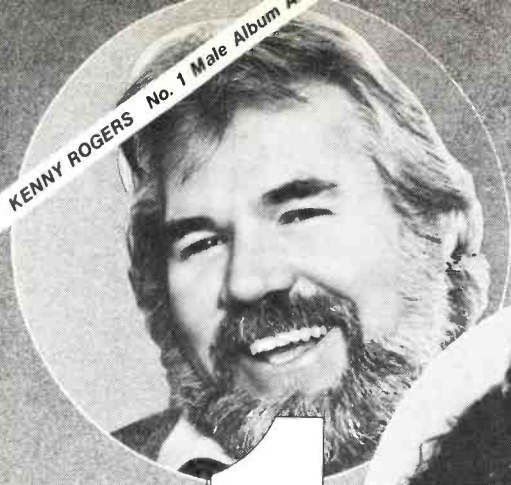
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KENNY ROGERS No. 1 Male Album Artist



Pop



DONNA SUMMER No. 1 Female Album Artist

NUMBER ONE AWARDS

Male Single Artists

- Pos. ARTIST (No. charted singles) Label
1. MICHAEL JACKSON (4) Epic
 2. BILLY JOEL (3) Columbia
 3. KENNY ROGERS (3) United Artists
 4. CHRISTOPHER CROSS (2) Warner Bros.
 5. KENNY LOGGINS (3) Columbia
 6. ELTON JOHN (4) MCA
 7. BOZ SCAGGS (3) Columbia
 8. SMOKEY ROBINSON (2) Tamla
 9. ROBBIE DUPREE (2) Elektra
 10. BARRY MANILOW (3) Arista
 11. DAN FOGELBERG (2) Full Moon/Epic
 12. PAUL McCARTNEY (1) Columbia
 13. JERMAINE JACKSON (2) Motown
 14. CLIFF RICHARD (3) EMI-America
 15. RUPERT HOLMES (2) MCA
 16. GARY NUMAN (1) Atco
 17. STEVIE WONDER (3) Tamla
 18. ROBERT JOHN (3) EMI-America
 19. M (1) Sire
 20. ROCKY BURNETTE (1) EMI-America
 21. STEVE FORBERT (2) Nemperor
 22. ANDY GIBB (1) RSO
 23. PETE TOWNSHEND (1) Atco
 24. MICKEY GILLEY (1) Asylum (1) Epic
 25. ISAAC HAYES (1) Polydor

Female Single Artists

- Pos. ARTIST (No. of Charted Singles) Label
1. LINDA RONSTADT (3) Asylum
 2. ANNE MURRAY (5) Capitol
 3. DONNA SUMMER (4) Casablanca (1) Geffen
 4. DIONNE WARWICK (4) Arista
 5. OLIVIA NEWTON-JOHN (1) MCA
 6. BETTE MIDLER (2) Atlantic
 7. PAT BENATAR (3) Chrysalis
 8. DIANA ROSS (3) Motown
 9. IRENE CARA (2) RSO
 10. KIM CARNES (1) EMI-America
 11. CRYSTAL GAYLE (3) Columbia
 12. CAROLE KING (1) Capitol
 13. CHARLIE DORE (1) Island
 14. MELISSA MANCHESTER (2) Arista
 15. JENNIFER WARNES (3) Arista
 16. BONNIE POINTER (2) Motown
 17. NATALIE COLE (1) Capitol
 18. STEPHANIE MILLS (3) 20th Century
 19. BARBRA STREISAND (3) Columbia
 20. FRANCE JOLI (1) Prelude
 21. BERNADETTE PETERS (1) MCA
 22. CARLY SIMON (1) Warner Bros.
 23. YVONNE ELLIMAN (1) RSO
 24. SUZI QUATRO (2) RSO
 25. BRENDA RUSSELL (1) Horizon

Male Album Artists

- HOT 100 & TOP LPs COMBINED
1. KENNY ROGERS (6) United Artists
 2. BILLY JOEL (3) Columbia
 3. WAYLON JENNINGS (3) RCA
 4. MICHAEL JACKSON (1) Epic
 5. SMOKEY ROBINSON (2) Tamla
 6. DAN FOGELBERG (1) Full Moon/Epic
 7. KENNY LOGGINS (1) Columbia
 8. WILLIE NELSON (4) Columbia
 9. CHRISTOPHER CROSS (1) Warner Bros.
 10. ISAAC HAYES (2) Polydor
 11. BARRY MANILOW (2) Arista
 12. BOB DYLAN (3) Columbia
 13. BOZ SCAGGS (1) Columbia
 14. JERMAINE JACKSON (1) Motown
 15. ELTON JOHN (3) MCA
 16. ERIC CLAPTON (1) RSO
 17. TEDDY PENDERGRASS (3) P.I.R.
 18. GARY NUMAN (1) MCA
 19. RUPERT HOLMES (1) MCA
 20. JOE JACKSON (2) A&M
 21. PETE TOWNSHEND (1) ATCO
 22. FRANK ZAPPA (2) ZAPPA/MERCURY
 23. FRANK SINATRA (1) Reprise
 24. NEIL YOUNG (1) Reprise
 25. STEVIE WONDER (1) Tamla

Female Album Artists

- Pos. ARTIST (No. of Charted Albums) Label
1. DONNA SUMMER (3) Casablanca
 2. PAT BENATAR (2) Chrysalis
 3. DIONNE WARWICK (2) Arista
 4. CRYSTAL GAYLE (2) Columbia (2) United Artists
 5. ANNE MURRAY (3) Capitol
 6. STEPHANIE MILLS (2) 20th Century
 7. LINDA RONSTADT (1) Asylum
 8. DIANA ROSS (2) Motown
 9. BARBRA STREISAND (2) Columbia
 10. JOAN ARMATRADING (2) A&M
 11. EMMYLOU HARRIS (1) Warner Bros.
 12. TEENA MARIE (2) Gordy
 13. PATRICE RUSHEN (1) Elektra
 14. PHYLLIS HYMAN (1) Arista
 15. BONNIE RAITT (1) Warner Bros.
 16. GRACE SLICK (1) RCA
 17. MILLIE JACKSON (2) Spring
 18. CAROLE KING (1) Capitol
 19. CHAKA KHAN (1) Warner Bros.
 20. NATALIE COLE (1) Capitol
 21. FRANCE JOLI (2) Prelude
 22. NICOLETTE LARSON (1) Warner Bros.
 23. BRENDA RUSSELL (1) Horizon
 24. CARLY SIMON (1) Warner Bros.
 25. KIM CARNES (1) EMI-America



MICHAEL JACKSON No. 1 Male Single Artist



LINDA RONSTADT No. 1 Female Single Artist



QUINCY JONES

No. 1 Single Producer

Producers

- Pos. PRODUCER (No. of Charted Singles)
1. QUINCY JONES (9)
 2. STEVIE WONDER (6)
 3. BILL SZYMZYK (4)
 4. GIORGIO MORODER (4)
 5. PHIL RAMONE (4)
 6. LARRY BUTLER (5)
 7. JIM ED NORMAN (6)
 8. MIKE CHAPMAN (9)
 9. JOHN BOYLAN (8)
 10. BILL SCHNEE (4)
 11. JEFF LYNNE (6)
 12. MICHAEL ZAGER (2)
 13. QUEEN (3)
 14. RON HAFFKINE (3)
 15. MICHAEL OMARTIAN (2)
 16. BARRY MANILOW (6)
 17. GEORGE TOBIN (4)
 18. PETER ASHER (4)
 19. EUMIR DEODATO (2)
 20. DARYL DRAGON (3)
 21. CHRIS THOMAS (3)
 22. STYX (3)
 23. SMOKEY ROBINSON (2)
 24. JOHN FARRAR (1)
 25. ROY THOMAS BAKER (9)
 26. PETER COLEMAN (4)
 27. PAUL ROTHCHILD (2)
 28. JAMES CARMICHAEL (5)
 29. PAUL McCARTNEY (2)
 30. STEVE GREENBERG (1)

31. BERNARD EDWARDS (6)
32. FLEETWOOD MAC (4)
33. ROBBIE PORTER (2)
34. BRUCE WELCH (2)
35. DICK GRIFFEY (3)
36. JIM BOYER (3)
37. RUPERT HOLMES (3)
38. GARY NUMAN (1)
39. CASEY/FINCH (1)
40. TED TEMPLEMAN (6)
41. COMMODORES (4)
42. VINCENT CASTELLANO (3)
43. MICHAEL GORE (3)
44. AMBROSIA (2)
45. STEVE BUCKINGHAM (3)
46. KEITH OLSEN (4)
47. LEO GRAHAM (1)
48. BOB EDWARDS (2)
49. RICK CHUDACOFF (2)
50. GLIMMER TWINS (2)
51. JOHN RYAN (2)
52. RICHARD PERRY (2)
53. BARRY MRZ (2)
54. SIGIDI (1)
55. ROBIN SCOTT (1)
56. FREDDIE PERREN (3)
57. DAVID FOSTER (3)
58. TOM WERMAN (3)
59. GARY KLEIN (3)
60. JOHN SIMON (2)
61. J.D. SOUTHER (1)

62. RON NEVISON (3)
63. ALLEN REYNOLDS (3)
64. SETH JUSTMAN (3)
65. HERB ALPERT (3)
66. ISAAC HAYES (1)
67. TOM PETTY (3)
68. BOB SEGER (1)
69. BOB GAUDIO (3)
70. RON DANTE (3)
71. KENNY LOGGINS (2)
72. PETE BELLOTTE (3)
73. DAVID MALLOY (2)
74. TOM DOWD (3)
75. NORBERT PUTNAM (6)
76. CLIVE FRANKS (2)
77. ELTON JOHN (2)
78. BOB EZRIN (2)
79. ROB FRABONI (3)
80. PRINCE (1)

81. JOE WALSH (1)
82. GENE MARTYNEC (1)
83. LITTLE RIVER BAND (3)
84. CRAIG LEON (3)
85. CHUCK MANGIONE (1)
86. TOMMY JAMES (1)
87. RANDY BADAZZ (2)
88. FOGHAT (2)
89. KYLE LEHNING (6)
90. JOHN STEWART (2)
91. ROGER WATERS (2)
92. DAVID GILMORE (2)
93. MICHAEL MASSER (1)
94. BOB TISCHLER (1)
95. RICK CHERTOFF (1)
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Michael Gross &
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U.S. and U.K.

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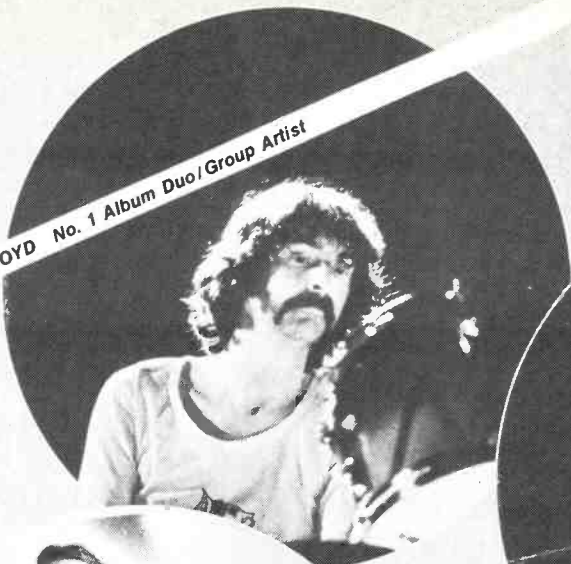
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PINK FLOYD No. 1 Album Duo/Group Artist



NUMBER ONE AWARDS

Pop

Albums Duos/Groups

- Pos. ARTIST (No. of Charted LPs) Label
1. PINK FLOYD (1) Columbia (2) Harvest
 2. BOB SEGER & SILVER BULLET BAND (4) Capitol
 3. THE EAGLES (3) Asylum
 4. BLONDIE (2) Chrysalis
 5. JOURNEY (4) Columbia
 6. LED ZEPPELIN (4) Swan Song (5) Atlantic
 7. THE CARS (3) Elektra
 8. STYX (4) A&M
 9. TOM PETTY & THE HEARTBREAKERS (2) Backstreet
 10. COMMODORES (2) Motown
 11. VAN HALEN (3) Warner Bros.
 12. FLEETWOOD MAC (3) Warner Bros.
 13. SUPERTRAMP (3) A&M
 14. CHEAP TRICK (2) Epic
 15. KOOL & THE GANG (1) De-Lite
 16. MOLLY HATCHET (3) Epic
 17. PRETENDERS (1) Sire
 18. THE KNACK (2) Capitol
 19. BEE GEES (2) RSO
 20. AC/DC (2) Atlantic
 21. LYNRYD SKYNYRD (4) MCA
 22. THE WHISPERS (1) Solar
 23. ROLLING STONES (1) Rolling Stones (3) London
 24. FOREIGNER (3) Atlantic
 25. J. GEILS BAND (1) EMI-America

Labels (By Combined Ownership)

- Pos. LABEL (No. of Charted Singles)
1. COLUMBIA (46)
 2. ELEKTRA/ASYLUM (33)
 3. WARNER BROS./REPRISE (39)
 4. ATLANTIC/ATCO (36)
 5. CAPITOL (32)
 6. EMI-AMERICA/UNITED ARTISTS (26)
 7. MOTOWN/TAMLA (19)
 8. MCA/BACKSTREET (28)
 9. ARISTA (25)
 10. EPIC (26)
- (No. of Charted Albums)
1. COLUMBIA (76)
 2. WARNER BROS./REPRISE (66)
 3. ATLANTIC/ATCO/COTILLION (54)
 4. A&M (41)
 5. MCA/BACKSTREET (50)
 6. ELEKTRA/ASYLUM (33)
 7. CAPITOL (39)
 8. ARISTA (39)
 9. EPIC (30)
 10. MOTOWN/TAMLA/GORDY (22)

Single Duos/Groups

- Pos. ARTIST (No. of Charted Singles) Label
1. COMMODORES (5) Motown
 2. BLONDIE (4) Chrysalis
 3. THE EAGLES (3) Asylum
 4. SPINNERS (2) Atlantic
 5. QUEEN (3) Elektra
 6. DR. HOOK (3) Capitol
 7. BOB SEGER & SILVER BULLET BAND (3) Capitol
 8. AIR SUPPLY (2) Arista
 9. KOOL & THE GANG (2) De-Lite
 10. FLEETWOOD MAC (4) Warner Bros.
 11. ELECTRIC LIGHT ORCHESTRA (2) MCA (3) Jet
 12. PINK FLOYD (2) Columbia
 13. CAPTAIN & TENNILLE (3) Casablanca
 14. STYX (3) A&M
 15. AMBROSIA (2) Warner Bros.
 16. TOM PETTY & THE HEARTBREAKERS (3) Backstreet
 17. JOURNEY (5) Columbia
 18. LIPPS INC. (2) Casablanca
 19. THE DIRT BAND (2) United Artists
 20. BILLY PRESTON & SYREETA (2) Tamla
 21. LITTLE RIVER BAND (3) Capitol
 22. THE KNACK (4) Capitol
 23. FOREIGNER (3) Atlantic
 24. RUPERT HOLMES (3) MCA
 25. TERI DE SARIO W/K.C. (2) Casablanca



COMMODORES No. 1 Single Duo/Group Artist



THE ROSE (starring Bette Midler) No. 1 Soundtrack

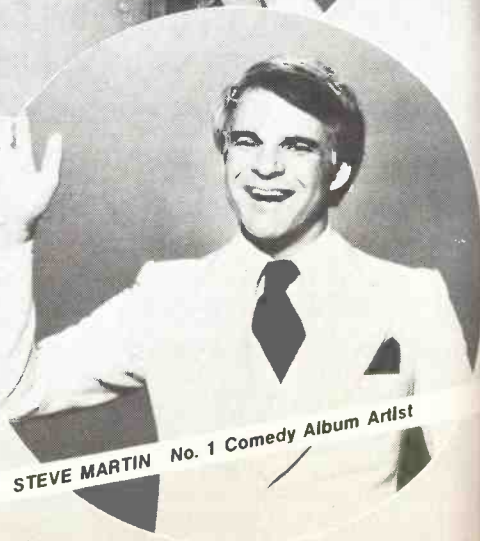
Soundtracks

- Pos. TITLE—Label
1. THE ROSE—Atlantic
 2. URBAN COWBOY—Full Moon/Asylum
 3. THE EMPIRE STRIKES BACK—RSO
 4. AMERICAN GIGOLO—Polydor
 5. THE MUPPET MOVIE—Atlantic
 6. ALL THAT JAZZ—Casablanca
 7. FAME—RSO
 8. THE BLUES BROTHERS—Atlantic
 9. THE ELECTRIC HORSEMAN—Columbia
 10. COAL MINER'S DAUGHTER—MCA
 11. XANADU—MCA
 12. QUADROPHENIA—Polydor
 13. STAR TREK—Columbia
 14. CAN'T STOP THE MUSIC—Casablanca
 15. MC VICAR—Polydor



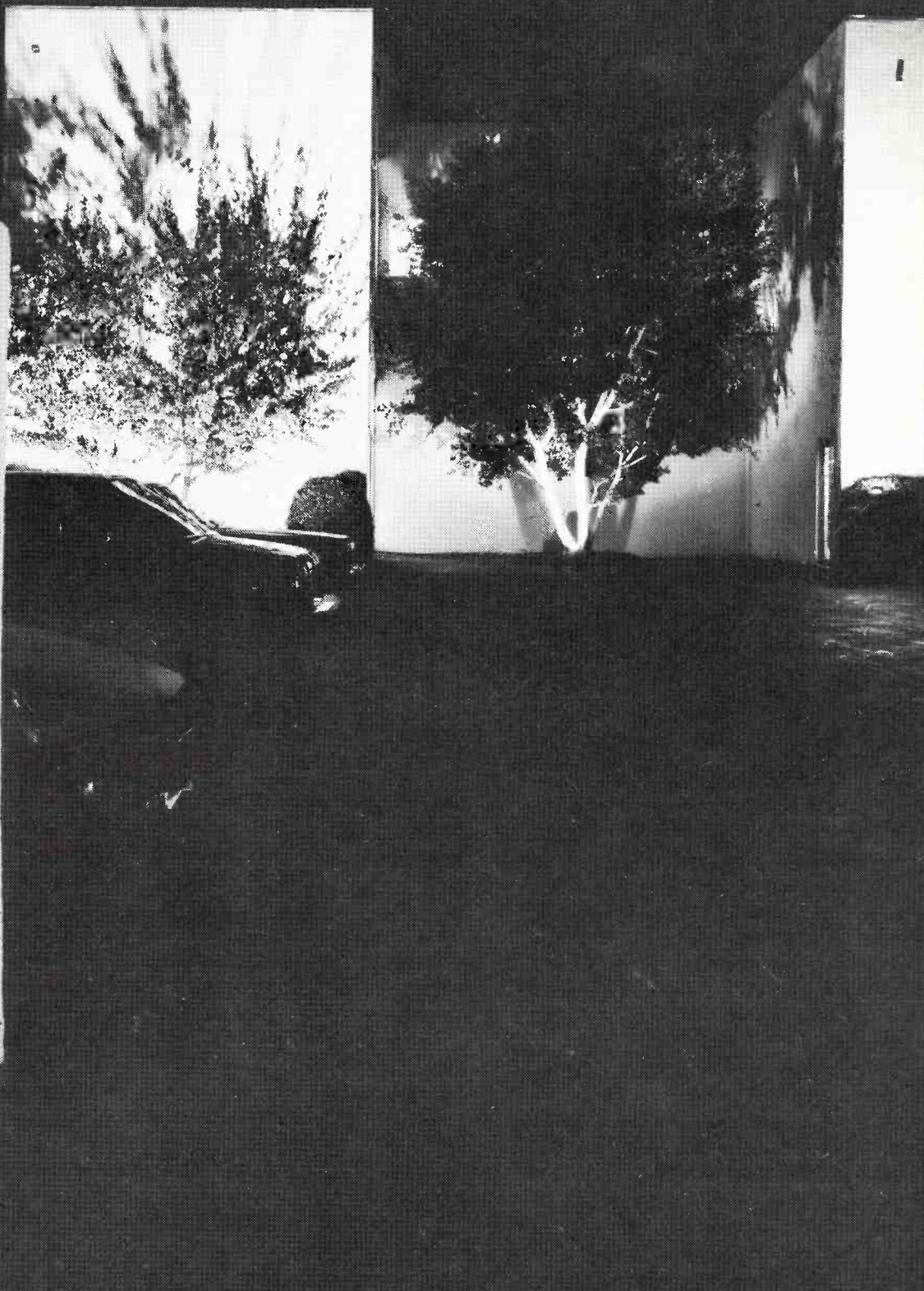
Comedy

- Pos. ARTIST (No. charted LPs) Label
1. STEVE MARTIN (1) Warner Bros.
 2. RODNEY DANGERFIELD (1) Casablanca
 3. ROBIN WILLIAMS (1) Casablanca
 4. CHEECH & CHONG (1) Warner Bros.
 5. FATHER GUIDO SARDUCCI (1) Warner Bros.



STEVE MARTIN No. 1 Comedy Album Artist

1015



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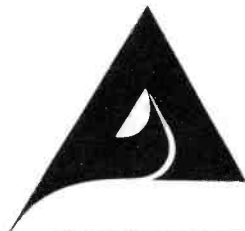
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1980

was a
smashing year.

Thanks for a
Very Special Year.

To
All MCA
Recording Artists,
Our Staff,
And MCA
Distributing
Corporation.





MCA RECORDS



ASCAP

THE BIGGEST FAMILY OF WINNERS

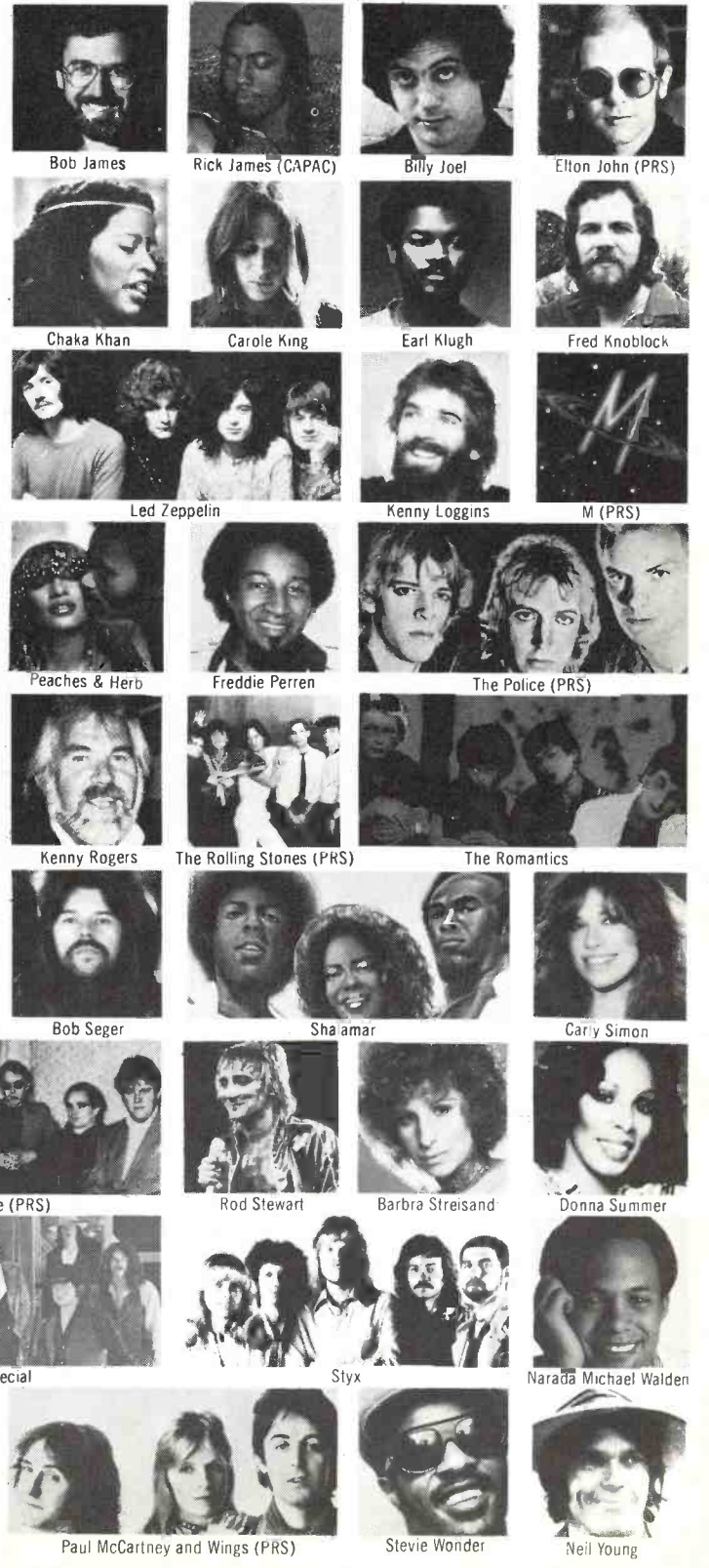
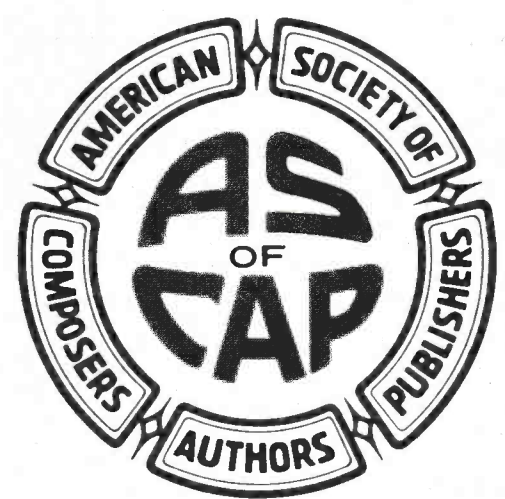
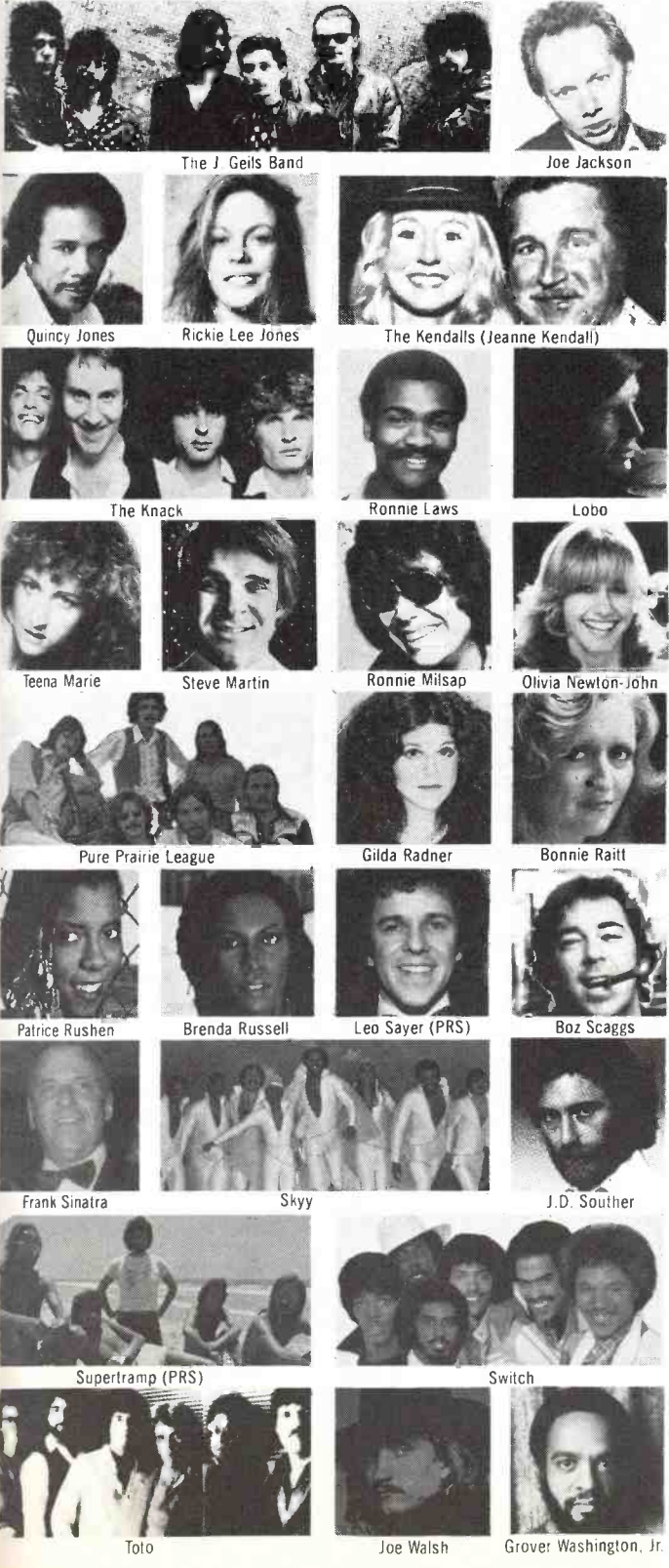
The ASCAP family of winners never stops growing.

Over the years, ASCAP writers have won 110 of the 134 Oscars awarded for musical achievement and 52 of the 61 Tonys. 155 ASCAP writers have been elected to the Songwriter's Hall of Fame, 17 have won Pulitzer Prizes, and 9 have had their likenesses placed on United States Commemorative stamps.

And now, we congratulate the 140 ASCAP members pictured here who, according to Billboard's 1980 year-end charts, have swept the top awards. These include: 7 of the Year's Top 10 Male Artists. The Year's Top 2 Female Artists. 3 of the Year's Top 4 Duos or Groups. The Year's Top Country Artist. 6 of the Year's Top 8 Soul Artists. 5 of the Year's Top 6 Pop Singles Artists. 4 of the Year's Top 5 Albums Artists. The Year's Top New Singles Artist. The Year's Top New Albums Artist. The Year's Top New Males Singles Artist. The Year's Top New Male Albums Artist. 7 of the Year's Top 8 Pop Singles Male Vocal Artists. The Year's Top 2 Male Albums Artists. The Year's Top 2 Female Albums Artists. The Year's Top 2 Pop Singles Producers. The Year's Top 3 Pop Singles Vocalists (Group or Duo). 3 of the Year's Top 4 Pop Duo or Group Albums Artists. The Year's Top Pop Comedy Album Artist. The Year's Top 2 Country Singles Artists. 3 of the Year's Top 4 Soul Albums Artist. 6 of the Year's Top 8 Soul Singles Artist.

Add to that the Top Pop Single of the Year, the Top Country Single of the Year, the Top Country Album of the Year, the Top 5 Soul Singles of the Year, and 7 of the Year's Top 9 Adult Contemporary Singles—and we think you'll agree that the biggest family of winners is at ASCAP.

WE'VE ALWAYS HAD THE GREATS



Pop Publishers Soul Publishers

Pos. PUBLISHER, Licensee
(No. of Charted Singles)

1. ALMO, ASCAP (18)
2. SCREEN GEMS-EMI, BMI (14)
3. JOBETE, ASCAP (14)
4. APRIL, ASCAP (11)
5. GEAR, ASCAP (4)
6. IRVING, BMI (15)
7. POP "N" ROLL, ASCAP (2)
8. BLACKWOOD, BMI (10)
9. ARISTA, ASCAP (6)
10. FLEETWOOD MAC, BMI (4)
11. RICK'S, BMI (5)
12. PINK FLOYD, BMI (2)
13. BLACK BULL, ASCAP (4)
14. CHIC, BMI (6)
15. RUBICON, BMI (2)
16. RARE BLUE, ASCAP (6)
17. JOHN FARRAR, BMI (1)
18. SKYHILL, BMI (3)
19. WEED HIGH NIGHTMARE, BMI (5)
20. UNICHAPPELL, BMI (10)
21. MOONLIGHT & MAGNOLIA, BMI (1)
22. JET, BMI (6)
23. FOX FANFARE, BMI (2)
24. MPL, ASCAP (2)
25. ATV, BMI (6)
26. ENSIGN, BMI (2)
27. COLGEMS-EMI, ASCAP (3)
28. UNART, BMI (6)
29. JODRELL, ASCAP (2)
30. ACKEE, ASCAP (5)
31. RODSONGS, ASCAP (4)
32. BEECHWOOD, BMI (4)
33. SOUTHERN NIGHTS, ASCAP (2)
34. THE HOLMES LINE OF M, ASCAP (1)
35. SWEET SUMMER NIGHT, BMI (4)
36. MILK MONEY, ASCAP (3)
37. HOUSE OF GOLD, BMI (4)
38. BETRAM, ASCAP (1)
39. MGM, BMI (3)
40. ICE AGE, ASCAP (2)
41. CHECK OUT, BMI (1)
42. JOLLY CHEEKS, BMI (2)
43. CONTENT, BMI (1)
44. DANDELION, BMI (1)
45. QUEEN, BMI (3)
46. PERREN VIBES, ASCAP (3)
47. STIGWOOD, BMI (6)
48. COMMODORES, ASCAP (4)
49. TOWSER TUNES, BMI (2)
50. HAT BAND, BMI (3)
51. SPECTRUM VII, ASCAP (4)
52. GANG, BMI (2)
53. DELIGHTFUL, BMI (2)
54. AVANT GARDE, ASCAP (1)
55. EIGHTIES, ASCAP (4)
56. M MUSIC, ASCAP (1)
57. CASS COUNTY, ASCAP (3)
58. IMPULSIVE, ASCAP (2)
59. TRO-CHESHIRE, BMI (1)
60. VOGUE, BMI (3)
61. ROLLING TIDE, ASCAP (2)
62. CENTER CITY, ASCAP (3)
63. BILLY STEINBERG, ASCAP (1)
64. PAPA JACK, BMI (1)
65. STYGIAN, ASCAP (2)
66. SNUG, ASCAP (3)
67. ROSY, ASCAP (2)
68. ISLAND, BMI (3)
69. HICKORY GROVE, ASCAP (2)
70. MUSIC CITY, ASCAP (2)
71. DICK JAMES, BMI (1)
72. STONE BRIDGE, ASCAP (1)
73. SHERLYN, BMI (2)
74. ERNIP, BMI (1)
75. WOW + FLUTTER, ASCAP (1)
76. CAREERS, BMI (4)
77. STONE AGATE, BMI (2)
78. BEE KEEPER, ASCAP (1)
79. MURFEEZONGES, ASCAP (2)
80. FOSTER FREES, BMI (3)
81. GATES, BMI (1)
82. RIFF, ASCAP (2)
83. EVANSONGS, ASCAP (3)
84. SOMERSET, ASCAP (3)
85. SHALLOW TURN, ASCAP (1)
86. MIRAN, BMI (1)
87. MIGHTY THREE, BMI (4)
88. RED CLOUD, ASCAP (2)
89. ADULT, BMI (3)
90. BADAZZ, ASCAP (2)
91. HUDMAR, ASCAP (1)
92. H.G., ASCAP (3)
93. HOLMES LINE OF MUSIC, ASCAP (2)
94. GEOFF AND EDDIE INC., BMI (1)
95. SEASONGS FOUR, BMI (1)
96. BRM, ASCAP (1)
97. NICK-O-VAL, ASCAP (3)
98. HARRICK, BMI (1)
99. SIX CONTINENTS, BMI (3)
100. WEB IV, BMI (2)

Pos. PUBLISHER, Licensee
(No. of Charted Singles)

1. JOBETE, ASCAP (35)
2. MIGHTY THREE, BMI (27)
3. CHIC, BMI (12)
4. NICK-O-VAL, ASCAP (10)
5. ALMO, ASCAP (16)
6. IRVING, BMI (20)
7. SPECTRUM VII, ASCAP (9)
8. FROZEN BUTTERFLY, BMI (6)
9. BLACK BULL, ASCAP (4)
10. BERTAM, ASCAP (2)
11. ROSY, ASCAP (5)
12. CLITA, BMI (5)
13. TOTAL EXPERIENCE, BMI (4)
14. BOVINA, ASCAP (2)

15. CONTENT, BMI (4)
16. OVERDUE, ASCAP (3)
17. SCREEN GEMS-EMI, BMI (5)
18. MAYFIELD, BMI (5)
19. VAL-LE-JOE, BMI (4)
20. MALBIZ, BMI (6)
21. RAYDIOLA, ASCAP (4)
22. SHERLYN, BMI (12)
23. SUGAR HILL, BMI (3)
24. BETTER NIGHTS, ASCAP (4)
25. RODSONGS, ASCAP (2)
26. THREE HUNDRED SIXTY, ASCAP (3)
27. DELIGHTFUL, BMI (5)
28. LITTLE MACHO, ASCAP (2)
29. ERNIP, BMI (1)
30. ONE TOO-ONE, ASCAP (3)
31. COMMODORES, ASCAP (5)
32. STEVE GREENBERG, BMI (2)

33. JIM EDD, BMI (3)
34. GONG, BMI (2)
35. ARISTA, ASCAP (4)
36. GRATITUDE SKY, ASCAP (4)
37. ACKEE, ASCAP (2)
38. WARNER-TAMERLANE, BMI (10)
39. GROOVESVILLE MUSIC, BMI (5)
40. BETTER DAYS, BMI (3)
41. UNITED ARTISTS, ASCAP (2)
42. CHINNICHAP, BMI (1)
43. RONDOR, ASCAP (1)
44. RICK'S, BMI (9)
45. DARK CLOUD, BMI (2)
46. H.A.B., BMI (2)
47. PERREN VIBES, ASCAP (4)
48. RUBBER BAND, BMI (4)
49. BROJAY, ASCAP (2)
50. STATE OF THE ARTS, ASCAP (2)

NUMBER
ONE
AWARDS

JOBETE

ALMO

Tree
International

Publishers

Country Publishers

Pos. PUBLISHER, Licensee
(No. of Charted Singles)

1. TREE, BMI (51)
2. PI-GEM, BMI (21)
3. HALL-CLEMENT, BMI (15)
4. HOUSE OF GOLD, BMI (20)
5. CROSS KEYS, ASCAP (21)
6. ACUFF ROSE, BMI (15)
7. SOUTHERN NIGHTS, ASCAP (6)
8. COMBINE, BMI (8)
9. ALGEE, BMI (10)
10. CHAPPELL, ASCAP (12)
11. JACK AND BILL, ASCAP (8)
12. CHESS, ASCAP (12)
13. FIRST LADY, BMI (7)
14. HALLNOTE, BMI (7)
15. RIGHTSONG, BMI (9)

16. VISA, ASCAP (3)
17. SAWGRASS, BMI (6)
18. LARRY GATLIN, BMI (4)
19. BARAY, BMI (5)
20. MUSIC CITY, ASCAP (4)
21. BLACKWOOD, BMI (16)
22. SURE FIRE, BMI (3)
23. FRED ROSE, BMI (4)
24. BRIAR PATCH, BMI (3)
25. BOCEPHUS, BMI (3)
26. AL GALLICO, BMI (10)
27. ATV, BMI (13)
28. MILENE, ASCAP (9)
29. WARNER-TAMERLANE, BMI (10)
30. SILVERLINE, BMI (2)
31. AMERICAN COWBOY, BMI (2)
32. SCREEN GEMS-EMI, BMI (5)

33. PESO, BMI (6)
34. UNITED ARTISTS, ASCAP (7)
35. BOBBY GOLDSBORO, ASCAP (5)
36. LOWERY, BMI (3)
37. BELLAMY BROTHERS, ASCAP (3)
38. FAMOUS, ASCAP (3)
39. WHEEL, ASCAP (1)
40. RAY STEVENS, BMI (3)
41. HAT BAND, BMI (4)
42. BUZZHERB, BMI (2)
43. ROGER BOWLING, BMI (2)
44. BIBO, ASCAP (2)
45. SAILMAKER, ASCAP (3)
46. SABAL, ASCAP (4)
47. BUTTER, BMI (1)
48. WELBECK, ASCAP (6)
49. COAL MINERS, BMI (3)
50. VOGUE, BMI (7)

IT'S A
GREAT YEAR-END
IN BILLBOARD
WE HAVE

BIBES!

OF ALL THE TOP FORTY SINGLES
THESE BMI-AFFILIATED WRITERS
AND
IN THE TOP FIVE
YEAR-END AWARD WINNER LISTS:

DEBORAH ALLEN
ANGELA BOFILL
ROCKY BURNETTE
JAMES CLEVELAND
CRUSADERS
LACY J. DALTON
ROBBIE DUPREE
PINK FLOYD (PRS)

LARRY GATLIN
MICKEY GILLEY
LARRY GRAHAM (PROC)
SPYRO GYRA
MERLE HAGGARD
DAN HARTMAN
WALTER HAWKINS
MICHAEL JACKSON
WAYLON JENNINGS
CRYSTAL GAYLE
THE BROTHERS
JOHNSON
KOOL AND THE GANG

LIPPS, INC.
BARRY MANILOW
BENNY MARDONES
PAT METHENY
WILLIE NELSON
TOM PETTY
BILLY PRESTON
THE PRETENDERS (PRS)
QUEEN (PRS)
JIM REEVES
LINDA RONSTADT
THE S.O.S. BAND
BILL SZYM CZYK
B.J. THOMAS
THE WHO (PRS)
HANK WILLIAMS, JR.



serving music since 1940

Album Artists

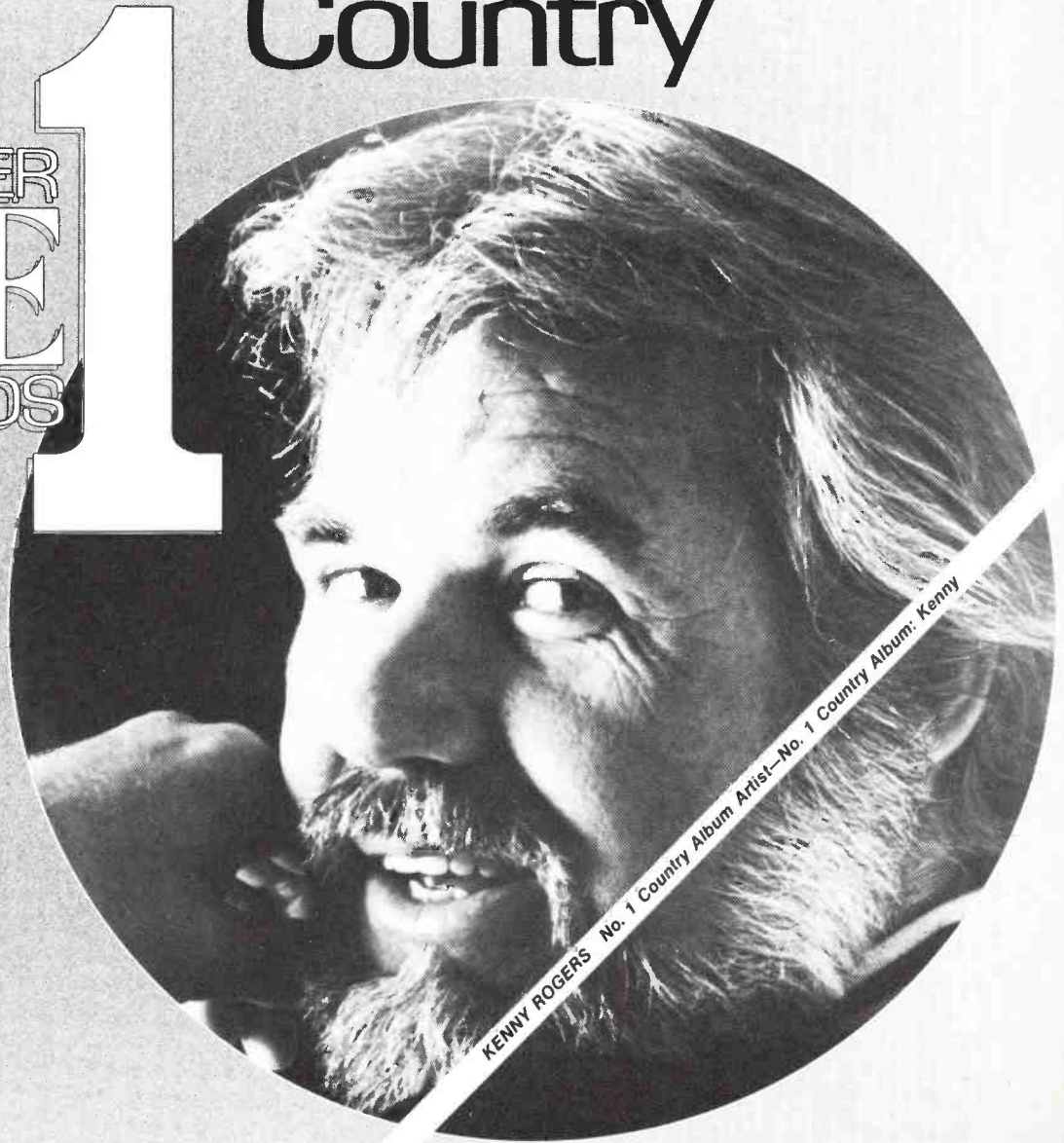
A Billboard Spotlight

DECEMBER 20, 1980 BILLBOARD

1. **KENNY ROGERS**—United Artists
GIDEON
THE GAMBLER
KENNY
DAYTIME FRIENDS
TEN YEARS OF GOLD
KENNY ROGERS
2. **WAYLON JENNINGS**—RCA
WHAT GOES AROUND, COMES AROUND
GREATEST HITS
OUTLAWS
MUSIC MAN
3. **WILLIE NELSON**—Columbia
WILLIE NELSON SINGS KRISTOFFERSON
SWEET MEMORIES—RCA
PRETTY PAPER
STARDUST
WILLIE & FAMILY LIVE
4. **HANK WILLIAMS JR.**—Elektra/Curb
WHISKEY BENT AND HELL BOUND
HABITS OLD & NEW—Elektra
FAMILY TRADITION
5. **CRYSTAL GAYLE**—Columbia
CLASSIC CRYSTAL—United Artists
MISS THE MISSISSIPPI
WHEN I DREAM—United Artists
FAVORITES—United Artists
WE SHOULD BE TOGETHER—United Artists
THESE DAYS
6. **EDDIE RABBITT**—Elektra
LOVELINE
THE BEST OF EDDIE RABBITT
HORIZONS
7. **DON WILLIAMS**—MCA
THE BEST OF DON WILLIAMS, VOL. II
EXPRESSIONS
PORTRAIT
I BELIEVE IN YOU
8. **ANNE MURRAY**—Capitol
NEW KIND OF FEELING
A COUNTRY COLLECTION
SOMEBODY'S WAITING
LET'S KEEP IT THAT WAY
I'LL ALWAYS LOVE YOU
9. **OAK RIDGE BOYS**—MCA
THE OAK RIDGE BOYS HAVE ARRIVED
TOGETHER
10. **LARRY GATLIN & THE GATLIN BROTHERS BAND**—Columbia
STRAIGHT AHEAD
LARRY GATLIN AND THE GATLIN BROTHERS BAND
THE PILGRIM
11. **EMMYLOU HARRIS**—Warner Bros.
BLUE KENTUCKY GIRL
ROSES IN THE SNOW
12. **THE STATLER BROTHERS**—Mercury
THE BEST OF THE STATLER BROTHERS
THE BEST OF THE STATLER BROTHERS RIDES AGAIN, VOL. II
10th ANNIVERSARY
THE ORIGINALS
CHRISTMAS CARD
13. **CHARLEY PRIDE**—RCA
YOU'RE MY JAMAICA
THERE'S A LITTLE BIT OF HANK IN ME
14. **RONNIE MILSAP**—RCA
MILSAP MAGIC
IMAGES
15. **T.G. SHEPPARD**—Warner/Curb
¾ LONELY
SMOOTH SAILIN'—Warner Bros.
16. **THE CHARLIE DANIELS BAND**—Epic
MILLION MILE REFLECTIONS
FULL MOON
17. **BARBARA MANDRELL**—MCA
MOODS
THE BEST OF BARBARA MANDRELL
JUST FOR THE RECORD
18. **BELLAMY BROTHERS**—Warner/Curb
THE TWO AND ONLY
YOU CAN GET CRAZY
19. **MEL TILLIS**—Elektra
ME AND PEPPER
MR. ENTERTAINER—MCA
M-M-MEL LIVE—MCA
YOUR BODY IS AN OUTLAW
20. **MOE BANDY & JOE STAMPLEY**—Columbia
JUST GOOD OL' BOYS
21. **CONWAY TWITTY**—MCA
CROSS WINDS
HEART AND SOUL
22. **JOHN CONLEE**—MCA
FRIDAY NIGHT BLUES
ROSE COLORED GLASSES
FOREVER
23. **DOLLY PARTON**—RCA
GREAT BALLS OF FIRE
DOLLY, DOLLY, DOLLY
24. **CRISTY LANE**—United Artists
ASK ME TO DANCE
SIMPLE LITTLE WORDS
25. **MAC DAVIS**—Casablanca
IT'S HARD TO BE HUMBLE
GREATEST HITS—Columbia
26. **HOYT AXTON**—Jeremiah
WHERE DID THE MONEY GO?
A RUSTY OLD HALO
27. **LACY J. DALTON**—Columbia
LACY J. DALTON
28. **MERLE HAGGARD**—MCA
THE WAY I AM
SERVING 190 PROOF
29. **DOTTIE WEST**—United Artists (CAP)
SPECIAL DELIVERY
30. **KENNY ROGERS & DOTTIE WEST**—United Artists
EVERYTIME TWO FOOLS COLLIDE
CLASSICS
31. **JEANNE PRUETT**—IBC
ENCORE
32. **WILLIE NELSON & LEON RUSSELL**—Columbia
ONE FOR THE ROAD
33. **THE KENDALLS**—Ovation
JUST LIKE REAL PEOPLE
HEART OF THE MATTER
34. **RAY STEVENS**—RCA
SHRINER'S CONVENTION
35. **GENE WATSON**—Capitol
REFLECTIONS
NO ONE WILL EVER KNOW
SHOULD I COME HOME
36. **JIM REEVES**—RCA
DON'T LET ME CROSS OVER
37. **WILLIE NELSON & RAY PRICE**—Columbia
SAN ANTONIO ROSE
38. **BOBBY BARE**—Columbia
DOWN & DIRTY
39. **DANNY DAVIS & WILLIE NELSON W/THE NASHVILLE BRASS**—RCA
DANNY DAVIS & WILLIE NELSON W/THE NASHVILLE BRASS
40. **ERNEST TUBB**—Cachet
THE LEGEND AND THE LEGACY
41. **JENNIFER WARNES**—Arista
SHOT THROUGH THE HEART
42. **JIMMY BUFFETT**—MCA
VOLCANO
43. **ALABAMA**—RCA
MY HOME'S IN ALABAMA
44. **DAVE AND SUGAR**—RCA
STAY WITH ME/GOLDEN TEARS
NEW YORK WINE & TENNESSEE SHINE
45. **TOM T. HALL**—RCA
OL' T'S IN TOWN
46. **MOE BANDY**—Columbia
ONE OF A KIND
THE CHAMP
IT'S A CHEATING SITUATION
47. **STEPHANIE WINSLOW**—Warner/Curb
CRYING
48. **DEBBY BOONE**—Warner/Curb
LOVE HAS NO REASON
49. **ELVIS PRESLEY**—RCA
OUR MEMORIES OF ELVIS, VOL. II
ELVIS ARON PRESLEY
50. **CONWAY TWITTY & LORETTA LYNN**—MCA
DIAMOND DUET

NUMBER ONE AWARDS

Country



KENNY ROGERS No. 1 Country Album Artist—No. 1 Country Album: Kenny

Albums

Pos. TITLE—Artist—Label

1. **KENNY**—Kenny Rogers—United Artists
2. **GREATEST HITS**—Waylon Jennings—RCA
3. **THE GAMBLER**—Kenny Rogers—United Artists
4. **STRAIGHT AHEAD**—Larry Gatlin & The Gatlin Brothers Band—Columbia
5. **STARDUST**—Willie Nelson—Columbia
6. **TEN YEARS OF GOLD**—Kenny Rogers—United Artists
7. **WHISKEY BENT AND HELL BOUND**—Hank Williams Jr.—Elektra/Curb
8. **FAMILY TRADITION**—Hank Williams Jr.—Elektra/Curb
9. **MISS THE MISSISSIPPI**—Crystal Gayle—Columbia
10. **¾ LONELY**—T.G. Sheppard—Warner/Curb
11. **GIDEON**—Kenny Rogers—United Artists
12. **URBAN COWBOY**—Soundtrack—Asylum
13. **THE BEST OF EDDIE RABBITT**—Eddie Rabbitt—Elektra
14. **THE OAK RIDGE BOYS HAVE ARRIVED**—Oak Ridge Boys—MCA
15. **THE BEST OF DON WILLIAMS, VOL. II**—Don Williams—MCA
16. **BLUE KENTUCKY GIRL**—Emmylou Harris—Warner Bros.
17. **CLASSIC CRYSTAL**—Crystal Gayle—United Artists
18. **THERE'S A LITTLE BIT OF HANK IN ME**—Charley Pride—RCA
19. **MILLION MILE REFLECTIONS**—The Charlie Daniels Band—Epic
20. **WHAT GOES AROUND, COMES AROUND**—Waylon Jennings—RCA
21. **THE ELECTRIC HORSEMAN**—Soundtrack—Columbia
22. **PORTRAIT**—Don Williams—RCA
23. **WILLIE NELSON SINGS KRISTOFFERSON**—Willie Nelson—Columbia
24. **WILLIE & FAMILY LIVE**—Willie Nelson—Columbia
25. **JUST GOOD OL' BOYS**—Moe Bandy & Joe Stampley—Columbia
26. **I'LL ALWAYS LOVE YOU**—Anne Murray—Capitol
27. **LOVELINE**—Eddie Rabbitt—Elektra
28. **COAL MINERS DAUGHTER**—Soundtrack—MCA
29. **TOGETHER**—Oak Ridge Boys—MCA
30. **MILSAP MAGIC**—Ronnie Milsap—RCA
31. **IT'S HARD TO BE HUMBLE**—Mac Davis—Casablanca
32. **LACY J. DALTON**—Lacy J. Dalton—Columbia
33. **JUST FOR THE RECORD**—Barbara Mandrell—MCA
34. **MUSIC MAN**—Waylon Jennings—RCA
35. **HEART AND SOUL**—Conway Twitty—MCA
36. **THE BEST OF THE STATLER BROTHERS RIDES AGAIN, VOL. II**—The Statler Brothers—Mercury
37. **SPECIAL DELIVERY**—Dottie West—United Artists
38. **YOU CAN GET CRAZY**—Bellamy Brothers—Warner/Curb
39. **ROSES IN THE SNOW**—Emmylou Harris—Warner Brothers
40. **A RUSTY OLD HALO**—Hoyt Axton—Jeremiah
41. **IMAGES**—Ronnie Milsap—RCA
42. **ENCORE**—Jeanne Pruett—IBC
43. **ASK ME TO DANCE**—Cristy Lane—United Artists
44. **ONE FOR THE ROAD**—Willie Nelson & Leon Russell—Columbia
45. **DOLLY, DOLLY, DOLLY**—Dolly Parton—RCA
46. **SHRINER'S CONVENTION**—Ray Stevens—RCA
47. **YOU'RE MY JAMAICA**—Charley Pride—RCA
48. **HEART OF THE MATTER**—The Kendalls—Ovation
49. **THE BEST OF THE STATLER BROTHERS**—The Statler Brothers—Mercury
50. **CLASSICS**—Kenny Rogers & Dottie West—United Artists

NUMBER ONE AWARDS

Country



RONNIE MILSAP No. 1 Country Single Artist

Single Artists

Pos. ARTIST—Labels, TITLES

1. **RONNIE MILSAP—RCA**
IN NO TIME AT ALL/GET IT UP
MY HEART/SILENT NIGHT (AFTER
THE FIGHT)
WHY DON'T YOU SPEND THE NIGHT
COWBOYS AND CLOWNS
2. **CRYSTAL GAYLE—Columbia**
HEART MENDER—United Artists
YOUR KISSES WILL—United Artists
RIVER ROAD—United Artists
YOUR OLD COLD SHOULDER—United
Artists
IF YOU EVER CHANGE YOUR MIND
IT'S LIKE WE NEVER SAID GOODBYE
HALF THE WAY
THE BLUE SIDE
3. **WILLIE NELSON—Columbia**
ON THE ROAD AGAIN
MIDNIGHT RIDER
MY HEROES HAVE ALWAYS BEEN
COWBOYS
HELP ME MAKE IT THROUGH THE
NIGHT
CRAZY ARMS—RCA
4. **ANNE MURRAY—Capitol**
I'M HAPPY JUST TO DANCE WITH
YOU
DAYDREAM BELIEVER
COULD I HAVE THIS DANCE
BROKEN HEARTED ME
LUCKY ME
5. **T.G. SHEPPARD—Warner/Curb**
LAST CHEATER'S WALTZ
I'LL BE COMING BACK FOR MORE
SMOOTH SAILIN'
DO YOU WANNA GO TO HEAVEN—
Warner Bros.
6. **WAYLON JENNINGS—RCA**
THEME FROM THE DUKES OF
HAZZARD
COME WITH ME
CLYDE
I AIN'T LIVING LONG LIKE THIS
7. **OAK RIDGE BOYS—MCA**
HEART OF MINE
LEAVING LOUISIANA IN BROAD
DAYLIGHT
DREAM ON
TRYING TO LOVE TWO WOMEN
8. **MICKEY GILLEY—Epic**
MY SILVER LINING
A LITTLE GETTING USED TO
TRUE LOVE WAYS
STAND BY ME—Asylum
9. **CHARLEY PRIDE—RCA**
YOU'RE MY JAMAICA
HONKY TONK BLUES
YOU WIN AGAIN
DALLAS COWBOYS
MISSIN' YOU
YOU ALMOST SLIPPED MY MIND—
RCA Victrola
10. **EDDIE RABBITT—Elektra**
POUR ME ANOTHER TEQUILLA
DRIVIN' MY LIFE AWAY
GONE TOO FAR
11. **CONWAY TWITTY—MCA**
I'VE NEVER SEEN THE LIKES OF YOU
I MAY NEVER GET TO HEAVEN
I'D LOVE TO LAY YOU DOWN
HAPPY BIRTHDAY DARLIN'
12. **KENNY ROGERS—United Artists**
LOVE THE WORLD AWAY
YOU DECORATED MY LIFE
COWARD OF THE COUNTY
13. **GENE WATSON—Capitol**
RAISIN CANE IN TEXAS
SHOULD I COME HOME (OR SHOULD
I GO CRAZY)
NOTHING SURE LOOKED GOOD ON
YOU
BEDROOM BALLAD
14. **MEL TILLIS—Elektra**
STEPPIN' OUT
LYING TIME AGAIN
BLIND IN LOVE
YOUR BODY IS AN OUTLAW
15. **MOE BANDY—Columbia**
YESTERDAY ONCE MORE
ONE OF A KIND
THE CHAMP
I CHEATED ME RIGHT OUT OF YOU
16. **DON WILLIAMS—MCA**
I BELIEVE IN YOU
GOOD OLE' BOYS LIKE ME
LOVE ME OVER AGAIN
IT MUST BE LOVE
17. **EMMYLOU HARRIS—Warner Bros.**
THE BOXER
WAYFARING STRANGER
BLUE KENTUCKY GIRL
BENEATH STILL WATERS
18. **RAZZY BAILEY—RCA**
LOVING UP A STORM
TOO OLD TO PLAY COWBOY
I AIN'T GOT NO BUSINESS DOIN'
BUSINESS TODAY
I CAN'T GET ENOUGH OF YOU
19. **HANK WILLIAMS JR.—Elektra**
OLD HABITS
WOMEN I'VE NEVER HAD
KAW-LIGA
WHISKEY BENT AND HELL BOUND—
Elektra/Curb
20. **BELLAMY BROTHERS—Warner/Curb**
YOU AIN'T JUST WHISTLIN' DIXIE
DANCIN' COWBOYS
SUGAR DADDY
21. **CRISTY LANE—United Artists**
SLIPPIN' UP, SLIPPIN' AROUND
SWEET SEXY EYES
COME TO MY LOVE
ONE DAY AT A TIME
22. **DOTTIE WEST—United Artists**
YOU PICK ME UP (AND PUT ME
DOWN)
LEAVIN'S FOR UNBELIEVERS
A LESSON IN LEAVIN'
23. **JEANNE PRUETT—IBC**
BACK TO BACK
IT'S TOO LATE
TEMPORARILY YOURS
24. **THE KENDALLS—Ovation**
PUT IT OFF UNTIL TOMORROW
I'M ALREADY BLUE
I DON'T DO LIKE THAT NO MORE/
NEVER MY LOVE
YOU'D MAKE AN ANGEL WANNA
CHEAT
25. **MERLE HAGGARD—MCA**
MISERY AND GIN
THE WAY I AM
MY OWN KIND OF HAT/HEAVEN WAS
A DRINK OF WINE
26. **JOHN CONLEE—MCA**
SHE CAN'T SAY THAT ANYMORE
BEFORE MY TIME
BABY, YOU'RE SOMETHING
FRIDAY NIGHT BLUES
27. **ALABAMA—RCA**
WHY LADY WHY
TENNESSEE RIVER
(I WANNA) COME OVER—MDJ/NSD
MY HOME IS ALABAMA—MDJ/NSD
28. **LARRY GATLIN & THE GATLIN
BROS. BAND—Columbia**
ALL THE GOLD IN CALIFORNIA
THE MIDNIGHT CHOIR
WE'RE NUMBER ONE
TAKING SOMEBODY WITH ME WHEN
I FALL
29. **BARBARA MANDRELL—MCA**
CRACKERS
YEARS
FOOLED BY A FEELING
30. **DOLLY PARTON—RCA**
OLD FLAMES CAN'T HOLD A CANDLE
TO YOU
SWEET SUMMER LOVIN'/GREAT
BALL OF FIRE
STARTING OVER AGAIN
31. **THE STATLER BROTHERS—Mercury**
CHARLOTTE'S WEB
(I'LL EVEN LOVE YOU) BETTER THAN
I DID THEN
NOTHING AS ORIGINAL AS YOU
32. **LACY J. DALTON—Columbia**
HARD TIMES
CRAZY BLUE EYES
TENNESSEE WALTZ
LOOSING KIND OF LOVE
33. **EDDY ARNOLD—RCA**
THAT'S WHAT I GET FOR LOVING
YOU
LET'S GET IT WHILE THE GETTIN'S
GOOD
IF I EVER HAD TO SAY GOODBYE TO
YOU
GOODBYE
34. **JOHNNY DUNCAN—Columbia**
THE LADY IN THE BLUE MERCEDES
I'M GONNA LOVE YOU TONIGHT (IN
MY DREAMS)
PLAY ANOTHER SLOW SONG
35. **JACKY WARD—Mercury**
THAT'S THE WAY A COWBOY ROCKS
AND ROLLS
SAVE YOUR HEART FOR ME
YOU'RE MY KIND OF WOMAN
I'D DO ANYTHING FOR YOU
36. **JOHN ANDERSON—Warner Bros.**
IF THERE WERE NO MEMORIES
YOUR LYING BLUE EYES
SHE JUST STARTED LIKING
CHEATING SONGS
37. **LEON EVERETTE—Orlando/PMS**
THE SUN WENT DOWN IN MY
WORLD TONIGHT
I DON'T WANT TO LOSE
I LOVE THAT WOMAN (LIKE THE
DEVIL LOVES SIN)
OVER
38. **TOM T. HALL—RCA**
BACK WHEN GAS WAS THIRTY
CENTS A GALLON
SOLDIER OF FORTUNE
THE OLD SIDE OF TOWN/JESUS ON
THE RADIO
YOU SHOW ME YOUR HEART (AND
I'LL SHOW YOU MINE)
39. **STEPHANIE WINSLOW—Warner/
Curb**
BABY, I'M A WANT YOU
CRYING
SAY YOU LOVE ME
I CAN'T REMEMBER
TRY IT ON
40. **GAIL DAVIES—Warner Bros.**
BLUE HEARTACHE
GOOD LOVIN' MAN
LIKE STRANGERS
41. **DEBBY BOONE—Warner/Curb**
FREE TO BE LONELY AGAIN
EVERYBODY'S SOMEBODY'S FOOL
ARE YOU ON THE ROAD TO LOVIN'
ME AGAIN
SEE YOU IN SEPTEMBER
42. **BRENDA LEE—MCA**
DON'T PROMISE ME ANYTHING
BROKEN TRUST
TELL ME WHAT IT'S LIKE
THE COWGIRL AND THE DANDY
43. **MOE BANDY & JOE STAMPLEY—
Columbia**
JUST GOOD OL' BOYS
HOLDING THE BAG
TELL OLE I AIN'T HERE
44. **JOE SUN—Ovation**
BOMBED, BOOZED AND BUSTED
I'D RATHER GO ON HURTIN'
SHOTGUN RIDER
OUT OF YOUR MIND
45. **THE CHARLIE DANIELS BAND—Epic**
THE LEGEND OF WOOLEY SWAMP
LONG HAIRD COUNTRY BOY
BEHIND YOUR EYES
IN AMERICA
MISSISSIPPI
46. **CHARLY McLAIN—Epic**
WOMEN GET LONELY
YOU'RE A PART OF ME
MEN
47. **BILLIE JO SPEARS—United Artists**
RAINY DAYS AND STORMY NIGHTS
NATURAL ATTRACTION
STANDING TALL
LIVIN' OUR LOVE TOGETHER
48. **DAVE AND SUGAR—RCA**
A LOVE SONG
MY WORLD BEGINS AND ENDS WITH
YOU/WHY DID YOU HAVE TO BE
NEW YORK WINE AND TENNESSEE
SHINE
49. **CONWAY TWITTY & LORETTA
LYNN—MCA**
YOU KNOW JUST WHAT I'D DO/THE
SADNESS OF IT ALL
IT'S TRUE LOVE
50. **REBA McENTIRE—Mercury**
SWEET DREAMS
(I STILL LONG TO HOLD YOU) NOW
AND THEN
YOU LIFT ME UP TO HEAVEN

Singles

Pos. TITLE—Artist—Label

1. MY HEART/SILENT NIGHT (AFTER THE FIGHT)—Ronnie Milsap—RCA
2. ONE DAY AT A TIME—Cristy Lane—United Artists
3. HE STOPPED LOVING HER TODAY—George Jones—Epic
4. DANCIN' COWBOYS—Bellamy Brothers—Warner/Curb
5. TENNESSEE RIVER—Alabama—RCA
6. BAR ROOM BUDDIES—Merle Haggard & Clint Eastwood—Elektra
7. TRUE LOVE WAYS—Mickey Gilley—Epic
8. COWARD OF THE COUNTY—Kenny Rogers—United Artists
9. COWBOYS AND CLOWNS—Ronnie Milsap—RCA
10. STAND BY ME—Mickey Gilley—Asylum
11. TRYING TO LOVE TWO WOMEN—Oak Ridge Boys—MCA
12. I'LL BE COMING BACK FOR MORE—T.G. Sheppard—Warner/Curb
13. MY HEROES HAVE ALWAYS BEEN COWBOYS—Willie Nelson—Columbia
14. LOOKIN' FOR LOVE—Johnny Lee—Asylum
15. WHY DON'T YOU SPEND THE NIGHT—Ronnie Milsap—RCA
16. LOVE ME OVER AGAIN—Don Williams—MCA
17. A LESSON IN LEAVIN'—Dottie West—United Artists
18. DRIVIN' MY LIFE AWAY—Eddie Rabbitt—Elektra
19. I AIN'T LIVING LONG LIKE THIS—Waylon Jennings—RCA
20. HAPPY BIRTHDAY DARLIN'—Conway Twitty—MCA
21. BENEATH STILL WATERS—Emmylou Harris—Warner Bros.
22. STARTING OVER AGAIN—Dolly Parton—RCA
23. LEAVING LOUISIANA IN BROAD DAYLIGHT—Oak Ridge boys—MCA
24. I'D LOVE TO LAY YOU DOWN—Conway Twitty—MCA
25. SUGAR DADDY—Bellamy Brothers—Warner/Curb
26. GONE TOO FAR—Eddie Rabbitt—Elektra
27. COME WITH ME—Waylon Jennings—RCA
28. IT'S LIKE WE NEVER SAID GOODBYE—Crystal Gayle—Columbia
29. ARE YOU ON THE ROAD TO LOVIN' ME AGAIN—Debby Boone—Warner/Curb
30. GOOD OLE BOYS LIKE ME—Don Williams—MCA
31. YEARS—Barbara Mandrell—MCA
32. FRIDAY NIGHT BLUES—John Conlee—MCA
33. MAKING PLANS—Porter Wagoner and Dolly Parton—RCA
34. YOU WIN AGAIN—Charley Pride—RCA
35. CRACKERS—Barbara Mandrell—MCA
36. BROKEN HEARTED ME—Anne Murray—Capitol
37. SAVE YOUR HEART FOR ME—Jacky Ward—Mercury
38. I CHEATED ME RIGHT OUT OF YOU—Moe Bandy—Columbia
39. SMOOTH SAILIN'—T.G. Sheppard—Warner/Curb
40. HONKY TONK BLUES—Charley Pride—RCA
41. DAYDREAM BELIEVER—Anne Murray—Capitol
42. OVER—Leon Everette—Orlando/PMS
43. TWO STORY HOUSE—George Jones & Tammy Wynette—Epic
44. THE WAY I AM—Merle Haggard—MCA
45. NOTHING SURE LOOKED GOOD ON YOU—Gene Wayson—Capitol
46. TEMPORARILY YOURS—Jeanne Pruett—IBC
47. WAYFARING STRANGER—Emmylou Harris—Warner Bros.
48. DON'T FALL IN LOVE WITH A DREAMER—Kenny Rogers & Kim Carney—United Artists
49. BACK TO BACK—Jeanne Pruett—IBC
50. MISSIN' YOU—Charley Pride—RCA

NUMBER
ONE
AWARDS

Country



LACY J. DALTON No. 1 New Country Single Artist

RONNIE MILSAP No. 1 Country Single: My Heart/Silent Night (After The Fight)

RCA



RCA No. 1 Country Single and Album Label

Single Labels

Pos. LABEL
(No. of Charted Singles)

1. RCA (77)
2. MCA (57)
3. COLUMBIA (59)
4. EPIC (50)
5. WARNER BROS. (39)
6. ELEKTRA (41)
7. CAPITOL (33)
8. UNITED ARTISTS (23)
9. WARNER/CURB (20)
10. MERCURY (26)
11. OVATION (19)
12. IBC (5)
13. ASYLUM (3)
14. ORLANDO/PMS (4)
15. MDJ/NSD (7)
16. JEREMIAH (4)
17. SUNBIRD (7)
18. ELEKTRA/CURB (3)
19. REPUBLIC (4)
20. CASABLANCA (2)
21. NSD (10)
22. DIMENSION/PMS (5)
23. UNITED ARTISTS (6)
24. FRONTLINE/IRS (3)
25. DOOR KNOB/WIG (11)

Album Labels

Pos. LABEL
(No. of Charted LPs)

1. RCA (38)
2. COLUMBIA (33)
3. MCA (36)
4. UNITED ARTISTS/CAPITOL (9)
5. UNITED ARTISTS (9)
6. ELEKTRA (13)
7. CAPITOL (13)
8. WARNER/CURB (5)
9. EPIC (20)
10. WARNER BROS. (12)
11. ELEKTRA/CURB (2)
12. MERCURY (8)
13. ASYLUM (1)
14. JEREMIAH (2)
15. CASABLANCA (1)
16. OVATION (4)
17. CACHET (2)
18. IBC (1)
19. ARISTA (1)
20. REPUBLIC (1)
21. SUNBIRD (2)
22. DIMENSION/PMS (1)
23. STARFLITE (CBS) (2)
24. SUN (1)
25. ORLANDO/PMS (1)

New Artists

Pos. ARTIST
(No. of Charted Singles) Label

1. LACY J. DALTON (4) Columbia
2. JOHN ANDERSON (3) Warner Bros.
3. MERLE HAGGARD & CLINT EASTWOOD (1) Elektra
4. DEAN DILLON (2) RCA
5. JIM REEVES & DEBORAH ALLEN (1) RCA
6. DON KING (3) Epic
7. STEVE WARINER (2) RCA
8. JIM CHESTNUT (1) MCA/Hickory/Curb (1) United Artists
9. SISSY SPACEK (1) MCA
10. ROGER BOWLING (2) NSD (1) Little Grant
11. FRED KNOBLOCK (1) Scotti Bros.
12. ROSEANNE CASH & BOBBY BARE (1) Columbia
13. DANNY WOOD (1) RCA
14. CONNIE CATO (1) MCA
15. JERRI KELLY (2) Little Giant

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NUMBER ONE AWARDS

1 Soul



Albums

Pos. TITLE—Artist—Label

1. **OFF THE WALL**—Michael Jackson—Epic
2. **THE WHISPERS**—The Whispers—Solar
3. **LADIES' NIGHT**—Kool & the Gang—De-Lite
4. **GO ALL THE WAY**—Isley Brothers—T-Neck
5. **LET'S GET SERIOUS**—Jermaine Jackson—Motown
6. **BIG FUN**—Shalamar—Solar
7. **DIANA**—Diana Ross—Motown
8. **LIGHT UP THE NIGHT**—The Brothers Johnson—A&M
9. **PRINCE**—Prince—Warner Bros.
10. **MIDNIGHT MAGIC**—Commodores—Motown
11. **WHERE THERE'S SMOKE**—Smokey Robinson—Tamla
12. **ANGEL OF THE NIGHT**—Angela Bofill—Arista/GRP
13. **GAP BAND II**—The Gap Band—Mercury
14. **RAY, GOODMAN & BROWN**—Ray, Goodman & Brown—Polydor
15. **MASTERJAM**—Rufus/Chaka Khan—MCA
16. **ON THE RADIO-GREATEST HITS-VOLUMES ONE + TWO**—Donna Summer—Casablanca
17. **CAMEOSIS**—Cameo—Chocolate City
18. **IDENTIFY YOURSELF**—O'Jays—P.I.R.
19. **HOT BOX**—Fatback—Spring
20. **AFTER MIDNIGHT**—Manhattans—Columbia
21. **RISE**—Herb Alpert—A&M
22. **ROBERTA FLACK FEATURING DONNY HATHAWAY**—Roberta Flack & Donny Hathaway—Atlantic
23. **SWEET SENSATION**—Stephanie Mills—20th Century
24. **DON'T LET GO**—Isaac Hayes—Polydor
25. **INJOY**—Bar-Kays—Mercury
26. **TWO PLACES AT THE SAME TIME**—Ray Parker Jr. & Raydio—Arista
27. **DIONNE**—Dionne Warwick—Arista
28. **MOUTH TO MOUTH**—Lipps Inc.—Casablanca
29. **GLORYHALLASTOOPID**—Parliament—Casablanca
30. **THE GLOW OF LOVE**—Change—RFC
31. **YOU KNOW HOW TO LOVE ME**—Phyllis Hyman—Arista
32. **PIZZAZZ**—Patrice Rushen—Elektra
33. **THE BLUE ALBUM**—Harold Melvin & the Bluenotes—Source
34. **FUTURE NOW**—Pleasure—Fantasy
35. **BRASS CONSTRUCTION V**—Brass Construction—United Artists
36. **FIRE IT UP**—Rick James—Gordy
37. **SPIRIT OF LOVE**—Con Funk Shun—Mercury
38. **WARM THOUGHTS**—Smokey Robinson—Tamla
39. **TWO**—G.Q.—Arista
40. **ABOUT LOVE**—Gladys Knight & the Pips—Columbia
41. **LIVE AND UNCENSORED**—Millie Jackson—Spring
42. **SKYWAY**—Skiyy—Salsoul
43. **EVERY GENERATION**—Ronnie Laws—United Artists
44. **THE DANCE OF LIFE**—Narada Michael Walden—Atlantic
45. **STAY FREE**—Ashford & Simpson—Warner Bros.
46. **SWITCH II**—Switch—Gordy
47. **DANCIN' AND LOVIN'**—Spinners—Atlantic
48. **JUST A TOUCH OF LOVE**—Slave—Cotillion
49. **HEROES**—Commodores—Motown
50. **ONE IN A MILLION YOU**—Larry Graham—Warner Bros.

Album Artists

Pos. ARTIST—Label, TITLES

1. **MICHAEL JACKSON**—Epic
OFF THE WALL
2. **THE WHISPERS**—Solar
HAPPY HOLIDAYS TO YOU
THE WHISPERS
3. **SMOKEY ROBINSON**—Tamla
WHERE THERE'S SMOKE
WARM THOUGHTS
4. **COMMODORES**—Motown
MIDNIGHT MAGIC
HEROES
5. **DIANA ROSS**—Motown
THE BOSS
DIANA
6. **ISLEY BROTHERS**—T-Neck
WINNER TAKES ALL
GO ALL THE WAY
7. **CAMEO**—Chocolate City
CAMEOSIS
SECRET OMEN
8. **KOOL & THE GANG**—De-Lite
LADIES' NIGHT
9. **DONNA SUMMER**—Casablanca
ON THE RADIO-GREATEST HITS-
VOLUMES ONE + TWO
BAD GIRLS
10. **FATBACK**—Spring
XII
HOT BOX
11. **TEDDY PENDERGRASS**—P.I.R.
TEDDY
T P
LIVE COAST TO COAST
12. **STEPHANIE MILLS**—20th Century
WHAT CHA GONNA DO WITH MY
LOVIN'
SWEET SENSATION
13. **JERMAINE JACKSON**—Motown
LET'S GET SERIOUS
14. **ISAAC HAYES**—Polydor
DON'T LET GO
AND ONCE AGAIN
15. **SHALAMAR**—Solar
BIG FUN
16. **O'JAYS**—P.I.R.
IDENTIFY YOURSELF
THE YEAR 2000—TSOP
17. **THE BROTHERS JOHNSON**—A&M
LIGHT UP THE NIGHT
18. **PRINCE**—Warner Bros.
PRINCE
19. **HERB ALPERT**—A&M
RISE
BEYOND
20. **ANGELA BOFILL**—Arista/GRP
ANGEL OF THE NIGHT
21. **THE GAP BAND**—Mercury
GAP BAND
GAP BAND II
22. **SPINNERS**—Atlantic
DANCIN' AND LOVIN'
LOVE TRIPPIN'
23. **G.Q.**—Arista
DISCO NIGHTS
TWO
24. **DIONNE WARWICK**—Arista
DIONNE
NO NIGHT SO LONG
25. **RAY, GOODMAN & BROWN**—Polydor
RAY, GOODMAN & BROWN
26. **RUFUS/CHAKA KHAN**—MCA
MASTERJAM
27. **SWITCH**—Gordy
SWITCH II
REACHING FOR TOMORROW
28. **MANHATTANS**—Columbia
LOVE TALK
AFTER MIDNIGHT
29. **PLEASURE**—Fantasy
FUTURE NOW
SPECIAL THINGS
30. **MILLIE JACKSON**—Spring
LIVE AND UNCENSORED
FOR MEN ONLY
31. **RICK JAMES**—Gordy
FIRE IT UP
GARDEN OF LOVE
32. **ASHFORD & SIMPSON**—Warner Bros.
STAY FREE
A MUSICAL AFFAIR
33. **ROBERTA FLACK & DONNY HATHAWAY**—Atlantic
ROBERTA FLACK FEATURING DONNY HATHAWAY
34. **CRUSADERS**—MCA
STREET LIFE
RHAPSODY AND BLUES
35. **BAR-KAYS**—Mercury
INJOY
36. **CON FUNK SHUN**—Mercury
CANDY
SPIRIT OF LOVE
37. **RAY PARKER JR. & RAYDIO**—Arista
TWO PLACES AT THE SAME TIME
38. **LIPPS INC.**—Casablanca
MOUTH TO MOUTH
39. **CHIC**—Atlantic
RISQUE
CHIC'S GREATEST HITS
REAL PEOPLE
40. **PARLIAMENT**—Casablanca
GLORYHALLASTOOPID
41. **CHANGE**—RFC
THE GLOW OF LOVE
42. **PHYLLIS HYMAN**—Arista
YOU KNOW HOW TO LOVE ME
43. **BRASS CONSTRUCTION**—United Artists
BRASS CONSTRUCTION V
BRASS CONSTRUCTION VI
44. **PATRICE RUSHEN**—Elektra
PIZZAZZ
45. **HAROLD MELVIN & THE BLUENOTES**—Source
THE BLUE ALBUM
46. **TEENA MARIE**—Gordy
WILD & PEACEFUL
LADY T
IRONS IN THE FIRE
47. **LTD**—A&M
DEVOTION
SHINE ON
48. **GLADYS KNIGHT & THE PIPS**—Columbia
ABOUT LOVE
49. **SKYY**—Salsoul
SKYWAY
50. **RONNIE LAWS**—United Artists
EVERY GENERATION

Soul

MICHAEL JACKSON No. 1 Soul Single Artist



NUMBER
ONE
AWARDS

WARNER BROS. No. 1 Soul Album Label

Album Labels

- Pos. LABEL
(No. Charted LPs)
1. WARNER BROS. (19)
 2. MOTOWN (10)
 3. EPIC (10)
 4. MCA (19)
 5. ARISTA (15)
 6. CASABLANCA (10)
 7. SOLAR (6)
 8. COLUMBIA (20)
 9. ATLANTIC (14)
 10. A&M (10)
 11. MERCURY (11)
 12. POLYDOR (9)
 13. GORDY (10)
 14. P.I.R. (12)
 15. CAPITOL (11)
 16. TAMLA (4)
 17. COTILLION (7)
 18. 20th CENTURY (9)
 19. UNITED ARTISTS (5)
 20. T-NECK (2)
 21. SPRING (3)
 22. DE-LITE (2)
 23. ELEKTRA (9)
 24. ARISTA/GRP (3)
 25. SALSOUL (3)



Single Artists

1. **MICHAEL JACKSON—Epic**
DON'T STOP TIL YOU GET ENOUGH
ROCK WITH YOU
OFF THE WALL
SHE'S OUT OF MY LIFE
2. **THE WHISPERS—Solar**
A SONG FOR DONNY
AND THE BEAT GOES ON
LADY
3. **KOOL & THE GANG—De-Lite**
LADIES NIGHT
HANGIN' OUT
TOO HOT
4. **CAMEO—Chocolate City**
SHAKE YOUR PANTS
I JUST WANT TO BE
WE'RE GOING OUT TONIGHT
SPARKLE
5. **SMOKEY ROBINSON—Tamla**
CRUISIN'
LET ME BE THE CLOCK
HEAVY ON PRIDE
6. **COMMODORES—Motown**
HEROES
OLD FASHION LOVE
WONDERLAND
SAIL ON
STILL
7. **JERMAINE JACKSON—Motown**
YOU'RE SUPPOSED TO KEEP YOUR
LOVE FOR ME
LET'S GET SERIOUS
8. **ISLEY BROTHERS—T-Neck**
IT'S A DISCO NIGHT
DON'T SAY GOODNIGHT
HERE WE GO AGAIN
9. **SPINNERS—Atlantic**
NOW THAT YOU'RE MINE AGAIN
BODY LANGUAGE
WORKING MY WAY BACK TO YOU/
FORGIVE ME GIRL
CUPID/I'VE LOVED YOU FOR A
LONG TIME
10. **FATBACK—Spring**
KING TIM III
LOVE IN PERFECT HARMONY
BACKSTROKIN'
GOTTA GET MY HANDS ON SOME
11. **SHALAMAR—Solar**
THE SECOND TIME AROUND
RIGHT IN THE SOCKET
I OWE YOU ONE
12. **PRINCE—Warner Bros.**
I WANNA BE YOUR LOVER
WHY YOU WANNA TREAT ME SO
BAD
STILL WAITING
13. **G.Q.—Arista**
MAKE MY DREAMS A REALITY
SITTING IN THE PARK
STANDING OVATION
14. **RAY, GOODMAN & BROWN—Polydor**
MY PRAYER
INSIDE OF YOU
SPECIAL LADY
15. **THE BROTHERS JOHNSON—A&M**
TREASURE
STOMP
LIGHT UP THE NIGHT
16. **THE GAP BAND—Mercury**
OPEN UP YOUR MIND
I DON'T BELIEVE YOU WANT TO GET
UP AND DANCE
STEPPIN'
PARTY LIGHTS
17. **RUFUS/CHAKA KHAN—MCA**
DO YOU LOVE WHAT YOU FEEL
I'M DANCING FOR YOUR LOVE
ANY LOVE
18. **DIANA ROSS—Motown**
UPSIDE DOWN
I'M COMING OUT
THE BOSS
IT'S MY HOUSE
19. **TEDDY PENDERGRASS—P.I.R.**
TURN OFF THE LIGHTS
COME GO WITH ME
SHOUT AND SCREAM
IT'S YOU I LOVE
CAN'T WE TRY
20. **O'JAYS—P.I.R.**
SING A HAPPY SONG
GIRL, DON'T LET IT GET YOU
DOWN—TSOP
I WANT YOU HERE WITH ME
FOREVER MINE
21. **CON FUNK SHUN—Mercury**
LOVE ON YOUR MIND
DA LADY
GOT TO BE ENOUGH
BY YOUR SIDE
22. **STEPHANIE MILLS—20th Century**
SWEET SENSATION
NEVER KNEW LOVE LIKE THIS
BEFORE
YOU CAN GET OVER/BETTER THAN
THE REST
WHAT CHA GONNA DO WITH MY
LOVIN'
23. **THE S.O.S. BAND—Tabu**
S.O.S.
TAKE YOUR TIME
24. **MANHATTANS—Columbia**
GIRL OF MY DREAM
SHINING STAR
THE WAY WE WERE/MEMORIES
25. **ROBERTA FLACK & DONNA HATHAWAY—Atlantic**
YOU ARE MY HEAVEN
BACK TOGETHER AGAIN
26. **HERB ALPERT—A&M**
RISE
KAMALI
BEYOND
ROTATION
STREET LIFE
27. **RAY PARKER JR. & RADIO—Arista**
CAN'T KEEP FROM CRYIN'
TWO PLACES AT THE SAME TIME
FOR THOSE WHO LIKE TO GROOVE
28. **RICK JAMES—Gordy**
FOOL ON THE STREET
LOVE GUN
COME INTO MY LIFE
BIG TIME
29. **ASHFORD & SIMPSON—Warner Bros.**
LOVE DON'T MAKE IT RIGHT
FOUND A CURE
NOBODY KNOWS
30. **BAR-KAYS—Mercury**
MOVE YOUR BOOGIE BODY
TODAY IS THE DAY
31. **LARRY GRAHAM—Warner Bros.**
ONE IN A MILLION YOU
32. **PLEASURE—Fantasy**
GLIDE
THE REAL THING
YEARNIN' BURNIN'
33. **SISTER SLEDGE—Cotillion**
GOT TO LOVE SOMEBODY
LET'S GO ON VACATION
REACH YOUR PEAK
34. **CHANGE—RFC**
SEARCHING
A LOVER'S HOLIDAY
35. **NARADA MICHAEL WALDEN—Atlantic**
I SHOULD'A LOVED YOU
TONIGHT I'M ALRIGHT
36. **FUNKADELIC—Warner Bros.**
KNEE DEEP
UNCLE JAM
37. **STACY LATTISAW—Cotillion**
LET ME BE YOUR ANGEL
DYNAMITE
38. **CHIC—Atlantic**
GOOD TIMES
MY FEET KEEP DANCIN'
MY FORBIDDEN LOVER
REBELS ARE WE
39. **DIONNE WARWICK—Arista**
NO NIGHT, SO LONG
I'LL NEVER LOVE THIS WAY AGAIN
AFTER YOU
DEJA VU
40. **PHYLLIS HYMAN—Arista**
YOU KNOW HOW TO LOVE ME
UNDER YOUR SPELL
41. **CHAKA KHAN—Warner Bros.**
CLOUDS
PAPILLON
42. **GLADYS KNIGHT & THE PIPS—Columbia**
TASTE OF BITTER LOVE
LANDLORD
43. **ISAAC HAYES—Polydor**
IT'S ALL IN THE GAME
I AIN'T NEVER
DON'T LET GO
A FEW MORE KISSES TO GO
44. **SLAVE—Cotillion**
JUST A TOUCH OF LOVE
FOXY LADY
45. **LIPPS INC.—Casablanca**
FUNKYTOWN
ROCK IT
46. **HAROLD MELVIN & THE BLUENOTES—Source**
PRAYIN'
I SHOULD BE YOUR LOVER
47. **SKYY—Salsoul (RCA)**
LET'S TURN IT OUT
HIGH
SKYYZOO
48. **DONNA SUMMER—Casablanca**
BAD GIRLS
WALK AWAY
THE WANDERER—Geffen
DIM ALL THE LIGHTS
ON THE RADIO
49. **NATALIE COLE/PEABO BRYSON—Capitol**
GIMME SOMETIME
WHAT YOU WON'T DO FOR LOVE
50. **PARLIAMENT—Casablanca**
PLAY SOMETHING PRETTY
THE BIG BANG THEORY
THEME FROM THE BLACK HOLE

Singles

- Pos. TITLE—Artist—Label
- LET'S GET SERIOUS—Jermaine Jackson—Motown
 - ROCK WITH YOU—Michael Jackson—Epic
 - TAKE YOUR TIME—The S.O.S. Band—Tabu
 - THE SECOND TIME AROUND—Shalamar—Solar
 - AND THE BEAT GOES ON—The Whispers—Solar
 - ONE IN A MILLION YOU—Larry Graham—Warner Bros.
 - DO YOU LOVE WHAT YOU FEEL—Rufus/Chaka Khan—MCA
 - DON'T SAY GOODNIGHT—Isley Brothers—T-Neck
 - I WANNA BE YOUR LOVER—Prince—Warner Bros.
 - LADIES NIGHT—Kool & The Gang—De-Lite
 - CRUISIN'—Smokey Robinson—Tamla
 - SPECIAL LADY—Ray, Goodman & Brown—Polydor
 - STOMP—The Brothers Johnson—A&M
 - SHINING STAR—Manhattans—Columbia
 - FUNKYTOWN—Lipps Inc.—Casablanca
 - KNEE DEEP—Funkadelic—Warner Bros.
 - GIVE ME THE NIGHT—George Benson—Warner Bros./Qwest
 - SWEET SENSATION—Stephanie Mills—20th Century
 - UPSIDE DOWN—Diana Ross—Motown
 - ALL NIGHT THING—The Invisible Man's Band—Mango
 - TOO HOT—Kool & The Gang—De-Lite
 - PEANUT BUTTER—Twennynine Featuring Lenny White—Elektra
 - LADY—The Whispers—Solar
 - JUST A TOUCH OF LOVE—Slave—Cotillion
 - YOU AND ME—Rockie Robbins—A&M
 - HAVEN'T YOU HEARD—Patrice Rushen—Elektra
 - I SHOULDA LOVED YOU—Narada Michael Walden—Atlantic

- DON'T PUSH IT, DON'T FORCE IT—Leon Haywood—20th Century
- A LOVER'S HOLIDAY—Change—RFC
- DON'T LET GO—Isaac Hayes—Polydor
- LANDLORD—Gladys Knight & The Pips—Columbia
- WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL—Spinners—Atlantic
- STILL—Commodores—Motown
- GOTTA GET MY HANDS ON SOME—Fatback—Spring
- BOUNCE, ROCK, SKATE, ROLL—Vaughn Mason & Crew—Brunswick

- MOVE YOUR BOOGIE BODY—Bar-Kays—Mercury
- TWO PLACES AT THE SAME TIME—Ray Parker Jr. & Raydio—Arista
- RAPPER'S DELIGHT—Sugar Hill Gang—Sugar Hill
- LET ME BE THE CLOCK—Smokey Robinson—Tamla
- I CALL YOUR NAME—Switch—Gordy
- YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista
- DYNAMITE—Stacey Lattisaw—Cotillion
- YOU ARE MY HEAVEN—Roberta Flack & Donny Hathaway—Atlantic
- SPARKLE—Cameo—Chocolate City

- I DON'T BELIEVE YOU WANT TO GET UP AND DANCE—The Gap Band—Mercury
- THE BREAKS—Kurtis Blow—Mercury
- GLIDE—Pleasure—Fantasy
- GOT TO BE ENOUGH—Con Funk Shun—Mercury
- WELCOME BACK HOME—The Dramatics—MCA
- CUPID/I'VE LOVED YOU FOR A LONG TIME—Spinners—Atlantic

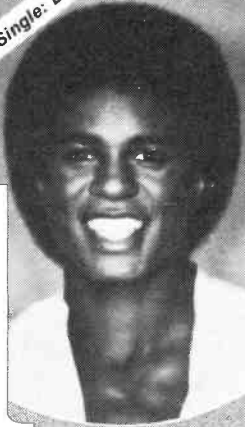
A Billboard Spotlight

DECEMBER 20, 1980 BILLBOARD

JERMAINE JACKSON No. 1 Soul Single: Let's Get Serious

NUMBER ONE AWARDS

1



Soul

WARNER BROS. No. 1 Soul Single Label

RAY, GOODMAN & BROWN No. 1 New Soul Single Artist

- THE INVISIBLE MAN'S BAND (1) Mango
- VAUGHN MASON & CREW (2) Brunswick
- DYNASTY (2) Solar
- SUGAR HILL GANG (1) Sugar Hill
- KURTIS BLOW (1) Mercury
- TRUSSEL (3) Elektra
- BRENDA RUSSELL (2) Horizon
- NATURE'S DIVINE (1) MCA
- JERRY KNIGHT (2) A&M

New Single Artists

- Pos. TITLE (No. of Charted Singles) Label
- RAY, GOODMAN & BROWN (3) Polydor
 - THE S.O.S. BAND (2) Tabu
 - CHANGE (2) RFC
 - STACY LATTISAW (2) Cotillion
 - LIPPS INC. (2) Casablanca
 - ROCKIE ROBBINS (2) A&M



Single Labels

- Pos. LABEL (No. of Charted Singles)
- WARNER BROS. (29)
 - ARISTA (27)
 - ATLANTIC (21)
 - COLUMBIA (31)
 - MERCURY (20)
 - A&M (18)
 - MOTOWN (17)
 - SOLAR (11)
 - MCA (28)
 - CAPITOL (18)
 - EPIC (16)
 - P.I.R. (23)
 - ELEKTRA (22)
 - CASABLANCA (19)
 - COTILLION (16)
 - GORDY (17)
 - CHOCOLATE CITY (8)
 - POLYDOR (17)
 - TAMLA (7)
 - CURTOM/RSO (12)
 - 20TH CENTURY (12)
 - DE-LITE (5)
 - SPRING (10)
 - SALSOUL (9)
 - T-NECK (3)

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Inspirational Albums

- Pos. TITLE—Artist—Label
1. **MUSIC MACHINE**—Candle, Birdwing
 2. **ONE MORE SONG FOR YOU**—The Imperials, Dayspring
 3. **MY FATHER'S EYES**—Amy Grant, Myrrh
 4. **GOT TO TELL SOMEBODY**—Don Francisco, New Pax
 5. **HEED THE CALL**—The Imperials, Dayspring
 6. **FORGIVEN**—Don Francisco, New Pax
 7. **BULLFROGS AND BUTTERFLIES**—Candle, Birdwing
 8. **YOU GAVE ME LOVE**—B.J. Thomas, Myrrh

9. **NEVER THE SAME**—Evie Tornquist, Word
10. **ROAR OF LOVE**—2nd Chapter of Acts, Sparrow
11. **HOME WHERE I BELONG**—B.J. Thomas, Myrrh
12. **NO COMPROMISE**—Keith Green, Sparrow
13. **LIVE**—Dallas Holm & Praise, Greentree
14. **AMY GRANT**—Amy Grant, Myrrh
15. **HAPPY MAN**—B.J. Thomas, Myrrh
16. **ALL THAT MATTERS**—Dallas Holm & Praise, Greentree
17. **FOR HIM WHO HAS EARS TO HEAR**—Keith Green, Sparrow

18. **I'LL BE THINKING OF YOU**—Andrae Crouch, Light
19. **SIR OLIVER'S SONG**—Candle, Birdwing
20. **SLOW TRAIN COMING**—Bob Dylan, CBS
21. **COME TO THE QUIET**—John Michael Talbot, Birdwing
22. **THE VERY BEST FOR KIDS**—Bill Gaither Trio, Word
23. **MIRROR**—Evie Tornquist, Word
24. **FOR THE BEST**—B.J. Thomas, Dayspring
25. **NEVER ALONE**—Amy Grant, Myrrh
26. **MANSION BUILDERS**—2nd Chapter of Love, Sparrow
27. **HOLD ON TIGHT**—Sweet Comfort Band, Light
28. **TOWARDS ETERNITY**—Matthew Ward, Sparrow

29. **GENTLE MOMENTS**—Evie Tornquist, Word
30. **PRAISE III**—Marantha Singers, Maranatha
31. **IN HIS TIME, PRAISE IV**—Maranatha Singers, Word
32. **LIVE**—Andrus Blackwood & Co., Greentree
33. **WITH MY SONG**—Debbie Boone, Word
34. **WINDBOURNE**—Bob & Joy Cull, Chalice
35. **THE BUILDER**—Michael & Stormie Omartian, Myrrh

NUMBER ONE AWARDS

1



CANDLE No. 1 Inspirational Album Artist—No. 1 Inspirational Album: Music Machine

Inspirational Artists

- Pos. Artist (No. Titles Charted) Label
1. **CANDLE** (4) Birdwing
 2. **B.J. THOMAS** (3) Myrrh (1) Dayspring
 3. **AMY GRANT** (3) Myrrh
 4. **THE IMPERIALS** (2) Dayspring
 5. **DON FRANCISCO** (2) New Pax
 6. **EVIE TORNQUIST** (3) Word
 7. **DALLAS HOLM & PRAISE** (2) Greentree
 8. **KEITH GREEN** (2) Sparrow
 9. **2ND CHAPTER OF ACTS** (1) Sparrow
 10. **MARANATHA SINGERS** (1) Maranatha (1) Word

Inspirational Labels

- Pos. LABEL (No. of Charted LPs)
1. **MYRRH** (8)
 2. **BIRDWING** (6)
 3. **SPARROW** (7)
 4. **WORD** (9)
 5. **DAYSpring** (3)
 6. **GREENTREE** (6)
 7. **NEW PAX** (2)
 8. **LIGHT** (5)
 9. **COLUMBIA** (2)
 10. **MARANATHA** (1)

Religious



WALTER HAWKINS & THE LOVE CENTER CHOIR No. 1 Spiritual Album: Love Alive II



JAMES CLEVELAND No. 1 Spiritual Album Artist

MYRRH No. 1 Inspirational Album Label

myrrh

Spiritual Albums

- Pos. TITLE—Artist—Label
1. **LOVE ALIVE II**—Walter Hawkins & the Love Center Choir—Light
 2. **IT'S A NEW DAY**—James Cleveland—Savoy
 3. **CHANGING TIME**—Mighty Clouds of Joy—Epic
 4. **I DON'T FEEL NOWAYS TIRED**—James Cleveland & the Salem Inspirational Choir—Savoy
 5. **I'LL BE THINKING OF YOU**—Andrae Crouch—Light
 6. **PLEASE BE PATIENT WITH ME**—Albertina Walker with James Cleveland—Savoy
 7. **LORD, LET ME BE AN INSTRUMENT**—J.C. & the Charles Fold Singers—Savoy
 8. **WHAT A WONDERFUL SAVIOR**—Donald Vails & the Voice of Deliverance—Savoy
 9. **LEGENDARY GENTLEMAN**—Jackson Southernaires—Malaco
 10. **BECAUSE HE LIVES**—International Mass Choir of Churches—New Birth
 11. **IN GOD'S OWN TIME, MY CHANGE**—James Cleveland & the Cleveland Singers—Savoy
 12. **AMAZING GRACE**—Aretha Franklin with J.C.—Atlantic
 13. **FIRST CLASS GOSPEL**—The Williams Brothers—New Birth
 14. **THE PROMISE**—James Cleveland & the Philadelphia Mass Choir—Savoy
 15. **IT STARTED AT HOME**—Jackson Southernaires—Malaco
 16. **GIVE ME SOMETHING TO HOLD ON TO**—Myrna Summers—Savoy
 17. **AIN'T NO STOPPING US NOW**—Willie Neal Johnson & The Gospel Keynotes—Nashboro

18. **IF YOU MOVE YOURSELF, THEN GOD CAN HAVE HIS WAY**—Donald Vails—Savoy
19. **VICTORY SHALL BE MINE**—James Cleveland & the Salem Inspirational Choir—Savoy
20. **HEAVEN**—Genobia Jeter—Savoy
21. **COME, LET'S REASON TOGETHER**—Florida Mass Choir—Savoy
22. **TRAMAINE**—Tramaine Hawkins—Light
23. **GOD'S WILL, GOD'S WAY**—Benny Cummings Singers—New Birth
24. **LOVE ALIVE**—Walter Hawkins & the Love Center Choir—Light
25. **I MUST TELL JESUS**—Sara J. Powell—Savoy
26. **VOLUME 3—IS THERE ANY HOPE FOR THE FUTURE**—James Cleveland & the Charles Fold Singers—Savoy
27. **EVERYTHING WILL BE ALL RIGHT**—Rev. Clay Evans—Jewel
28. **FIRST LADY**—Shirley Caesar—Hob
29. **I'LL KEEP HOLDING ON**—Myrna Summers—Savoy
30. **LIVE, HE DECIDED TO DIE**—Donald Vail's Choraleers—Savoy
31. **SOMETHING WITHIN ME**—Rev. Maceo Wood & the Christian Choir—Savoy
32. **EVERYTHING WILL BE ALL RIGHT**—James Cleveland & the New Jerusalem Baptist Church—Savoy
33. **WE'LL LAY DOWN OUR LIVES FOR THE LORD**—Rev. Julius Cheeks—Savoy
34. **OH LORD, YOU SAID SO**—Rev. Cleophus Robinson—Savoy
35. **LIFE IS FRAGILE, HANDLE WITH PRAYER**—Myrna Summers—Savoy

THE SOUL SOUNDS ARE ON SAVOY RECORDS & TAPES

SAVOY No. 1 Spiritual Album Label

Spiritual Labels

- Pos. LABEL (No. Of Charted LPs)
1. **SAVOY** (35)
 2. **LIGHT** (6)
 3. **TOMATO** (4)
 4. **MALACO** (2)
 5. **EPIC** (1)
 6. **T.K.** (1)
 7. **NASHBORO** (5)
 8. **ATLANTIC** (1)
 9. **JEWEL** (3)
 10. **GOSPEL ROOTS** (4)

Spiritual Artists

- Pos. Artist (No. Titles Charted) Label
1. **JAMES CLEVELAND** (8) Savoy
 2. **WALTER HAWKINS** (3) Light
 3. **DONALD VAILS** (3) Savoy
 4. **JACKSON SOUTHERNAIRES** (2) Malaco
 5. **MIGHTY CLOUDS OF JOY** (1) Epic
 6. **MYRNA SUMMERS** (3) Savoy
 7. **ANDRAE CROUCH** (1) Light
 8. **INTERNATIONAL MASS CHOIR OF CHURCHES** (1) New Birth
 9. **THE WILLIAMS BROTHERS** (1) New Birth
 10. **WILLIE NEAL JOHNSON & THE GOSPEL KEYNOTES** (1) Nashboro

Artists

- Pos. ARTIST
(No. of Charted Products) Label
1. CHANGE (1) RFC
 2. DAN HARTMAN (2) Blue Sky
 3. LIPPS INC. (2) Casablanca
 4. SHALAMAR (1) Solar
 5. STEPHANIE MILLS (2) 20th Century
 6. DEBBIE JACOBS (2) MCA
 7. FRANCE JOLI (2) Prelude
 8. SPINNERS (1) Atlantic (1) Atco
 9. M (2) Sire
 10. DIANA ROSS (2) Motown

11. ISAAC HAYES (2) Polydor
12. THE BROTHERS JOHNSON (1) A&M
13. FREDDIE JAMES (1) Warner Bros.
14. ANN MARGRET (1) MCA (1) Ocean/Ariola
15. MICHAEL JACKSON (1) Epic
16. THE DESTINATION (1) Butterfly
17. PETER BROWN (3) Drive
18. BONNIE POINTER (2) Motown
19. THE WHISPERS (1) Solar
20. SUZI LANE (1) Elektra
21. DON ARMANDO AND THE 2nd AVENUE RUMBA BAND (1) Buddah/Ze
22. TWO TONS O' FUN (1) Fantasy

23. ASHFORD & SIMPSON (2) Warner Bros.
24. BARBRA STREISAND & DONNA SUMMER (1) Columbia/Casablanca
25. THE RITCHIE FAMILY (2) Casablanca
26. JACKIE MOORE (3) Columbia
27. GIORGIO MORODER (1) Casablanca
28. DONNA SUMMER (3) Casablanca
29. FEVER (1) Fantasy
30. MANHATTAN TRANSFER (1) Atlantic
31. STARGARD (1) Warner Bros.
32. S.O.S. BAND (1) Tabu
33. PRINCE (1) Warner Bros.
34. SERGIO MENDES & BRAZIL '88 (1) Elektra
35. LA FLAVOUR (1) Sweet City

36. EROTIC DRUM BAND (1) Prism
37. TEENA MARIE (1) Motown
38. BLONDIE (1) Polydor
39. FRONT PAGE (1) Panorama (RCA)
40. HERB ALPERT (3) A&M
41. NARADA MICHAEL WALDEN (1) Atlantic
42. PATRICE RUSHEN (1) Elektra
43. KOOL & THE GANG (1) De-Lite
44. BOBBY THURSTON (1) Prelude
45. JEAN CARN (1) P.I.R.
46. INNER LIFE (1) Prelude
47. JERMAINE JACKSON (1) Motown
48. DYNASTY (3) Solar
49. HERBIE HANCOCK (2) Columbia
50. DYNASTY (3) Solar

A Billboard Spotlight

DECEMBER 20, 1980 BILLBOARD



Audience Response Singles/Albums

- Pos.—TITLE—Artist—Label
1. LOVER'S HOLIDAY—all cuts—Change—RFC
 2. IN THE SOCKET—Shalamar—Solar
 3. VERTIGO/RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky
 4. FUNKYTOWN/ALL NIGHT DANCING—Lipps Inc.—Casablanca
 5. STOMP—The Brothers Johnson—A&M
 6. GET UP AND BOOGIE/HOLLYWOOD—Freddie James—Warner Bros.
 7. BODY LANGUAGE/WORKING MY WAY BACK TO YOU—Spinners—Atlantic
 8. DON'T STOP TIL YOU GET ENOUGH—Michael Jackson—Epic
 9. EVITA—all cuts—RSO
 10. MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—The Destination—Butterfly
 11. AND THE BEAT GOES ON—The Whispers—Solar
 12. HARMONY/OOH LA LA—Suzi Lane—Elektra
 13. COME TO ME—France Joli—Prelude
 14. HIGH ON YOUR LOVE—Debbie Jacobs—MCA
 15. DEPUTY OF LOVE—Don Armando and the 2nd Avenue Rumba Band—Buddah/Ze
 16. TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy
 17. NO MORE TEARS (ENOUGH IS ENOUGH)—Barbra Streisand and Donna Summer—Columbia/Casablanca
 18. FOUND A CURE—Ashford & Simpson—Warner Bros.
 19. THE BOSS—Diana Ross—Motown
 20. EcMC2—all cuts—Giorgio Moroder—Casablanca
 21. BEAT OF THE NIGHT/PUMP IT UP—Fever—Fantasy
 22. TWILIGHT ZONE—Manhattan Transfer—Atlantic

23. DON'T LET GO—Isaac Hayes—Polydor
24. WEAR IT OUT/RUNNING FROM THE LAW—Stargard—Warner Bros.
25. TAKE YOUR TIME—S.O.S. Band—Tabu
26. I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner Bros.
27. I'LL TELL YOU—Sergio Mendes & Brasil '88—Elektra
28. MANDOLAY—La Flavour—Sweet City
29. TOUCH ME WHERE IT'S HOT/POP POP SHOO WAH—Erotic Drum Band—Prism
30. BEHIND THE GROOVE—Teena Marie—Motown
31. AMERICAN GIGOLO—Blondie—Polydor
32. LOVE INSURANCE—Front Page—Panorama (RCA)
33. I SHOULD'VE LOVED YOU/TONIGHT I'M ALL RIGHT—Narada Michael Walden—Atlantic
34. HAVEN'T YOU HEARD—Patrice Rushen—Elektra
35. LADIES NIGHT—Kool & the Gang—De-Lite
36. YOU GOT WHAT IT TAKES—Bobby Thurston—Prelude

37. WAS THAT ALL THERE WAS/WHAT'S ON YOUR MIND/GIVE IT UP—Jean Carn—P.I.R.
38. I'M CAUGHT UP—Inner Life—Prelude
39. I CAN'T HELP MYSELF (SUGAR PIE HONEY BUNCH)—Bonnie Pointer—Motown
40. LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown
41. PUT YOUR BODY IN IT/YOU CAN GET OVER—Stephanie Mills—20th Century
42. LOVE INJECTION—Trussel—Elektra
43. BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack & Donny Hathaway—Atlantic
44. LOOSE LUCY/ROCKIN AND ROLLIN—Sabu—Ocean/Ariola
45. DO YOU LOVE WHAT YOU FEEL—Rufus/Chaka Khan—MCA
46. HANG TOGETHER/DON'T TELL ME, TELL HER—Odyssey—RCA
47. THE BREAK—Kat Mandu—T.K.
48. CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy
49. POW WOW/GREEN LIGHT—Cory Daye—New York International
50. WITHOUT YOUR LOVE—Cut Glass—20th Century



Labels

- Pos. LABEL
(No. of Charted Product)
1. CASABLANCA (34)
 2. COLUMBIA (28)
 3. ATLANTIC (19)
 4. WARNER BROS. (19)
 5. POLYDOR (18)
 6. PRELUDE (14)
 7. T K (16)
 8. MCA (13)
 9. MOTOWN (13)
 10. ELEKTRA (7)
 11. RFC (6)
 12. 20th CENTURY (7)
 13. EPIC (10)
 14. FANTASY (9)
 15. A&M (10)
 16. SALSOUL (RCA) (17)
 17. RSO (12)
 18. ARISTA (11)
 19. SIRE (7)
 20. RCA (8)
 21. SOLAR (3)
 22. BUTTERFLY (7)
 23. OCEAN/ARIOLA (5)
 24. PANORAMA (RCA) (3)
 25. MERCURY (9)

CHANGE No. 1 Disco Audience Response Single / LP: Lover's Holiday—all cuts—No. 1 D

CASABLANCA No. 1 Disco Audience Response Label

Albums

Pos. TITLE—Artist—Label

1. **STREET LIFE**—Crusaders—MCA
2. **ONE ON ONE**—Bob James & Earl Klugh—Tappan-Zee/Columbia
3. **MORNING DANCE**—Spyro Gyra—MCA
4. **CATCHING THE SUN**—Spyro Gyra—MCA
5. **ANGEL OF THE NIGHT**—Angela Bofill—Arista/GRP
6. **RISE**—Herb Alpert—A&M
7. **HEART STRING**—Earl Klugh—Arista/GRP
8. **AMERICAN GARAGE**—Pat Metheny Group—ECM
9. **SKYLARKIN'**—Grover Washington Jr.—Motown
10. **LUCKY SEVEN**—Bob James—Tappan-Zee/Columbia
11. **PIZZAZZ**—Patrice Rushen—Elektra
12. **8:30**—Weather Report—ARC/Columbia
13. **A TASTE FOR PASSION**—Jean-Luc Ponty—Atlantic
14. **BROWNE SUGAR**—Tom Browne—Arista/GRP
15. **HIROSHIMA**—Hiroshima—Arista
16. **WATER SIGN**—Jeff Lorber Fusion—Arista
17. **FUN AND GAMES**—Chuck Mangione—A&M
18. **EVERY GENERATION**—Ronnie Laws—United Artists
19. **HIDEAWAY**—David Sanborn—Warner Bros.
20. **I WANNA PLAY FOR YOU**—Stanley Clarke—Nemperor
21. **BEST OF FRIENDS**—Lenny White—Elektra
22. **PARADISE**—Grover Washington Jr.—Elektra
23. **NEW CHAUTAUQUA**—Pat Metheny Group—ECM
24. **LIVE AT THE HOLLYWOOD BOWL**—Chuck Mangione—A&M
25. **STREET BEAT**—Tom Scott—Columbia
26. **DON'T ASK**—Sonny Rollins—Milestone
27. **MINGUS**—Joni Mitchell—Asylum
28. **EUPHORIA**—Gato Barbieri—A&M
29. **THE WORLD WITHIN**—Stix Hooper—MCA
30. **ANGIE**—Angela Bofill—Arista/GRP
31. **YOU'LL NEVER KNOW**—Rodney Franklin—Columbia
32. **1980**—Gil Scott-Heron & Brian Jackson—Arista
33. **GENETIC WALK**—Ahmad Jamal—20th Century
34. **CARMEL**—Joe Sample—MCA
35. **MONSTER**—Herbie Hancock—Columbia
36. **DREAMS COME TRUE**—Earl Klugh—United Artists
37. **FEEL IT**—Noel Pointer—United Artists
38. **THE HAWK**—David Valentin—Arista/GRP
39. **WIZARD ISLAND**—Jeff Lorber Fusion—Arista
40. **THIS TIME**—Al Jarreau—Warner Bros.
41. **DUET**—Gary Burton/Chick Corea—ECM
42. **BETCHA**—Stanley Turrentine—Elektra
43. **A PERFECT MATCH**—Ella Fitzgerald & Count Basie—Pablo
44. **LIVIN' INSIDE YOUR LOVE**—George Benson—Warner Bros.
45. **GREAT ENCOUNTERS**—Dexter Gordon—Columbia
46. **FEVER**—Roy Ayers—Polydor
47. **LIVE AT THE PUBLIC THEATER**—Heath Brothers—Columbia
48. **IN MOTION**—Heath Brothers—Columbia
49. **ONE BAD HABIT**—Michael Franks—Warner Bros.
50. **CARRY ON**—Flora Purim—Warner Bros.

A Billboard Spotlight

DECEMBER 20, 1980 BILLBOARD

Jazz

CRUSADERS No. 1 Jazz Album: Street Life



NUMBER ONE AWARDS

1



MCA No. 1 Jazz Label

SPYRO GYRA No. 1 Jazz Artist

MCA RECORDS

Artists

- Pos. ARTIST (No. of Charted Albums) Label
1. **SPYRO GYRA** (2) MCA
 2. **CRUSADERS** (2) MCA
 3. **PAT METHENY** (2) ECM
 4. **ANGELA BOFILL** (2) Arista/GRP
 5. **BOB JAMES & EARL KLUGH** (1) Tappan-Zee/Columbia
 6. **GROVER WASHINGTON JR.** (1) Motown (1) Elektra
 7. **EARL KLUGH** (1) Arista/GRP (1) United Artists
 8. **CHUCK MANGIONE** (3) A&M
 9. **JEFF LORBER FUSION** (2) Arista (1) Inner City
 10. **HERB ALPERT** (2) A&M
 11. **BOB JAMES** (3) Tappan-Zee/Columbia

12. **JEAN-LUC PONTY** (2) Atlantic (1) Pausa
13. **STANLEY CLARKE** (1) Nemperor (1) Epic
14. **PATRICE RUSHEN** (1) Elektra (1) Prestige
15. **TOM BROWNE** (2) Arista/GRP
16. **WEATHER REPORT** (1) ARC/Columbia
17. **HIROSHIMA** (1) Arista
18. **HERBIE HANCOCK** (3) Columbia
19. **RONNIE LAWS** (1) United Artists
20. **DAVID SANBORN** (1) Warner Bros.
21. **MCCOY TYNER** (3) Milestone
22. **HEATH BROTHERS** (2) Columbia
23. **LENNY WHITE** (1) Elektra
24. **TOM SCOTT** (2) Columbia
25. **SONNY ROLLINS** (1) Milestone
26. **JONI MITCHELL** (1) Asylum
27. **GATO BARBIERI** (1) A&M
28. **STIX HOOPER** (1) MCA
29. **LONNIE LISTON SMITH** (2) Columbia
30. **RON CARTER** (2) Milestone

31. **RODNEY FRANKLIN** (1) Columbia
32. **GIL SCOTT-HERON & BRIAN JACKSON** (1) Arista
33. **STANLEY TURRENTINE** (2) Elektra
34. **AHMAD JAMAL** (1) 20th Century
35. **JOE SAMPLE** (1) MCA
36. **NOEL POINTER** (1) United Artists
37. **FREDDIE HUBBARD** (2) Columbia
38. **CHICK COREA** (1) Warner Bros. (1) Polydor
39. **DAVID VALENTIN** (1) Arista/GRP
40. **KEITH JARRETT** (2) ECM
41. **AL JARREAU** (1) Warner Bros.
42. **GARY BURTON/CHICK COREA** (1) ECM
43. **ELLA FITZGERALD & COUNT BASIE** (1) Pablo
44. **GEORGE BENSON** (1) Warner Bros.
45. **DEXTER GORDON** (1) Columbia
46. **ROY AYERS** (1) Polydor
47. **JOHN KLEMMER** (2) MCA
48. **OREGON** (2) Elektra
49. **MICHAEL FRANKS** (2) Warner Bros.
50. **FLORA PURIM** (1) Warner Bros.

Labels

- Pos. LABEL (No. of Charted LPs)
1. **MCA** (12)
 2. **COLUMBIA** (37)
 3. **ARISTA/GRP** (7)
 4. **ELEKTRA** (12)
 5. **WARNER BROS.** (15)
 6. **A&M** (7)
 7. **ECM** (16)
 8. **TAPPAN-ZEE/COLUMBIA** (7)
 9. **ARISTA** (11)
 10. **MILESTONE** (9)

Singles

Pos. TITLE—Artist—Label

1. **LOST IN LOVE**—Air Supply—Arista
2. **YOU'RE ONLY LONELY**—J.D. Souther—Columbia
3. **THE ROSE**—Bette Midler—Atlantic
4. **BROKEN HEARTED ME**—Anne Murray—Capitol
5. **ALL THINGS ARE POSSIBLE**—Dan Peek—Lamb & Lion
6. **WHERE WERE YOU WHEN I WAS FALLING IN LOVE**—Lobo—MCA
7. **SEND ONE YOUR LOVE**—Stevie Wonder—Tamla
8. **LEAD ME ON**—Maxine Nightingale—Windsong
9. **RISE**—Herb Alpert—A&M
10. **WITH YOU I'M BORN AGAIN**—Billy Preston & Syreeta—Tamla
11. **DIFFERENT WORLDS**—Maureen McGovern—Warner/Curb
12. **GIVE IT ALL YOU GOT**—Chuck Mangione—A&M
13. **WHEN I WANTED YOU**—Barry Manilow—Arista
14. **YES, I'M READY**—Teri De Sario w/ K.C.—Casablanca
15. **THIS NIGHT WON'T LAST FOREVER**—Michael Johnson—EMI-America
16. **DEJA VU**—Dionne Warwick—Arista
17. **AFTER THE LOVE HAS GONE**—Earth, Wind & Fire—ARC/Columbia
18. **LONGER**—Dan Fogelberg—Full Moon/Epic
19. **DON'T FALL IN LOVE WITH A DREAMER**—Kenny Rogers w/Kim Carnes—United Artists
20. **DO THAT TO ME ONE MORE TIME**—Captain & Tennille—Casablanca
21. **THREE TIMES IN LOVE**—Tommy James—Millennium

22. **I DON'T WANT TO WALK WITHOUT YOU**—Barry Manilow—Arista
23. **YOU DECORATED MY LIFE**—Kenny Rogers—United Artists
24. **BIGGEST PART OF ME**—Ambrosia—Warner Bros.
25. **LITTLE JEANNIE**—Elton John—MCA
26. **IF YOU REMEMBER ME**—Chris Thompson & Knight—Planet
27. **LET ME LOVE YOU TONIGHT**—Pure Prairie League—Casablanca
28. **GEE WHIZ**—Bernadette Peters—MCA
29. **DAYDREAM BELIEVER**—Anne Murray—Capitol
30. **I CAN'T TELL YOU WHY**—The Eagles—Asylum
31. **I'LL NEVER LOVE THIS WAY AGAIN**—Dionne Warwick—Arista
32. **HIM**—Rupert Holmes—MCA
33. **HEART HOTELS**—Dan Fogelberg—Full Moon/Epic
34. **SHOULD'VE NEVER LET YOU GO**—Neil Sedaka & Dara Sedaka—Elektra
35. **SEPTEMBER MORN'**—Neil Diamond—Columbia

36. **WE DON'T TALK ANYMORE**—Cliff Richard—EMI-America
37. **DO RIGHT**—Paul Davis—Bang
38. **SEXY EYES**—Dr. Hook—Capitol
39. **WORKING MY WAY BACK TO YOU/ FORGIVE ME GIRL**—Spinners—Atlantic
40. **SHE'S OUT OF MY LIFE**—Michael Jackson—Epic
41. **STILL**—Commodores—Motown
42. **MAIN EVENT**—Barbra Streisand—Columbia
43. **AFTER YOU**—Dionne Warwick—Arista
44. **I'D RATHER LEAVE WHILE I'M IN LOVE**—Rita Coolidge—A&M
45. **LOOKS LIKE LOVE AGAIN**—Dann Rogers—International Artists
46. **COOL CHANGE**—Little River Band—Capitol
47. **STEAL AWAY**—Robbie Dupree—Elektra
48. **BETTER LOVE NEXT TIME**—Dr. Hook—Capitol
49. **SHIPS**—Barry Manilow—Arista
50. **COWARD OF THE COUNTY**—Kenny Rogers—United Artists

Labels

Pos. LABEL (No. of Charted Singles)

1. **ARISTA** (15)
2. **CAPITOL** (23)
3. **COLUMBIA** (29)
4. **MCA** (20)
5. **A&M** (13)
6. **ATLANTIC** (15)
7. **UNITED ARTISTS** (12)
8. **WARNER BROS.** (17)
9. **ELEKTRA** (9)
10. **CASABLANCA** (7)



ARISTA No. 1 Adult Contemporary Label



Adult Contemporary

A Billboard Spotlight

DECEMBER 20, 1980 BILLBOARD



AIR SUPPLY No. 1 Adult Contemporary Single: Lost In Love



ANNE MURRAY No. 1 Adult Contemporary Artist

Artists

Pos. ARTIST

(No. of Charted Singles) Label

1. **ANNE MURRAY** (5) Capitol
2. **BARRY MANILOW** (3) Arista
3. **DIONNE WARWICK** (3) Arista
4. **KENNY ROGERS** (4) United Artists
5. **RUPERT HOLMES** (3) MCA
6. **DR. HOOK** (4) Capitol
7. **AIR SUPPLY** (2) Arista
8. **DAN FOGELBERG** (2) Full Moon/Epic
9. **MAUREEN MCGOVERN** (2) Warner/Curb (1) Warner Bros.
10. **LOBO** (2) MCA
11. **J.D. SOUTHER** (1) Columbia
12. **ELTON JOHN** (2) MCA
13. **CRYSTAL GAYLE** (3) Columbia (1) United Artists
14. **HERB ALPERT** (4) A&M
15. **BETTE MIDLER** (1) Atlantic
16. **SPINNERS** (2) Atlantic
17. **COMMODORES** (3) Motown
18. **DAN PEEK** (1) Lamb + Lion (Word)
19. **STEVIE WONDER** (2) Tamla
20. **MICHAEL JOHNSON** (2) EMI-America
21. **MAXINE NIGHTINGALE** (1) Windsong
22. **LITTLE RIVER BAND** (2) Capitol
23. **JENNIFER WARNES** (3) Arista
24. **BILLY PRESTON & SYREETA** (2) Tamla
25. **RITA COOLIDGE** (2) A&M
26. **BARBRA STREISAND** (2) Columbia
27. **CHUCK MANGIONE** (2) A&M
28. **MICHAEL JACKSON** (2) Epic
29. **CAPTAIN & TENNILLE** (2) Casablanca
30. **SPYRO GYRA** (2) MCA
31. **TERI DE SARIO W/K.C.** (1) Casablanca
32. **NEIL DIAMOND** (3) Columbia
33. **OLIVIA NEWTON-JOHN** (2) MCA
34. **THE EAGLES** (3) Asylum
35. **EARTH, WIND & FIRE** (1) ARC/Columbia
36. **KENNY ROGERS W/KIM CARNES** (1) United Artists
37. **TOMMY JAMES** (1) Millennium
38. **AMBROSIA** (1) Warner Bros.
39. **CHRIS THOMPSON** (1) Planet
40. **PURE PRAIRIE LEAGUE** (1) Casablanca
41. **BERNADETTE PETERS** (1) MCA
42. **PAUL DAVIS** (2) Bang
43. **NEIL SEDAKA AND DARA SEDAKA** (1) Elektra
44. **EDDIE RABBITT** (3) Elektra
45. **CLIFF RICHARD** (1) EMI-America
46. **DANN ROGERS** (2) International Artists
47. **MELISSA MANCHESTER** (2) Arista
48. **NICOLETTE LARSON** (2) Warner Bros.
49. **FELIX CAVALIERE** (2) Epic
50. **MARY MAC GREGOR** (2) RSO

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Albums

Pos. TITLE—Artist—Label

1. **O SOLO MIO: NEOPOLITAN SONGS**
Pavarotti, London
2. **ANNIE'S SONG: GALWAY**
National Philharmonic Association (Gerhardt), RCA
3. **BRAVO PAVAROTTI**
Pavarotti, London
4. **PACHELBEL: KANON**
Paillard Chamber Orchestra, RCA
5. **HITS FROM LINCOLN CENTER**
Pavarotti, London
6. **TCHAIKOVSKY: VIOLIN CONCERTO**
Perlman, Philadelphia Orchestra (Ormandy), Angel
7. **SONG OF THE SEASHORE**
James Galway, RCA
8. **TCHAIKOVSKY: 1812 OVERTURE**
Cincinnati Orchestra (Kunzel), Telarc Digital
9. **BRAHMS: FOUR SYMPHONIES**
Chicago Symphony (Solti), London
10. **PAVAROTTI'S GREATEST HITS**
Pavarotti, London
11. **MUSIC OF TELEMANN: GALWAY**
Galway, RCA ARL
12. **NEW YEAR'S IN VIENNA**
Boskovsky, Vienna Philharmonic, London Digital
13. **DEBUSSY: IMAGES**
London Symphony (Previn), Angel Digital
14. **STRAUSS: THE EGYPTIAN HELEN**
Detroit Symphony Orchestra (Dorati), London
15. **THE GREATEST HITS OF 1721**
Philharmonia Virtuosi (Kapp), CBS
16. **MOUSSORGSKY: PICTURES AT AN EXHIBITION**
Cleveland Orchestra, Telarc Digital
17. **JEAN-PIERRE RAMPAL & CLAUDE BOLLING: SUITE FOR FLUTE & JAZZ PIANO**
Rampal & Bolling, CBS
18. **HANDEL: ARIODANTE**
Baker, English Chamber Orchestra, Philips
19. **BERG: LULU**
Orchestre de L'Opera de Paris, DG
20. **BOLLING: GUITAR & JAZZ CONCERTO**
Romero & Shearing, Angel Digital

NUMBER
ONE
AWARDS

1 Classical



LUCIANO PAVAROTTI No. 1 Album: *O Solo Mio*

Labels

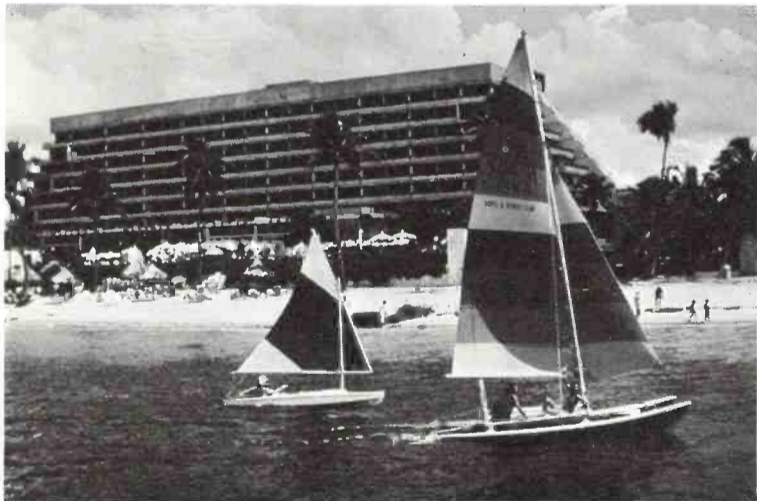
Pos. LABEL
(No. of LPs Charted)

1. LONDON (23)
2. RCA (15)
3. ANGEL (15)
4. COLUMBIA (15)
5. DEUTSCHE GRAMMOPHON (9)
6. TELARC DIGITAL (4)
7. PHILLIPS (12)
8. NONESUCH (1)
9. L'OISEAU LYRE (1)
10. ARGO (1)

LONDON[®] *ffrr?*[®]
FULL FREQUENCY RANGE RECORDING

LONDON No. 1 Label

21. **RAVEL: BOLERO**
Boston Symphony Orchestra (Osawa), CBS
22. **MUSIC FROM KRAMER VS. KRAMER**
CBS
23. **BRAHMS: VIOLIN CONCERTO**
Perlman, Chicago Symphony, Angel
24. **BOLERO**
Los Angeles Philharmonic (Mehta), London
25. **MENDELSSOHN: SYMPHONY NO. 4**
Vienna Philharmonic (Von Dohnanyi), London Digital
26. **RAMPAL: JAPANESE MELODIES FOR FLUTE & HARP**
Rampal & Laskine, CBS
27. **BARTOK: PIANO CONCERTOS**
Pollini, DG
28. **BEETHOVEN: FIDELIO**
Chicago Symphony Orchestra & Choir (Solti), London Digital
29. **BARTOK: CONCERTO FOR ORCHESTRA**
Philadelphia Orchestra (Ormandy), RCA Digital
30. **ENCORES: ITZHAK PERLMAN**
Perlman, Angel
31. **O HOLY NIGHT**
Pavarotti, London
32. **BOLLING: SUITE FOR VIOLIN & JAZZ PIANO**
Zukerman, Hedigeur, CBS
33. **SWITCHED ON BRANDENBURG**
Wendy Carlos, CBS
34. **DEBUSSY: IMAGES**
Jacobs, Nonesuch
35. **MOZART: THE SYMPHONIES, VOL. III**
Academy of Ancient Music, L'Oiseau Lyre
36. **BEETHOVEN: SYMPHONIES 8 & 9**
Berlin Philharmonic (Karajan), DG
37. **BERLIOZ: SYMPHONIE FANTASTIQUE**
New York Philharmonic (Mehta), London Digital
38. **GERSHWIN: MANHATTAN SOUNDTRACK**
New York Philharmonic (Mehta), Columbia
39. **MOZART: DON GIOVANI**
London Philharmonic (Solti), London
40. **BERG & STRAVINSKY: VIOLIN CONCERTOS**
Perlman, Boston Symphony Orchestra, DG



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Pos. TITLE (RATING)—
Copyright Owner—Distributor

1. **THE GODFATHER (R)**, Paramount Pictures, Paramount Home Video
2. **SATURDAY NIGHT FEVER (R)**, Paramount Pictures, Paramount Home Video
3. **SUPERMAN (PG)**, D.C. Comics, Warner Home Video
4. **M*A*S*H (PG)**, 20th Century-Fox Films, Magnetic Video
5. **THE GODFATHER, PART II (R)**, Paramount Pictures, Paramount Home Video
6. **BLAZING SADDLES (PG)**, Warner Bros., Warner Home Video
7. **"10" (R)**, Orion Pictures, Warner Home Video
8. **GREASE (PG)**, Paramount Pictures, Paramount Home Video
9. **THE SOUND OF MUSIC (G)**, 20th Century-Fox Films, Magnetic Video
10. **HALLOWEEN (PG)**, Falcon Int. Prod., Media Home Entertainment
11. **PATTON (PG)**, 20th Century Fox Films, Magnetic Video
12. **ENTER THE DRAGON (R)**, Warner Bros., Warner Home Video
13. **THE MUPPET MOVIE (G)**, ITC Entertainment, Magnetic Video
14. **ALIEN (R)**, 20th Century-Fox Films, Magnetic Video
15. **HEAVEN CAN WAIT (PG)**, Paramount Pictures, Paramount Home Video
16. **EMANUELLE (R)**, Trinacra Films, Columbia Pictures Home Entertainment
17. **THE DEER HUNTER (R)**, Universal City Studios, MCA Distributing Corp.
18. **THE ROSE (R)**, 20th Century Fox-Films, Magnetic Video
19. **NATIONAL LAMPOON'S ANIMAL HOUSE (R)**, Universal City Studios, MCA Distributing Corp.
20. **MIDNIGHT EXPRESS (R)**, Columbia Pictures, Columbia Pictures Home Entertainment
21. **NORMA RAE (PG)**, 20th Century-Fox Films, Magnetic Video
22. **THE JERK (R)**, Universal City Studios, MCA Distributing Corp.
23. **DIRTY HARRY (R)**, Warner Bros., Warner Home Video
24. **SILVER STREAK (R)**, 20th Century-Fox Films, Magnetic Video
25. **THE ELECTRIC HORSEMAN (PG)**, Universal City Studios & Columbia Pictures, MCA Distributing Corp.
26. **JAWS (PG)**, Universal Pictures, MCA Distributing Corp.
27. **THE OMEN (R)**, 20th Century-Fox Films, Magnetic Video
28. **A STAR IS BORN (R)**, Barwood Films, Warner Home Video
29. **THE IN-LAWS (PG)**, Warner Bros., Warner Home Video
30. **THE WILD BUNCH (R)**, Warner Bros., Warner Home Video
31. **1941 (PG)**, Universal City Studios & Columbia Pictures, MCA Distributing Corp.
32. **BARBARELLA (PG)**, Dino De Laurentis-Cinematographic, Fotomat
33. **SMOKEY AND THE BANDIT (PG)**, Universal Pictures, MCA Distributing Corp.
34. **THE EXORCIST (R)**, Warner Bros., Warner Home Video
35. **THE BUGS BUNNY/ROAD RUNNER MOVIE (G)**, Warner Bros., Warner Home Video
36. **THE WARRIORS (R)**, Paramount Pictures, Paramount Home Video
37. **FOUL PLAY (PG)**, Paramount Pictures, Paramount Home Video
38. **ALL THE PRESIDENT'S MEN (PG)**, Warner Bros., Warner Home Video
39. **HOOPER (PG)**, Warner Bros., Warner Home Video
40. **ESCAPE FROM ALCATRAZ (PG)**, Paramount Pictures, Paramount Home Video
41. **MARATHON MAN (R)**, Gelderse Maatschoppij, Fotomat
42. **BOYS FROM BRAZIL (R)**, 20th Century-Fox Films, Magnetic Video
43. **THE ONION FIELD (R)**, Avco Embassy, Magnetic Video
44. **EMANUELLE: THE JOYS OF WOMEN (R)**, Paramount Pictures, Paramount Home Video
45. **DELIVERANCE (R)**, Warner Bros., Warner Home Video
46. **OH, GOD (PG)**, Warner Bros., Warner Home Video
47. **THE MR. BILL SHOW (R)**, Walter Williams, Video Tape Network
48. **THE STORY OF "O" (R)**, Allied Artists, Allied Artists Video

NUMBER
ONE
AWARDS

1

Videocassettes

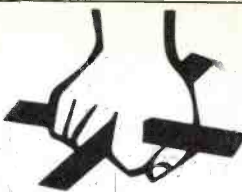


THE GODFATHER No. 1 Videocassette

49. **CATCH-22 (R)**, Paramount Pictures, Paramount Home Video
50. **THE SHOOTIST (G)**, Dino De Laurentis, Columbia Pictures Home Entertainment
51. **THE MANITOU (PG)**, Avco Embassy, Magnetic Video
52. **THE DEEP (R)**, Columbia Pictures, Time-Life
53. **BATTLESTAR GALACTICA (PG)**, Universal City Studios, MCA Distributing Corp.
54. **TORA! TORA! TORA! (PG)**, 20th Century-Fox Films, Magnetic Video
55. **THE MAIN EVENT (PG)**, Barwood Films, Warner Home Video
56. **COAL MINER'S DAUGHTER (R)**, Universal, MCA Distributing Corp.
57. **SATURN III (R)**, ITC Entertainment, Magnetic Video
58. **DRACULA (R)**, Universal City Studios, MCA Distributing Corp.
59. **PAPILLION (PG)**, Allied Artists, Allied Artists Video
60. **DRACULA (1979) (R)**, Universal Studios, MCA Distributing Corp.
61. **BLOODLINE (R)**, Geria II Filmteilschaft, Paramount Home Video
62. **THE PRODUCERS (PG)**, Avco Embassy, Magnetic Video
63. **PSYCHO (PG)**, Shamley Productions, MCA Distributing Corp.
64. **THE LONGEST DAY (PG)**, 20th Century-Fox Films, Magnetic Video
65. **CHINATOWN (R)**, Long Road Productions, Paramount Home Video
66. **LIFE OF BRIAN (R)**, Warner Bros., Warner Home Video
67. **LOOKING FOR MR. GOODBAR (R)**, Paramount Pictures, Paramount Home Video
68. **THE STING (PG)**, Universal City Studios, Media Home Entertainment
69. **JAWS II (PG)**, Universal City Studios, MCA Distributing Corp.
70. **HAROLD AND MAUDE (PG)**, Paramount Pictures, Paramount Home Video
71. **THE DEEP (R)**, Columbia Pictures, Columbia Pictures Home Entertainment
72. **THE BEST OF HECKEL AND JECKEL (G)**, Viacom Int'l, Magnetic Video
73. **CARNAL KNOWLEDGE (R)**, Avco Embassy, Magnetic Video
74. **BREAKING AWAY (PG)**, 20th Century-Fox Films, Magnetic Video
75. **NASHVILLE (PG)**, American Broadcast Co., Fotomat
76. **THE GRADUATE (PG)**, Avco Embassy, Magnetic Video
77. **ANIMAL CRACKERS (G)**, Paramount Publix, MCA Distributing Corp.
78. **EYES OF LAURA MARS (R)**, Columbia Pictures, Columbia Pictures Home Entertainment
79. **THE FRENCH CONNECTION (R)**, 20th Century-Fox Films, Magnetic Video
80. **THE LONGEST YARD (R)**, Long Road Productions, Paramount Home Video
81. **THE TURNING POINT (PG)**, 20th Century-Fox Films, Magnetic Video
82. **PHANTASM (R)**, 20th Century-Fox Films, Magnetic Video
83. **SAPS AT SEA (G)**, Hal Roach Inc., The Nostalgia Merchant
84. **AN UNMARRIED WOMAN (R)**, 20th Century-Fox Films, Magnetic Video
85. **THE EAGLE HAS LANDED (PG)**, 20th Century-Fox Films, Magnetic Video
86. **SLAPSHOT (R)**, Universal City Studios, MCA Distributing Corp.
87. **THE ADVENTURES OF SHERLOCK HOLMES' SMARTER BROTHER (PG)**, 20th Century-Fox Films, Magnetic Video
88. **THE GREEN BERETS (R)**, Warner Bros., Warner Home Video
89. **THE 10 COMMANDMENTS (G)**, Paramount Pictures, Paramount Home Video
90. **DEATHWISH (R)**, Dino De Laurentis, Paramount Home Video
91. **NORTH DALLAS 40 (R)**, Paramount Pictures, Paramount Home Video
92. **FLESH GORDON (R)**, Graffiti Productions, Media Home Entertainment
93. **LIPSTICK (R)**, Paramount Pictures, Paramount Home Video
94. **WHICH WAY IS UP? (R)**, Universal City Studios, MCA Distributing Corp.
95. **RETURN OF THE DRAGON (R)**, Bryanstone Pictures, Gem
96. **PRETTY BABY (R)**, Paramount Pictures, Paramount Home Video
97. **WAR OF THE WORLDS (G)**, Paramount Pictures, Paramount Home Video
98. **OMEN II (PG)**, 20th Century-Fox Films, Magnetic Video
99. **JULIA (PG)**, 20th Century-Fox Films, Magnetic Video
100. **MURDER ON THE ORIENT EXPRESS (G)**, EMI Film Distributors, Paramount Home Video

THANK YOU
VERY MUCH.

1

The 
Godfather

THANK YOU
VERY MUCH.

2

**SATURDAY NIGHT
FEVER**™

THANK YOU
VERY MUCH.

5

The 
Godfather **PART II**

and
THANK YOU
VERY MUCH.

8

GREASE™

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Stadiums & Festivals

(20,000 & OVER)

Pos.	ARTIST—Promoter, Facility, Dates (No. of Performances)	GROSS RECEIPTS
1.	THE WHO/HEART/J. GEILS/NASH THE SLASH —Concert Productions International/Harvey & Corky, C.N.E. Stadium, Toronto, Canada July 16	\$1,050,045
2.	EAGLES/HEART/LITTLE RIVER BAND —Cross Country Concerts/New Haven Coliseum Productions, The Yale Bowl, Yale University, New Haven Connecticut, June 14	\$1,038,500
3.	EAGLES/HEART/LITTLE RIVER BAND —Monarch Ent./Concerts West, Giants Stadium, East Rutherford, New Jersey, June 15	\$ 966,135
4.	SUMMER BLOWOUT-CHEAP TRICK/JOURNEY/BLACK SABBATH/MOLLY HATCHET/THE BABYS/RUSSIA —Avalon Attractions, Los Angeles Coliseum, Los Angeles, California, July 26	\$ 930,000
5.	DAY ON THE GREEN-CHEAP TRICK/BLACK SABBATH/MOLLY HATCHET/SHAKIN' STREET/JO JO ZEP —Bill Graham Presents/Avalon Attractions, Oakland Stadium, Oakland, California July 27	\$ 775,791
6.	BUDWEISER SUMMER FEST-O'JAYS/TEDDY PENDERGRASS/AND OTHERS —Monarch Entertainment/Michael Rosenberg Productions, Giants Stadium, East Rutherford, New Jersey, June 29	\$ 775,516
7.	BUDWEISER SUMMER FEST-O'JAYS/SMOKEY ROBINSON —Michael Rosenberg/Marco, Soldier Field, Chicago, Illinois, July 19	\$ 702,474
8.	BOB SEGER/MOLLY HATCHET/ROCKETS/NANTUCKET —Beach Club Booking, Tangerine Bowl, Orlando, Florida, April 5	\$ 684,863
9.	EAGLES/JIMMY BUFFET —Beach Club Booking/Cellar Door Concerts, Stadium, Tampa, Florida, January 26	\$ 662,500
10.	BOB SEGER/J. GEILS/EDDIE MONEY/DEF LEPPARD —Belkin Productions, Cleveland Stadium, Cleveland, Ohio July 19	\$ 622,050
11.	BOB SEGER/REO SPEEDWAGON/POINTBLANK/THE ROCKETS —Sunshine Promotions, Kentucky Fair Stadium, Louisville, Kentucky, July 13	\$ 555,240
12.	SAMMY HAGAR/BLUE OYSTER CULT/REO SPEEDWAGON/TRIUMPH/RANDY HANSEN —Bill Graham Presents, Oakland Stadium, Oakland, California, July 4	\$ 545,150
13.	JOURNEY/SAMMY HAGAR (CO-HEADLINERS)/JUDAS PRIEST/APRIL WINE/SHOOTING STAR —Contemporary Productions, Busch Memorial Stadium, St. Louis, Missouri, June 29	\$ 470,820
14.	DOOBIE BROTHERS/JOURNEY (CO-HEADLINERS)/KENNY LOGGINS/APRIL WINE —Contemporary Productions/New West Productions, Arrowhead Stadium, Kansas City, Missouri, June 27	\$ 437,953
15.	REO SPEEDWAGON —Alpine Valley Music Theatre, Alpine Valley Music Theatre, E. Troy, Wisconsin, July 26 & 27 (2)	\$417,554

Facilities

- GIANT STADIUM, East Rutherford, N.J.
- CNE STADIUM, Toronto, Ontario, Canada
- STADIUM, Oakland, California
- COLISEUM, Los Angeles, California
- SOLDIER FIELD, Chicago, Illinois
- TANGERINE BOWL, Orlando, Florida
- STADIUM, Tampa, Florida
- STADIUM, Cleveland, Ohio
- SUPERDOME, New Orleans, Louisiana
- KENTUCKY FAIR STADIUM, Louisville, Kentucky

Promoters

- BILL GRAHAM PRESENTS
- BEACH CLUB BOOKING
- CROSS COUNTRY CONCERTS
- CONCERT PRODUCTIONS INC.
- MONARCH ENTERTAINMENT
- AVALON ATTRACTIONS
- BELKIN PRODUCTIONS
- CONTEMPORARY PRODUCTIONS
- MICHAEL ROSENBERG PRODUCTIONS
- SUNSHINE PROMOTIONS

Auditoriums

(UNDER 6,000)

Pos.	ARTIST—Promoter, Facility, Dates (No. of presentations)	GROSS RECEIPTS
1.	BEATLEMANIA —Perryscope Concerts/CPI/DKD, Queen Elizabeth Theatre, Vancouver, B.C., Canada, Aug. 20-Sept. 7 (15)	\$480,919
2.	ELTON JOHN —Ron Delsener, Palladium, New York City, New York, October 18-21, 23-26 (8)	\$399,400
3.	PAUL ANKA/STEWIE STONE —Dick Clark Presentations, Dick Clark Westchester Theatre, Tarrytown, New York, November 1-11 (10)	\$376,221
4.	BEATLEMANIA —Perryscope Concerts, Jubilee Auditorium, Edmonton, Alberta, Canada, July 16-27 (11)	\$342,125
5.	SHA NA NA/BOB SHAW —Front Row Theatre, Cleveland, Ohio March 11-16 (9)	\$309,406
6.	SHIRLEY BASSEY/MICHEL LEGRAND —Ron Delsener, Carnegie Hall, New York, September 3-7 (6)	\$270,000
7.	DIANA ROSS —Frank J. Russo, Ocean State Theatre, Providence, Rhode Island, September 18-23 (6)	\$265,640
8.	ENGELBERT HUMPERDINCK/DICK CAPRI —Dick Clark Productions, Syria Mosque, Pittsburgh, Pennsylvania, November 1-4 (6)	\$263,500
9.	SHIRLEY BASSEY/DICK CAPRI —Associated Booking Agency, Dorothy Chandler Pavilion, Los Angeles, California, August 13-16 (4)	\$238,000
10.	SHIRLEY BASSEY/FREDDIE ROMAN —Dick Clark Presentations, Dick Clark Westchester Theatre, Tarrytown, New York, May 8-11 (5)	\$224,119
11.	AIN'T MISBEHAVIN' —Bill Graham Presents, Warfield Theatre, San Francisco, California, August 5-10 (8)	\$206,564
12.	DIANA ROSS —Ron Delsener, Forest Hill Stadium, New York, New York, August 16	\$205,000
13.	TEDDY PENDERGRASS/MARSHA WARFIELD —Circle Star Theatre, \$194,548 Circle Star Theatre, San Carlos, California, December 19-23 (6)	\$194,548
14.	SHA NA NA/BOB SHAW —Lee Cuber-Shelly Gross, Music Fair, Valley Forge, Pennsylvania, February 29-March 2 (6)	\$193,500
15.	PATTI LABELLE/JERRY BUTLER —Dimensions Unlimited, Warner Theatre, Washington, D.C., June 28-July 1 (8)	\$170,850

Artists

- BEATLEMANIA
- ELTON JOHN
- GRATEFUL DEAD
- SHA NA NA
- SHIRLEY BASSEY
- ENGELBERT HUMPERDINCK
- TEDDY PENDERGRASS
- DIANA ROSS
- ROSSINGTON COLLINS BAND
- FRANK ZAPPA

Promoters

- MONARCH ENTERTAINMENT
- RON DELSENER
- AVALON ATTRACTIONS
- DICK CLARK PRESENTATIONS
- DICESARE-ENGLER PRODUCTIONS
- PERRYSCOPE CONCERTS
- ELECTRIC FACTORY CONCERTS
- CONTEMPORARY PRODUCTIONS
- FRANK J. RUSSO, INC.
- BRASS RING PRODUCTIONS

Facilities

- STANLEY THEATRE, Pittsburgh, Pennsylvania
- WESTCHESTER THEATRE, Tarrytown, New York
- PALLADIUM, New York, New York
- CAPITOL THEATRE, Passaic, New Jersey
- WARFIELD THEATRE, San Francisco, California
- CARNEGIE HALL, New York, New York
- TOWER THEATRE, Philadelphia, Pennsylvania
- QUEEN ELIZABETH THEATRE, Vancouver, British Columbia, Canada
- SAN DIEGO AMPHITHEATRE, San Diego, California
- FRONT ROW THEATRE, Cleveland, Ohio

Boxoffice

Arenas

(6,000 TO 20,000)

Pos.	ARTIST—Promoter, Facility, Dates (No. of Performances)	GROSS RECEIPTS
1.	BILLY JOEL —Ron Delsener, Madison Square Garden, New York City, New York, June 23, 24, 26, 27, 28 (5)	\$1,200,000
2.	THE EAGLES/ROY ORBISON —Forum Talent/Long Run Tours, The Forum, Los Angeles, California, March 1-4 (4)	\$ 700,905
3.	YES —Ron Delsener, Madison Square Garden, New York City, New York, September 4-6 (3)	\$ 680,000
4.	QUEEN/THE BLASTERS —Avalon Attractions, The Forum, Los Angeles, California, July 8-12 (4)	\$ 594,970
5.	FLEETWOOD MAC/DANNY DOUMA —Avalon Attractions, The Forum, Los Angeles, California, December 4-6 (3)	\$ 560,560
6.	GRATEFUL DEAD —Monarch Entertainment, Nassau Coliseum, Uniondale, New York, May 14-16 (3)	\$ 554,288
7.	Z Z TOP/ROCKY HILL —Pace Concerts/Feyline Presents, The Summit, Houston, Texas, May 16-18 (3)	\$509,348
8.	QUEEN —Ron Delsener, Madison Square Garden, New York City, New York, September 28-30 (3)	\$ 500,000
9.	GRATEFUL DEAD —Monarch Entertainment/Ruffino & Vaughn/Ron Delsener, Coliseum, Uniondale, New York, October 31-November 2 (3)	\$ 491,928
10.	THE WHO/BLACKFOOT —Bill Graham Presents, Coliseum, Oakland, California, April 18-20 (3)	\$ 459,293
11.	FLEETWOOD MAC/DANNY DOUMA —Cedric Kushner Productions, Madison Square Garden, New York City, New York, November 15 & 16 (2)	\$ 438,264
12.	BILLY JOEL —Concert Productions International, Maple Leaf Gardens, Toronto, Canada, November 15 & 16 (2)	\$ 436,115
13.	THE WHO/BLACKFOOT —Concert Productions International, Maple Leaf Gardens, Toronto, Canada, May 5 & 6 (2)	\$ 433,699
14.	EAGLES/CHRISTOPHER CROSS —Alpine Valley Music Theatre, East Troy, Wisconsin, June 28 & 29 (2)	\$ 433,197
15.	THE WHO/BLACKFOOT —Feyline Presents, McNichols Arena, Denver, Colorado, April 23 & 24 (2)	\$ 422,943

Artists

- FLEETWOOD MAC
- BOB SEGER
- GRATEFUL DEAD
- EAGLES
- BILLY JOEL
- EARTH WIND & FIRE
- JOURNEY
- STYX
- JACKSON BROWNE
- HEART

Promoters

- FAYLINE PRESENTS
- CONCERTS WEST
- ELECTRIC FACTORY CONCERTS
- AVALON ATTRACTIONS
- BILL GRAHAM PRESENTS
- RON DELSENER
- BRASS RING PRODUCTIONS
- MONARCH ENTERTAINMENT
- CONTEMPORARY PRODUCTIONS
- CONCERT PRODUCTIONS INTERNATIONAL

Facilities

- SPECTRUM, Philadelphia, Pennsylvania
- FORUM, Los Angeles, California
- MADISON SQUARE GARDEN, New York, New York
- SUMMIT, Houston, Texas
- COLISEUM, Uniondale, New York
- COLISEUM, Oakland, California
- MAPLE LEAF GARDENS, Toronto, Ontario, Canada
- McNICHOLS ARENA, Denver, Colorado
- RED ROCKS AMPHITHEATRE, Denver, Colorado
- COBO ARENA, Detroit, Michigan

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MARCH

26 Las Cruces, NM
27 Midland, TX
28 Austin, TX
29 Houston, TX
30 Houston, TX

APRIL

1 Oklahoma City, OK
2 Ft. Worth, TX
3 Ft. Worth, TX
4 Lake Charles, LA
5 Baton Rouge, LA
6 Shreveport, LA
8 Nacogdoches, TX
9 Tulsa, OK
11 Biloxi, MS
12 Jacksonville, FL
13 Columbia, SC
14 Auburn, AL
15 Jackson, MS
16 Memphis, TN

MAY

1 Lakeland, FL
2 Miami, FL (Hollywood)
3 Ft. Meyers, FL
5 Huntsville, AL
6 Lexington, KY
7 Atlanta, GA

8 Nashville, TN

9 Birmingham, AL
10 Johnson City, TN
11 Huntington, W. VA
13 Savannah, GA
14 Greensboro, NC

JUNE

15 Augusta, GA
16 Charlotte, NC
17 Hampton, VA
19 Knoxville, TN
20 Roanoke, VA
21 Largo, MD
6 Cleveland, OH
7 Chicago, IL
8 Detroit, MI
9 Detroit, MI
10 Saginaw, MI
12 Binghamton, NY
13 Rochester, NY
14 New Haven, CT
15 Meadowlands, NY
17 Saratoga, NY
18 Syracuse, NY
19 Allentown, PA

20 Salisbury, MD
21 Cape Cod, MA
22 Portland, ME
24 Baltimore, MD
25 Philadelphia, PA
26 Wheeling, W. VA

JULY

12 Kalamazoo, MI
13 Toledo, OH
14 Pittsburgh, PA
15 Johnstown, PA
16 Toronto, ONT
17 New York City, NY
19 Indianapolis, IN
22 Cedar Rapids, IA
23 Omaha, NB
25 Milwaukee, WI
26 Minneapolis, MN
27 Rockford, IL
29 Madison, WI
30 Cincinnati, OH

AUG

5 Seattle, WA
6 Seattle, WA
7 Seattle, WA

9 Portland, OR
16 Sacramento, CA
21 Los Angeles, CA
22 Los Angeles, CA
23 Phoenix, AZ
24 San Diego, CA
26 Concord, CA
27 Concord, CA
29 Las Vegas, NV
30 Salt Lake City, UT

SEPT

1 Denver, CO
2 Lubbock, TX
4 Fayetteville, AR
5 St. Louis, MO
6 Kansas City, MO

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Thank You

Counterpoint

Music Folk Brush Off Image Fete

By JEAN WILLIAMS

LOS ANGELES—"Fame" and its star Irene Cara walked away with top awards at the 13th annual NAACP Image Awards held at the Hollywood Palladium Sunday (7).

Cara captured an award for the best performance by an actress for her role in "Fame," while the film was voted this year's best movie.

"Uptown At The Apollo" also scored high with Natalie Cole and Lou Rawls garnering awards in the best performance by an actress and actor in a variety special or episode in a series category.

Winners in the music category were: B.B. King, best blues artist; Andrae Crouch, best gospel artist; Count Basie, best jazz artist; Dionne Warwick, best female artist; the Commodores, best vocal group; Larry Graham, best male artist; Quincy Jones, best album of the year (producer) "Off The Wall" and Sam Dees, song of the year (writer) "One In A Million."

Performing for the full house were Stephanie Mills, Irene Cara, Esther Phillips, the Fifth Dimension, comedian Byron Allen, the cast of "One Mo' Time" and Andrae Crouch.

One of the highlights of the evening was a special tribute and presentation of the Humanitarian award to Rosa Parks as Crouch serenaded her with his composition, "Through It All."

Parks is the woman who was responsible for the Montgomery, Ala., bus boycott spearheaded by the Rev. Dr. Martin Luther King when on Dec. 1, 1955 she refused to go to the back of the bus.

Stephanie Mills was outstanding performing "Never Knew Love Like This Before" and the Fifth Dimension was equally impressive singing while introducing some of the music categories.

California Senator Diane Watson, on behalf of the Beverly Hills/Hollywood branch of the NAACP (the sponsoring group) paid special tribute to Sammy Davis for his 50 years in the entertainment field. In Davis' absence, his wife Altovise accepted the honor.

For the second consecutive year the Image Awards was a topnotch affair. This year surpassed last year's production.

Robert Guillaume, NBC-TV's "Benson," held the show together while moving it with precision timing as host of the event.

Among the presenters were Andrae Crouch, Kellee Patterson, Scatman Crothers, Roxie Roker, Jayne Kennedy, Marla Gibbs, Vic Tayback, Gregg Morris, Ted Lange, Kim Fields, Joan Pringle, Bea Richards and the Fifth Dimension.

Leroy Robinson must be commended as producer of the affair and Willis Edwards and C.C. Ryder for cochairing the Image Awards. Collette Wood was its talent coordinator and it was all pulled together by Geraldine Green, chapter president.

On another note, is it possible some recording artists just don't care enough to support NAACP's Image Awards? Or could they possibly feel they have outgrown them?

While most winners in the film category were onhand to pick up

Billboard® Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	
☆	3	10	CELEBRATION —Kool & The Gang (R. Bell, Kool & The Gang), De-Lite 807 (Mercury) (Deightul/Fresh Start, BMI)	☆	34	8	DO ME RIGHT —Dynasty (W. Shelby, N. Beard), Solar 12127 (RCA) (Spectrum VII/Myinda Music, ASCAP)	☆	68	3	HERE'S TO YOU —Sky (R. Muller), Salsoul 572132 (RCA) (One To One, ASCAP)	
	2	10	LOVE T.K.O. —Teddy Pendergrass (C. Womack, G. Nobel), P.I.R. 93116 (Assorted, BMI)	☆	35	3	MAKE THE WORLD STAND STILL —Roberta Flack and Peabo Bryson (R. Flack, P. Bryson), Atlantic 3775 (WB/Peabo/Very Every, ASCAP)	☆	69	4	TAKE ME AWAY —The Temptations (F. Karlin, D. Pitchford), Motown 1501 (T.L./ Adamsongs, ASCAP/L/Pzazz, BMI)	
	3	14	MASTER BLASTER —Stevie Wonder (S. Wonder), Tamla 54317 (Motown) (Jobete/Black Bull, ASCAP)		36	8	HEAVENLY BODY —Chi-Lites (C. Davis, E. Record), 20th Century 2472 (RCA) (Angelshell/Six Continents, BMI)	☆	70	3	SO YOU WANNA BE A STAR —Mtume (J. Mtume, R. Lucas, B. Fearington), Epic 19-50952 (not listed)	
☆	6	9	KEEP IT HOT —Cameo (L. Blackmon, A. Lockett), Chocolate City 3219 (Casablanca) (Better Days, BMI/Better Nights, ASCAP)	☆	37	4	I JUST LOVE THE MAN —The Jone Girls (K. Gamble, L. Huff) P.I.R. 6:3121 (CBS) (Assorted, BMI)	☆	71	5	HOW DO YA DO —Brass Construction (M. Grudge, J. Wong), Liberty 1387 (Big Boro/ Desert Rain, ASCAP)	
	5	4	LOVELY ONE —The Jacksons (M. Jackson, R. Jackson), Epic 9-5095R (Ranjack/Miac, BMI)	☆	38	6	LITTLE GIRL DON'T YOU WORRY —Jermaine Jackson (J. Jackson, P.M. Jackson Jr.), Motown 1499 (Jobete, ASCAP/Boots May, BMI)	☆	72	2	WATCHING YOU —Slave (M. Adams, R. Turner, D. Webster, S. Washington, S. Arrington), Cotillion 46006 (Atlantic) (Slave Song/Cotillion, BMI)	
☆	6	5	UPTOWN —Prince (Prince), Warner Bros. 49559 (Ecnirp, BMI)	☆	39	6	INHERIT THE WIND —Wilton Felder (W. Felder, W. Felder Jr., D.R. Nix), MCA 51024 (Four Knights, BMI)	☆	73	4	YOU'VE GOT TO LIKE WHAT YOU DO —Shirley Brown (J. Banks, H. Thigpen, D. Weatherspoon), 20th Century 2473 (RCA) (Cessess/Swelka, BMI)	
	13	6	UNITED TOGETHER —Aretha Franklin (C. Jackson, P. Perry), Arista 0569 (Jays Enterprises/Baby Love/Chappell/Phivin International Enterprises, ASCAP)	☆	40	7	IF YOU FEEL THE FUNK —LaToya Jackson (K. Peterson, D. Pride), Polydor 2137 (Seitu/Dorie Pride, BMI)	☆	74	NEW ENTRY	I AIN'T GONNA STAND FOR IT —Stevie Wonder (S. Wonder), Tamla 54320 (Motown) (Jobete/Black Bull, ASCAP)	
	8	7	MORE BOUNCE TO THE OUNCE —Zapp (R. Troutman), Warner Bros. 49534 (Rubber Band, BMI)	☆	41	6	WE NEVER SAID GOODBYE — Dionne Warwick (I. Hayes, A. Anderson), Arista 0572 (Rightsong/ Angela, BMI)	☆	75	3	I JUST WANT TO FALL IN LOVE —Spinners (W. Hatcher, D. Omar, R. Ross), Atlantic 3765 (Hattress/Spinners, BMI)	
☆	22	6	FANTASTIC VOYAGE —Lakeside (F. Alexander Jr., N. Beavers, M. Craig, T. McCain, T. Shelby, S. Shockley), Solar 12129 (RCA) (Spectrum VII/Circle, ASCAP)	☆	42	7	LADY —Kenny Rogers (L. Richie, Jr.), Liberty 1380 (Brockman, ASCAP)	☆	76	2	BON BON VIE —T.S. Monk (S. Linzer, L.R. Brown), Mirage 3780 (Atlantic) (Unichappell/Featherbed/Larball, BMI)	
☆	10	11	WHEN WE GET MARRIED —Larry Graham (D. Hogan), Warner Bros. 49581 (Big Seven, BMI)	☆	43	8	FEEL MY LOVE —Michael Wycoff (M. Wycoff), RCA 12108 (Crystalane, BMI)	☆	77	2	PASSIONATE BREEZES —The Deets (C. Jackson, M. Yancey), 20th Century 2475 (RCA) (Chappell, ASCAP)	
	11	11	REMOTE CONTROL —Reddings (N. Mann, B. Beard, C. Fortune), Believe In A Dream 9-5600 (CBS) (Last Colony/Band Of Angels, BMI)	☆	44	6	ONCE IS NOT ENOUGH —O'Jays (B. Sigler, H. Scates), TSOP 6-4791 (CBS) (Mighty Three, BMI)	☆	78	2	SHAKE IT UP —The Dazz Band (B. Calhoun, B. Harris), Motown 1500 (Jazzy Autumn/Three Go, ASCAP)	
☆	16	5	YOU —Earth, Wind & Fire (M. White, D. Foster, B. Russell), ARC/Columbia 11- 11407 (Sagittaire/Rutland Road/Almo, ASCAP/Foster Frees/Irving, BMI)	☆	45	6	THE LOOK IN YOUR EYES — Maze Featuring Frankie Beverly (F. Beverly), Capitol 4942 (Amazement, BMI)	☆	79	2	STRETCH —B.T. Express (S. Young, E. Heyman), Handshake 8-5305 (Chappell/Northern/Intersong, ASCAP)	
☆	15	7	I'LL NEVER FIND ANOTHER —Manhattans (L. Graham, P. Richmond), Columbia 11-11398 (Content, BMI)	☆	46	6	RAPP PAYBACK —James Brown (S. Brown, J. Brown, H. Stallings), T.K. 1039 (Third World, ASCAP)	☆	80	3	WHEN I FALL IN LOVE —Revelation (F. Young, E. Heyman), Handshake 8-5305 (Chappell/Northern/Intersong, ASCAP)	
☆	19	7	IT'S MY TURN —Diana Ross (M. Masser, C. Bayer Sager), Motown 1496 (Colgems/EMI/Prince St., ASCAP/Unichappell/Begonia, BMI)	☆	47	5	STRENGTH OF A WOMAN —Eloise Laws (P. Brown, J. Curiel), Liberty 1388 (EMI, ASCAP)	☆	81	2	8TH WONDER —The Sugar Hill Gang (C. Cook, R. Lapread), Sugar Hill 753 (Commodores/Jobete, BMI)	
☆	17	9	LOOK UP —Patrice Rushen (Rushen, Mims, Brown), Elektra 47067 (Baby Fingers/Mims/Shownbrere/ASCAP)	☆	48	3	BURN RUBBER —Gap Band (L. Simmons, C. Wilson, R. Taylor), Mercury 76091 (Total Experience, BMI)	☆	82	NEW ENTRY	JESUS IS LOVE —Commodores (L. Ritchie Jr.), Motown 1502 (Jobete/Commodores, BMI)	
☆	24	5	AGONY OF DEFEAT —Parliament (R. Dunbar, D. Sterling, D. Clinton), Casablanca 2317 (Malbiz, BMI)	☆	49	5	TOGETHER —Tierra (Gamble, Huff), Boardwalk 5702 (CBS) (Mighty Three, BMI)	☆	83	NEW ENTRY	FULL OF FIRE —Shalamar (J. Watley, J. Gallo, R. Randolph), Solar 12152 (Spectrum VII/Mykinda, ASCAP)	
☆	18	10	LOVE UPRISING —Tavares (R. Moore, A. Winbush), Capitol 4933 (Moore And Moore/Right, BMI)	☆	50	3	MELANCHOLY FIRE —Norman Connors (O. DeMarco), Arista 0581 (Family/Arista, ASCAP)	☆	84	NEW ENTRY	I WANT YOU —Narada Michael Walden (N.M. Walden, L. Walden, C. Rustici), Atlantic 3783 (Walden/Gratitude Sky, ASCAP)	
☆	20	8	HAPPY ANNIVERSARY — Ray, Goodman & Brown (H. Ray, A. Goodman, W. Brown, L. Walter, V. Castellano), Polydor 2135 (Dark Cloud/H.A.B., BMI)	☆	51	14	I NEED YOUR LOVIN' —Teena Marie (T. Marie), Gordy 7189 (Motown) (Jobete, ASCAP)	☆	85	NEW ENTRY	BE ALRIGHT —Zapp (R. Troutman), Warner Bros. 49623 (Rubber Band, BMI)	
☆	27	9	WHAT CHA DOIN' —Seawind (B. Wilson, M. Vieha), A & M 0227 (Seawind/Black Bandana, BMI)	☆	52	17	DON'T STOP THE MUSIC —Yarborough & Peoples (J. Simmons, A. Peoples, J. Ellis), Mercury 76085 (Total X, BMI)	☆	86	NEW ENTRY	DANCE —Silver Platinum (G. Cooper), Spector 00009 (Bayard, BMI)	
☆	23	7	LOVE OVER AND OVER AGAIN —Switch (B. Debarge, B. Debarge), Gordy 7193 (Motown) (Jobete, ASCAP)	☆	53	21	THE WANDERER —Donna Summer (G. Moroder, O. Summer), Geffen 49563 (Warner Bros.) (Cafe Americana/Revelation/Ed Intro./ Intersong, ASCAP)	☆	87	NEW ENTRY	I'LL NEVER LOVE THE SAME WAY TWICE —Barbara Mason (B. Mason, C. Gilbert), WMOT 8-5352 (Double Cross/Mark James/WIMOT, BMI)	
☆	31	6	SHINE ON —L.T.O. (R. Kerr, J.L. Osborne, B. Osborne), A&M 2283 (Almo/McRovoscod, ASCAP/Irving/Buchanan Kerr, BMI)	☆	54	5	I'M READY —Kano (S. Pulga, L. Ninzatti, M. Bonsanto), Emergency 4504 (Brasilia) (Emergency/Farfallo, ASCAP)	☆	88	NEW ENTRY	LIKE SISTER AND BROTHER —Frank Hooker & Positive People (G. Stephens, R. Cook, R. Greenway), Panorama 12132 (RCA) (Tic Toc/Cookaway, ASCAP)	
☆	25	8	GANGSTERS OF THE GROOVE —Heatwave (R. Temperton), Epic 19-50945 (Rodsongs, ASCAP)	☆	55	8	ANOTHER ONE BITES THE DUST —Queen (Deacon) (Queen/Beechwood, BMI), Elektra 47031	☆	89	NEW ENTRY	MY FEET WON'T MOVE, BUT MY SHOES DID THE BOOGIE —People's Choice (F. Brunson, D. Thompson), Casablanca 2322 (Mured/People's Choice, BMI)	
☆	39	3	HEARTBREAK HOTEL —The Jacksons (M. Jackson), Epic 19-50959 (Miac, BMI)	☆	56	16	HURRY UP THIS WAY AGAIN —Stylists (D. Wansel, C. Biggs), TSOP 9-4789 (CBS) (Assorted, BMI)	☆	90	NEW ENTRY	CAREER GIRL —Carrie Lucas (J. Gallo, C. Lucas, N. Beard), Solar 12135 (RCA) (Spectrum VII/Carric/Mykinda, ASCAP)	
☆	26	7	COULD I BE DREAMING —Pointer Sisters (T. Lawrence/M. Henderson/A. Pointer), Planet 47920 (Elektra) (Tira, BMI/Carith, ASCAP/Brain Tree, BMI)	☆	57	4	ONE CHILD OF LOVE —Peaches & Herb (D. Fekaris, F. Perren), Polydor/MVP 2140 (Perren-Vibes, ASCAP)	☆	91	55	10	YOU DON'T KNOW LIKE I KNOW —Genty (I. Hayes, D. Porta), Venture 133 (East Memphis, BMI)
☆	33	7	MUG PUSH —Bootsy (P. Collins, Bootsy, G. Clinton), Warner Bros. 49599 (Rubber Band, BMI)	☆	58	35	HAPPY ENDINGS —Ashford & Simpson (N. Ashford/V. Simpson), Warner Bros. 49594 (Nick-O-Val, ASCAP)	☆	92	63	15	NOW THAT YOU'RE MINE AGAIN —Spinners (M. Zager), Atlantic 3757 (Sumac, BMI)
☆	28	9	FREAK TO FREAK —Sweat Band (C. Small, J. Washington, G. Shider, W. Collins), Uncle Jam 9-9901 (CBS) (Rubber Band, BMI)	☆	59	43	SHOOT YOUR BEST SHOT —Linda Clifford (L. Hayes, M. Hayes), Curtom/RSO 1053 (Rightsong, BMI)	☆	93	64	20	NEVER KNEW LOVE LIKE THIS BEFORE —Stephanie Mills (J. Mtume, R. Lucas), 20th Century 2460 (RCA) (Frozen Butterfly, BMI)
☆	30	8	PROVE IT —Michael Henderson (M. Henderson), Buddah 623 (Arista) (Electrocord, ASCAP)	☆	60	49	THE REAL THANG —Narada Michael Walden (N. M. Walden, B. Hull, C. Rustici), Atlantic 3764 (Walden/Gratitude Sky, ASCAP/Brass Heart/Cotillion, BMI)	☆	94	81	11	FUNKDOWN —Cameron (R. Muller), Salsoul 2129 (RCA) (One To One, ASCAP)
☆	45	4	BOOGIE BODY LAND —Bar-Kays (J. Alexander, L. Dodson, C. Allen, C. Guy, L. Smith, M. Bynum, W. Stewart, H. Henderson, F. Thompson, M. Beard, A. Jones), Mercury 76088 (Bar-Kays/Warner-Tamerlane, BMI)	☆	61	34	FUNKIN' FOR JAMAICA —Tom Browne (T. Brown, T. Smith), Arista/GRP 2506 (Thomas Browne/Roaring Rock, BMI)	☆	95	76	4	SOMETHING IN THE PAST —One Way Featuring Al Hudson (A. Perkins, C. Gregory, A. Hudson) MCA 51021 (Perk's/Duchess, MCA, BMI)
☆	29	10	I'M COMING OUT —Diana Ross (B. Edwards, N. Rodgers), Motown 1491 (Chic, BMI)	☆	62	5	LET IT FLOW —Grover Washington Jr. (G. Washington), Elektra 47071 (G.W., Jr., ASCAP)	☆	96	83	9	GET IT —Dramatics (R. Banks, E.A. Green), MCA 51003 (Conquistador/Baby Dump, ASCAP)
☆	30	9	LOVE X LOVE —George Benson (R. Temperton), Warner Bros./Quest 49570 (Rodsongs, ASCAP)	☆	63	37	WHERE DID WE GO WRONG —L.T.D. (S. Dees, J.L. Osborne), A&M 2250 (Irving, BMI/ Almo/Microvscod, ASCAP)	☆	97	67	7	SIZZLIN' HOT —Slave (S. Washington, M. Adams, R. Turner, D. Webster, F. Miller, S. Arrington), Cotillion 46004 (Atlantic) (Slave Song/Cotillion, BMI)
☆	31	29	HOW LONG —Lipps Inc. (P. Carrack), Casablanca 2303 (Anchor, ASCAP)	☆	64	58	I GO CRAZY —Lou Rawls (P. Davis), P.I.R. 9:3114 (CBS) (Web IV, BMI)	☆	98	91	9	THE GLOW OF LOVE —Change (D. Romani, W. Garfield, M. Malavasi), RFC 49587 (Warner Bros.) Little Macho/Ara Pesh, ASCAP)
☆	40	5	TOO TIGHT —Con Funk Shun (M. Cooper), Mercury 76089 (Val-je-Joe, BMI)	☆	65	65	NON STOP —Forecast (R. Bell, F. Jackson, A. Bayyan), Ariola 811 (Arista) (Bayyan, BMI/Aminah, ASCAP)	☆	99	92	13	S.O.S.—S.O.S. Band (S.O.S. Band, Sigid), Tabu 9-5526 (CBS) (Interior, BMI)
☆	33	13	KID STUFF —Lenny White (L. White, D.A. Miller, Jr., J.S. Anderson, E. Martinez), Elektra 47043 (Mehoma, BMI)	☆	66	71	BABY, LET'S RAP NOW —The Moments (T. Keith, M. Moore), Sugar Hill 551 (Sugar Hill, BMI)	☆	100	93	9	BOURGIE, BOURGIE — Gladys Knight & The Pips (N. Ashford, V. Simpson), Columbia 1-11375 (Nick O Val, ASCAP)

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Blackbyrds Back After Long Hiatus From Studio

By JEAN WILLIAMS

LOS ANGELES—With the “bitter” legal battles out of the way, the Blackbyrds are back on the recording trail with a recently released LP, “Bitter Days.”

The group has not recorded in nearly three years, during which time it was embroiled in litigation with its founder and former mentor Donald Byrd.

The Blackbyrds went to George Duke to handle their production. Only this time, “the arrangement was different from the one they had with Byrd,” say group members Orville Saunders and Joseph Hall.

“George allowed a coproduction situation. It was not a do what I say do type of thing,” says Saunders, guitarist.

“This was another experience and we had more freedom. Donald was our producer and he never let us forget it,” he adds.

Says Hall, bassist for the group: “This album was a lot more fun recording and it comes through in the finished product. We also were involved in this project from start to finish.” Keith Killgo, drummer, cowrote with Dan Stewart the title cut on the LP.

Hall and Saunders agree the Blackbyrds have not altered their sound, the difference is their own input and the energy level of the project.

The group, which has been together some eight years, recently added new personnel—percussionist Dan Stewart and vocalist James Garrett.

According to Saunders, Mark Smith, acoustic guitarist and Marc Cohen, keyboards, played on “Bitter Days.” However, the pair will not travel with the band. Neither will keyboardist Kevin Toney, an original member.

Group members emphasize that Toney will be very much a part of the group although he will not perform live. Toney received his degree in both composition and jazz studies and it is believed he will now teach.

While the litigation was in progress, Hall says he did a lot of engineering for other acts in an effort to keep up with the musical trends and keep his fingers in the industry.

On the other hand, Saunders and other members coproduced with fellow musicians. Toney also was sideman on David Fathead Newman’s “Scratch My Back” album. During the layoff Toney began writing a book on improvisation which is nearly completed.

Operating as a group again, the Blackbyrds are in the process of auditioning for a horn section in anticipation of a tour at the end of January.

Following the split with Byrd, the Blackbyrds took on new personal management, Charles Graziano. Graziano started with Byrd organization in 1975 but broke with the trumpeter/educator at the time the Blackbyrds left.

The group originally joined Fantasy in 1973 and recently re-signed with the label. “Bitter Days” is its seventh LP for Fantasy. The Blackbyrds collected three gold LPs in as many years—“City Life,” “Unfinished Business” and “Action.”



ROYAL MEETING—Aretha Franklin meets England's Queen Mother Mary following her participation at a command performance at London's Royal Victoria Hall. On the receiving line are Glynn Turman and Victor Borge.

New York's Leviticus Club Opens Its Doors To Jazz

NEW YORK—Popular nightspot Leviticus International has thrown its hat into the jazz arena.

Each Sunday evening from 6-9 p.m. the club features jazz at its intimate new Living Room. While patrons will be able to catch musicians performing every Sunday, other days are opening up for jazz.

Clifford Jordan & Barry Harris appeared at Leviticus Sunday (7), and Louis Hayes & Frank Strozier are set for Sunday (14). Charles Rouse is tapped for (21) and Sonny Fortune (28). The bands perform two sets.

The Consortium of Jazz Organizations and Artists were to sponsor a

fund-raising event starring Pharoah Sanders with singer Leon Thomas and Frank Foster's 13-piece band Friday (12).

Sanders recently completed an LP on Theresa Records and Foster has returned from an extended European tour.

Foster's band, Living Colors ... 13 Shades of Black, includes a four-man rhythm section, three-man reed section, four-man brass section and a two-person trombone section.

The Leviticus International Entertainment Complex opened several years ago as a disco. The operation has since broadened its format to include other forms of music.

Counterpoint

• Continued from page 56

their awards, the music winners made a poorer than poor showing.

Of the seven music awards presented, only Andrae Crouch and Sam Dees were on hand to accept. Other winners were B.B. King, Count Basie, Dionne Warwick, Larry Graham, the Commodores and Quincy Jones. Natalie Cole and Lou Rawls also were no-shows.

Putting aside the presenters' canned—if so-and-so-were here I'm sure he would say—speech, the winners didn't personally bother to acknowledge the awards in any way.

The Image Awards have for the past 13 years been the most prestigious given by a civil rights organization to blacks.

The awards have, for several years, been plagued with internal problems, but the past two affairs have been something to boast about. And it's insulting when many music winners appear to ignore the event. Well—maybe next year.

The current touring package of Cameo, the Bar-Kays, Switch and Zapp recently sold out shows at the Richmond Coliseum and Norfolk Scope. While that in itself may not be too surprising, the fact that Motown's Switch reportedly was the crowd favorite just may be.

At the 11,000-seat Scope auditorium, some of the women concertgoers reportedly tore down barriers, pushed past seven security guards and crawled onstage in an effort to touch Switch.

Some of those in attendance insist security guards were forced, one by one, to pull the women from the

stage to protect the group. At the time of the incident Switch was performing “Love You Over And Over.” Incidentally, this is the group's first tour. The package is presented by Tigerflower of Washington.

★ ★ ★

Maze featuring Frankie Beverly was recorded live at the Santa Monica Civic Nov. 21 by Wally Heider's mobile unit two for a syndicated concert series being put together by Westwood One, an L.A.-based syndication company.

Bob Burch, Westwood One's director of network operations, says the firm also has recorded War, the Pointer Sisters and a Taste Of Honey for the series, which is tailored specifically to black-oriented major market radio stations. He says he also has commitments from Dionne Warwick, the Manhattanans, the Crusaders, Deniece Williams and Gladys Knight. The series will air monthly sometime after the first of the year.

★ ★ ★

Aretha Franklin teams up with legendary blues singer Big Mama Thornton for the first time to sing “Nobody Knows You When You're Down And Out” on “Omnibus,” a one-hour special set to air on ABC-TV Dec. 28.

Franklin also solos on “God Bless The Child” and “Trouble In Mind,” while Thornton takes her turn with “Ball And Chain.” Also appearing on the show are Princess Grace and John Ritter.

★ ★ ★

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Survey For Week Ending 12/20/80

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★	1	6	HOTTER THAN JULY Stevie Wonder, Tamla T8-373M1 (Motown)	★	NEW ENTRY		CANDLES Heatwave, Epic FE 36873
★	2	4	FACES Earth, Wind & Fire, ARC/Columbia KC2-36795	★	47	3	SWEET VIBRATIONS Bobby “Blue” Bland, MCA MCA-5145
	3	3	CELEBRATE Kool & The Gang, De-Lite DSR-9518 (Mercury)		41	19	KURTIS BLOW Kurtis Blow, Mercury SRM-1-3854
★	4	19	T.P. ● Teddy Pendergrass, P.I.R. FZ 36745 (CBS)		42	7	TWENNYNINE Twennyne With Lenny White, Elektra 6E-304
	5	5	TRIUMPH The Jacksons, Epic FE-35424		43	42	LOVE LIVES FOREVER Minnie Riperton, Capitol SOO-12097
★	6	6	FEEL ME Cameo, Chocolate City CCLP 2016 (Casablanca)		44	44	ONE STEP CLOSER Doobie Brothers, Warner Bros. HS 3452
	7	7	DIRTY MIND Prince, Warner Bros. BSK 3478		45	37	LET ME BE YOUR ANGEL Stacy Lattisaw, Cotillion SD 5219 (Atlantic)
☆	9	9	ARETHA Aretha Franklin, Arista AL 9538		46	39	ONE IN A MILLION YOU ● Larry Graham, Warner Bros. BSK 3447
	9	8	ZAPP ● Zapp, Warner Bros. BSK 3463		47	36	LA TOYA JACKSON La Toya Jackson, Polydor PD-1-6291
★	13	9	AT PEACE WITH WOMAN The Jones Girls, P.I.R. JZ 36767		48	38	SPECIAL THINGS Pointer Sisters, Planet P-9 (Elektra)
	11	11	HURRY UP THIS WAY AGAIN Stylists, TSOP JZ 36470 (CBS)		49	40	VICTORY Narada Michael Walden, Atlantic SD 19279
☆	20	4	FANTASTIC VOYAGE Lakeside, Solar BXL1-3726 (RCA)		50	60	SKYPORT Skiy, Salsoul SA 8537 (RCA)
★	13	10	GIVE ME THE NIGHT ● George Benson, Warner Bros. HS 3453		51	53	HEAVENLY BODY Chi-Lites, 20th Century T-619 (RCA)
★	17	5	WINELIGHT Grover Washington, Jr., Elektra 6E-305		52	41	THE GAME ▲ Queen, Elektra 5E-513
	15	15	INHERIT THE WIND Wilton Felder, MCA MCA-5144		53	49	HEROES Commodores, Motown M8-939M1
	16	16	14 KARAT Fatback, Spring SP-1-6729 (Polydor)		54	54	TAKE IT TO THE LIMIT Norman Connors, Arista AL 9534
	17	14	SHINE ON L.T.D., A&M SP 4819	★	NEW ENTRY		GREATEST HITS Manhattans, Columbia JC 36861
	18	12	THE WANDERER Donna Summer, Geffen GHS 2000 (Warner Bros.)		56	56	I TOUCHED A DREAM The Dells, 20th Century T-618 (RCA)
☆	NEW ENTRY		AS ONE Bar Kays, Mercury SRM1-4009		57	48	ADVENTURES IN THE LAND OF MUSIC Dynasty, Solar BXL1-3576 (RCA)
★	23	9	SEAWIND Seawind, A&M SP-4824		58	57	CAMERON Cameron, Salsoul SA 8535 (RCA)
★	25	5	THIS IS MY DREAM Switch, Gordy G8-999MI (Motown)		59	51	THIS TIME Al Jarreau, Warner Bros. BSK 3434
	22	21	STONE JAM Slave, Cotillion COT-5224 (Atlantic)		60	59	PUCKER UP Lipps Inc., Casablanca NBLP 7242
☆	33	4	POSH Patrice Rushen, Elektra 6E-302		61	46	MR. HANDS Herbie Hancock, Columbia JC 36578
☆	NEW ENTRY		TOUCH Con Funk Shun, Mercury SRM1-4002		62	55	NO NIGHT SO LONG Dionne Warwick, Arista AL 9526
★	30	5	THE AWAKENING The Reddings, Believe In A Dream JZ-36875 (CBS)		63	63	HOLY SMOKE Richard Pryor, Laff 212
	26	18	DIANA Diana Ross, Motown M8-936M7		64	64	INTERVALS Ahmad Jamal, 20th Century T-622 (RCA)
	27	27	IRONS IN THE FIRE Teena Marie, Gordy G8-997M1 (Motown)		65	66	SOFT LIGHTS, SWEET MUSIC Enchantment, RCA AFL1-3824
	28	26	LOVE APPROACH Tom Browne, Arista7GRP-3008		66	52	THE YEAR 2000 O'Jays, TSOP FZ 36416 (CBS)
	29	24	CARNAVAL Spyro Gyra, MCA-MCA-5149		67	58	A MUSICAL AFFAIR Ashford & Simpson, Warner Bros. HS 3458
★	35	4	SWEAT BAND Sweat Band, Uncle Jam JZ 36857 (CBS)		68	68	LET'S DO IT TODAY Lenny Williams, MCA MCA-5147
	31	32	ODORI Hiroshima, Arista AL 9541		69	61	WAITING ON YOU Brick, Bang JZ-36262 (CBS)
	32	28	WIDE RECEIVER Michael Henderson, Buddah BDS-6001 (Arista)		70	70	WORTH THE WAIT Peaches & Herb, Polydor/MWP PD-1-6298
	33	31	SWEET SENSATION ● Stephanie Mills, 20th Century T-603 (RCA)		71	69	THE GLOW OF LOVE Change, RFC 3438 (Warner Bros.)
	34	29	RAY, GOODMAN & BROWN II Ray, Goodman & Brown, Polydor PD-1-6299		72	71	LOVE TRIPPIN' Spinners, Atlantic SD 19270
☆	45	3	ULTRA WAVE Bootsy, Warner Bros. BSK 3433		73	65	S.O.S. ● S.O.S. Band, Tabu NJZ 36332 (CBS)
	36	34	JOY AND PAIN Maze, Capitol ST-12087		74	67	LOVE FANTASY Roy Ayers, Polydor PD-1-6301
☆	50	2	JERMAINE Jermaine Jackson, Motown M8-948M1		75	75	IN SEARCH OF THE RAINBOW SEEKERS Mtume, Epic JE-36017
★	43	4	THE DRAMATIC WAY The Dramatics, MCA MCA-5146				

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General News

**Speculation
On Lennon
Disk Future**

• Continued from page 28

listening to demo tapes of material
that was to be recorded for his next
album which was to have been re-
leased, most likely, in the spring.
How much of Lennon's new materi-
al was actually recorded is uncertain.

Lennon's original intention, re-
portedly, was to begin a tour in
March, although it's believed that
time of the year was postponed until
the summer when Lennon's second
Geffen album was in release. No
tour plans had been confirmed with
promoters.

David Geffen thus far has issued a
brief statement that says: "Along
with the entire world, we share a
great sense of personal loss. John
and Yoko's contribution as artists, as
parents and as human beings are an
inspiration to us all."

According to Geffen Records
president Ed Rosenblatt, he is un-
aware of what Lennon masters re-
main nor does he know of any plans
for a posthumous release or com-
memorative tribute album.

Critics' Choices

• Continued from page 20

feminine point-of-view that doesn't hesitate to
be suggestive, attributes in short supply in rock-
dom these days.

8) NEIL YOUNG, "Live Rust," Warner/Re-
prise. Another Sixties' veteran proves that rock
is more a state of mind than an adolescent urge
to rebel.

9) CURTIS MAYFIELD, "Something To Believe
In," Curtom. Mayfield hasn't abdicated the song
writer's responsibility to educate and elevate an
audience's perceptions of society. Many of his
peers have.

10) JOHN LENNON & YOKO ONO, "Double
Fantasy," Geffen. Lennon keeps telling us to
shape up, look on the bright side, keep forging
ahead, and love one another. Good advice, any
year.

Ed Harrison in Los Angeles:

1) BRUCE SPRINGSTEEN, "The River," CBS.
Springsteen's songs hit the gut like no other art-
ist today. What intelligent rock should sound
like.

2) JOAN ARMATRADING, "Me, Myself, I,"
A&M. Armatrading is probably the most underrated
writer/vocalist whose songs have the kind
of effect today that Joni Mitchell's had in the
late '60s and '70s. An uncompromising artist.

3) THE CLASH, "London Calling," CBS. This
LP gives new hope to the future of rock.

4) DONNA SUMMER, "The Wanderer," Gef-
fen. Summer has an uncanny ability to merge
rock rhythms with melody and pulsating beats,
and a voice as good as anyone today.

5) "THE PRETENDERS," Sire. Chrissy Hynde
has all the moves, vocally and visually, to be-
come a major attraction. Here's a group that has
hit the pop/rock mainstream right on the but-
ton.

6) ROSSINGTON COLLINS BAND, "Anytime,
Anyplace, Anywhere," MCA. With new female vo-
calist Dale Krantz, the resurrected Skynyrd
band have taken a bold step forward and suc-
ceeded on all levels with gut crunching rock.

7) KEITH SYKES "I'm Not Strange, I'm Just
Like You," Backstreet. Newcomer from Mem-
phis delivers some of the freshest rock and rock-
abilly in years.

8) "TOMMY TUTONE," CBS. This LP contains
some of the brightest material of the year.

9) "WILLIE NILE," Arista. Nile is the kind of
songwriter/singer who incorporates the styles of
Dylan, Browne and others into his own unique
and introspective style.

10) CAROLYN MAS, "Hold On," Mercury.
Though touted as a female Springsteen, Mas
exudes a rare rock energy. This LP is filled with a
diverse collection of captivating rock.

Jean Williams in Los Angeles:

1) DIONNE WARWICK, "Dionne," Arista. Al-
though Warwick has always had the pipes, this
is the first LP in several years where the mate-
rial, production and arrangements equal the vo-
cals.

(Continued on page 94)



SNAKE EYES—Whitesnake's Jon Lord has some words for Mirage president
Jerry Greenberg backstage at the L.A. Sports Arena after a recent show.

Lennon Demand

• Continued from page 54

and within hours of opening many
stores had sold all copies of the
"Double Fantasy" album.

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SLATED FOR APRIL 15

New Categories For Dove Awards

NASHVILLE—The 12th and annual Dove Awards show, slated for April 15, 1981 and capping off Gospel Music Week, features expanded voting procedures and a vamped-up array of categories.

For the first time, a gospel artist of the year award will be presented. An outgrowth of the associate award, this citation incorporates both group and solo acts. Voting in this category

are both trade and associate members of the Gospel Music Assn.

Voting procedures for the song of the year have also been expanded. On the first ballot, three songs may be nominated instead of one. Those songs receiving five or more votes will be voted on in order of preference. The 10 songs appearing on the final ballot will be rated on a scale of 1-10. The award goes to the song re-

ceiving the most points.

Several former citations are now merged into one award. The new group of the year award combines the former male and mixed group categories. The backliner notes, photo art and graphic layout areas are now jointly represented through the new album cover of the year award.

Three album awards have also been created. New categories include children's music, gospel album by a secular artist and worship music, which incorporates worship, praise, liturgical works and musicals.

Rounding out the 16 regular categories are male vocalist, female vocalist, songwriter, instrumentalist, contemporary album, inspirational album, traditional album, black contemporary album, black inspirational album and black traditional album. The television category has been deleted. Trade members vote in all areas.

Jubilate Fetes Lexicon Chief

LOS ANGELES—Ralph Carmichael, president of Lexicon Music, Inc. will be the honored guest at the fourth annual Jubilate New Year's Eve celebration. More than 700 persons are expected to convene at the Universal Sheraton Hotel here Dec. 31 for the festivities.

Entertainment for the evening will be provided by Dino, Dave Boyer and George Beverly Shea, with Johnny Mann serving as emcee. Dr. James Dobson will present the devotional.

Chairman of the event is Cy Jackson, Word representative. Committee members include Bill Brown, president, World Wide Pictures; Twila Knaack, World Wide Pictures; Dick Curd, president, Joy Productions; Ray DeVries, director of special services, Lexicon Music; Hal Spencer, president, Manna Music; Lillian Merrill, Lexicon Music; Everett Tigner, Tyndale House Publishing; and Ernie Owen, Word Publishing.

Proceeds from the event go toward Billy Graham's World Wide film ministry. Tickets are \$40 and \$50. For more information, call: (213) 843-1304.

Boones Due Home

NASHVILLE—Pat Boone and daughter Debby conclude a two-week Far Eastern tour Tuesday (16). Highlighting the trip was a royal command performance in Bangkok, honoring the King's birthday. Also included on the tour were stops in Kuala Lumpur, Tapei, Manila and Hong Kong.

'Songbook' Selling

NASHVILLE—Word Music's "Songbook" is in its second printing of 20,000 copies. Originally released in mid-July, the 322-page book contains more than 80 contemporary Christian songs from more than 70 artists. The songbook retails for \$9.98.

David Meece Talks

NASHVILLE—Myrrh artist David Meece addressed the difficulties in entering the music industry at a recent Belmont College seminar. In addition to his success as a contemporary Christian performer, Meece is also an expert classical pianist.

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	4	14	IN HIS TIME, PRAISE IV Maranatha Singers, Maranatha MM0064 (Word)
2	1	19	NEVER ALONE Amy Grant, Myrrh MSB 6645 (Word)
3	7	38	MY FATHER'S EYES Amy Grant, Myrrh MSB 6625
4	2	38	ONE MORE SONG FOR YOU The Imperials, Dayspring DST 4015
5	6	38	NO COMPROMISE Keith Green, Sparrow SPR 1024
6	23	6	PH'LIP SIDE Phil Keaggy, Sparrow SPR 1036
7	5	38	MUSIC MACHINE Candle, Birdwing BWR 2004
8	11	38	FORGIVEN Don Francisco, New Pax NP 33042
9	NEW ENTRY		FAVORITES Evie Tournquist, Word WSD 8845
10	18	38	BULLFROGS & BUTTERFLIES Candle, Birdwing BWR 2004
11	NEW ENTRY		BEST OF B.J. THOMAS B.J. Thomas, Myrrh/Word MSB 6653
12	15	38	NEVER THE SAME Evie Tournquist, Word 8806
13	3	38	HEED THE CALL The Imperials, Dayspring DST 4011
14	NEW ENTRY		ARE YOU READY? David Meece, Myrrh MSB 6652
15	12	14	THE PAINTER John Michael Talbot & Terry Talbot, Sparrow SPR 1037
16	14	38	FOR HIM WHO HAS EARS TO HEAR Keith Green, Sparrow SPR 1015
17	19	38	LIVE Dallas Holm & PraiseLuv, Greentree R 3441
18	25	6	THANK YOU FOR THE DOVE Mike Adkins, MA 1061
19	10	27	FOR THE BEST B.J. Thomas, Songbird/MCA 3231
20	9	14	WITH MY SONG Debbie Boone, Lamb & Lion, LL 1046 (Word)
21	21	38	YOU GAVE ME LOVE B.J. Thomas, Myrrh MSB 6633
22	17	14	SAVED Bob Dylan, Columbia FC 36553
23	8	38	ROAR OF LOVE 2nd Chapter Of Acts, Sparrow SPR 1033
24	NEW ENTRY		PRAISE IV Various Artists, Maranatha MM 0064
25	NEW ENTRY		THE BIRTHDAY PARTY Candle & The Agapeland Singers, Sparrow BWR 2024
26	32	26	NATHANIEL THE GRUBLET Candle, Birdwing BWR 2018
27	16	38	GOT TO TELL SOMEBODY Don Francisco, New Pax NP 33071
28	33	10	THIS IS MY SONG Dallas Holm & Praise, Greentree R3714
29	28	38	MIRROR Evie Tournquist, Word WSB 8735
30	NEW ENTRY		STRAIGHT AHEAD Jamie Owens Collins, Sparrow 2028
31	40	38	PRAISE III Maranatha Singers, Maranatha MM0048
32	20	38	MANSION BUILDER 2nd Chapter Of Love, Sparrow SPR 1020
33	13	38	AMY GRANT Myrrh MSB 6586
34	34	27	THE VERY BEST FOR KIDS Bill Gaither, Trio, Word WSB 8835
35	26	38	SIR OLIVER'S SONG Candle, Birdwing 2017
36	27	38	COME TO THE QUIET John Michael Talbot, Birdwing BWR 2019
37	39	38	GENTLE MOMENTS Evie Tournquist, Word WST 8714
38	22	38	HOME WHERE I BELONG B.J. Thomas, Myrrh MSB 6574
39	24	38	I'LL BE THINKING OF YOU Andrae Crouch, Light LS 5763
40	35	19	LIVE Andrus Blackwood & Co., Greentree R3570

Brilly Of Beverly Hills Booms

By ALAN PENCHANSKY

CHICAGO—With a mailing list of approximately 900 retailers and a rapidly expanding album and tape catalog, Beverly Hills, Calif.-based Brilly Imports is on its way to becoming a major force in classical product importing.

Escalation of prices on domestic product and growing consumer interest in smaller European and Japanese catalogs has opened the door to dramatic growth of import sales, claims Steve Jacques, the firm's sales manager.

Jacques terms the young company's growth "phenomenal" and says product demand was much greater than calculated this fall. "Christmas was much more successful than we anticipated," he explained. "We went out of stock of the best sellers much earlier than we anticipated."

"The European record has ceased to be quite as expensive as it used to be," Jacques remarks. "They're not quite the curiosity they used to be either. People are becoming a lot more aware of the European record catalogs."

Brilly's bread and butter line is Harmonia Mundi of France, with which the company began a little over a year ago. Since then, Calliope (France), Chandos (England), Nimbus (England), Alpha (Belgium), Hong Kong Records (Hong Kong), Pierre Verany (France), Opus Musicum (Germany) and INA/GRM (France) have been added. The firm is set up to operate as exclusive U.S. distributor for each label.

BASEBALL STARS ON NEW ALBUMS

CHICAGO—The Cincinnati Reds have hit the record book once again—the Schwann catalog, that is.

Reds players Johnny Bench and Tom Seaver narrate a new Moss Music Group recording by the Cincinnati Pops Orchestra led by Erich Kunzel. The \$7.98 list recording contains music by Prokofiev and the American composer Frank Proto.

Proto's "Casey At The Bat," narrated by catcher Johnny Bench, features actual crowd noises and Riverfront Stadium vendor calls. It begins with the national anthem and closes with "Take Me Out To The Ballgame" to suggest an afternoon at the field.

Not to be outdone, pitcher Tom Seaver narrates the Prokofiev children's classic "Peter And The Wolf" on the flip side.

Classical Notes

Pianist and pedagogue Rosina Lhevinne is subject of a four-part broadcast "portrait" produced by KUSC-FM, L.A., for airing this month. Lhevinne pupils John Browning, Misha Dichter, Garrick Ohlsson and Ilana Vered were interviewed. ... The 1981 Handel Festival of the Kennedy Center will open Jan. 10 with French-Canadian mezzo Huguette Tourangeau featured in the title role of the opera "Ariodante." Fest artistic director is Steven Simon. ... The RCA recording of "La Traviata" featuring Anna Moffo, Richard Tucker and Robert Merrill was chosen to open the new Met Opera Saturday matinee broadcast season, Dec. 6. Live Met radio broadcasts will resume with the season's first Saturday matinee (27).

Latest acquisitions are Camerata of Japan and West Germany's Inter-cord. England's Hyperion and Switzerland's Jecklin are expected to be in stock in early 1981.

Jacques says prices begin at \$9.98 for Harmonia Mundi, going to a top of \$15.98 for digital records by Chandos. Camerata is another supplier of digital product and Nimbus is a producer of many audiophile recordings.

Jacques credits U.S. dealers with good support for more adventurous repertoire.

"We're getting enthusiasm from the dealers on the product," he explains. "You can't put a price on that."

"People are very quick to condemn dealers in this country for being cautious and short-sighted. But we find a lot of dealers who are supportive and forward looking."

Along with addition of new lines, Jacques says 1981 will bring in-

creased promotional and advertising activity. One plan is for increased use of advertising on classical radio stations, reportedly.

The firm has four regional sales reps, based in New York, Louisiana, Southern California and Seattle.

"In 1981 we're planning much heavier promotional expenditures, particularly with the dealers," Jacques said.

Diversity of repertoire offerings is of growing importance today, Jacques believes.

"I would emphasize less the concept of the import than the large areas of the classical catalog that haven't been available before. People haven't really had much easy access to a lot of European music that's been available."

"We're still fairly small. We started with fresh labels pretty much," Jacques adds. "It's pleasing to see the growth as more and more dealers support us."



Billboard photo by Waring Abbott

BLAST OFF—"Pops In Space" takes off at Sam Goody's Rockefeller Center promotion for Philips Records' first digital release. David Weyner of PolyGram Distribution, Bernie Bornstein of Goody's and Peter Clancy of Philips, left to right, are about to become airborne.

CHICAGO SUCCESS

Pavarotti's Quake Benefit Swings a \$100,000 Gross

CHICAGO—The Lyric Opera of Chicago's Italian earthquake relief benefit concert staged Dec. 7, starring Luciano Pavarotti, grossed more than \$100,000 in ticket sales, reports the company.

According to Lyric, more than 99% of costs for the event were donated to the charity. Performers also included singers Renata Scotto, Tatiana Troyanos, Kathleen Battle, Anna Tomowa-Sintow, Isabel Buchanan, Richard Stilwell, Arnold Volketaitie and John Macurdy.

One of the highlights was an unannounced appearance by violinist Itzhak Perlman, performing Sarasate's Fantasy on themes from Bizet's "Carmen."

Radio broadcast of the two hour and 50 minute concert is expected to

raise substantially more money, said Carol Fox, Lyric general manager.

The broadcast, which encouraged donations, was produced by WFMT-FM here and transmitted via the National Public Radio satellite system. Stations carrying it live included WFMT, WGMS-AM/FM, Washington, D.C.; WCRB-FM, Boston; WQRS-FM, Detroit; WBMI-FM, Miami and WDCS-FM, Portland, Me. WQXR-FM/FM in New York carried a delayed same day broadcast.

WFMT, which contributed talent and production costs, reports several other delayed airings were planned.

The 3,550 seat Civic Opera House was soldout within two hours after tickets went on sale, Dec. 2. Seats were priced from \$10 to \$25.

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	32	PAVARTTI'S GREATEST HITS London, PAV 2003/4
2	3	58	O SOLE MIO: Neopolitan Songs Pavarotti, London OS 26560
3	2	54	PACHELBEL: Kanon Paillard Chamber Orchestra, RCA FRL 1-5468
4	5	254	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano Columbia M 33233
5	6	114	HITS FROM LINCOLN CENTER: Pavarotti London OS 26577
6	7	19	BOLLING: Picnic Suite For Flute, Guitar And Jazz Piano Rampal, Bolling, Lagoya, Columbia M/MT 35864
7	22	6	MOZART: The Magic Flute Karajan, DG 2741001
8	28	6	POPS IN SPACE The Boston Pops (Williams), Philips 9500921
9	8	93	ANNIE'S SONG: Galway National Philharmonic Orchestra (Gerhardt), RCA ARL 1-3061
10	NEW ENTRY		PAVARTTI: Verismo Arias London LDR 10020
11	4	119	BRAVO PAVARTTI: Pavarotti London-PAV 2001
12	10	10	VERDI: Stiffelio Sass, Carreras, Manuguerra, Ganzarolli, ORF Orchestra (Gardelli), Philips, 6769 039
13	24	45	TCHAIKOVSKY: 1812 Overture Cincinnati Orchestra (Kunzel), Telarc Digital 10041
14	9	41	SONG OF THE SEASHORE: James Galway RCA ARL 1-3534
15	11	10	BRAHMS: Double Concerto Perlman/Rostropovich, Angel 37680
16	NEW ENTRY		BEETHOVEN: Piano Concerto No. 1 Michalangeli/Giulini, DG 2531-302
17	NEW ENTRY		JAMES GALWAY PLAYS FRENCH FLUTE CONCERTOS RCA ARL13777
18	14	14	MUSSORGSKY: Pictures At An Exhibition Cleveland Orchestra (Maazel), Telarc Digital DG-10042
19	16	23	MOZART: The Symphonies Vol. III Academy Of Ancient Music (Hogwood), L'Oiseau Lyre D169D3
20	13	6	HANDEL: Royal Fireworks Music Academy Of St. Martin, Philips 9500768
21	NEW ENTRY		STRAUSS: Alpine Symphony Solti, London CS 7189
22	18	19	BRAHMS: Violin Concerto Perlman, Angel Q 37286
23	12	19	SOMETIMES WHEN WE TOUCH, Cleo Laine & James Galway RCA ARL1 3628
24	17	6	HANDEL: Water Music Academy Of St. Martin-In-The-Fields (Marriner), Philips 9500691
25	NEW ENTRY		VERDI: Requiem Abbado, DG 2707120
26	19	6	BOLERO Los Angeles Philharmonic (Mehta), London CS7132
27	NEW ENTRY		MOZART: Symphonies, Vol. IV Hogwood, L'Oiseau Lyrie D170D3
28	23	10	VERDI: La Traviata Callas, Angel ZBX 3910
29	29	6	HANDEL: Messiah Academy Of Ancient Music (Hogwood), L'Oiseau-Lyre D189D 3
30	15	19	SAINT-SAENS: SYMPHONY NO. 3, "ORGAN" Philadelphia Orchestra (Ormandy), Telarc Digital 10051
31	34	19	DYORAK: "New World" Symphony Vienna Philharmonic (Kondrashin), London Digital LPR 10011
32	NEW ENTRY		WEILL: Silverlake New York City Opera, Nonesuch D79003
33	32	6	WILLIAMS: The Empire Strikes Back Chalfont Digital SDG313
34	38	23	STRAUSS: Four Last Songs London Symphony Orchestra (Davis), Columbia M25140
35	20	128	RAMPAL: Japanese Melodies for Flute & Harp Rampal & Laskine, Columbia M-34568
36	21	10	BEETHOVEN: Triple Concerto Mutter, Ma, Zeltser, Berlin Philharmonic (Karajan), DG 2531 262
37	26	101	BOLLING: Suite For Violin & Jazz Piano Zukerman/Hediguer, Columbia M 35128
38	27	14	SHOSTAKOVICH: Symphony No. 5 New York Philharmonic (Bernstein), CBS IM 35854
39	31	54	TCHAIKOVSKY: Violin Concerto Perlman, Philadelphia Orchestra (Ormandy), Angel SZ-37640
40	25	32	BARTOK: Piano Concertos Pollini, DG 2530-901

Disco Business

Prison Terms for Bond's Owners Tax Evasion Nets Sentences: 4 Months to 3 Years



Billboard photo by Chuck Pulin

TRIUMPHANT DUO—Recording artists Teddy Pendergrass and Stephanie Mills share a moment of triumph following a successful duet at a recent appearance at New York's Madison Square Garden.

NEW YORK—Owners of the celebrated Bond's discotheque here have been sentenced by a Manhattan Federal Court judge to prison sentences ranging from four months to three years following their guilty pleas last October to charges of income tax evasion.

One defendant, Fifi Nicolas, described as a "front and a flunky" by court prosecutor Peter D. Sudler, drew a probationary sentence from Judge Charles H. Tenney.

Drawing the stiffest sentence was Maurice Brahm, one of the club's co-owners. He landed a three-year jail term on charges that he owed \$670,095 in taxes on more than \$1 million in skimmed money in 1977 and 1978.

Jay Lawrence Levey, described as an accountant and partner in the fire-raised Infinity discotheque here, drew a two-year jail term on charges that he owed \$502,056 in taxes on \$808,032 in skimmed income.

John Addison, a 36-year-old South African native, got off with the relatively light jail sentence of four months. He had been charged with owing \$78,100 in taxes on \$136,178 of skimmed income in 1978 and 1979.

Nicolas had been charged with owing \$55,232 in taxes on \$96,821 of skimmed income.

The four also landed fines ranging from \$5,000 to \$20,000 and all are required to pay the taxes they owe.

In ignoring the requests of defending lawyers James LaRossa, Gerald Shargel and Gustave Newman, to order the defendants to perform community service instead of sending them to prison, Judge Tenney noted that the sums of money skimmed "were outrageous."

Still, his sentences reflected a degree of leniency, as Brahm, Addison, Levey and Nicolas could have drawn prison sentences ranging from eight to 10 years.

Collectively, the defendants reportedly skimmed in excess of \$2.5 million from such discotheques as Infinity, New York New York, and Bond's in New York; and Boston, Boston in Boston, Mass. Assisting in their indictment and subsequent conviction was information supplied to federal investigating authorities by Steve Rubell and Ian Schrager.

past owners of Studio 54 here, who are themselves serving prison terms for tax evasion.

The defendants are expected to appeal the sentences.

Meanwhile, a still-to-be-answered question is what will become of the swanky Bond's discotheque, completed earlier this year at a cost of well in excess of \$1 million dollars. It is common knowledge that investigators of the N.Y. State Liquor Authority have been waiting in the wings to take action against the foursome in the wake of their court sentences. It is likely that the disciplinary action being considered will include a move to revoke the club's liquor license. This was precisely the move taken against Studio 54, and one which has since crippled the once-trendy night spot.

Indications are that Bond's owners are bracing themselves for the possible loss of the club's liquor license, although they will fight in court to hold on to it.

At least a month ago, sources close to Bond's disclosed that its principals had put a lot of time, money and creative energy into the club, and would like to hold on to it regardless of what punishment they drew on their tax evasion charges. (Billboard, Nov. 29, 1980.)

The sources further revealed that Bond's owners anticipate that they may have their liquor license revoked as a result of their run-in with the law, and are making contingency plans for the room in the event that the liquor license is lifted.

This plan includes working closely with Goodskates International, one of the fastest-growing roller disco operations in the country, on the establishment of a roller

(Continued on page 63)

Alices Club Expands To Invest In Future

By HANFORD SEARL

BUFFALO—Investing in the future of the nearby Theatre District. Mean Alices, this city's largest gay disco, has adopted a policy of booking live acts, renovating the club's interior and expanding its lighting system.

The popular afterhours nightspot, located at 729 Main St. near the Studio Arena and Shea's Buffalo Theatres, is seeking disco and gay-oriented "live" acts.

"Depending on our budget and the group, we'd like to sign viable acts at a reasonable cost," reports manager John Little. "This market doesn't seem to get the attention its potential record buying power of gays dictates."

Little, who's been affiliated with the club since it opened in May 1977, anticipates interest by unknown, new and gay-oriented acts, such as Gotham, in playing Mean Alices.

WBLK-FM and WUFO-AM, Buffalo's two, popular black r&b stations, were credited by Little as the only local radio outlets willing to cooperate in promoting "live" disco acts in clubs here.

An upcoming December event, a combination dance group/puppet show, will carry a \$4 cover charge, which Little predicts will fluctuate with each group booked and considered.

Operating every day from 11 a.m. to 4 a.m., Mean Alices 6,200-square-foot area reaches a total capacity of

450. About 200 patrons can be seated on the first floor level and 100 downstairs, both in a cabaret-style setting.

Basically divided into three separate sections, the club's first floor area includes two individual rooms comprised of the disco dance floor, DJ booth and 28-foot bar and the main 40-foot bar/restaurant portion.

A casual, comfortable tone is reflected in the bar/restaurant area by framed designer prints and suspended chrome glass lights. Lunch is served from 11 a.m. to 3 p.m. with prices from \$2.50 to \$5.

"We added the downstairs area last year as the last step in completely renovating the entire club," says Little. "Our bar prices are in line with other city discos. Most of our clientele is in their 20s and 30s."

A second, 40-foot, wood-carved bar is found in the lower-level area which serves light menu selections on weekends at intimate, circular tables. A large screen video unit for viewing movies also is part of the downstairs section.

The new, light system for the 40-foot x 12-foot dance floor was installed last October and is a combination of Ekkor and Lights Fantastic equipment, reports Little.

Sixty-four rain lights, a starburst, two mirror balls, perimeter lights, two spinners and three beacons are

(Continued on page 64)

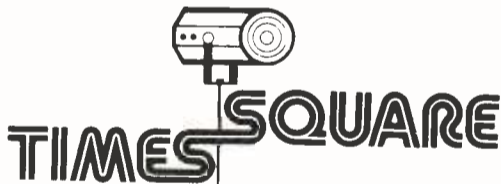
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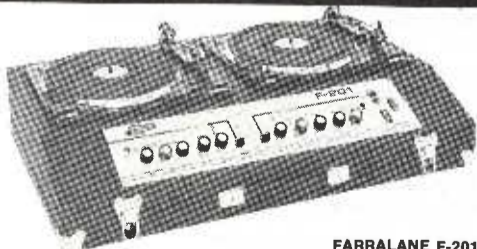
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Disco Mix

By BARRY LEDERER

NEW YORK—The ultimate tribute that could be given to John Lennon is the respect that has been accorded to him by his peers. His first collaboration with Paul McCartney was "Love Me Do." Nearly 20 years and hundreds of songs later, John Lennon's most recent contribution is the Geffen LP "Double Fantasy" on which he performs with his wife, Yoko Ono. This new effort continues to show the artist's musical genius for which we are grateful and for which he will always be remembered.

Patrick Juvet has turned from his uptempo Eurodisco sound to a refreshing and haunting approach on his Barclay LP "Still Alive." "I Don't Want To Be Free" at 6:45 begins with a mysterious synthesized introduction that builds in tempo as the keyboards and the doubling of the artist's vocals progress in a smooth and melodic flow.

This cut is not necessarily danceable but would be an interesting approach for opening up an evening's music. "Transit" follows the same format with a dreamy beginning that dramatically increases in strength with full orchestration that breaks into a laidback tempo.

The vocals do not appear until halfway through the selection. "Sounds Like Rock'n'Roll" is a fun combination of disco/pop/rock & roll material. The artist's baritone adds a new wave feeling that is backed with intense guitar chords. Arranged by Thor Baldrsson, the album features noted musicians Lee Rittenour and Keith Forsey. Composed and produced by Patrick Juvet, this artist's new release is a step forward in his musical career.

A local New York label, None Of Your Business Records, has a 12-inch that should enjoy deejay popularity. Titled "Up In Flames" by Swinson (6:04), this song has a soul-tinged female vocal lead. She is backed by grunts, groans

and a dynamic rhythm track with a gospel feel. A drum break grabs attention toward the end of the disk as produced by Willhard, Evans and Delia. This record shows enough potential to warrant major label consideration.

Jail Terms For Bond's Owners

Continued from page 62

ballroom in the area now occupied by Bond's sprawling dance floor.

The plan is to convert Bond's into a roller disco complex featuring roller disco dancing, entertainment on wheels and a skate dance school operated by Bill Butler (one of the country's leading experts on roller disco dancing) in conjunction with Goodskates.

Several previews of the plan, featuring the Goodskates Entertainment Co., and Randy "Dr. Skatemore" Higginson as master of ceremonies, were presented to Bond's audiences in November.

The plan for turning the room into a permanent roller ballroom will go into effect next January, providing the club is not sold to some other interest group before that time.

Meanwhile, Sudler is continuing his investigation into possible cash skimming at other Manhattan discotheques. He revealed in court that there are people in the business "who believe that they can skim as much as three quarters of their cash receipts and keep the money without paying taxes on it." Sudler would not say which other discos are being investigated.

Female Mud Wrestlers Top Promotional Card

NEW YORK—More than \$3,000 in cash and prizes will be awarded to winners of the upcoming "Winter Mud Wrestling Championships," according to Osko Karian, whose Los Angeles-based Osko's discotheque is promoting the competition.

The contest is wooing female mud wrestlers from around the country and is open to competitors in such categories as Cream Puff Cuties weighing 90 to 115 pounds, middle weight misses, weighing 116 to 130 pounds, and hefty honeys who tip the scales at between 131 and 150 pounds.

Karian promises that the competition will feature "the most attractive and talented female mud wrestlers in the business." He also promises that the event will top all previous mud wrestling contests held in Southern California.

The contest will run on Tuesdays over a period of 15 weeks. Finals will be held at Osko's Feb. 25, 1981. Contestants will be judged by three, still-to-be-named celebrity judges.

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Disco Top 100

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
☆	5	8	CELEBRATION—Kool & the Gang—Delite (LP) DSR 9518	51	57	3	8TH WONDER—Sugarhill Gang—Sugarhill (12-inch) SH 553
☆	3	12	IT'S A WAR/AHJIA—Kano—Emergency (LP/12-inch) EM 7505/EMS 6512	52	28	12	LET'S GET FUNKY TONIGHT—Evelyn "Champagne" King—RCA (LP) AFL1 3543
3	1	11	LOVELY ONE/CAN YOU FEEL IT/WALK RIGHT NOW—The Jacksons—Epic (LP) FE 36424	★	67	3	HEAVEN ABOVE ME—Frankie Valli—MCA (LP) 5134
4	2	17	IF YOU COULD READ MY MIND/UP ON THE ROOF—Viola Willis—Ariola (LP) OL 1507	54	34	16	BOOGIE TO THE BOP—Mantus—SMI (LP) SM 7003
☆	7	9	ALL MY LOVE—L.A.X.—Prelude (12-inch) PRLD 604	55	50	6	THERE'S NEVER BEEN (No One Like You)—Bobby Youngblood—West End (12-inch) WES 22130
6	4	11	HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP) NBLP 7242	56	56	6	TOUCH ME NOW—Bravo—Launch (12-inch) ATNC 1002
☆	12	11	UPTOWN/DIRTY MIND/HEAD—Prince—Warner (LP) BSK 3478	57	65	4	PEOPLE WHO DIED—The Jim Carroll Band—Atlantic (LP) SD 38-132
☆	18	6	LOOK UP/NEVER GONNA GIVE YOU UP—Patrice Rushen—Elektra (LP) 6E 302	58	58	4	ANYTIME OR PLACE—Azoto—Modulation (12-inch) Import
9	9	10	ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart—Roy B. Records/Brasilia (12-inch) RBDS 2512	59	40	10	MONDO MAN—Roni Griffith—Vanguard (12-inch) SPV 37
10	10	10	MASTER BLASTER—Stevie Wonder—Tamla (LP) T8 373 M1	☆	80	2	LET'S HANG ON—Salazar—First American (12-inch) FA 1203
11	6	12	SHOOT YOUR BEST SHOT/IT DON'T HURT NO MORE—Linda Clifford—Capitol (LP) ST 12131	61	66	3	IT'S TIME TO PARTY NOW—Ray Parker Jr. & Raydio—Arista (12-inch) SP 102
12	8	13	THE WANDERER/WHO DO YOU THINK YOU'RE FOOLING/LOOKING UP/COLD LOVE—Donna Summer—Geffen (LP) GHS 2000	☆	78	2	SETTIN' IT OUT/ARE YOU READY FOR LOVE—Enchantment—RCA (12-inch) JD 12113
☆	21	6	VOICES IN MY HEAD/WHEN THE WORLD IS RUNNING DOWN...—The Police—A&M (LP) SP 4831	63	61	14	FUNTIME—Peaches & Herb—Polydor (LP) PD 1 6298
14	11	16	CERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet/Prelude (LP) CHO 701	64	60	14	SPACE INVADER—Playback—Ariola (12-inch) OP 2201
15	20	28	CAREER GIRL/IT'S NOT WHAT YOU GOT...—Carrie Lucas—Solar (LP/12-inch) BSK 1 3579/YD 12015	☆	NEW ENTRY	SO YA WANNA BE A STAR—MTune—Epic (LP) JE 36017	
16	16	11	EVERYBODY GET DOWN—Mouzon's Electric Band—Vanguard (12-inch) SPV 36	66	62	15	THE HILLS OF KATMANDU—Tantra—Phillips (LP/12-inch) Import
17	17	10	IF YOU FEEL THE FUNK—LaToya Jackson—Polydor (LP) PD 1 6291	67	63	19	UNDERWATER—Harry Thuman—Uniwave (LP/12-inch) Import
18	19	7	YOU OUGHT TO BE DANCIN'—People's Choice—Casablanca (LP) NBLP 7246	68	71	6	DOUBLE DUTCH BUS—Frankie Smith—WMOT (12-inch) 4WB 5351
19	14	11	SEABISCUIT IN THE FIFTH—Belinda West—Panorama (12-inch) JD 12095	69	75	3	PARTY IS THE SOLUTION—Floyd Beck—Precision (12-inch) 428 9804
20	13	21	CAN'T FAKE THE FEELING/NO WAY—Geraldine Hunt—Prism (LP/12-inch) PLP-1006/PDS-405	☆	NEW ENTRY	RAPTURE/THE TIDE IS HIGH—Blondie—Chrysalis (LP) CHE 1290	
21	15	17	PRIVATE IDAHO/PARTY OUT OF BOUNDS/GIVE ME BACK MY MAN—B-52's—Warner (LP/12-inch*) BSK 3471	☆	NEW ENTRY	BON BON VIE—T.S. Monk—Mirage (LP) 19291	
22	27	7	REMOTE CONTROL—The Reddings—Believe In A Dream (LP) JZ 36875	☆	NEW ENTRY	TOO TIGHT—Con Funk Shun—Mercury (LP) SRM 14002	
23	23	12	FASHION/ASHES TO ASHES—David Bowie—RCA (LP) AQL1 3647	☆	NEW ENTRY	BURN RUBBER—The Gap Band—Mercury (LP) SRM 76091	
24	24	10	CROSS EYED AND PAINLESS/BORN UNDER PUNCHES/ONCE IN A LIFETIME—The Talking Heads—Sire (LP) SRK 6095	☆	NEW ENTRY	RAPP PAYBACK—James Brown—TK (12-inch) TKD 452	
☆	31	12	TAKE OFF—Harlow—G.R.A.F. (LP) G 001	☆	NEW ENTRY	TO THE BOYS IN THE BAND—La Flavour—Sweet City Records (LP) SCD 5556	
☆	46	3	I HEAR MUSIC IN THE STREETS—Unlimited Touch—Prelude (12-inch) PRLD 605	76	64	16	SLEEPWALK—Ultravox—Chrysalis (LP) CHR 1296
27	22	9	EVERYBODY/FUNK N' ROLL/THE FUNK IS ON—Instant Funk—Salsoul (LP) SA 8536	77	74	12	FAITH—Manicured Noise—Charisma/PRE (7-inch) Import
☆	52	2	YOU'RE TOO LATE—Fantasy—Pavillion (12-inch) 428 6408	78	82	2	ROLL/NOT TONIGHT—Macho—Uniwave (12-inch) Import
29	30	6	YOUR PLACE OR MINE—Quinella—Becket (12-inch) BKS 012	79	85	3	TOO MANY CREEPS—The Bush—Tetras 99 (7-inch) Import
☆	30	35	WHAT CHA DOIN'—Seawind—A&M (LP) SP 17131	☆	NEW ENTRY	SOMETHING YA GOT MAKES ME HOT—El Coco—AVI (LP) 6082	
☆	51	2	PASSION—Rod Stewart—Warner (LP) HS 3485	81	55	14	MORE BOUNCE TO THE OUNCE—Zapp—Warner (LP) BSK 3463
☆	37	8	IS IT IN—Jimmy "Bo" Horne—Sunshine Sound (12-inch) SSD 4218	82	69	5	YOUR DRAGGING FEET/ROMANTIC ME—Polyrock—RCA (LP) APL 1 3714
☆	38	9	LOOKING FOR CLUES/JOHNNY & MARY—Robert Palmer—Island (LP) ILPS 9595	83	72	7	THROW DOWN THE GROOVE—Bohannon—Phase II Records (LP) JW 36867
☆	34	25	I NEED YOUR LOVIN'/CHAINS—Teena Marie—Gordy (LP) G8-997 M1	84	76	11	FEEL GOOD, PARTY TIME—J.R. Funk—Brass/Brasilia (12-inch) 2511
☆	35	5	WATCHING YOU/FEEL MY LOVE—Slave—Atlantic (LP) SD 5224	85	81	12	PARTY VIBES/SHAME, SHAME, SHAME—Ike & Tina Turner—Fantasy (LP) F-9597
36	32	13	HOT LEATHER—Passengers—Uniwave (LP) Import	86	68	14	CAPRICORN—Capricorn—Emergency (12-inch) EMDS 6511
37	33	25	WHIP IT/GATES OF STEEL/FREEDOM OF CHOICE—Devo—Warner (LP/12-inch*) BSK 3435	87	70	4	WE'VE GOTTA DANCE—Sylvia Mason—Carrere (LP) Import
38	26	14	I NEED YOU/SELL MY SOUL/FEVER—Sylvester—Fantasy (LP) F 9601	88	73	18	FUNKIN' FOR JAMAICA (N.Y.)—Tom Browne—Arista (LP/12-inch*) GRP 5008
39	39	4	GIVE ME A BREAK/REMEMBER—Vivien Vee—Launch (12-inch) I003	89	77	15	NIGHT CRUISER/GROOVITATION—Deodato—Warner (LP) WBSK 3467
40	41	8	ENOLA GAY—Orchestral Manoeuvres in the Dark—Din Disc (7-inch) Import	90	79	6	KEEP IT HOT—Cameo—Chocolate City (LP) CCLP 2016
41	42	5	DANCING WITH MYSELF—Gen X—Chrysalis (12-inch) Import	91	83	2	ARE YOU READY/STAY THE NIGHT—Billy Ocean—CBS (LP) Import
42	43	5	FEELS LIKE I'M IN LOVE—Kelly Marie—Calibre (12-inch) Import	92	84	7	START—The Jam—Polydor (7-inch) Import
43	44	5	CHANGE/REQUIEM—Killing Joke—Charisma/EG (12-inch) Import	93	89	9	CAN YOU GUESS WHAT GROOVE THIS IS?—Glory—Posse (12-inch) POS 1202
☆	44	10	I WANT YOU/THE REAL THANG—Narada Michael Walden—Atlantic (LP) SD 19279	94	90	10	S.O.S.—The S.O.S. Band—Tabu (LP) NJZ 36332
45	48	3	HERE'S TO YOU—Skyy—Salsoul (LP/12-inch) SA 8537/SG 339	95	91	17	FOR YOUR LOVE/DON'T FIGHT THE FEELING—Idris Muhammed—Fantasy (LP/12-inch*) F 9598
46	49	3	FANTASTIC VOYAGE—Lakeside—Solar (LP/12-inch) BXL1 3720/YD 12130	96	92	10	REAL LOVE—The Doobie Brothers—Warner (LP) HS 3452
47	47	4	FREAK TO FREAK—Sweet Band—Uncle Jam/Columbia (LP) 9-9901	97	95	15	FREEDOM—Grand Master Flash—Sugarhill (12-inch) SH 549
48	53	6	DO ME RIGHT—Dynasty—Solar (LP/12-inch) BXL 1-3576/YD 12128	98	93	20	ANOTHER ONE BITES THE DUST—Queen—Elektra (LP) 5E 513
49	29	14	COULD I BE DREAMING/HE'S SO SHY/WE GOT THE POWER—The Pointer Sisters—Planet (LP) P-6	99	86	10	EVERYBODY GET OFF—Daybreak—Prelude (12-inch) PRLD 602
50	36	7	INDIA/PULSE/WE LOVE YOU/FLOWERS—Psychadelic Furs—Columbia (LP) NJC 36791	100	87	39	THE GLOW OF LOVE—Change—Warner/RFC (LP/12-inch) (LP) RFC 3438

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

* non-commercial 12-inch

☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ★ Stars are awarded to those products showing greatest audience response on 15 U.S. regional disco lists.

Club Wants Live Acts

• Continued from page 62

included in the entire grouping above the three-inch raised wood dance floor.

Mean Alices sound system features six, huge ceiling mounted GLI stereo speakers and reverbs, two Technic turntables and cassettes, 8-track and reel-to-reel equipment.

The club's musical format is totally controlled and supervised by "Dr. John" Bisci. He lists the present format as 5% new wave, 25% disco classics and 70% new material.

"At one point this summer, we played about 25% new wave. One night was strictly set aside for it, but its popularity and demand died down," says Bisci. "We're heavy on playing disco imports now."

According to Bisci, the most requested new releases include Peter Jaecques, Harlow, Kano and Harry Thumar. Devo, the Vapors and B-52s make up much of the new wave material.

An active member of the Buffalo, N.Y., DJ Assn. and editor of its monthly publication Mixdown, Bisci adds that most of the requested disco classics include Donna Summer, Voyage, Poussez and Giorgio Moroder.

The Pocono Record Pool and two import outlets provide Bisci with added new releases while he closely follows both Billboard's and Dance Music's charts.

"We consider ourselves part of the two-year-old Theatre District project and Buffalo's downtown renaissance effort," concludes Little.

There is only one line of high quality disco light and sound equipment.

The name is Meteor.



METEOR

For full information contact:
Meteor Light and Sound Company
155 Michael Drive, Syosset, NY 11791
Telephone (516) 364-1900 Telex 96-1396
West Coast (213) 846-0500 England (Byfleet) 51051

Billboard's Disco Action

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ATLANTA

- This Week**
- 1 CELEBRATION—Kool & the Gang—DeLite (LP/12-inch)
 - 2 IT'S A WAR/AHJIA/NOW BABY NOW—Kano—Emergency (LP/12-inch)
 - 3 LOVELY ONE/CAN YOU FEEL IT—The Jacksons—Epic (LP)
 - 4 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch)
 - 5 PRIVATE IDAHO/PARTY OUT OF BOUNDS—The B-52s—Warner (LP/12-inch)
 - 6 THE WANDERER—all cuts—Donna Summer—Geffen (LP/12-inch)
 - 7 ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart—Roy B. Records/Brasilia (12-inch)
 - 8 IT'S NOT WHAT YOU GOT—Carrie Lucas—Solar (LP/12-inch)
 - 9 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP/12-inch)
 - 10 COULD I BE DREAMING/HE'S SO SHY—The Pointer Sisters—Planet (LP)
 - 11 WHIP IT/GATES OF STEEL—Devo—Warner (LP/12-inch)
 - 12 ALL MY LOVE—L.A.X.—Prelude (12-inch)
 - 13 I NEED YOUR LOVIN'—Teena Marie—Motown (LP/12-inch)
 - 14 TAKE OFF—Harlow—G.R.A.F. (LP/12-inch)
 - 15 VOICES IN MY HEAD/WHEN THE WORLD IS RUNNING DOWN...—The Police—A&M (LP/12-inch)

BALT./WASHINGTON

- This Week**
- 1 ALL MY LOVE—L.A.X.—Prelude (12-inch)
 - 2 YOU OUGHT TO BE DANCIN'—People's Choice—Casablanca (LP)
 - 3 IT'S A WAR/AHJIA/NOW BABY NOW—Kano—Emergency (LP/12-inch)
 - 4 SELL MY SOUL/I NEED YOU/FEVER—Sylvester—Fantasy (LP/12-inch)
 - 5 LOVELY ONE/CAN YOU FEEL IT/HEARTBREAK HOTEL—The Jacksons—Epic (LP)
 - 6 ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart—Roy B. Records/Brasilia (12-inch)
 - 7 CELEBRATION—Kool & the Gang—DeLite (LP/12-inch)
 - 8 VOICES IN MY HEAD—The Police—A&M (LP)
 - 9 SHOOT YOUR BEST SHOT—Linda Clifford—Capitol (LP)
 - 10 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP)
 - 11 UPTOWN/DIRTY MIND/PARTY UP/HEAD—Prince—Warner (LP/12-inch)
 - 12 THERE'S NEVER BEEN—Bobby Youngblood—West End (12-inch)
 - 13 YOU'RE TOO LATE—Fantasy—Pavillion (12-inch)
 - 14 I HEAR MUSIC IN THE STREETS—Unlimited Touch—Prelude (12-inch)
 - 15 LOOK UP/NEVER GONNA GIVE YOU UP—Patrice Rushen—Elektra (LP/12-inch)

BOSTON

- This Week**
- 1 CELEBRATION—Kool & the Gang—DeLite (LP/12-inch)
 - 2 LOVELY ONE/EVERYBODY—The Jacksons—Epic (LP)
 - 3 REMOTE CONTROL—The Reddings—Believe in a Dream (LP)
 - 4 IT'S A WAR/AHJIA—Kano—Emergency (LP/12-inch)
 - 5 ALL MY LOVE—L.A.X.—Prelude (12-inch)
 - 6 UPTOWN/DIRTY MIND/HEAD—Prince—Warner (LP/12-inch)
 - 7 YOU'RE TOO LATE—Fantasy—Pavillion (12-inch)
 - 8 THE WANDERER/LOOKING UP/NIGHTLIFE—Donna Summer—Geffen (LP)
 - 9 WHAT CHA DOIN'—Seawind—A&M (12-inch)
 - 10 SHOOT YOUR BEST SHOT—Linda Clifford—Capitol (LP)
 - 11 8TH WONDER—Sugarhill Gang—Sugarhill (12-inch)
 - 12 ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart—Roy B. Records/Brasilia (12-inch)
 - 13 LOOK UP/NEVER GONNA GIVE YOU UP—Patrice Rushen—Elektra (LP/12-inch)
 - 14 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12-inch)
 - 15 I HEAR MUSIC IN THE STREETS—Unlimited Touch—Prelude (12-inch)

CHICAGO

- This Week**
- 1 CELEBRATION—Kool & the Gang—DeLite (LP/12-inch)
 - 2 LOVELY ONE/WALK RIGHT NOW/HEARTBREAK HOTEL—The Jacksons—Epic (LP)
 - 3 ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart—Roy B. Records/Brasilia (12-inch)
 - 4 WHAT CHA DOIN'—Seawind—A&M (LP)
 - 5 I NEED YOUR LOVIN'/CHAINS—Teena Marie—Motown (LP/12-inch)
 - 6 ALL MY LOVE—L.A.X.—Prelude (12-inch)
 - 7 MASTER BLASTER—Stevie Wonder—Tamla (LP)
 - 8 YOU OUGHT TO BE DANCIN'—People's Choice—Casablanca (LP)
 - 9 UPTOWN/HEAD/DIRTY MIND/PARTY UP—Prince—Warner (LP/12-inch)
 - 10 THE WANDERER/BREAKDOWN/COLD LOVE—Donna Summer—Geffen (LP)
 - 11 LOOK UP/NEVER GONNA GIVE YOU UP—Patrice Rushen—Elektra (LP/12-inch)
 - 12 EVERYBODY GET DOWN—Mouzon's Electric Band—Vanguard (12-inch)
 - 13 SHOOT YOUR BEST SHOT—Linda Clifford—Capitol (LP)
 - 14 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12-inch)
 - 15 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch)

DALLAS/HOUSTON

- This Week**
- 1 IF YOU COULD READ MY MIND—Viola Wills—Ariola (LP/12-inch)
 - 2 SEABISCUIT IN THE FIFTH—Belinda West—Panorama (12-inch)
 - 3 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP)
 - 4 SHOOT YOUR BEST SHOT—Linda Clifford—Capitol (LP)
 - 5 IT'S A WAR/AHJIA—Kano—Emergency (LP/12-inch)
 - 6 THE WANDERER/COLD LOVE/NIGHTLIFE—Donna Summer—Geffen (LP)
 - 7 LOVELY ONE/WALK RIGHT NOW/HEARTBREAK HOTEL—The Jacksons—Epic (LP)
 - 8 CELEBRATION—Kool & the Gang—DeLite (LP/12-inch)
 - 9 IT'S NOT WHAT YOU GOT—Carrie Lucas—Solar (LP/12-inch)
 - 10 ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart—Roy B. Records/Brasilia (12-inch)
 - 11 BOOGIE TO THE BOP—Mantus—S.M.I. (LP)
 - 12 MASTER BLASTER—Stevie Wonder—Tamla (LP)
 - 13 WHAT CHA DOIN'—Seawind—A&M (12-inch)
 - 14 LOOK UP/NEVER GONNA GIVE YOU UP—Patrice Rushen—Elektra (LP/12-inch)
 - 15 YOUR PLACE OR MINE—Quinnella—Becket (12-inch)

DETROIT

- This Week**
- 1 SHOOT YOUR BEST SHOT—Linda Clifford—Capitol (LP)
 - 2 IT'S A WAR/AHJIA—Kano—Emergency (LP/12-inch)
 - 3 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP)
 - 4 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch)
 - 5 ALL MY LOVE—L.A.X.—Prelude (12-inch)
 - 6 ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart—Roy B. Records/Brasilia (12-inch)
 - 7 YOUR PLACE OR MINE—Quinnella—Becket (12-inch)
 - 8 THE WANDERER/COLD LOVE/NIGHTLIFE—Donna Summer—Geffen (LP/12-inch)
 - 9 MASTER BLASTER—Stevie Wonder—Tamla (LP)
 - 10 CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet (LP)
 - 11 UPTOWN/HEAD/PARTY UP/DIRTY MIND—Prince—Warner (LP/12-inch)
 - 12 LOVELY ONE/WALK RIGHT NOW/CAN YOU FEEL IT—The Jacksons—Epic (LP)
 - 13 YOU'RE TOO LATE—Fantasy—Pavillion (12-inch)
 - 14 LOOK UP/NEVER GONNA GIVE YOU UP—Patrice Rushen—Elektra (LP/12-inch)
 - 15 CAN'T FAKE THE FEELING/NO WAY—Geraldine Hunt—Prism (LP/12-inch)

LOS ANGELES

- This Week**
- 1 IF YOU COULD READ MY MIND—Viola Wills—Ariola (LP/12-inch)
 - 2 CAN YOU FEEL IT—The Jacksons—Epic (LP)
 - 3 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP)
 - 4 IT'S A WAR/AHJIA—Kano—Emergency (LP/12-inch)
 - 5 CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet (LP)
 - 6 SEABISCUIT IN THE FIFTH—Belinda West—Panorama (12-inch)
 - 7 SHOOT YOUR BEST SHOT—Linda Clifford—Capitol (LP)
 - 8 CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet (LP)
 - 9 ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart—Roy B. Records/Brasilia (12-inch)
 - 10 LOOK UP/NEVER GONNA GIVE YOU UP—Patrice Rushen—Elektra (LP/12-inch)
 - 11 SET ME FREE—The Three Degrees—Disconet (Remix) Vol. 3/Prog. 11 (12-inch)
 - 12 CELEBRATION—Kool & the Gang—DeLite (LP/12-inch)
 - 13 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12-inch)
 - 14 ALL MY LOVE—L.A.X.—Prelude (12-inch)
 - 15 EVERYBODY GET DOWN—Mouzon's Electric Band—Vanguard (12-inch)

MIAMI

- This Week**
- 1 CELEBRATION—Kool & the Gang—DeLite (LP/12-inch)
 - 2 LOVELY ONE/CAN YOU FEEL IT—The Jacksons—Epic (LP/12-inch)
 - 3 REMOTE CONTROL—The Reddings—Believe in a Dream (LP)
 - 4 ALL MY LOVE—L.A.X.—Prelude (12-inch)
 - 5 LOOK UP/NEVER GONNA GIVE YOU UP—Patrice Rushen—Elektra (LP/12-inch)
 - 6 IT'S A WAR/AHJIA—Kano—Emergency (LP/12-inch)
 - 7 SHOOT YOUR BEST SHOT—Linda Clifford—Capitol (LP)
 - 8 UPTOWN/DIRTY MIND/HEAD—Prince—Warner (LP/12-inch)
 - 9 EVERYBODY/FUNK N' ROLL/THE FUNK IS ON—Instant Funk—Salsoul (LP/12-inch)
 - 10 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP/12-inch)
 - 11 VOICES IN MY HEAD/WHEN THE WORLD IS RUNNING DOWN...—The Police—A&M (LP/12-inch)
 - 12 I HEAR MUSIC IN THE STREET—Unlimited Touch—Prelude (LP/12-inch)
 - 13 THE WANDERER—all cuts—Donna Summer—Geffen (LP)
 - 14 8TH WONDER—Sugarhill Gang—Sugarhill (12-inch)
 - 15 YOU'RE TOO LATE—Fantasy—Pavillion (12-inch)

NEW ORLEANS

- This Week**
- 1 IT'S A WAR/AHJIA—Kano—Emergency (LP/12-inch)
 - 2 LOOK UP—Patrice Rushen—Elektra (LP/12-inch)
 - 3 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch)
 - 4 THE WANDERER/LOOKING UP/BREAKDOWN—Donna Summer—Geffen (LP/12-inch)
 - 5 CELEBRATION—Kool & the Gang—DeLite (LP/12-inch)
 - 6 UPTOWN/HEAD/PARTY UP/DIRTY MIND—Prince—Warner (LP/12-inch)
 - 7 LOVELY ONE/WALK RIGHT NOW/CAN YOU FEEL IT—The Jacksons—Epic (LP)
 - 8 ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart—Roy B. Records/Brasilia (12-inch)
 - 9 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP)
 - 10 EVERYBODY GET DOWN—Mouzon's Electric Band—Vanguard (12-inch)
 - 11 TOUCH ME NOW—Bravo—Launch (12-inch)
 - 12 ALL MY LOVE—L.A.X.—Prelude (12-inch)
 - 13 YOUR PLACE OR MINE—Quinnella—Becket (12-inch)
 - 14 CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet (LP)
 - 15 YOU OUGHT TO BE DANCING—People's Choice—Casablanca (LP)

NEW YORK

- This Week**
- 1 ALL MY LOVE—L.A.X.—Prelude (12-inch)
 - 2 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP)
 - 3 IF YOU COULD READ MY MIND/UP ON THE ROOF—Viola Wills—Ariola (LP/12-inch)
 - 4 VOICES IN MY HEAD/WHEN THE WORLD IS RUNNING DOWN...—The Police—A&M (LP)
 - 5 CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet (LP/12-inch)
 - 6 CELEBRATION—Kool & the Gang—DeLite (LP)
 - 7 I HEAR MUSIC IN THE STREETS—Unlimited Touch—Prelude (12-inch)
 - 8 CAN YOU FEEL IT/WALK RIGHT NOW/HEARTBREAK HOTEL—The Jacksons—Epic (LP)
 - 9 IT'S A WAR/AHJIA—Kano—Emergency (LP/12-inch)
 - 10 PRIVATE IDAHO/PARTY OUT OF BOUNDS/GIVE ME BACK MY WAR/DIRTY BACK ROAD—The B-52s—Warner (LP/12-inch)
 - 11 YOU'RE TOO LATE—Fantasy—Pavillion (12-inch)
 - 12 YOU OUGHT TO BE DANCIN'—People's Choice—Casablanca (LP)
 - 13 HERE'S TOO YOU—Skiyy—Salsoul (LP/12-inch)
 - 14 DIRTY MIND/UPTOWN/PARTY UP/HEAD—Prince—Warner (LP/12-inch)
 - 15 NO WAY/CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP)

PHILADELPHIA

- This Week**
- 1 CELEBRATION—Kool & the Gang—DeLite (LP)
 - 2 LOVELY ONE/HEARTBREAK HOTEL/CAN YOU FEEL IT—The Jacksons—Epic (LP)
 - 3 IF YOU FEEL THE FUNK—LaToya Jackson—Polydor (LP/12-inch)
 - 4 FREAK TO FREAK—Sweat Band—Uncle Jam/CBS (LP)
 - 5 REMOTE CONTROL—The Reddings—Believe in a Dream (LP)
 - 6 IS IT IN—Jimmy "Bo" Horne—Sunshine Sound (12-inch)
 - 7 ALL MY LOVE—L.A.X.—Prelude (12-inch)
 - 8 DOUBLE OUTCH BUS—Frankie Smith—WMOT (12-inch)
 - 9 SHOOT YOUR BEST SHOT—Linda Clifford—Capitol (LP)
 - 10 EVERYBODY/FUNK N' ROLL/THE FUNK IS ON—Instant Funk—Salsoul (LP/12-inch)
 - 11 BURN RUBBER (Why You Wanna Hurt Me)—Gap Band—Mercury (LP) 76091
 - 12 FANTASTIC VOYAGE—Lakeside—Solar (LP/12-inch)
 - 13 LOOK UP/NEVER GONNA GIVE YOU UP—Patrice Rushen—Elektra (LP/12-inch)
 - 14 YOU OUGHT TO BE DANCIN'—People's Choice—Casablanca (LP)
 - 15 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12-inch)

PHOENIX

- This Week**
- 1 IT'S A WAR/AHJIA/NOW BABY NOW—Kano—Emergency (LP/12-inch)
 - 2 MASTER BLASTER—Stevie Wonder—Tamla (LP/12-inch)
 - 3 UPTOWN/HEAD/PARTY UP/DIRTY MIND—Prince—Warner (LP)
 - 4 SEABISCUIT IN THE FIFTH—Belinda West—Panorama (12-inch)
 - 5 THE WANDERER/COLD LOVE/LOOKING UP/BREAKDOWN—Donna Summer—Geffen (LP/12-inch)
 - 6 VOICES INSIDE MY HEAD/WHEN THE WORLD IS RUNNING DOWN...—The Police—A&M (LP)
 - 7 TOUCH ME NOW—Bravo—Launch (12-inch)
 - 8 SOMETHING YA GOT MAKES ME HOT—El Coco—AVI (LP) 6082
 - 9 LOOK UP/NEVER GONNA GIVE YOU UP—Patrice Rushen—Elektra (LP/12-inch)
 - 10 PASSION—Rod Stewart—Warner (LP/12-inch)
 - 11 YOU OUGHT TO BE DANCING—People's Choice—Casablanca (LP)
 - 12 MONDO MAN—Roni Griffith—Vanguard (12-inch)
 - 13 YOU'RE TOO LATE—Fantasy—Pavillion (LP/12-inch)
 - 14 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP/12-inch)
 - 15 TAKE OFF—Harlow—G.R.A.F. (LP/12-inch)

PITTSBURGH

- This Week**
- 1 CELEBRATION—Kool & the Gang—DeLite (LP/12-inch)
 - 2 MASTER BLASTER—Stevie Wonder—Tamla (LP)
 - 3 ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart—Roy B. Records/Brasilia (12-inch)
 - 4 IT'S NOT WHAT YOU GOT/CAREER GIRL—Carrie Lucas—Solar (LP/12-inch)
 - 5 UPTOWN/DIRTY MIND/HEAD/PARTY UP—Prince—Warner (LP/12-inch)
 - 6 THE REAL THANG—Narada Michael Walden—Atlantic (LP)
 - 7 PARTY IS THE SOLUTION—Floyd Beck—Precision (12-inch)
 - 8 IF YOU FEEL THE FUNK—LaToya Jackson—Polydor (LP/12-inch)
 - 9 LET'S GET FUNKY TONIGHT—Evelyn "Champagne" King—RCA (LP)
 - 10 ALL MY LOVE—L.A.X.—Prelude (12-inch)
 - 11 WHAT CHA DOIN'—Seawind—A&M (12-inch)
 - 12 BODY BAIT—Symba—Venture (LP) VL 1007
 - 13 VOICES IN MY HEAD/WHEN THE WORLD IS RUNNING DOWN...—The Police—A&M (LP/12-inch)
 - 14 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP)
 - 15 IS IT IN—Jimmy "Bo" Horne—Sunshine Sound (12-inch)

SAN FRANCISCO

- This Week**
- 1 SEABISCUIT IN THE FIFTH—Belinda West—Panorama (12-inch)
 - 2 IT'S A WAR/AHJIA—Kano—Emergency (LP/12-inch)
 - 3 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP)
 - 4 GIVE ME A BREAK/REMEMBER ME—Vivien Vee—Launch (12-inch)
 - 5 SHOOT YOUR BEST SHOT—Linda Clifford—Capitol (LP)
 - 6 LOVELY ONE/WALK RIGHT NOW—The Jacksons—Epic (LP)
 - 7 CAREER GIRL—Carrie Lucas—Solar (LP/12-inch)
 - 8 LOOK UP/NEVER GONNA GIVE YOU UP—Patrice Rushen—Elektra (LP/12-inch)
 - 9 MASTER BLASTER—Stevie Wonder—Tamla (LP)
 - 10 IF YOU COULD READ MY MIND—Viola Wills—Ariola (LP/12-inch)
 - 11 ALL MY LOVE—L.A.X.—Prelude (12-inch)
 - 12 UPTOWN/DIRTY MIND/HEAD—Prince—Warner (LP/12-inch)
 - 13 THE HILLS OF KATMANDU—Tantra—Phillips (LP)
 - 14 THE WANDERER—all cuts—Donna Summer—Geffen (LP)
 - 15 CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet (LP)

SEATTLE/PORTLAND

- This Week**
- 1 IT'S A WAR/AHJIA/NOW BABY NOW—Kano—Emergency (LP/12-inch)
 - 2 LOVELY ONE/WALK RIGHT NOW—The Jacksons—Epic (LP)
 - 3 CELEBRATION—Kool & the Gang—DeLite (LP/12-inch)
 - 4 THE WANDERER—all cuts—Donna Summer—Geffen (LP)
 - 5 SEABISCUIT IN THE FIFTH—Belinda West—Panorama (12-inch)
 - 6 EVERYBODY GET DOWN—Mouzon's Electric Band—Vanguard (12-inch)
 - 7 SHOOT YOUR BEST SHOT—Linda Clifford—Capitol (LP)
 - 8 LOOK UP—Patrice Rushen—Elektra (12-inch)
 - 9 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP/12-inch)
 - 10 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch)
 - 11 YOUR PLACE OR MINE—Quinnella—Becket (12-inch)
 - 12 MASTER BLASTER—Stevie Wonder—Tamla (LP)
 - 13 IF YOU FEEL THE FUNK—LaToya Jackson—Polydor (LP/12-inch)
 - 14 CAREER GIRL/IT'S NOT WHAT YOU GOT—Carrie Lucas—Solar (LP/12-inch)
 - 15 YOU OUGHT TO BE DANCIN'—People's Choice—Casablanca (LP)

MONTREAL

- This Week**
- 1 MASTER BLASTER—Stevie Wonder—Quality (LP)
 - 2 LOVELY ONE/CAN YOU FEEL IT—Jacksons—CBS (LP)
 - 3 HOT LEATHER—Passengers—Uniwave (12-inch)
 - 4 YOUR LOVE IS A LIFESAVER—Gayle Adams—Quality (12-inch)
 - 5 TRY MY LOVE—Denice LaSalle—MCA (LP)
 - 6 CHERCHEZ PAS—Madleen Kane—Uniwave
 - 7 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-inch)
 - 8 I NEED YOU—Claudia Hart—Uniwave (12-inch)
 - 9 LOVE RESCUE—Project—Uniwave (12-inch)
 - 10 THE FUNK IS ON—Instant Funk—Salsoul (LP)
 - 11 AIMT GOT TIME—Hoti—Alta (12-inch)
 - 12 LOVE CHRISTMAS LOVE—Cold Magic—September (12-inch)
 - 13 HOT FEET—Tscai Prender—Rio (12-inch)
 - 14 HIGH SCHOOL CONFIDENTIAL—Rough Trade—CBS (LP)
 - 15 YOUR LOVE—Lime—Matra (12-inch)

NEW FROM
 IMPORTE/12



TANTRA

THE DOUBLE ALBUM

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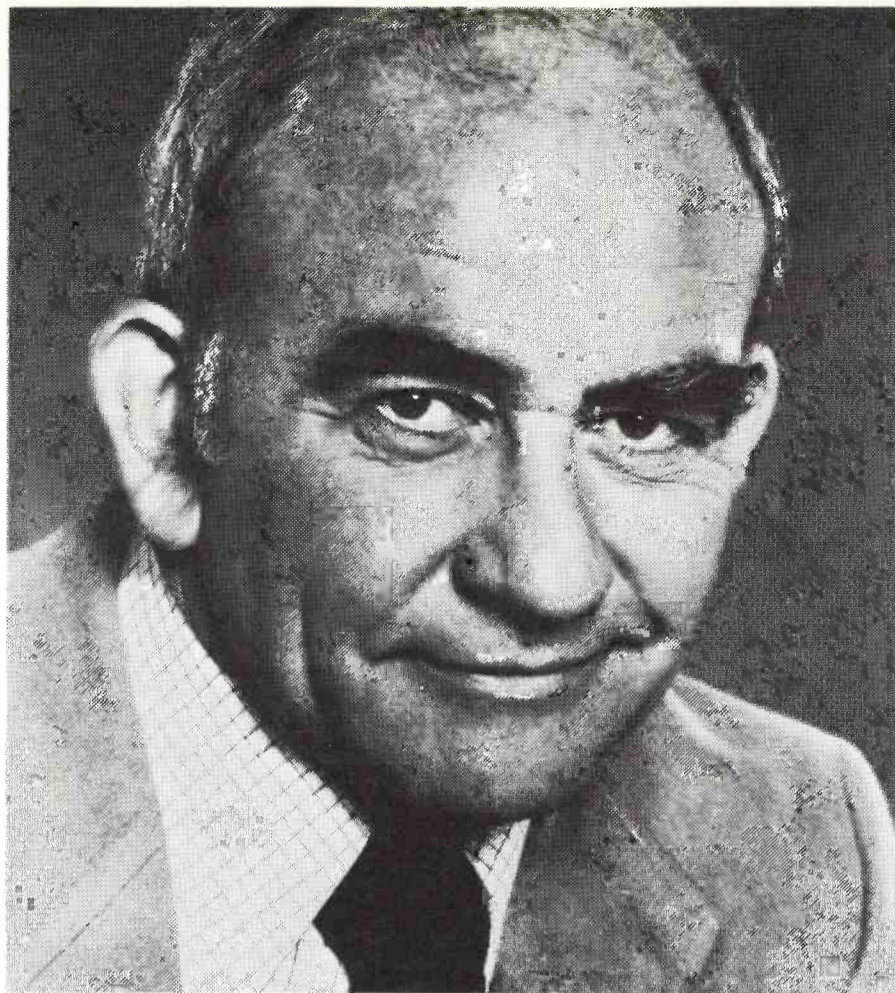
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IN NASHVILLE

Dolly Reveals Plan For Her Own Firm

NASHVILLE—Emphasizing her commitment to Nashville Dolly Parton chose the occasion of a press conference centered around the release of her first film, "9 To 5," to unveil potential plans of opening her own Music Row company.

Underscoring her hopes of "putting back into Nashville some of the things I've learned since I started out," Parton says she wants to open a Nashville-based firm that would handle publishing, booking, management and recording, both for her own career and other artists.

The press conference took place amid a barrage of activity for the singer which included three days of personal phone calls to radio and retail, an invitation-only screening of the movie, "9 To 5," in which she costars with Jane Fonda and Lily Tomlin, and a gala post-premiere industry party at the Opryland Hotel. The film premiere was hosted by RCA Records and WSM, Inc. and drew more than 1,200 guests, with more than 700 staying on afterwards to enjoy the party.

RCA Records president Bob Summer was on hand for the event, along with numerous label executives, nearly 100 deejays from across the country, and 30 national store accounts. Also present for the industry fete were RCA artists Razy Bailey, Steve Wariner, Charley Pride, Dean Dillon and Chet Atkins, who originally signed Parton to the label when she first arrived in Nashville.

Tieing in with the movie's theme—and that of her latest LP, "9 To 5



Summer Time: RCA Records president Bob Summer introduces Dolly Parton to a packed ballroom of more than 700 invitation-only industry guests following a private screening of her first film at Opryland's Roy Acuff Theatre.

And Odd Jobs," featuring the title track for the film—Opryland Productions and RCA designed a set for Parton's afternoon news conference that carried out a receptionist's office decor. For the evening's screening guests arriving at the Acuff Theatre punched tickets designed like time cards on a regulation time clock.

"9 To 5" opens officially Friday (19) at more than 900 movie houses across the country, while Parton will headline a holiday engagement during New Year's at the Diplomat Hotel in Hollywood, Fla.



Parton Premiere: Dolly Parton shares a special moment with mentor Chet Atkins following the premiere of Parton's new movie, "9 To 5." Atkins, RCA country division vice president, was responsible for signing the singer to the label.

2-Hour TV Special Overviews 1980 In Country, Features Nashville Stars

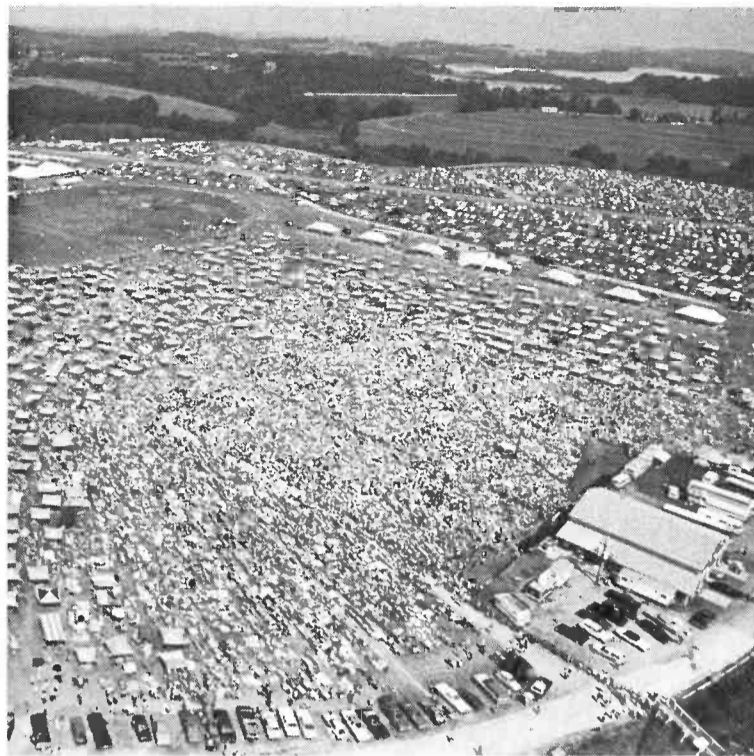
NASHVILLE—Top Nashville artists will headline a two-hour country music television special being produced by Bob Banner & Associates in Los Angeles.

Titled "Country Countdown 1980," the program will review the year in country music, targeting the top 40 country hits of the past 12 months and featuring taped performances by such major performers as Anne Murray, Crystal Gayle,

Willie Nelson, Waylon Jennings, Don Williams, Dolly Parton, the Oak Ridge Boys and Merle Haggard.

The show will also offer video clips from films highlighting country music in 1980, including "Honeysuckle Rose" and "Bronco Billy."

The show is slated for syndicated airing on 133 stations during the first two weeks in January and will be hosted by actor Dennis Weaver.



Jamboree Jubilee: An aerial shot of Jamboree in The Hills captures the festive spirit of the annual Wheeling, W. Va., event while Emmylou Harris, right, winds up her recent performance on "Jamboree U.S.A.."

Wheeling WWVA Ignores Times, Enjoys Best Year

• Continued from page 41

WWVA live from the vintage (and heroically restored) Capitol Music Hall in downtown Wheeling.

The "Jamboree" has been hailing from the hallowed halls of the Capitol Music Hall since 1934. Seating nearly 3,000, the theatre was purchased in 1969 by Columbia Pictures Radio, Inc. and renovated with new stage lighting, sound, and frills.

Similar to the "Grand Ole Opry," the house is cleared after the first show to allow a fresh, and newly-ticketed, audience to view the show.

Typical of the level of talent, Emmylou Harris, the Country Music Assn.'s female vocalist of the year, recently performed on the show, drawing two packed houses. "Even though I was a latecomer to country music, I still remember listening to the 'Jamboree' when I rode with my family from North Carolina to Alabama," commented Harris. "WWVA is a strong memory in my mind because of those early days."

An offshoot of the "Jamboree" could become bigger than the "Jamboree" itself. Jamboree In The Hills, inaugurated in 1977, attracted some 42,000 fans last July. Battling the nation's bleak economic conditions, the country music festival has man-

aged to grow from an attendance of 26,000—and even more are anticipated for the 1981 Jamboree In The Hills, set for the permanent site at Brush Run Park near St. Clairsville, Ohio.

The two-day event, headlining top country acts, draws country music fans who arrive in cars and campers. Ross Felton, vice president and general manager of WWVA, reveals that the success of the festival has prompted the station's officials to consider slating a second festival each year.

Some 18 hours of entertainment, consisting of 20 acts, put the emphasis on traditional country on one day, while the spotlight shifts to modern country on the final day. The 1981 event this July will be taped for network or syndicated television or motion pictures, informs Felton. For the second year, the Mutual Radio Network aired the Jamboree on a delayed basis as part of a Labor Day special, increasing the audience by significant factors. The five-hour show was syndicated over 250 Mutual stations.

Plans are now underway to make the 1981 Jamboree In The Hills the largest yet, perhaps stretching the 150-acre site to its 50,000-person potential.

Besides the AM and FM stations (the FM outlet recently switched from an AOR format to adult contemporary, certainly not a competitor with its AM country cousin), the weekly "Jamboree" and the Jamboree In The Hills, the Wheeling entertainment complex also rents out its Capitol Music Hall to the Wheeling Symphony and other events, including touring shows.

Its marketing division rides herd on a healthy souvenir shop adjacent to the theatre while a roadshow division takes the "Jamboree" shows, with its local and regional acts, on the road to amusement parks and other venues.

To make the circle complete, the Capitol Music Hall also houses a frequently-used recording studio. It's used for regular sessions and also for taping the "Jamboree" shows which are edited down to 55 minutes and then given to the Mutual Radio Network for national broadcast weekly.

The success filters back to the 50,000 watt AM powerhouse station, WWVA, that is housed, with its 50,000-watt FM sister WCPI-FM in the Capitol Music Hall building.

Self-contained, self-successful, this West Virginia broadcast-based complex provides some valuable lessons in how diversity can help the radio industry combat today's economic whirlwinds.



COUNTRY COUSINS—Mickey Gilley, right, joins his cousin Jerry Lee Lewis during the recent Home Box Office special, "Country Music—A Family Affair." Filmed at the Grand Ole Opry House, the show is slated to air in early 1981.

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Nashville Music Row 'Shattered' By News

• Continued from page 28

Roger Cook, a Britisher like Lennon, also worked in London for two years with George Martin, the former Beatles producer. Now head of Picalic Music in Nashville, Cook expressed deep sorrow at the news of the tragedy.

"Anything I could possibly say would be inadequate. He was great. He influenced all of us, politically and musically. Every writer everywhere is shattered by this loss."

Reached at his Nashville home for comment, Don Everly emphasized his anger at the nature of Lennon's death. "He was a man who really believed in living by his music, a peaceful living man. I am very depressed. We have seen the end of an era."

Preston recalled her conversation with Lennon the night of the BMI banquet eight years ago. "He was genuinely interested in hearing about Nashville when he found out I was from Tennessee. He asked if I knew Sam Phillips and the Everly Brothers and spoke of their influences on his own music. He was full of curiosity and very much aware of Nashville."

Another who was shocked by Lennon's death was producer Pete Drake who had worked in the studio with both George Harrison (on his "All Things Must Pass" album and Ringo Starr ("Beaucoups Of Blues") shortly after the Beatles' breakup in 1969.

Drake remembers the affection with which Harrison and Starr talked of their former partner. Drake said that he had always hoped to work with Lennon and felt that he would have fit right into the music community here.

Many Nashville artists dipped into the wealth of material that comprised the 350 songs in Lennon's catalog. His compositions were cut by country's finest: Willie Nelson, Emmylou Harris, Elvis Presley, Tammy Wynette, Anny Murray, Chet Atkins, and others.

"He was certainly one of our great composers," summed up Wesley Rose of Acuff-Rose Publishing, "and his is a great loss to the creative world. When Hank Williams died, people had to console themselves with his music. It will be the same now with John Lennon. Fortunately, great songs like his live forever."

2d FORUM MONDAY (15)

NASHVILLE—The second open forum of the new Nashville Music Assn. will be held Monday (15) at 5:30 p.m. in the Exit/In on Elliston Place.

On the agenda for the meeting will be verbal reports on the progress of the recently-formed contemporary, media, black music and studio committees, along with a report on membership enrollment. So far, the Nashville Music Assn. has 200 members with an organizational goal of 500 by the end of the year.

Nashville Scene

By KIP KIRBY

As the holiday season approaches and fewer acts are out on the road, there's a new flurry of in-town concert activity by some of Nashville's favorites. **Larry Gatlin and the Gatlin Brothers Band** headlined a very effective concert at the Opry House in early December, its second annual benefit for the local Christian Counseling Services. The program was relaxed and informal, with Gatlin unveiling a new tune or two for the delighted sellout house.



DANDY DON—MCA artist Don Williams cracks a rare grin before a sellout crowd in Stafford, England, during his recent tour of Great Britain.

What was billed as a "Nashville Loves George Jones" benefit for the Nashville Songwriters Assn. had to be revamped at the last moment when Jones unexpectedly cancelled. **Tammy Wynette** offered to step in and fill his spot on the program at the Exit/In, and new Epic group **Nightstreets** was on hand to open the show. And a high point of Tammy's set was a guest appearance by **Johnny Rodriguez** who sang three songs. Disappointment ran high at Jones' no-show but the club was still packed and the Songwriters Assn. enjoyed good box office.

One of the biggest events of the week came Dec. 5 when **Dolly Parton**, RCA and **20th Century Pictures** hosted a private screening for some 1600 invited guests and industry friends to see Dolly's acting premiere in "9 To 5." Dolly spent the day doing interviews, lunching and brunching with media, and enjoying herself following the movie (held at the Roy Acuff Theatre in Opryland) at a jammed-packed gala party in the grand ballroom of the Opryland Hotel.

The **White Rain** shampoo people casting an eye at a crop of young female country singers for a possible tv commercial in the near future. Tickets for the upcoming **Volunteer Jam** at Nashville's Municipal Auditorium in January were completely sold out within two hours after they were put on sale, according to Sound Seventy officials who stage the annual **Charlie Daniels Band** thank-you concert.

Ed Bruce headlines in Holland mid-month on a radio show there. Wasn't that **Willie Nelson** spotted in and out of Columbia Studios a couple of weeks ago, working on a new album project?

Bill Monroe and the **Bluegrass Boys** were featured artists on Bluegrass Festival III at Manhattan's Lincoln Center in early December.

All through the month of December, you can

(Continued on page 73)

Hot Country LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★ 3	10	10	GREATEST HITS Ronnie Milsap, RCA AHL1 3772	39	43	152	TEN YEARS OF GOLD ▲ Kenny Rogers, United Artists UA-LA 835-H
2	1	9	GREATEST HITS Kenny Rogers, Liberty L00 1072	40	42	106	THE GAMBLER ▲ Kenny Rogers, United Artists UA-LA 934-H
3	2	12	GREATEST HITS ▲ Anne Murray, Capitol S00 12110	41	44	2	ANY WHICH WAY YOU CAN Soundtrack, Warner Bros. HS 3499
4	4	18	I BELIEVE IN YOU Don Williams, MCA 5133	42	34	26	FRIDAY NIGHT BLUES John Conlee, MCA 3246
5	5	7	GREATEST HITS The Oak Ridge Boys, MCA 5150	43	NEW ENTRY		STRAIGHT AHEAD Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36250
6	6	12	LOVE IS FAIR Barbara Mandrell, MCA 5136	44	41	3	SONS OF THE SUN The Bellamy Brothers, Warner/Curb BSK 3491
7	8	16	HONEYSUCKLE ROSE ▲ Soundtrack Columbia S236752	45	32	17	SMOOTH SAILIN' T.G. Sheppard, Warner/Curb BSK 3423
★ 14	86		GREATEST HITS ▲ Waylon Jennings, RCA AHL1-3378	46	49	7	DREAMLOVERS Tanya Tucker, MCA 5140
9	10	23	HORIZON ● Eddie Rabbitt, Elektra 6E-276	47	45	12	FAMILY BIBLE Willie Nelson, MCA/Songbird 3258
10	9	12	I AM WHAT I AM George Jones, Epic JE 36586	48	48	2	WHO'S CHEATIN WHO Charly McClain, Epic JE 36760
11	11	10	HELP YOURSELF Larry Gatlin & the Gatlin Brothers Band, Columbia JC 36582	49	50	58	WHISKEY BENT AND HELL BOUND Hank Williams Jr., Elektra/Curb 6E-237
12	15	29	MUSIC MAN ● Waylon Jennings, RCA AHL1-3602	50	56	30	THE BEST OF DON WILLIAMS VOL. II ● Don Williams, MCA 3096
13	7	13	THESE DAYS Crystal Gayle, Columbia JC 36512	★ 51	NEW ENTRY		A WOMAN'S HEART Crystal Gayle, Liberty L00 1080
14	18	31	URBAN COWBOY ▲ Soundtrack, Asylum DP 90002	52	46	36	GIDEON ▲ Kenny Rogers, United Artists L00 1935
15	12	6	LOOKIN' FOR LOVE Johnny Lee, Asylum 6E 309	53	51	35	ASK ME TO DANCE Cristy Lane, United Artists LT 1023
16	16	15	RAZZY Razzy Bailey, RCA AHL1 3688	54	59	3	SOUTHERN RAIN Mel Tillis, Elektra 6E 310
17	17	7	BACK TO THE BARROOMS Merle Haggard, MCA 5139	★ 55	65	2	THE BEST OF THE KENDALLS The Kendalls, Ovation OV 1756
18	21	23	THAT'S ALL THAT MATTERS Mickey Gilley, Epic JE 36492	★ 56	NEW ENTRY		THERE'S ALWAYS ME Jim Reeves, RCA AHL1 3827
★ 26	2		9 TO 5 AND ODD JOBS Oolly Parton, RCA AHL1 3852	57	57	8	DRUNK & CRAZY Bobby Bare, Columbia JC 36785
20	13	28	MY HOME'S IN ALABAMA Alabama, RCA AHL1-3644	58	58	5	CHRISTMAS WITH SLIM WHITMAN Slim Whitman, Epic JE 36847
21	19	8	TEXAS IN MY REAR VIEW MIRROR Mac Davis, Casablanca NBLP 7239	59	64	30	MILLION MILE REFLECTIONS The Charlie Daniels Band, Epic JE 36751
22	22	7	LOOKIN' GOOD Loretta Lynn, MCA 5148	60	60	26	WAYLON AND WILLIE ▲ RCA AFL1-2686
★ 31	4		ENCORE Mickey Gilley, Epic JE 36851	61	62	42	THERE'S A LITTLE BIT OF HANK IN ME Charley Pride, RCA AHL1-3548
24	24	20	FULL MOON ▲ The Charlie Daniels Band, Epic FE 36571	62	61	65	KENNY ▲ Kenny Rogers, United Artists LWAK 979
25	29	58	THE BEST OF EDDIE RABBITT ● Elektra 6E 235	63	52	3	ONCE A DRIFTER Charlie Rich, Elektra 6E 301
26	27	9	SONGS I LOVE TO SING Slim Whitman, Epic JE 36768	64	67	77	FAMILY TRADITION Hank Williams Jr., Elektra/Curb 6E-194
27	33	27	SAN ANTONIO ROSE Willie Nelson and Ray Price, Columbia 36476	65	53	22	WHERE DID THE MONEY GO? Hoyt Axton, Jeremiah JH-5001
28	28	8	REST YOUR LOVE ON ME Conway Twitty, MCA 5138	66	54	4	FOLLOWING THE FEELING Moe Bandy, Columbia JC 36789
29	25	26	HABITS OLD AND NEW Hank Williams Jr., Elektra/Curb 6E-278	67	55	9	TOGETHER AGAIN George Jones & Tammy Wynette, Epic JE 36764
30	30	5	TAKE ME BACK Brenda Lee, MCA 5143	68	71	39	COAL MINER'S DAUGHTER Soundtrack, MCA 5107
31	20	16	PORTER AND DOLLY Porter Wagoner and Dolly Parton, RCA AHL1 3700	69	73	26	OUTLAWS Waylon Jennings, RCA AFL1-1321
32	36	30	ROSES IN THE SNOW Emmylou Harris, Warner Bros. BSK 3422	70	75	42	TOGETHER ● The Oak Ridge Boys, MCA 3220
33	37	137	STARDUST ▲ Willie Nelson, Columbia JC 35305	71	72	85	BLUE KENTUCKY GIRL Emmylou Harris, Warner Bros. BSK 3418
34	39	107	WILLIE AND FAMILY LIVE ▲ Willie Nelson, Columbia KC 2-35642	72	63	14	NO ONE WILL EVER KNOW Gene Watson, Capitol ST 12102
35	40	6	LIGHT OF THE STABLE Emmylou Harris, Warner Bros. BSK 3484	73	66	11	KILLER COUNTRY Jerry Lee Lewis, Elektra 6E 281
36	38	19	10th ANNIVERSARY The Statler Brothers, Mercury SRM1 5027	74	74	6	DON'T IT BREAK YOUR HEART Con Hunley, Warner Bros. BSK 3474
37	23	11	HARD TIMES Lacy J. Dalton, Columbia JC 36763	75	47	17	SOUNDTRACK Smokey And The Bandit 2, MCA 6106
38	35	8	ALWAYS Patsy Cline, MCA 3263				

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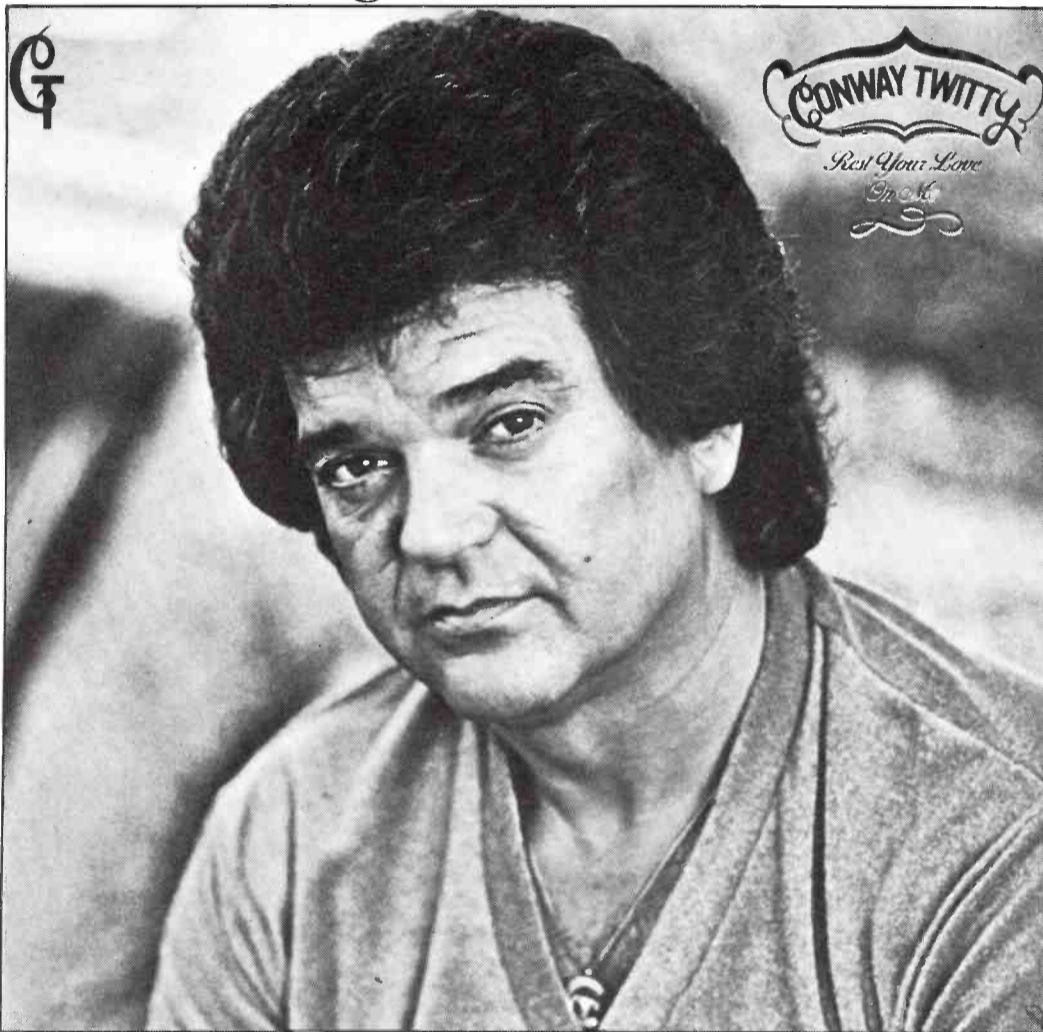
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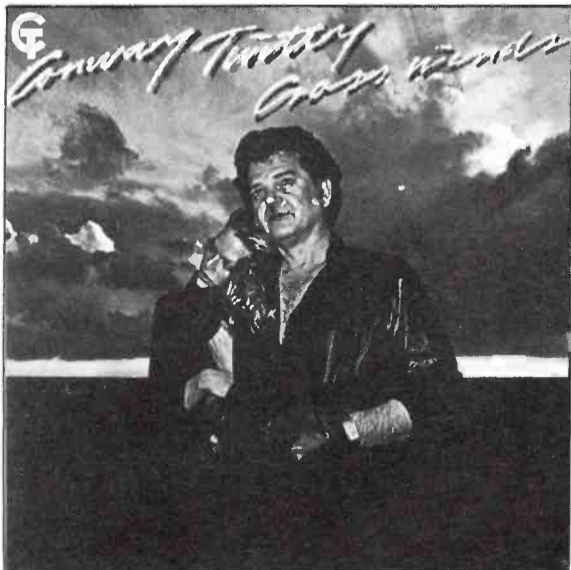
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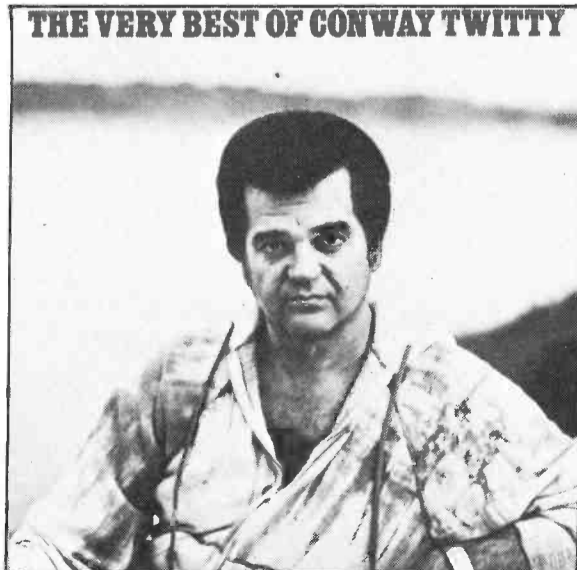
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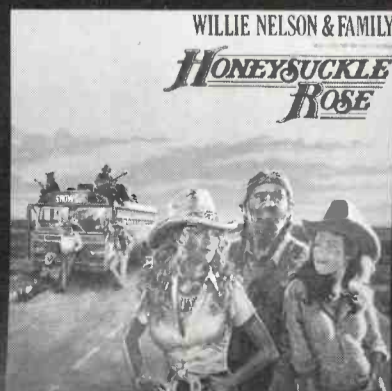
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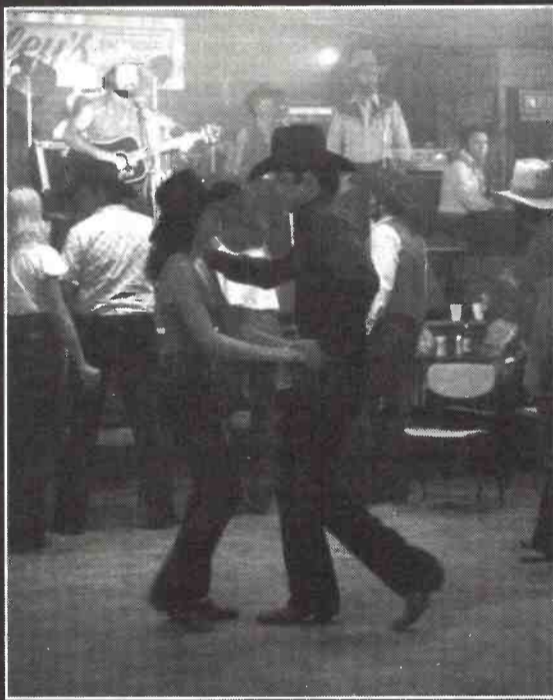
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Country

Cap Supports
4-Day Allen Tour

NASHVILLE—Capitol Records is supporting a four-day, four-city promotional tour for new label artist, Deborah Allen.

Coordinated in support of Allen's debut LP, "Trouble In Paradise," the tour kicks off in Dallas Monday (15) with stops in Houston, Austin and San Antonio. The singer will visit radio stations in these markets, along with press interviews at local and regional levels.

Allen's single, "Nobody's Fool," is currently starred at 51 on the Hot Country Singles chart. Additionally, a single she cowrote with Rafe Van Hoy titled "Can I See You Tonight," is debuting on the chart this week by Tanya Tucker at a starred 64.



LEGENDARY PAIR—Comedian-turned-singer George Burns greets stellar country artist Loretta Lynn at the taping of his recent special, "George Burns In Nashville." The show was produced at the Grand Ole Opry House.



GATLIN GUNS—WSM-TV host Dan Miller, left, breaks up on camera during a recent program featuring the Gatlin Brothers. As Larry, center, makes his point to Miller, Rudy and Steve Gatlin, right, pretend to be elsewhere.

Bluegrass At Center Stage
With 3 New York Concerts

NEW YORK—With its banjos and flat picks ringing, bluegrass music takes center stage at Manhattan's historic Beacon Theatre on Broadway when the Concert Arts Society sponsors a special three-part series.

The first concert will be held Jan. 18 at 3 p.m., showcasing the premier talents of Doc and Merle Watson, along with bluegrass group the Seldom Scene. On March 7, the "Grand Ole Opry Bluegrass Show" will be the featured attraction with headliners Jim and Jesse and the Virginia

Boys, and the Osborne Brothers. Showtime is 8 p.m.

Winding up the mini-series on April 25 will be a program titled "The Bluegrass Side Of David Grisman." His first bluegrass appearance in many years, this show will highlight Grisman, as well as Del and Jerry McCoury, Matt Glaser, Ken Kosek and other guest artists.

Producers for this bluegrass series are Doug Tuchman and Kazuko Hillyer. Further information is available from the Bluegrass Club of New York at (212) 687-9000.

Nashville Scene

• Continued from page 68

catch "A Tribute To Chet Atkins" on syndicated tv around the country. Airing on different dates in different markets, the special features Don Everly, Charley Pride, Porter Wagoner, Bobby Dare, Floyd Cramer, the Statler Brothers, Charlie Daniels, Tom T. Hall and 16 other noted musical talents. The show, produced by Jim Owens Enterprises of Nashville is slated for broadcast in 130 separate markets.

Emmylou Harris, Bobby Bare, Johnny Duncan and Sylvia are among the artists WAXX-AM has presented recently in concert up in the Eau Claire, Wisc. area. And in Chattanooga, WFLI-AM gave away a grand prize of \$25,000 in its "Grab The Grand" contest, along with four other prizes of \$1,000 each. WFLI's promotion came on the heels of its recent change in format to country.

Taping spots for the March country radiothon sponsored by the National Kidney Foundation are Crisley Lane, Johnny Russell, Helen Cornelius and Billie Jo Spears, along with host Ralph Emery. More artists will be participating in this nationwide event as the date approaches.

The man who gave the world "Purple People Eater" is back at it again with another novelty record titled "The Jackhammer Man." Sheb Wooley went into the studio in Nashville recently to cut the single for Sunbird Records, and decided that he would dress the part to get the right mood. So he donned a vest, hard hat and jackhammer and sang the song "in character."

Chart Fax

• Continued from page 70

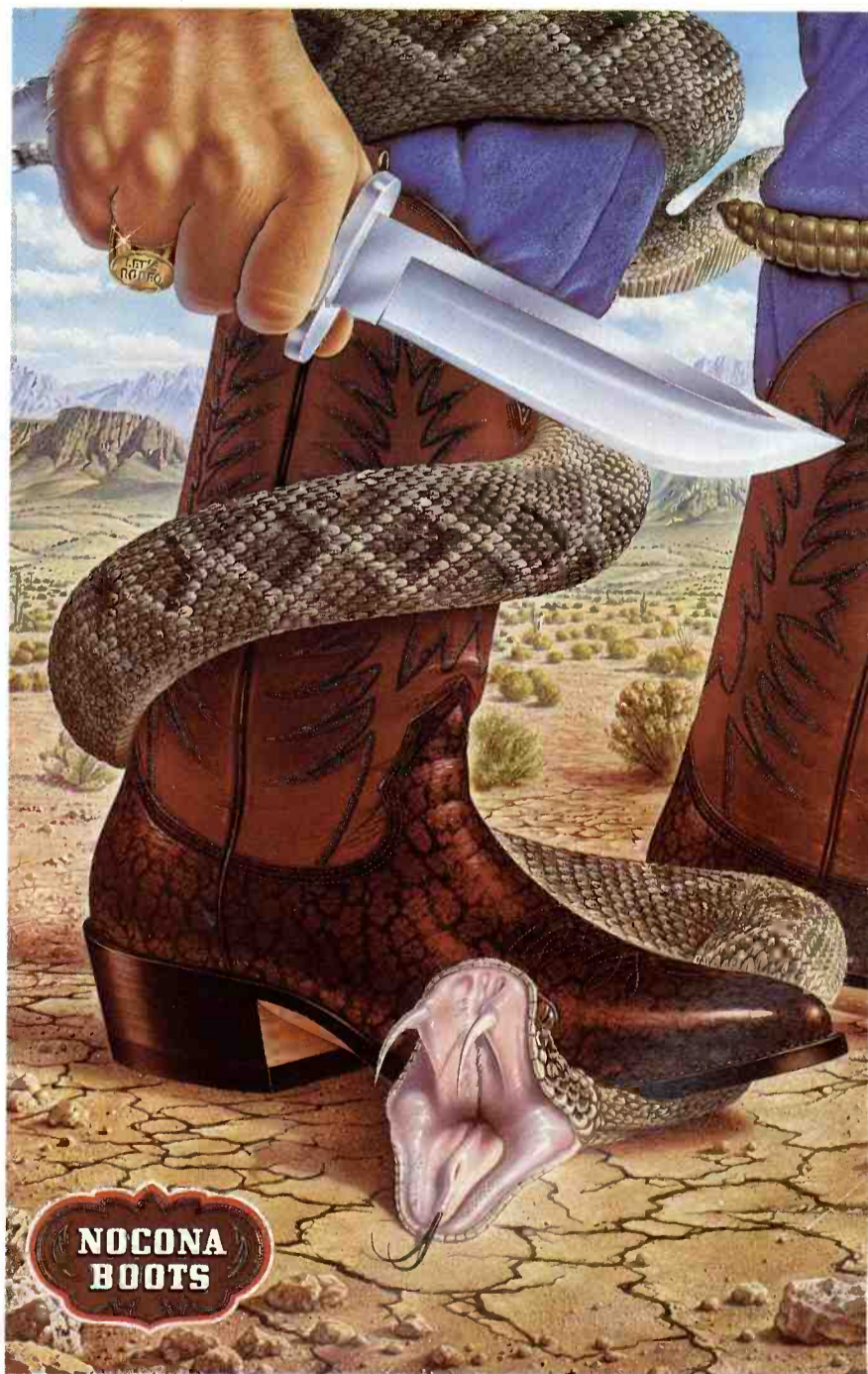
5 and Waylon Jennings jumps back up to 8 from 14.

Dolly Parton moves up 7 spots to superstar 19 with "9 To 5 And Odd Jobs." ... Mickey Gilley's "Encore" steps up to superstar 23 from 31.

Re-entry of "Straight Ahead" by Larry Gatlin and the Gatlin Brothers Band at 43, then Crystal Gayle's "A Woman's Heart" at 51, and Jim Reeves' "There's Always Me" at 56 sums up the LP debuts for the week.



CAMELOT WHITMANIA—A three-hour in-store promotion takes its toll on employees at a Canton, Ohio, Camelot Records outlet, who are shown relaxing here after the retail blitz with man of the hour Slim Whitman (seated directly below his poster). The Epic/Cleveland International artist was on a whirlwind tour of retail stores and radio stations in the Ohio area to promote his current LP releases, "Songs I Love To Sing" and "Christmas With Slim Whitman."



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Sound Business

Las Vegas CES Stirs Interest

Preregistration Surges 2,000 Ahead Of Last year

NEW YORK — Preregistration for the upcoming Las Vegas Winter Consumer Electronics Show is running 2,000 ahead of last year, say the show's organizers. The event opens in the Las Vegas Convention Center Jan. 8.

The Electronic Industries Assn. Consumer Electronics Group also reports that there are 850 exhibitors signed up, compared to last year's 757.

New at this year's CES is the Advertising and Promotion Showcase. The exhibit is designed in the layout of a retail store and features print advertising, direct mail, radio and television spots, point of purchase material, consumer premiums and giveaways.

Also new for CES is the format of the conferences. Two editors from the trade press will sit in on all the panels and take the lead in spurring

the discussion. Panels will be held on car stereo, video and audio.

The video panel, scheduled for Friday, Jan. 9, features Dick O'Brien of U.S. JVC Corp., Andre Blay of Magnetic Video, Bill Campbell of Magnavox, Jack Sauter of RCA Consumer Electronics Division and Robert Whitehouse of Sharp Electronics.

The following day's audio panel will be chaired by Roland Martin of Sony and features Peter Dyke of Toshiba, Ron Fone of Acoustic Research, Paul Foschino of Technics and David Karron of Fisher.

Ray Hall of the Electronic Representatives Assoc. chairs the Jan. 9 Retail Advertising and Promotion Workshop. Featured speakers are Dick Schram of CBS-owned Pacific Stereo/Soundworks chain and Joe Sugarman of the JS&A Group.

On Jan. 10 Jules Steinberg of

NARDA chairs the retail management workshop. Industrial psychologist Dr. Hugh Pates of the Univ. of California at San Diego will speak on employe motivation.

The 1,500 rooms reserved at the MGM Grand have been transferred to other hotels in comparable accommodations, says the EIA. Show organizers also say that a limited number of hotel and motel rooms is still available through the CES Housing Bureau, P.O. Box 14006, Las Vegas, Nev. 89114.

PREMIUM BLANK TAPE

Push By Memorex Geared For 1981

By GEORGE KOPP

NEW YORK—Memorex will launch a major push in the first quarter of next year to win some of the premium market share held by TDK, Maxell and the other big guns of blank tape.

The assault is spearheaded by a new logo and packaging, but it also means a 150% ad budget increase and a new line of product.

Memorex will introduce its first metal tape at the CES next month, and product manager Alan Davis is confident that the price will be right.

Davis says the company has not yet decided on a price but adds that it will be very competitive. "It will be a price/value relationship easily understood by the consumer," he says.

Memorex will also bring out its first Beta format videocassette in January, although Davis says there will be no major promotional push with video in the first half. "We're selling videotape as fast as we can make it," he explains.

The company has also improved its high bias and normal bias formulations, and will promote these products heavily. Tie-ins for high bias promotions have been arranged with U.S. Pioneer and ADS.

But Davis stresses that even though premium tape is the hot product of 1980, normal bias is far from dead. He says the now normal bias formulation gives comparable response to many high bias tapes on the market. The company will not raise prices on its new formulations.

In addition to improvements in cassette and roller design, the new Memorex line also does away with the old Norelco box. The cassette album from Memorex allows tapes to be stored in either direction and locks in both open and closed posi-

tions. Memorex also claims that the design offers greater protection from dust.

Davis says the company is considering offering the box separately as an accessory.

According to Davis, the high-technology look of the new Memorex product is the result of two years of market research. "The modern consumer is more sophisticated than his counterpart of a few years ago," he says. He credits products like Sony's Walkman for the increased awareness of the difference quality tape can make.

The new line completely replaces the current Memorex product offerings. The new audio tapes are called MRX I (normal bias), High Bias II and Metal IV. The videotapes, called Memorex VHS and Memorex Beta, have been improved in order to meet the demands of the six-hour machines, says Davis.

Nortronics Eraser Uses No Batteries

CHICAGO—Nortronics Co., Inc. has introduced a mini/micro cassette tape eraser that operates without batteries or external power to improve the quality of recordings made on used miniature cassettes. The unit lists for \$25.

According to the Minneapolis-based firm, the unit produces 16 flux changes each time a mini cassette is passed through the device. The unit's heart is a pair of super strength strontium ferrite magnets.

According to Nortronics, other mini cassette erasers have magnets that produce only four flux changes with each pass. Model number for the unit is QM 235.

KLH Resuming As Maker Of All Hi Fi Components

NEW YORK—A joint venture, formalized last week, will insure the return of a once-popular brand of hi fi components, KLH.

Now exclusively a manufacturer of loudspeakers, the teaming up of KLH parent Electro Audio Dynamics and the Japanese firm Kyoto Ceramics, will give KLH the resources to resume its position as a full line audio company, according to KLH president Denis Wratten.

The first KLH components will be shown at the 1981 Summer Consumer Electronics Show. The company will have a new loudspeaker at the upcoming Las Vegas CES.

KLH claims to have introduced the first consumer tape deck incorporating Dolby, and the first compact hi fi system. The company has manufactured only loudspeakers since 1977.

Electric Audio also owns speaker maker Infinity, and the new venture, IKC International, will acquire both Infinity and KLH. IKC is owned 50% by Electro Audio and 50% by Kyoto Ceramics.

Terms of the agreement call for Kyoto to make a \$7 million cash payment to Electro Audio for its interest in IKC and various proprietary and distribution rights.

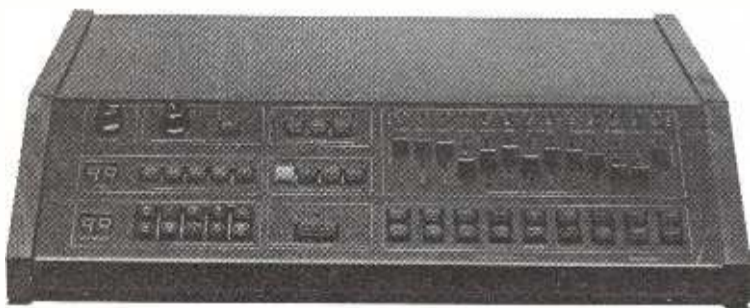
Electro Audio president and chief executive officer Siegfried Susskind is named chairman of the new venture. Electro Audio vice president Scott L. Davis is appointed president and chief executive officer of IKC and Infinity president Arnold Nudell is named executive vice president and chief operating officer of IKC.

Kyoto Ceramic is a manufacturer of electronic ceramics and related products. Sales of the company for its last fiscal year are reported at \$526 million, up 93% over the year before. Kyoto last year acquired two Japanese consumer electronics companies, Trident Corp. and Cybernet. Trident manufactures calculators and Cybernet is a maker of audio equipment.

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NEW LINE—Memorex gets a new look, new logo and new tape. To be seen for the first time at CES in Las Vegas are, top to bottom, the improved high bias formulation, the company's first Beta cassette and its first metal tape.

Gratis NAMM March 11 Powwow To Be In L.A.

LOS ANGELES—The National Assn. of Music Merchants will sponsor a free, day-long meeting March 11 at the Hyatt Hotel near the L.A. Airport in an effort to save its trade show exhibitors money and time.

The meeting is the first planned series of session designed to aid exhibitors at the annual International Music & Sound Expo and the Winter Music & Sound Market.

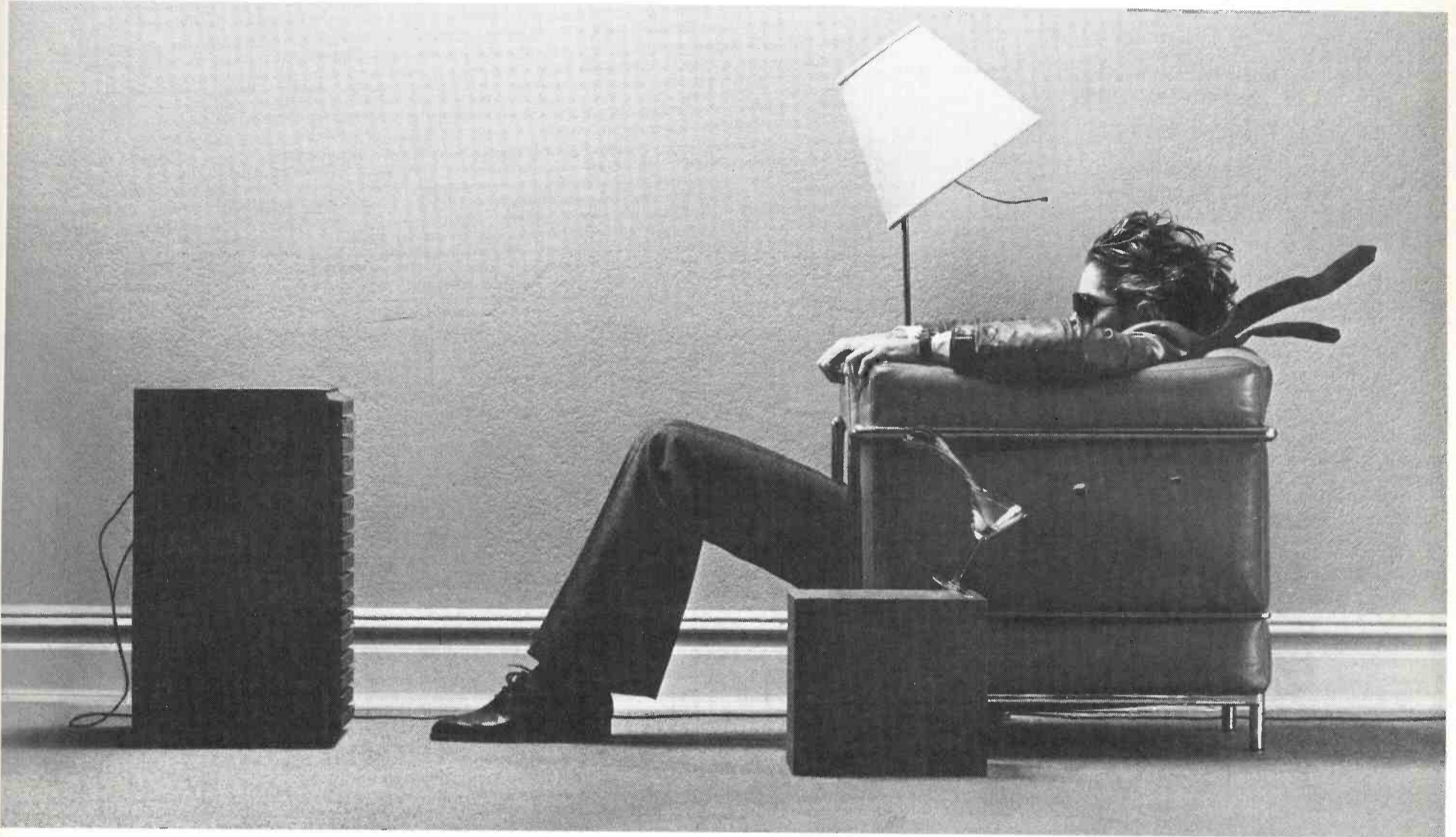
Larry R. Linkin, NAMM assistant executive vice president, indicates the meetings will focus on time and money saving suggestions for exhibitors.

Among topics to be covered are: how to minimize freight costs and expedite deliveries; how to schedule union labor and cut personnel expenses; how to take advantage of security provided by the exhibit hall and NAMM; how to promote dealer interest in the exhibitors' product lines; and what NAMM can and will do for its exhibitors.

Leaders of the day-long education session will be Linkin and Jay T. Melko, director of expositions and markets for NAMM. Other speakers will include representatives of

(Continued on page 79)

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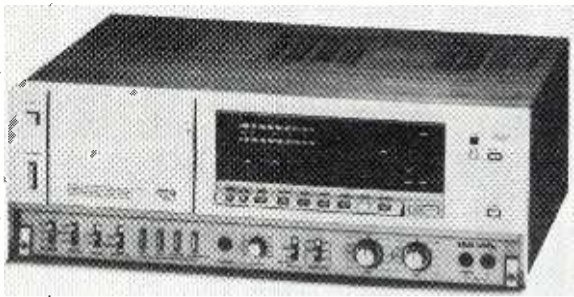
It's this kind of engineering that's helped make Maxell so easy to sell.

And when a tape is this well made, not only do you profit from it, but so do your customers.

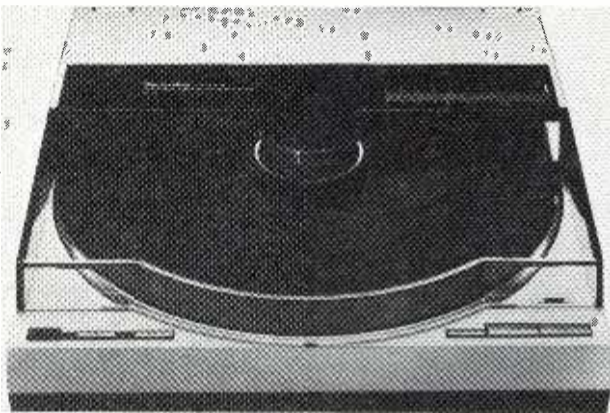


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Product Showcase



AUDIOPHILE DECK—Akai introduced a high-end cassette deck, model GX-F95, with built-in computer for automatically determining bias, equalization and sensitivity tuning for a cassette with any tape formulation in seconds. Suggested retail: \$1,195.



AUDIOPHILE TURNTABLE—Among new high-end Technics turntables is the SL-7 which employs microelectric sensors and microcomputer controls which automatically choose the correct speed, select or omit selected cuts, replays records or stops at the end of the programmed selections. Suggested retail: \$400.

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Ultra Specialty Inc. Expands Into the Blank Videotape Field

CALIFORNIA TRADING CO.

LOS ANGELES—Ultra Specialty Inc., a U.S. trading company which puts together package deals in the audio-tape field, has expanded its operations into blank videotape.

The Carson, Calif., firm, founded in 1977, is providing industrial customers with blank videotape housings made for it in Asia by five firms and blank tape hubs, made for it by a West European company.

Don Wong, Ultra Specialty's president, says his contracts forbid him to reveal his suppliers. His firm sells the blank shells and hubs of videotape as two separate items to assemblers in the Mideast, Africa and Europe.

Wong says his firm supplies duplicators with 5,000 foot hubs of blank videotape which allows the customer to create any odd length cartridge. The reason is that the manufacturers of blank videotape only sell loaded blanks in hour configurations. These include Ampex, Memorex, 3M, Sony, Fuji and Maxell, according to Wong.

A 5,000 foot hub costs \$40; the plastic shells go from \$2.25 to \$2.50 each.

The company is putting together what Wong calls video programs: tape plant construction in joint venture deals in Asia, South American and Africa. "We are working on complete assembly plants to promote finished products," Wong says. There are two deals underway, one in Singapore and one in Hong Kong. Again no names please, Wong says.

Ultra Specialty has offices in Hong Kong, Korea, Taiwan, Singapore and Malaysia. Wong says in order to be the exclusive agent for seven Asian companies.

As a trading company—a concept developed skillfully by Japanese companies—Ultra makes deals with manufacturers, sets up financing, enters into joint venture associations and creates the marketing for the product. Marketing and manufacturing don't get into each other's hair, Wong emphasizes.

The manufacturers Ultra represents have to produce a quality product, Wong says, otherwise there is trouble.

Ultra's branching out into videotape is based on the firm's success as the exclusive audio industry agent

for CBS blank hub-tape in all countries except the U.S. and Canada, Dupont for its chromium dioxide tape line and AudioMagnetics for its 8-track and cassette blank hubs for South America and Asia.

In the U.S., Ultra distributes industrial products to tape duplicators. These products include C-0 cassettes. The company also has its own blank line under the Ultra Specialty name which is sold in Zody's, Kress, Sears in Pennsylvania and will be sold in the Woolco chain starting next March.

The company's own factory in Hong Kong makes these blanks in

C-45, C-60, C-90 and C-120 cassettes.

The company also does OEM work for one firm which has to remain nameless, Wong pleads.

Ultra is also the agent for Independent Machine, a New Jersey firm which makes audio production line equipment. Its line of slitters, calendars, coaters and test equipment is sold by Ultra in Asia and South America.

The company is now negotiating with two firms in Asia to build complete audio tape factories. One of these facilities would also include a complete recording studio.

'Link' Film Wins In Copenhagen

NEW YORK—The consumer electronics industry's documentary film "The Link Between Us... Electronics" was awarded second prize recently at the International Film Festival in Copenhagen.

Since February of this year, the 27½ minute film has had 2,740 showings including cable and local television, community and public service screenings, theatre showings and corporate showings.

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New Wrap For BASF Cassette

BEDFORD, Mass.—BASF is introducing a new cassette housing for its audio cassettes, utilizing a high quality shell with a large window design for increased tape visibility, according to the firm.

The new look is the result of more than two years research at the firm's facilities in West Germany, according to Mark D. Dellafera, director of marketing, audio/video products.

At the same time, BASF has also improved the tape formulation used in its Performance Series of cassettes. That series, the firm claims, will offer better specifications in the areas of headroom, distortion and signal uniformity.

Performance Series cassettes are available in C-60 and C-90 lengths at suggested retail lists of \$2.99 and \$3.99.

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LOS ANGELES—At **Record One** Val Garay is producing/engineering **Kim Carnes** for EMI America.

Action at **Redwing Sound**: **Jim Ed Norman** producing **Albert Hammond**, **Eric Prestidge** at the board; **Peter Bernstein** producing the **Cretones**, engineering by **Gabe Veltri**, assisted by **Larry Hinds**; **Craig Hull** producing/engineering **Billy Thermal**; **Richard Evans** producing tracks with **Noel Pointer**, **Kirk Butler** engineering; **Tom Seufert** producing/engineering **Trance**, **Len Gale** and music for the **Visual Music Alliance**; and the **Marina Swingers** recording a single with engineer/producer **Kirk Butler**.

At **Mystic Sound**, **Harvey Kubernik** producing and coordinating a spoken word LP for his **Free-way Records** label, **Steve Brenner** engineering. A dozen poets and comedians have contributed to the work already. At **Dennis Dragon's** Malibu recording studio, **Dragon** and **Kubernik** produc-

ing and compiling an all instrumental surf album called "Pacific Coast Highway." **Knack** drummer **Bruce Gary**, **Spirit's Randy California**, the **Falcon's Steve Hufsteter**, **Chris Darrow**, the **Martians' Dan Phillips** and **David Scott** and **Al Ramirez** making contributions. The LP is being

done in cooperation with the **Ocean Information Center** in Malibu.

Producer **Arthur G. Wright** and **Motown** vice president/a&r chief **Lee Young Sr.**, doing final mixes on **Nolen & Crossley** for **Motown** at **NSP Studios**, **Hal Davis** and **Wright** producing.

At Miami's **Criteria**, **Peter Solley** producing **Rachel Sweet** for **CBS**, **Steve Brown** engineering with **Kevin Ryan** assisting, and **Nigel Gray** producing **Wishbone Ash** for **MCA**, **Bruce Hensal** at the console, **Mike Guerra** assisting.

(Continued on page 78)

Miami Beach Studio Buds In Sunshine

By GEORGE KOPP

NEW YORK—The Florida sunshine has proved a healthy atmosphere for recording studios. One of the most recent to sprout there is **International Sound** in North Miami Beach.

The studio was opened a year ago by **Steve Silvers** and his partners, brothers **Lou** and **Tom Pace**. Six months after opening, says **Silvers**, business was so good that he formed his own production company as well.

Most recently the studio played host to **Silver Platinum**, whose album will be released nationally on the **SRI International** label, distributed by **Capitol**; to the group **Badfinger** and to hot local Latin artist **Jorge Castro**. The future could see the **Allman Brothers** and a reunited **Grand Funk** recording at **International**, says **Silvers**.

"The studio is in what used to be an **FBI building**," he says. "It's built up on stilts a few feet off the ground with poured sand underneath."

According to **Silvers**, word of mouth has generated most of the business for **International**. "It's a sound that a lot of people want," he says. "The studio was designed by the same architect who did the **Bee Gees'** studio, and remodeling the building cost about \$500,000."

The 24-track studio is equipped with **MCI** equipment and designed with all-live acoustics. **International** also has a full complement of out-board gear and provides artists with such amenities as private helicopter service.

Thanks in part to its **Miami** location, **International** is attracting business not only from the **U.S.** but from **Latin America** as well. Besides **Jorge Castro**, the studio recently finished a session with Cuban songstress **Lissette**. "If you hear Latin music," says **Tom Paco**, "you're probably hearing a lot of **International Sound**."

Another facility, this one including video production, is in the planning stages. "We're putting together the land deal now," says **Silvers**. "We're currently affiliated with **Televisual Concepts** in **Miami**," he continues. "in a trade-off deal. We do some of their audio work and they've been putting together some promo material for **Silver Platinum** and **Jorge Castro**."

MCA Releasing 3 More Movies

LOS ANGELES—**MCA Video-cassette, Inc.**, is releasing "The **Blues Brothers**" and "Cheech And **Chong's Next Movie**" to the prerecorded videocassette market.

One addition release is the thriller "Prom Night" which features **Leslie Nielsen**.

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Special thanks to RAM Sound of Tuscaloosa, Alabama for their kind assistance with this ad.

Sound Business

Studio Track

• Continued from page 77

At Manhattan's **Sound Ideas**, **Jeffrey Kaufman** and **George Klabin** producing keyboardist **Harris Simon's** new LP with **Billy Cobham**, **Michael Brecker**, **Dave Valentin**, **Michael Urbaniak**, **Billy Washer** and lead vocalist **Gail Wynters**,

Dave Baker engineering, assisted by **Todd Anderson**. Also there, **Masabumi Kikuchi** cutting tracks for a new Eastwind Music LP, **Kiyoshi Itoh** producing, **Jim McCurdy** at the board, assisted by **Bob DeCaro**. Also in for Eastwind and producer Itoh was the **Hank Jones Trio** and **Eddie**

Gomez and **Al Foster**, **Dave Baker** engineering and mixing with **Todd Anderson** assisting.

Activity at **Studio A**, Dearborn Heights, Mich., includes Capitol's **Mitchell Schoenbaum** producing **Art In America** with **Rick Smith**, **Eric Morgeson** engineering; and **Carolyn Walker** putting

finishing touches on a new release with **Pearl Jones** producing, **Morgeson** at the board.

At **CBS Recording Studios**, Nashville, **Willie Nelson's** band recording an album for lead guitarist **Jody Payne**, **Foster and Rice** producing with **Ron Reynolds** engineering. Also there, **Billy**

Walker recording a gospel and country LP with **Lou Bradley** engineering, and **Billy Swan** in with producer **Larry Rogers** for a new Epic project.

Air Supply working on material for a new Arista LP at **American Recording Studio, Inc.**, Denver, Colo.

Producer **Barry Higgins** of Rock Hard Productions mixing **Capa City** and **Tom Morse Band** at **Rocket Studios**, Idaho Springs, Colo. And **Attack** recording a debut LP for Rock Hard Productions with **Doc Shaffer** engineering and **Barry Higgins** producing, also at Rocket Studios.

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Digital Ready: Cerwin-Vega is introducing the SW-18 low frequency studio monitor.

Cerwin-Vega Baring \$600 Studio Monitor

LOS ANGELES—Cerwin-Vega is introducing a new studio monitor, model SW-18, a low frequency control room monitor, designed to complement the new breed digital electronics.

The system consists of a special purpose 18 inch driver mounted in a direct radiating vented enclosure, tuned maximally flat to 28 Hz.

Suggested retail price will be \$600 per speaker.

Quebec Studio's Computerization

LOS ANGELES—Le Studio, located in Morin Heights, Quebec, Canada, has installed a state of the art, computerized Solid State Logic Master Studio System as well as expanded to 48 tracks with video interlock.

The first special using the video sync, which is obtained by interlocking the multi-track recorders with a JVC 3/4-inch videocassette, was a Peter, Paul & Mary special for the Canadian Broadcast Co. and Home Box Office.

Le Studio now also has a room for videocassette editing, using the JVC 3/4-inch system for post-production pre editing on television specials and videodisks.

An Old Winery Becomes Studio On Maui Island

MAUI, Hawaii—The Winery Recording Studio has opened on this Hawaiian island as a state-of-the-art, 24-track facility.

Thomas B. Milner is vice president. D. Nickolas Schneider is executive producer.

Equipment includes an Allen and Heath console, Ampex MM-100 24-track and JBL monitors. There are additional recorders and signal processing equipment as well as musical instruments available.

Services include 24-track recording, radio/television commercial and jingle production, video recording, television and audio sweetening, multi-media narration and voice over production, prerecorded broadcast format tapes, live concert sound services and sound equipment rentals.

The studio is located within a historic, converted winery on 15 acres.

Audiophile Recordings

RAVEL: BOLERO, PAVANE FOR A DEAD PRINCESS, DAPHNIS AND CHLOE, SUITE NO. 2—St. Louis Symphony, Glatkin, Telarc Digital, DG10052, distributed by Audio-Technica, \$17.98 list.

The real jewel here is the side-long "Daphnis And Chloe" Suite performed with chorus. Top-notch digital recording virtues of wide range dynamics, rainwater audio purity and fabulous transient punch are strongly evident. However, added to these factors is an outstanding micro-phoning job, providing the wonderful presence and detail in perfect balance with overall instrumental and choral blend. This certainly ranks as one of Telarc's finest technical efforts yet, and with Ravel's popularity and the fine performances it should be a commercial hit.

★ ★ ★

SIBELIUS: SYMPHONY NO. 2—Tokyo Metropolitan Symphony Orchestra, Atzmon, Denon OX7190ND, distributed by Discwasher. \$15 list.

This is a heroic proportioned work that audio buffs should find to their liking. It has huge orchestral outbursts and massive climaxes, moments the digital recording handles without any trace of strain. Also outstanding is the natural tonal character and heightened sense of pres-

ence the production offers. What may lessen commercial potential somewhat is the Japanese orchestra's performance, committed and often exciting but not entirely a world class effort, in technical polish and sense of style.

LAZAR BERMAN LIVE AT CARNEGIE HALL—CBS Mastersound 2M35903, distributed by CBS and Sony, \$29.90.

This is an interesting package, though one that might have been stronger if boiled down to

a single record. The digital reproduction is excellent in its cleanliness and the perspective on the instrument is extremely well gauged. So buffs not necessarily interested in the music may want to sample the technical effort. The prob-

lem with the two record set is that Berman, a renowned virtuoso, isn't really fired up in a few of these selections, and an edited version might have been better. Includes works of Beethoven, Mozart, Chopin, Clementi, Liszt and others.

Discwasher Launches Its Cassette Cleaner

LOS ANGELES—Discwasher is introducing an audio cassette head cleaner, first in what's expected to be a series of Perfect Path audio and videotape care products, and first tape care product.

The Columbia, Mo. firm claims the new product is designed to clean cassette heads in 15 seconds. Resembling a cassette, the unit is inserted into a tape player, runs in the play mode and is then ejected.

The head cleaner, according to the firm, contains no alcohols and no other fluids are used. It contains a cleaning fiber grid that requires no abrasive polishing compounds. The unit simultaneously cleans heads and removes oxide build-up from the tape path.

Europa Film Opens A New York Center

NEW YORK—Europa Film Record Plating, a division of the AB Europa Film group, has opened a demonstration and information center in New York at Europadisk 75 Varick St.

According to president James Shelton, the move is intended to better serve its existing U.S. customers, and to attract new business.

On permanent display is Europa's latest automatic record plating plant, EFP-300VT.

Gratis NAMM

• Continued from page 74

Greyhound Exposition Services, the NAMM show contractor, and local exhibition halls in which NAMM sponsored shows are held.

The March 11 meeting will also provide for an exhibitor critique of the facilities and services of the Anaheim Convention Center, which will be used for the first time for the 1981 Winter Music & Sound market.

A second, similar session is planned for Chicago's O'Hare Airport in April or May, prior to the June 27-30, 1981 International Music & Sound Expo. Speaking at this meeting will be Clarence Peterson, new general manager of Chicago's McCormick Place.

Invitations to the March 11 meeting will be mailed to all 700 manufacturer members of NAMM shortly before Jan. 1

277 companies have signed up for exhibit space at the Feb. 6-8 winter market.

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Video

SelectaVision TV Ad Push Due In March

• Continued from page 7

product on the market. It is conceivable that in the future, for example, after RCA has added stereo to its player, the company will alter its target markets somewhat.

But the original player and software will be sold as a "family" product, says Sauter, and the commercials reflect that. Each spot contains several seconds of montage footage of quick, highly-recognizable excerpts from programs available on disk.

After the montage, an announcer in a retail setting urges the viewer to see a demonstration of the system which he says costs "under \$500." The commercials end with scenes of customers buying their favorite movies at the counter.

The customers depicted in the ads also reflect the wide demographic appeal RCA's research has found for the videodisk. A woman buys a Robert Redford film, for example, and a gruff-speaking man buys "Rocky."

RCA will not say how big an ad budget it is working with, but Sauter says it is "three times the budget was for the introduction of our VCR." The entire SelectaVision rollout is the most expensive project in company history, costing more than RCA's introduction of color tv.

The national print campaign, starting a week before the product introduction, will be seen by 95% of

the potential market, according to DeVoe. The campaign features full-page and two-page four-color magazine spreads.

In addition, newspapers in all markets will carry full-page dealer listing ads supporting the launch week.

All dealers will be supplied with an in-store demo disk containing a six-minute presentation repeated to fill up the one-hour per side playing capacity of the disk.

'Steppin' Out' Taped In Chi Nightclub

CHICAGO—"Steppin' Out," a new television musical entertainment program has completed videotaping of its first two half-hour episodes here. The program is being produced by Chicago advertising executive Stan Conner and film producer Nate Grant and has signed Paul David Wilson, a prominent jingle writer, to be music director.

Featured in the first program was r&b artist Jerry Butler. Programs are taped live at Chicago's Park West nightclub.

Reportedly, no distribution deal has yet been completed. The format for the program includes performances and interviews with featured acts.

Singer Sasha Dalton is featured in the second series installment.

HOME VIDEO

Pickwick's Software Marketing

• Continued from page 5

Pickwick is looking later on to racking RCA SelectaVision videodisks and possible other formats in 1981 and 1982.

Among the current 400 outlets are Sears stores and stores in the Dayton-Hudson group. Sears already carries its own branded VTR hardware and has indicated it will merchandise RCA CED videodisk hardware.

The Pickwick move is highly significant in a distribution sense for the young videocassette and videodisk industries. Through both its wholesale and retail network, Pickwick has access to many thousands of retail doors in the U.S. which account for a meaty portion of all the retail sales in the U.S.

And the Musicland retail stores, now at 437, are blueprinted to rise to 500, making both the retail wing and the wholesale wing, which includes both independent distribution and rackjobbing, the world's largest industry entities.

The video rollout is being accelerated based upon what Pickwick believes has been a successful test marketing campaign in the past year.

Focus of Pickwick's video activities is Video Works, a store within a store concept. The free standing setup, featuring a VTR, monitor and software is placed near the record and/or television department of department stores and other mass merchants.

The initial 50 store test in four U.S. markets was actually begun last November under the aegis of Robert Mitchell, then general manager of video for Pickwick International (Billboard, March 15, 1980).

Since that time Pickwick has split its wholesale and retail operations.

Until recently, Jeff Baker had been spearheading Pickwick video activities. Now Lara is overseeing video on the rack and distribution

(Continued on page 81)

Spanish Language Films By Warner's

NEW YORK—Warner Home Video will bring out Spanish language versions of three of its top selling videocassettes in February 1981. Dubbed versions of "10," "The Exorcist" and "Enter The Dragon" will be distributed domestically at that time in both Beta and VHS formats.

Marketing will be handled by WEA's normal channels and augmented by distribution to outlets located in high density Hispanic areas. Suggested list prices are \$65 for each film. The English language versions sell at a suggested \$60, except for "10" which is priced at \$65.

12 New Releases

NEW YORK—Magnetic Video announces a dozen January releases for videocassette. Titles are: "Pele," "Black Marble," "Night Games," "They Shoot Horses, Don't They," "Killing Of Sister George," "Kotch," "Lovers And Other Strangers," "Jesus Of Nazareth," "Farewell My Lovely," "Brief Encounter," "Beyond The Valley Of The Dolls," and "Myra Breckenridge."

Videocassette Top 40

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This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number
1	4	6	CLOSE ENCOUNTERS (R) Columbia Pictures Industries, Inc. Columbia Pictures Home Enter., VN 30200
2	2	4	STAR TREK (G) Paramount Pictures, Paramount Home Video 8858
3	1	24	ALIEN (R) 20th Century-Fox Films, Magnetic Video 1090
4	5	4	BLUES BROTHERS (PG) Universal City Studios Inc., MCA Distributing Corporation, 77000
5	3	4	ALL THAT JAZZ (G) 20th Century-Fox Films, Magnetic Video 1095
6	13	12	COAL MINER'S DAUGHTER (R) Universal City Studios, Inc., MCA Distributing Corporation 66015
7	8	4	AMERICAN GIGOLO (R) Paramount Pictures, Paramount Home Video 8989
8	6	4	UP IN SMOKE (R) Paramount Pictures, Paramount Home Video, 8966
9	14	28	THE MUPPET MOVIE (G) ITC Entertainment, Magnetic Video, CL-9001
10	9	57	THE GODFATHER (R) Paramount Pictures, Paramount Home Video, 8049
11	18	8	CLOCKWORK ORANGE (R) Warner Bros. Inc., Warner Home Video WB-1031
12	23	4	CHINA SYNDROME (PG) Columbia Pictures Industries, Inc., Columbia Pictures Home Enter., VH 10140
13	10	44	SUPERMAN (PG) D.C. Comics, Warner Home Video, WB-1013
14	7	16	THE ROSE (R) 20th Century-Fox Films, Magnetic Video 1092
15	17	28	(NATIONAL LAMPOONS) ANIMAL HOUSE (R) Universal City Studios Inc., MCA Distributing Corporation, 66000
16	11	38	HALLOWEEN (PG) Falcoln International Prod., Media Home Entertainment, M131
17	30	8	BLAZING SADDLES (R) Warner Bros. Inc., Warner Home Video WB-1001
18	15	8	EVERY WHICH WAY BUT LOOSE (PG) Warner Bros. Inc., Warner Home Video WB-1028
19	NEW ENTRY		WIZARD OF OZ Metro-Goldwyn-Mayer Inc., CBS Video Enterprises MB 60001
20	NEW ENTRY		THE BLACK HOLE © MCM LXXX Walt Disney Productions, 11BS/11VS
21	12	36	"10" (R) Orion Pictures Co., Warner Home Video, OR 2002
22	NEW ENTRY		DIRTY DOZEN (R) Metro-Goldwyn-Mayer Inc., CBS Video Enterprises MB 70008
23	NEW ENTRY		NETWORK (R) Metro-Goldwyn-Mayer Inc./United Artists Corp., CBS Video Enterprises MB 60012
24	NEW ENTRY		M*A*S*H* (P.G.) 20th Century-Fox Film, Magnetic Video, CL 1038
25	21	4	LITTLE DARLINGS (R) Paramount Pictures, Paramount Home Video, 1301
26	33	6	1941 (PG) Universal City Studios Inc., Columbia Pictures Industries Inc., MCA Distributing Corporation, 66007
27	20	28	THE JERK (R) Universal City Studios Inc., MCA Distributing Corporation, 66005
28	16	6	PHANTASM (R) 20th Century-Fox Films, Magnetic Video 4066
29	NEW ENTRY		GODFATHER II (R) Paramount Pictures, Paramount Home Video, 8459
30	NEW ENTRY		BUGS BUNNY/ROAD RUNNER Warner Bros. Inc., WCI Home Video, WB-1003
31	19	32	EMANUELLE (R) Trinacra Films, Columbia Pictures Home Enter., VH 1019/BE 51195E
32	NEW ENTRY		PATTON (P.G.) 20th Century-Fox Films, Magnetic Video, CL 1005
33	NEW ENTRY		MEET ME IN ST. LOUIS Metro-Goldwyn-Mayer Inc., CBS Video Enterprises MB-60005
34	35	28	THE DEER HUNTER (R) Universal City Studios, Inc., MCA Distributing Corporation, 88000
35	39	8	GREASE (PG) Paramount Pictures, Paramount Home Video 1108
36	NEW ENTRY		THE FURY (R) 20th Century-Fox Films, Magnetic Video, CL 1097
37	NEW ENTRY		SMOKEY & THE BANDIT (P.G.) Universal Pictures, MCA Distribution Corporation, 66003
38	NEW ENTRY		THE SOUND OF MUSIC (G) 20th Century-Fox Films, Magnetic Video, CL-1051
39	29	8	SATURN III (R) I T C Entertainment, Magnetic Video 9004
40	NEW ENTRY		A STAR IS BORN (R) Barwood Films, WCI Home Video WB-1020

☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ★ Stars are awarded to those products showing greatest sales strength.

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RCA, CBS Videodisk Campaigns Readied

• Continued from page 5

disks on the street in June, close on the heels of RCA's "National Demonstration Week" in March.

The initial CBS catalog, probably numbering around 25-30 titles, will be marketed through numerous sorts of outlets, including record stores. Although the first CBS disks will be manufactured at RCA's pressing facilities, CBS will begin pressing its own disks in mid-1982.

The CBS videodisk distribution will be accomplished in three ways, says Hyman. First there will be an independent distribution network servicing primarily consumer electronics dealers. CBS' own sales force, headed by four regional sales managers, will also service hardware and software outlets. Finally, the sales network of Columbia Records Distributing will also be utilized.

The distribution system is already underway with CBS videocassettes, introduced last month. But Hyman says the company will move "more heavily into record stores" after the disk is introduced.

"We're starting to see some increased interest in video from our record accounts," he says. "The disk lends itself more to record stores than videocassette."

Not only will video be a profit

center in itself, Hyman says, but it will also "bring a different kind of demographic into the record stores."

RCA, with both hardware and software to move, will sell both halves of the system at the same dealerships. Says videodisk marketing vice president David Heneberry: "There may be some unexpected dribbles of software to outlets that do not sell the player, but it will be extremely limited. The initial channels of distribution will use everything he can give them in the first 18 months."

RCA's plans call for total reliance on its independent distributors for both hardware and software. According to company executives who detailed the plans publicly last week after presenting them to distributors the week before in Dallas, RCA will bend over backwards to support its dealers with software.

The initial catalog of 100 titles will not be carried by all dealers, says executive vice president Herb Schlosser, who heads up the software division of SelectaVision. But RCA will maintain a service it calls QDS, for "quick delivery service," whereby a dealer can order any title and get UPS delivery "in a few days."

QDS spares the dealer the burden of carrying titles that RCA concedes

will not be big sellers, such as the film version of "Hamlet" with Laurence Olivier, says Schlosser.

Under QDS the dealer has the option of having the disk delivered to his store or directly to the customer's home. The billing is handled through the regional distributor. Heneberry points out that although RCA has no direct control over the dealer, the company is strongly urging that the dealer and distributor absorb the shipping charges of utilizing QDS so that the consumer pays no more. As RCA envisions the plan, the consumer would pay the dealer for the item when he places the order.

Heneberry, who formerly headed up RCA's record club, says that QDS will not form the basis of a

mail-order operation. "It is a service to our dealers and distributors," he says.

"There is nothing to prevent a customer ordering directly from us, for whatever reason, but in that case the customer is billed for shipping and handling. QDS plays no part in our advertising."

As far as mail-order is concerned, CBS has plans to utilize its Columbia House record club in marketing disks. Initially, however, Hyman says: "The strategy will be to have product where the consumer can buy it. The focus will be on titles and accessibility. We'll have beautiful display, the customer will go to the counter and go home with the product."

Even though CBS and RCA are

wishing each other well in these early stages of product development, Hyman says CBS will not tie-in to RCA's distribution setup. "We will compete right away," he says.

All SelectaVision dealers will be equipped with a loose leaf book containing separate pages detailing each title in the catalog. As new titles are added the dealer inserts new sheets. The book is intended as a customer reference tool.

Although CBS will not tie-in to RCA's distribution, Heneberry says there "may be some overlap" of independent distributors of the two companies in some territories. But Heneberry says there have been no discussions between the two firms to get CBS titles placed in the loose-leaf book along with RCA's.

InterMagnetics Corp. To Build New Facility In L.A.

LOS ANGELES—InterMagnetics Corp. will build a videotape manufacturing facility and technology center here.

A new company has been formed, InterVideo, to produce videotape for duplicators and videocassette assemblers, notes Terry Wherlock, InterMagnetics president.

Construction will begin immediately on the \$5 million plant as part of a three-phase program which also includes video duplication, injection molding and future plant and product expansion.

Notes Irv Katz, chairman of InterMagnetics: "Demand for prerecorded and blank videocassettes is growing and I foresee that videotape will become an industry as large as the audio tape business by the mid-1980s."

And while videocassette recorder production is forecast by Japanese manufacturers as hitting three million units in 1980, Katz believes

Paramount Releasing 9 Motion Pictures

LOS ANGELES—Paramount Home Video is releasing nine new titles including such recent feature films as "Airplane," "Urban Cowboy" and "Friday The 13th."

Also to be released is a special two-hour, feature length version of the recent miniseries "Shogun."

Other titles: "The Hunter" with the late Steve McQueen, "Rough Cut," "Coast To Coast," "Breaking Glass" and "Barefoot In The Park."

According to Paramount Home Video, which has licensed the titles from Paramount Pictures Corp., "Airplane," "Urban Cowboy" and "Friday The 13th" have accounted for more than \$163 million in box-office receipts.

After "Roots," the "Shogun" miniseries is rated as the second most-watched television event.

Nov.'s VTR Sales Up 71.8% Over '79

WASHINGTON—Videotape recorder sales continue to steamroll, according to the latest figures from the Marketing Services department of the Electronic Industries Assn.'s Consumer Electronics Group.

Home VTR sales in November increased to 97,531 units, up 71.8% over 56,771 sold in November 1979. Sales of VTR's for the year-to-date rose to 681,683, a jump of 65.1% over 412,803 units sold in the first 47 weeks last year.

blank and prerecorded videocassette sales in the U.S. alone will exceed 80 million units by 1985.

"If the video recorder demand performs as tape producers anticipate," Katz continues, "it is probably that the videocassette market in the U.S. will exceed 20 million units this year."

"The total videocassette market in the U.S. including tape, equipment and video accessories will be more than \$1 billion this year," Katz believes. "The market will exceed \$5 billion by 1985."



DISC-PAK: Videodisk, book and poster in dealer display from Video-book. Company also offers Cassette-Pak.

Pickwick Video Move

• Continued from page 80

side while Tom Snyder directs Musicland video activities. Both are based at Pickwick's Minneapolis headquarters. Baker is assuming a key post with RCA SelectaVision.

Right now, indicates Lara, Pickwick is dealing with all the major prerecorded video software suppliers as well as with others with "saleable product."

However, Lara emphasizes, "We will not sell, rent or carry X-rated material."

Pickwick is complying with the policies of its suppliers with respect to such issues as stringent returns and sales guidelines.

Pickwick is not engaged currently in renting but Lara forecasts: "We don't intend to be passed by in that score. We do, however, want to work favorably with both our suppliers and our accounts."

Video software stocking is being done in three major Pickwick centers around the U.S.

"We're close to the three major metropolitan centers in the U.S.," says Lara, "Our response time is a maximum of two days."

Not every title of every supplier is being handled by Pickwick. Buying selections are based on such barometers as trade magazine charts and boxoffice receipts.

Lara also reveals that Pickwick has "recruited" a consumer panel made up 2,000 video purchasers around the U.S. that is polled every six months.

"Of course," says Lara, "we pay for that but it gives us great insight into consumer perception and wants with respect to video."

Pickwick is also using the same essential computer ticket system it employs for records to quickly monitor sales and inventory activity.

The Video Works display fixtures have also been expanded to include several variations, including one countertop design.

The most elaborate of the Video Works fixtures is a large free standing unit consisting of a Sony monitor, Panasonic VTR and displayed software consisting of 115 titles. Two in-store trailers have been produced

which essentially show clips from available titles.

The countertop display contains 24 titles, with three other fixtures featuring 96, 48 and 24 pieces, respectively. Pickwick is making the fixtures available at no cost to its accounts.

Lara also points out that based upon test market results, there is a direct correlation between placing the Video Works display in a high traffic area and strong sales.

"It's an ideal bridge fixture," Lara feels, "between the hardware and the software department."

For the Musicland stores, Lara indicates, the front of the outlet seems the best place for a video display.

While movies are proving to be strong sellers, Lara is enthusiastic about the prospects of video music software.

"There is an incredible demand," he observes, "for record company video promotional clips but, of course, we don't have any to sell. There is a fantastic future to video music software. What we are seeing is the merging of two entertainment forms. Video is more than just a videotape the same way a record is more than polyvinylchloride. It delivers a complete home entertainment phenomenon."

Lara also feels some video aspects have been too narrowly defined.

"The supposed experts," he says, "are worried about such things as repeatability. Consumers will accept video. You don't have to watch it all the time. You can just listen to it as well."

Lara concludes by observing that he has a unique bottom line, middle America mass merchant retail perspective on the video industry. That perspective tells him, he notes, that video in the U.S. will grow faster and quicker than many people predict. He also notes that the demographics of video software purchases is widening rapidly to include many middle class Americans, not just affluent professionals.

Pickwick, he indicates, will continue to build a video franchise for both its retail and rack/distribution wings.

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Videocassette Top 40 chart

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IN FRANCE, HOLLAND

Polydor, Phonogram: Streamlining Targets

HAMBURG—Persistent rumors regarding full mergers of Polydor and Phonogram companies in certain European territories were dismissed as unfounded this week by Dr. Werner Vogelsang, president of PolyGram Record Operations.

Vogelsang did, however, confirm that the PolyGram record operations in France and Holland, are to be streamlined. "But this is simply a logical continuation of the PRO restructuring plan which we initiated in the fall of 1977," he said. "We shall be merging accounting, administrative, personnel and warehousing operations—all the neutral functions—but maintaining separate a&r, marketing and sales services."

Under the streamlining scheme, Polydor Holland will move from its present headquarters in Rijswijk near The Hague to Hilversum, where it will share the premises with Phonogram. Hilversum is the radio and television center of Holland, where Polydor already has a promotion department.

Polydor Holland's head office has been based in Rijswijk since the company's foundation in 1964. It moved into the present building in 1974.

Says Vogelsang: "We have reached agreement for the move with the works council and the unions, and of the 55 Polydor em-

ployees, 15 have decided they do not wish to move to Hilversum. They will thus be leaving the company."

Vogelsang says administration of the three PolyGram record operations in Holland—Polydor, Phonogram and Phonogram International—will be headquartered in Baarn.

"We are doing exactly the same as we did recently in Switzerland," he says, "where we replaced three legal entities with one all-embracing one. In Switzerland, we now have a PolyGram operation but with three separate creative centers—Polydor, Phonogram and Barclay, whose headquarters will remain in Geneva."

"Finally, we shall be implementing a highly sophisticated plan in France to bring the PRO operations there into line with all the others. Again we shall have one administration, one warehouse, one computer system and one personnel department, but will retain separate Polydor, Phonogram and Barclay creative centers and sales teams."

Dr. Vogelsang was in France recently to discuss the plan with Louis Hazan and Jacques Caillart of Phonogram, Jacques Kerner of Polydor and Robert Marouani of Barclay.

Reports that PolyGram would be fully merging its Polydor, Phonogram and Amadeo interests in Austria are emphatically denied by Dr. Vogelsang.

"The only PolyGram matter under review in Austria at the present time," he says, "is whether we should keep our pressing plant in operation or close it. The plant is in need of modernization and we have to consider whether the investment is justified, or whether we should cease manufacture and supply our Austrian companies from our other European pressing centers."

for most of the night, and cleaned inventory of the ex-Beatle's recordings out of stores within hours of opening the following day.

Prime minister Pierre Trudeau privately expressed his sorrow at the death of a man who had once planted an acorn on the front lawn of the premier's house in Ottawa in 1969, part of Lennon's world peace campaign. (Lennon also recorded "Give Peace A Chance" in Canada, from his bed at Montreal's Queen Elizabeth Hotel).



DISTINGUISHED GUESTS—Princess Margriet of the Netherlands and her husband, Pieter van Vollenhoven, center, chat with winners of the Dutch Edison trophies at the recent awards ceremony in Amsterdam. With the royal couple, from left, are German pianist Christian Zacharias, Piet Veenstra of The Hague Philharmonic, and U.S. jazzman, Dexter Gordon.

CBS Negotiating To Operate In Portugal

By FERNANDO TENENTE

OPORTO—After many weeks of industry speculation in Portugal, it's been revealed here that CBS Records is making all possible efforts to get permission from the Portuguese government to operate here before the country joins the European Economic Community, likely to be in 1983.

The move will obviously give the multinational first-hand control over shipments of its product from Portugal into other European markets, critical when the nation becomes an EEC member and all trade barriers with other Community countries are lifted.

As it is, Portugal has in recent times been a source of parallel imports into other markets in the region, much to the discomfort of record companies in those markets, licensees and multinational subsidiaries alike.

The local CBS licensee has been Oporto-based record company, Radio Triunfo, but that contract expired in August, and has apparently not yet been renewed.

CBS Records International in New York confirms that it's currently looking at the Portuguese situation, though is no more specific than that. It does say, however, that there are current talks with Triunfo about future arrangements in the market.

Local sources suggest that a new, short-term licensing deal with Triunfo is likely, to avoid unemployment at the company and to keep the CBS line represented in the Portuguese market until the multinational does establish its own operation.

Deputy manager with Triunfo, Jose Antonio Novais, resigned from the firm recently, to oversee CBS ac-

(Continued on page 84)

Alter Course, U.K. Industry Figure Urges

LONDON—The current serious economic recession continues to bite into the entertainment business profitability, but the record industry and its retail trade need to accept "there is still plenty of money out there for people to spend on leisure."

That is the message from Harry Tipple, newly elected chairman of the Gramophone Record Retailers Division (GRRD) of the Music Trades Assn. (MTA) here, and he adds: "There's no reason whatsoever why our business should not take a bigger slice of the cake."

But Tipple, a former secretary of the trade association, says the record business desperately needs "a total change of direction, and the time for achieving that is running dangerously short."

Spurred by an aura of urgency from dealers at the first meeting he presided over, Tipple says: "We're working on a full plan of action, involving the whole trade, and details will be announced after the Christmas sales rush is over."

"But it's no secret that the key target is much closer cooperation between retail trade and the manufacturers."

"Certainly that will mean tougher talking than we've ever had before in our dealings with the record industry. The record companies were very good while business was good, but they've not been quite so clever since the chips were down."

"The GRRD will also go for closer contact with individual dealers, for there are splendid ideas at retail level which could help push the whole business into a more profitable position. We want to collect those ideas in documentary form."

"And we have to persuade the trade to unite, even if there is some

(Continued on page 84)

Director Quits

LONDON—Robin Taylor, managing director of Bellaphon Records U.K., has resigned over differences of opinion as to how the London operation of the Groman-based independent should be run. But Taylor, who took up the post earlier this year, will remain in charge until the end of January.

World Clamors For Lennon, Beatles Product

• Continued from page 26

der 200,000 albums from CBS," said Jung. "I've never known anything like this reaction in my entire career."

EMI plans to compile a boxed set of all Lennon's seven albums for the label, to be released early next year as "The John Lennon Collection."

In Canada, news of the murder triggered an immediate and anguished outpouring of human emotion that jammed radio and television newlines across the country

WEA Canada had no public statement on the loss of the artist, but a company spokesman did say that there was a profound sense of gloom in the head office, and that some personal communication had been transmitted to the bereaved family. The WEA-handled Geffen LP was out of stock by Tuesday (9) afternoon. Capitol-EMI, likewise, was caught short of records that were swept up in the stores.

This story compiled from reports by Mike Hennessey and Peter Jones in London, Wolfgang Spahr in Hamburg, David Farrell in Toronto, Shig Fujita in Tokyo, Glenn Baker in Sydney, Leif Schulman in Stockholm, Willem Hoos in Amsterdam, Knud Orsted in Copenhagen and Marv Fisher in Mexico City.

In Japan, retailers—many of whom posted hand-printed signs in their windows reporting the news of Lennon's death—swiftly sold out of Lennon/Beatles product. Warner-Pioneer, which was planning a second pressing of 10,000 of "Double Fantasy" before Lennon's death, has been obliged to re-think the quantity involved.

Toshiba-EMI, which had scheduled an album of Beatles ballads for release Sunday (21), is printing

black bands to be attached to the sleeves of that disk.

As part of extensive Japanese media coverage, local music critic and disk jockey, Reiko Yukawa, reported that she had spoken to Lennon three days before his death, who said he intended to visit Japan next year.

In Australia, where news of the tragedy came mid-afternoon, disk stores were crammed with customers looking to snap up Lennon/Beatles repertoire.

WEA received orders for 16,000 copies of the Geffen LP within two hours of opening for business the following day, and such was the demand for EMI titles that the firm's computer temporarily broke down under the strain. Latter label is now thought to be looking for extra pressing capacity beyond its own.

Australian media coverage was intense, exemplified by Sydney radio station, ZJZZ-FM, which broadcast all 12 hours of the BBC's Beatles story, and by a tv station which unearthed Tony Palmer's British series, "All You Need Is Love," and screened the Beatles episode. National newspapers devoted their front pages to the news, and all ran editorials, too.

In Holland, EMI executives Cees Zwart noted: "The public is reacting as if there will be no more John Len-

non albums available when the present stocks in the shops are exhausted. I've never known anything like it."

"The radio stations have been playing Lennon records non-stop, and, of course, there's particular affection for the artist here, because he and Yoko Ono staged their famous love-in at the Amsterdam Hilton in 1969."

In Scandinavia, public and media reaction paralleled that of the rest of Europe. Within an hour of the news breaking, WEA Metronome had no copies of "Double Fantasy" left in stock. EMI also reported a total sell-out of Lennon product within 24 hours, and with all of Sweden's pressing facilities at full stretch because of the Christmas rush, meeting the demand for Lennon/Beatles recordings is going to be virtually impossible.

In Denmark, EMI organized a special taxi delivery service to stores in the Copenhagen area to distribute Beatles catalog items.

In Mexico, local licensee for WEA, Gamma, reported that orders for between 1,000 and 1,500 copies of "Double Fantasy" were coming in from some retailers. Araceli Sorreda, buyer for the largest chain store in the country, Mercado de Discos, said that all Lennon/Beatles product was sold out in hours the day after the tragedy.

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International Briefs

• **SINGAPORE** — Stephen Neary, director of the Hong Kong regional office of the International Federation of Producers of Phonograms and Videograms for the past 2½ years, has resigned the post. Known for his intimate knowledge of the colony's music industry as well as that of the Southeast Asia arena, Neary plans to form his own trading business. He has succeeded by James Wolsey, who has been legal advisor at the federation's London headquarters for the past 3½ years. Prior to that, he worked in Hong Kong with IFPI's then director, Dave Young.

• **LONDON**—Plácido Domingo, one of the world's leading operatic tenors, has appointed Lilian Bron, international director of Bronze Records here, as his worldwide business manager. Bron continues with Bronze, but coordinates international press, promotion and record marketing for the singer. The new venture is channelled through the executive's management outfit, Tiger. Domingo, rated an opera superstar, is at the Royal Opera House, London, this month in an eight-performance season of a new production of Offenbach's "Tales Of Hoffman."

• **BELGRADE**—Record industry executives meeting here recently have opted for overall price increases of around 25% for disks and tapes in Yugoslavia, effective Dec. 1. Main reason for the industry-wide decision include a 40% increase in jacket production costs, a substantial upturn in the price of vinyl and the mid-summer devaluation of Yugoslav currency. But the industry expects no decline in sales as a result of the proposed increases. Its view is that software prices have long been among the cheapest in Europe, with albums retailing at an average \$3.40.

• **JOHANNESBURG** — RPM Records, South African licensee for A&M, Arista, Motown, Island and Ariola, among others, has moved into new headquarters here. The site boasts three studios, including a state-of-the-art 24-track facility, designed by Eddie Veale, responsible for Gus Dudgeon's studio in London. He made eight trips to design and oversee the operation. RPM chairman and managing director, Matt Mann, is looking to attract international names to record locally. "Our fees will be very competitive by international standards," he says. The company recently became the first record company in this market to receive the prestigious state award for export achievement.

• **HELSINKI**—A new rock label, Selecta, has been launched locally by Fifty Fifty Records, itself a recent newcomer to the Finnish record business. Based in Turku, the country's third largest city, the independent firm is headed by Kari Martiala, a key figure on the local new wave scene. Initial signings are Lola Ego, the Rattlers, Streets, Noitawaimo, Johnny G and WRUM, all with debut singles and albums due. Also new is a compilation, "Whitecaps," which features acts such as SIG, Popeda and the Fabrics, who "got away" from Fifty Fifty to other labels. Selecta is distributed by Disophon.

• **MADRID**—Hispavox artist Jose Luis Perales has been awarded a gold disk for sales of 150,000 units in Mexico of his single, "Me Llamas." The Spanish singer has just completed a major tour of Latin America, taking in Venezuela, Chile and Argentina, as well as Mexico.

(Continued on page 84)



TOUR TALK—Deejay John Hood, right, of radio station 96FM in Perth, Australia, interviews John Sparks, left, and Lee Brilleaux of British rock band, Dr. Feelgood. The act was passing through Perth as part of its second Australian tour.

EMI Italy Relocates, Undergoes Revamping

By DANIELE CAROLI

MILAN—The challenge of this year's downward trend in the Italian record market has prompted new EMI Italiana managing director Alex Rotelli, appointed only in May, to re-shape the company's structure to improve its performance.

Rotelli has just moved EMI's headquarters from Rome to Caronno Pertusella, a small industrial town about 15 miles from Milan and the site of the company's pressing plant.

EMI's Rome branch, moving to new offices, is entrusted with a&r and promotion, while an a&r department is also to be created in Milan, joining the already existing press office.

Rotelli plans to increase EMI's market share in classical and domestic pop repertoires, and exhorts the national record industry to find non-traditional outlets in order to appeal to a larger range of customers.

"Higher costs and managing needs made the move necessary," he says. "Bringing certain departments, such as general management, marketing, sales, classical and international repertoire, up to Caronno saves on travel and other expenses.

"It avoids the double functions that can happen with headquarters in Rome and a factory 400 miles away, and it also implies a more compact way of working for the whole company, since all the departments dealing with production and manufacturing are now reunited.

"Rome is still very important for promotional action, but not so much as in the early '70s, due to the growth of a few privately owned national television networks that have made a dent in the monopoly of the state-controlled RAI-TV radio/tv system.

"Therefore, more attention must be paid to Milan, where most of the new networks are based. Rome is still a remarkable artistic center; many of our acts come from there or Southern Italy. By having promotion and a&r branches in both cities, EMI will be able to count on creative services for the two areas, while general management and industrial departments are all concentrated at Caronno."

Rotelli's appointment has brought in its wake a number of personnel changes. "My opinion is that a record company today must adopt a real industrial approach: it has to distinguish between its creative departments, which can afford to act in a lunatic way sometimes, and its production and manufacturing depart-

ments, which on the contrary must operate with the maximum of speed, rationality and precision. Some of the steps I took towards these aims were not understood, and this led to some managers leaving the company."

His policy for the uncertain '80s is one of caution. "With inflation gnawing at prices, we must sharpen our action toward profitability. We are facing problems such as piracy, home taping, uncontrolled programming from local radio, consumer trends that may turn teenagers away from records, and a crisis in creativity, no new trend having arisen since disco.

"The market is no longer expanding, and another hindrance is the limited number of retail outlets in Italy: around 1,500, less than 1,000 of them specialist shops. This means that the record industry's powerful promotional impact is conveyed into a choked funnel. Although new retail outlets are being set up in the cities, we have to develop new ways to reach the consumer.

"There is still potential in the market, as proved by some book publishers who have been successful selling LP-cum-booklet classical and jazz lines through newsstands, and by the fact that a wide range of adults are not yet accustomed to buying records.

"An industry survey is at present looking at possible non-conventional outlets and at opportunities for establishing a rack-jobbing organization. Should a solution eventually be adopted, I hope existing retail outlets will understand they must rely on professionalism and specialization."

Rotelli plans to strengthen EMI's classical repertoire which already accounts for 10-15% of turnover, concentrating on sound quality improvement and wider availability of catalog items.

On pop repertoire, he says: "My target is for turnover here to be shared 50-50 between national and international, the domestic roster at the moment accounting for a bit less than that. Italian repertoire is growing fast and prospects for expansion are good, but I would like to underline that I am unwilling to pay any Italian artist the kinds of advances I've heard about in the last few years. Exaggerated financial demands from top domestic acts are another ill that the national record industry should learn how to cure."

MEXICO MEETING

Confab Concentrates On Faster Deliveries

By MARV FISHER

GUADALAJARA—Record manufacturers, distributors and retailers in Mexico are finding out that getting together to air differences and seek out ways to increase sales is more of the rule than the exception.

In the fourth such gathering this year, attended recently by some 100 industryites at this city's El Tapatio hotel, several problems were discussed, mainly the swifter delivery of product to retail outlets to meet growing demand.

The full-day session, chaired by Guillermo Infante, president of the local manufacturers' body, AM-PROFON, came on the heels of three other regional meetings this past fall.

They were in Tijuana, Juarez and Monterrey, all of the main pockets on, or close to, the vast border with the U.S., and all concerned with the perpetual problem of piracy along that border.

Infante is of the opinion that more of these gatherings can only result in a "healthier climate," and adds that there will be more early in 1981 in other locales such as Merida (in the east) and perhaps Oaxaca (in the south), as well as repeat confabs in areas already covered.

"Certainly that will mean tougher talking than we've ever had before in our dealings with the record industry. The record companies were very good while business was good, but they've not been quite so clever since the chips were down.

"The GRRD will also go for closer contact with individual dealers, for there are splendid ideas at retail level which could help push the whole business into a more profitable position. We want to collect those ideas in documentary form.

"And we have to persuade the trade to unite, even if there is some cost to personal profits. We feel that there shouldn't be special deals with manufacturers by specific dealers. If there are arrangements to benefit the retail side, or inject more excitement and more efficiency into our business, then it should be shared out at a general overall level."

Tipple, who replaces Laurie Krieger, founder of the Harlequin chain, as chairman, adds that the division will examine its policies towards pricing. "We've lived with hefty discounting for years and we have to consider whether that's helping kill the trade. You can't go on with a policy that shows a nil return.

"Unless there are special deals being worked, then some dealers are working for nothing at retail level."

Another subject which surfaced at the Guadalajara meetings (and also previously discussed in the northern sector) is "having a control on a limited number of wholesalers operating within the country."

Most of the major record and tape manufacturers see a greater number of such operations opening up and they would like to curtail such a movement in order to sustain with the limited number of "returns."

At present, Mexico is running at less than 5% in dumping unsold product to manufacturers. "We'd like to keep it at such a percentage, so that we don't run into problems which exist in most markets around the world today," comments Guillermo Acosta, president of independent Discos Gas.

Infante noted that the gathering of executives, which also included most regional sales personal, that of

the markets in Mexico, the Guadalajara region demonstrated the greatest growth signs. "Besides all of the major companies concentrating in this area, we have now established that there are 16 independents currently doing business in this city," he noted.

On the dais, along with Infante, included Armando De Llano, vice president and general director of CBS/Columbia, and Alejandro Parodi, general director of PolyGram.

Another joining the head table midway through the sometimes heated discussions was Acosta. His main thrust was penetrating radio with a lot more freedom. "getting more product aired prior to release."

Some of the distributors present, including Ruben Aguilar of Discos Aguilar, Luis Flores of Gigante (one of the discount store chains of Mexico) Pedro Tiessen of Casa Wagner de Guadalajara, Felix Castillo of Music Corona, S.A., Enrique Corcuera of Sono Medias, Hector Chavez Vidales, Vicente Aguilar and Martinez of Fox, among close to 20, touched upon the matter of "discounting."

It is the opinion of most that it has its good and bad points, "but that it is a definite necessity, particularly when loading up on heavy sales orders."

Complaints arose that not enough new material was being aired, and that steps could be taken to improve the situation, specifically on this local scale. Acosta and his brother Jesus, vice president of Gas, conducted such interchange.

Infante stressed that to sustain the "growth" of the Mexican recording industry, there still has to be some "sacrifices. Pay more attention to our industry, make improvements wherever and whenever possible." He vowed that a continuation of the meetings of executives in the business, from the manufacturers to the retailers, would be a continuing practice.

"We don't intend for this to be a 'one time' occasion—but a routine procedure in getting to know all of you a lot better—helping you with your problems and vice versa you guiding us better to make improvements on our side," the AM-PROFON leader vowed.

Dutch Protest LP

AMSTERDAM—EMI Holland has released a special album "The Miami Nightmare," featuring highlights of a protest meeting staged here in 1977 against Anita Bryant's anti-homosexual crusade in the U.S.

At that convention, Dutch politicians joined in speeches condemning Anita Bryant's attitudes. Dutch music acts taking part included Robert Long, Ann Burton, Pia Beck, Jon Brink, all filmed and used in programming by various U.S. cable-television stations.

Label Thru CBS

NEW YORK—CBS Records Australia will manufacture and distribute product recorded on the ABC Records label newly formed by the Australian Broadcasting Commission. Six albums will be released initially, including "The Australian Symphony Orchestras," a five-disk set.

IN ZIMBABWE

Independence Sparks Record Sales Surge

By RON ANDREWS

SALISBURY—The end of the struggle for independence in Zimbabwe has brought a new wave of nationalistic, locally originated music, taking record-buyers by storm and bringing them flocking into the shops.

Carried along with this fervor for local music is increasing interest in international repertoire, all sales of which are aided by both the government restriction on any competitive imports and by the excellent quality and range of product offered by the local companies.

A major factor contributing to the success of the two principal companies, Gallo and Teal, is the fact that there are very few independents as yet on the market, leaving most of the repertoire development and sales in the hands of these majors.

Since all imports both of cassettes and records are banned, the incidence of piracy is kept to a minimum.

Costs in the Zimbabwe economy are remarkably low in comparison to both the remainder of independent Africa and also Europe, and the spending power of the population in this rich country is high, so, as in neighboring Zambia, the units sold of hit records far outstrip levels in all independent African countries except Nigeria.

The range of repertoire offered for sale is impressively diverse. The two main local tribes are the Shona and Ndebele, in whose languages the principal local hits are sung. Much of the musical influence of the area

derives from East Africa and Zaire, the songs taking the format of the Benga sounds of those areas, but enhanced by the production capabilities of far more advanced studios than their Northern neighbors can offer.

Like other East and Central African countries, however, the sales are mostly in singles, with albums and cassettes slowly beginning to build in volume.

International repertoire covers a range of titles and artists from the top charts of the world, and everything from heavy metal to classical music is available. In the case of both local and international product, the discs are supported by sophisticated and extensive marketing procedures and by well-presented television programs.

Clearly, Zimbabwe manufacturers—with a buoyant market and low overheads—can become competitive with suppliers in other parts of Africa. They possess great potential in this respect.

It will take time, however, because as a blockaded nation until recently, Zimbabwe is still relatively new to the idea of dealing with formerly hostile neighbors, and because the Reserve Bank is jealously guarding foreign reserves and is extremely wary of dealings on open credit with other, not-so-affluent countries.

But when such problems are out of the way, Zimbabwe should become a major force in both sales potential and the development of new sounds for the entire continent.



Billboard photo by Don Albert

TRIPLE GOLD—British recording star Cliff Richard dispenses gold disks to three South African artists at a special ceremony held at the EMI studios in Johannesburg. From left, they're Carike Keuzenkamp, honored for her "Bye-borwa" hit, Sonja Berholdt for "Harlekyn," and Barbara Ray for "Down The Mississippi." All are signed to EMI.

European Jazz Marketing Thrust Planned By Hubert

By MIKE HENNESSEY

LONDON—A major initiative to develop the full potential of the Contemporary and Good Time Jazz labels in Europe is now under way, following a four-month swing across the Continent by David Hubert, head of David Hubert & Associates.

The Contemporary label, founded by the late Lester Koenig, has long been regarded by jazz enthusiasts as one of the most illustrious modern jazz labels, but access to the repertoire in Europe has been largely confined to a trickle of direct imports by the more resourceful specialist shops.

Says Hubert: "I was surprised and gratified to find that the Contemporary catalog is held in very high esteem in Europe. In fact, John Pilgrim, head of Jazz Services Unlimited—one of the label's two distributors in the U.K.—regards it as the jazz label with the strongest undeveloped potential of any in the United States."

Also handling the line in the U.K. is Swift, while in continental Europe distribution agreements have been made or renewed with the Teldec Import Service (West Germany), Diffusion Artistique Musicale (France), Sound Products (Holland), I.R.D. (Italy), EMI (Switzerland), Amigo (Sweden), Steeple-Chase (Denmark), CBS (Greece), Edigsa (Spain) and RTB (Yugoslavia).

In addition to strong back catalog repertoire by Sonny Rollins, Hampton Hawes, Art Pepper, Andre Previn, Barney Kessel and Art Farmer, new releases by Joe Farrell, George Cables and Joe Henderson have evoked widespread interest, according to Hubert.

During his trip Hubert also negotiated publishing deals for the label's two music publishing affiliates,

Composers Music (ASCAP) and Contemporary Music (BMI).

As well as placing product and copyrights, Hubert was also active on the acquisition side and secured a number of masters by name jazz musicians to which he has global rights except for the country of origin. He plans to launch a joint-venture jazz label early next year in association with Gerry Dennon, head of Seattle-based First American Records Inc.

Says Hubert: "This venture will provide an opportunity for us to give world-wide exposure to excellent jazz recordings produced by small independent labels. This will be a high quality jazz label with half-speed mastering and dbx processing."

Hubert has also secured release in certain European territories of a batch of First American albums. Teldec in Germany has issued albums by the Brothers Four, Jimmy Ibbotson, the Skyboys, Country Joe Macdonald and Paul Hann, featuring the Dillards and Mason Williams.

Teldec will also be releasing a four-volume compilation set, called History of North West Rock, in Germany, Austria and Switzerland. The set features such artists as Springfield Rifle, the Dimensions, the Kings Men, the Sonics, Don and the Good Times, Ian Whitcomb, Dave Lewis, the Bandits, the Counts and Paul Revere and the Raiders.

This material will be handled by Sonet in Scandinavia and Inelco in Benelux, and deals are being negotiated in France, Yugoslavia, Greece and Italy.

On behalf of Edigsa of Spain, Hubert is negotiating an outlet for the label's catalog of Catalonian classical music, and from Cherry Pie Records of Australia he has acquired recordings by Luis Bonfa with Don Burrows and by the Sydney String Quartet.

Hubert says his European trip suggested to him that business on the continent was generally in better shape than in the U.K. or U.S. "Jazz and classical music, in particular, seem to be enjoying healthy sales, and the specialist labels in these fields seem to have found it less difficult to cope with the recession than the majors perhaps because of low overheads, lower production costs and modest artist fees and advances," he says.

U.K. Vinyl Price Increase Likely; Demand Still Low

LONDON—While the basic price of vinyl is likely to show a sharp upturn in this market, there's a strong chance that the overall record industry recession, with a lack of demand for heavy inventories, will keep costs steady for a while at least.

The rise will come as a result of a dramatically-sharp 50% increase in the price of the oil product naphtha, the main raw material of the PVA/PVC ingredient of disk manufacture.

But most U.K. pressing plant chiefs say there has been plenty of vinyl around in the past year, because of a cutback in demand. Monty Presky, Damont managing director, says bluntly: "ICI is the only big British-based supplier and recently, for the first time in its life, the company's salesmen have actually had to work hard to sell."

The economics of U.K. pressing are that record vinyl currently costs around \$1.250 a ton, which rises to nearer \$1,500 by the time plants have treated it for disk usage. One ton produces either 7,500 albums or 25,000 singles.

In fact, the manufacturing cost is a small proportion of the total retail cost. Ian Miles, managing director of Multiple Sound Distributors, says: "The people who supply our material will be lucky to get away with a

Maigret Honored

PARIS—Industry veteran Georges Meyerstein Maigret, former director-general of PolyGram and now president of the group's board, has been made Officer of the French Legion of Honor.

price increase. They'll have to absorb a lot of their own cost increase for naphtha before doing that, because demand in our industry is so low at present. In the past, we've been hyped into accepting disproportionately high prices because it was a sellers' market.

"We've had to accept that it was all down to oil prices. Now we can bargain more powerfully."

But Bill Bryant, technical director of PolyGram Record Operations in London, says "Naphtha prices really are going through the roof and vinyl will have to go up. Companies like ICI have troubles with their own profitability and won't be able to sit back and take in these increases. However, the whole European PolyGram group buys vinyl on a deal with a French chemical company."

In turn, this has meant a big advantage for PolyGram U.K. because of currency exchange rates, but this is not so notable now.

CBS Mulling Portugal Unit

• Continued from page 82

tivity here. He's been in the latter post since Nov. 1.

There's no doubt that the Portuguese record business will change considerably following absorption into the "common market" atmosphere. For record and tape buyers, implications are positive, because quality and availability of product will improve with simultaneous release dates set to counter the problem of parallel imports.

As for CBS operations in Portu-

gal, the outlook is seen as strong for national artists because the multinational has a well-organized system of worldwide interchange of acts, supporting them fully whenever they go on tour or promotional visits. Much-cited examples here are Umberto Tozzi (Italy), Roberto Carlos (Brazil) and Julio Iglesias (Spain), all internationally developed by CBS.

The last CBS product handled by Triunfo here in the summer: Nina Hagen's debut album in Portugal, and "London Calling" by the Clash.

International Briefs

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Another Hispavox Spain act, Enrique and Ana, has a successful tour of Mexico and reportedly sold 75,000 copies of the single, "El Disco Para Los Peques."

• DUBLIN—The Wolfe Tones' live double album, on the group's Triskel label, distributed here by PolyGram, is being promoted in this market on television to the tune of \$50,000, a large sum by local industry standards. The Tones, a folk group, have sold a total 200,000 albums to date. Combo plans to spend more time abroad, including concerts in France in January and the U.S. from February.

• AMSTERDAM—Phonogram Holland has broken new ground in advertising by buying space in the biweekly pop-slanted magazine Oor (Ear) to generate interest in classical music among the young readers. Firm has taken out an eight-page brochure, penned by Hans Tecker of its classical department, focussing on 40 classical albums released by the label under the Philips, Decca, Argo, Harlekijn and L'Oiseau Lyre imprints. Tecker points out that international rock names such as Keith Emerson, Rick Wakeman, David Bowie, Frank Zappa and Brian Eno have drawn much inspiration from classical sources.

• LONDON—A U.K. company, Conifer Records, has produced the first combined English-Arabic language recording of the Koran. It's a package of 54 cassettes, spurred by a \$250,000 order for 2,000 sets from the Middle East. The government of the United Arab Emirates has taken 1,500 of the sets, the remainder going to Sheikh Sultan Bin Muhammad Al-Quasimi, ruler of Sharjah, whose idea is behind the project. Conifer, a specialist record label, says it took three years to complete because of religious regulations and essentially stringent supervision of the studio sessions. Islam rules say that the Koran may only be read or heard in Arabic, but the recordings, with Arabic phrases followed by an English interpretation, will help Muslims whose basic language is not Arabic. Conifer chief John Deacon hopes the cassettes will eventually be sold to pilgrims to Mecca.

• PRAGUE—The first album pressed in Czechoslovakia to reach the 500,000 sales mark overseas is "The Best Of Country Beat" by Jiri Brabec's Country Beat, and the band received a platinum disk here for its success. Sales are now nearing 600,000, and the album—issued in 1972—is still selling in both Eastern bloc countries and in Western Europe. The disk also led to invitations to Country Beat to appear in country festivals in Britain and the U.S.

Recession Bites

• Continued from page 82

cost to personal profits. We feel that there shouldn't be special deals with manufacturers by specific dealers. If there are arrangements to benefit the retail side, or inject more excitement and more efficiency into our business, then it should be shared out at a general overall level."

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Soviets Worry Over Jazz Event Behavior

By VADIM YURCHENKOV

MOSCOW—Plans to run a major jazz festival in the town of Tbilisi here in the spring could be scrapped as a result of "unruly and disorderly performances" by some participating groups in a rock festival in the same center earlier this year.

Certainly at this stage, the minister of culture for the Republic of Georgia has decided that the Georgian Philharmoniya, a booking and concert agency, will not stage the event.

Pianist Scores Second Sonet

STOCKHOLM — U.S. band Blondie was the first to receive a Scandinavian Sonet Award, representing total sales of 250,000 album units in the Scandinavian territories, and now French pianist Richard Clayderman has become the second to be honored.

Clayderman, signed to Delphine Records in Paris, was chief guest at a party hosted here by Sonet Grammofon and he was also handed a batch of gold and platinum disks from Sweden, Denmark and Norway. Also presented was a special platinum award for sales of more than 50,000 copies of the sheet music of "Ballade Pour Adeline." Clayderman's biggest disk hit, written by Delphine bosses Paul de Senneville and Olivier Toussant.

The original idea was for a major national jazz event, with strong participation from leading Polish musicians and bands, provided by Stanislaw Cejrowski, head of the Polish Jazz Society's concert agency. It was to cover a very wide field of music, including jazz-rock and symphonic rock, plus jazz movies.

The very first jazz festival was staged in Tbilisi in March 1978, with a 10-evening program in idea festival surroundings.

Now it seems new sponsors must be found if the festival is to continue. But this problem does not obscure the fact that jazz is enjoying very much a boom period in Russia.

The last 1980 major event was the third edition of the Leningrad jazz week, the concert series drawing bands from several Russian cities, including: the Allegro group, led by Mikolai Levinovsky, from Moscow; the leading Estonian groups of Tonu Naissoo and Alexander Ryabov; Tomaz Kurashvili, from Tbilisi, currently rated the best Russian bassist; and the Viatcheslav Ganelin trio from Vilnius.

The latter group scored strongly at the International Jazz Festival in Prague, Czechoslovakia, in October, and went on, with Moscow-based jazz-rock team Arsenal, to play at the Berliner Jazztage, in West Berlin, the first-event appearance of Soviet bands in a West European venue.

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BRITAIN

(Courtesy of Music Week)
As of 12/12/80
SINGLES

This Week	Last Week	
1	1	SUPER TROUPER, Abba, Epic
2	16	THERE'S NO ONE QUITE LIKE GRANDMA, St. Winfred's School Choir, MFP
3	15	STOP THE CAVALRY, Jona Lewie, Stiff
4	4	EMBARRASSMENT, Madness, Stiff
5	3	BANANA REPUBLIC, Boomtown Rats, Ensign
6	5	TO CUT A LONG STORY SHORT, Spandau Ballet, Reformation
7	2	THE TIDE IS HIGH, Blondie, Chrysalis
8	9	DO YOU FEEL MY LOVE, Eddie Grant, Ensign
9	NEW	DE DO DO DO, DE DA DA DA, Police, A&M
10	23	RUNAWAY BOYS, Stray Cats, Arista
11	8	CELEBRATION, Kool & Gang, De-Lite
12	22	LADY, Kenny Rogers, United Artists
13	7	NEVER KNEW LOVE LIKE THIS BEFORE, Stephanie Mills, 20th Century
14	6	I COULD BE SO GOOD FOR YOU, Dennis Waterman, EMI
15	17	ROCK'N'ROLL AIN'T NOISE POLLUTION, AC/DC, Atlantic
16	31	ANT MUSIC, Adam & Ants, CBS
17	34	LIES, Status Quo, Vertigo
18	11	THE EARTH DIES SCREAMING, UB40, Graduate
19	13	I'M COMING OUT, Diana Ross, Motown
20	30	FLASH, Queen, EMI
21	10	STARTING OVER, John Lennon, Geffen
22	27	LOVE ON THE ROCKS, Neil Diamond, Capitol
23	21	DON'T WALK AWAY, Electric Light Orchestra, Jet
24	12	FASHION, David Bowie, RCA
25	29	LONELY TOGETHER, Barry Manilow, Arista
26	20	I LIKE WHAT YOU'RE DOING TO ME, Young & Co., Excalibur
27	14	WOMAN IN LOVE, Barbra Streisand, CBS
28	19	PASSION, Rod Stewart, Riva
29	39	DECEMBER WILL BE MAGIC, Kate Bush, EMI
30	18	ACE OF SPADES, Motorhead, Bronze
31	38	OVER THE RAINBOW, Matchbox, Magnet
32	35	BLUE MOON, Showaddywaddy, Arista
33	33	LOOKING FOR CLUES, Robert Palmer, Island
34	NEW	RABBIT, Chas and Dave, Rockney
35	24	SAME OLD SCENE, Roxy Music, Polydor
36	NEW	NEVER MIND THE PRESENTS, Barron Knights, Epic
37	NEW	LORRAINE, Bad Manners, Magnet
38	36	KISS ON MY LIST, Daryl Hall & John Oates, RCA
39	26	ENOLA GAY, Orchestral Manoeuvres In The Dark, Dindisc
40	NEW	WHO'S GONNA ROCK YOU, Nolans, Epic

ALBUMS

1	1	SUPER TROUPER, Abba, Epic
2	5	GREATEST HITS, Dr. Hook, Capitol
3	3	GUILTY, Barbra Streisand, CBS
4	2	SOUND AFFECTS, Jam, Polydor
5	11	MANILOW MAGIC, Barry Manilow, Arista
6	8	INSPIRATION, Elvis Presley, K-tel
7	4	AUTOAMERICAN, Blondie, Chrysalis
8	7	NOT THE 9 O'CLOCK NEWS, Various, BBC
9	10	ZENYATTA MONDATTA, Police, A&M
10	6	CHART EXPLOSION, Various, K-tel
11	12	BARRY, Barry Manilow, Arista
12	22	CLASSICS FOR DREAMING, James Last, Polydor
13	9	FOOLISH BEHAVIOUR, Rod Stewart, Riva
14	15	THE JAZZ SINGER, Neil Diamond, Capitol
15	19	AXE ATTACK, Various, K-tel
16	17	ABSOLUTELY, Madness, Stiff
17	13	KING OF THE WILD FRONTIER, Adam & Ants, CBS
18	14	20 NO. 1 HITS, Brotherhood of Man, Warwick
19	16	COUNTRY LEGENDS, Various, Ronco
20	NEW	20 GOLDEN GREATS, Ken Dodd, Warwick
21	21	MAKING WAVES, Nolans, Epic
22	18	HOTTER THAN JULY, Stevie Wonder, Motown
23	20	THE LOVE ALBUM, Various, K-tel
24	29	BEAUTIFUL SUNDAY, Lena Martell, Ronco
25	24	SIGNING OFF, UB40, Graduate
26	23	SCARY MONSTERS, David Bowie, RCA
27	31	THE RIVER, Bruce Springsteen, CBS
28	28	RADIO ACTIVE, Various, Ronco
29	NEW	SLADE SMASHES, Slade, Polydor
30	NEW	IN CONCERT, Deep Purple, Harvest
31	35	THE VERY BEST OF ELTON JOHN, K-tel
32	26	ACE OF SPADES, Motorhead, Bronze
33	34	LITTLE MISS DYNAMITE, Brenda Lee, Warwick
34	NEW	GOLD, Three Degrees, K-tel

35	30	THAT'S ORGANIZATION, Orchestral Manoeuvres In The Dark, Virgin
36	39	FLESH AND BLOOD, Roxy Music, Polydor
37	NEW	MAKIN' MOVIES, Dire Straits, Vertigo
38	NEW	REGGATTA DE BLANC, Police, A&M
39	NEW	MASTERWORKS, Various, K-tel
40	32	NEVER FOREVER, Kate Bush, EMI

CANADA

(Courtesy CBC's 60 Minutes)
With A Bullet
As of 12/13/80
SINGLES

This Week	Last Week	
1	4	(JUST LIKE) STARTING OVER, John Lennon, Geffen
2	2	LADY, Kenny Rogers, United Artists
3	7	MORE THAN I CAN SAY, Leo Sayer, Chrysalis
4	10	HUNGARY HEART, Bruce Springsteen, CBS
5	1	WOMAN IN LOVE, Barbra Streisand, Columbia
6	9	I GOT YOU, Split Enz, A&M
7	6	DON'T STAND SO CLOSE TO ME, Police, A&M
8	3	DREAMING, Cliff Richard, EMI
9	5	HIT ME WITH YOUR BEST SHOT, Pat Benatar, Chrysalis
10	11	LOVE ON THE ROCKS, Neil Diamond, CBS
11	8	THE WANDERER, Donna Summer, Geffen
12	13	NEVER BE THE SAME, Christopher Cross, Warner Bros.
13	12	SHE'S SO COLD, Rolling Stones, Rolling Stones
14	NEW	THE TIDE IS HIGH, Blondie, Chrysalis
15	15	WASN'T THAT A PARTY, Rovers, CBS
16	14	ANOTHER ONE BITES THE DUST, Queen, Elektra
17	17	ASHES TO ASHES, David Bowie, RCA
18	NEW	PASSION, Rod Stewart, Warner Bros.
19	NEW	EVERY WOMAN IN THE WORLD, Air Supply, Arista
20	16	WHIP IT, Devo, Warner Bros.

ALBUMS

1	3	THE RIVER, Bruce Springsteen, Columbia
2	4	THE GAME, Queen, EMI
3	2	GUILTY, Barbra Streisand, Columbia
4	1	ZENYATTA MONDATTA, Police, A&M
5	6	TRUE COLORS, Split Enz, A&M
6	7	GREATEST HITS, Kenny Rogers, Capitol
7	10	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen
8	5	CRIMES OF PASSION, Pat Benatar, Chrysalis
9	8	PARIS, Supertramp, A&M
10	9	SCARY MONSTERS, David Bowie, RCA

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 12/15/80
SINGLES

This Week	Last Week	
1	1	WOMAN IN LOVE, Barbra Streisand, CBS
2	2	SANTA MARIA, Roland Kaiser, Hansa
3	3	SUPER TROUPER, Abba, Polydor
4	10	EL DORADO, Goombay Dance Band, CBS
5	5	FEELS LIKE I'M IN LOVE, Kelly Marie, PRT
6	21	ANGEL OF MINE, Frank Duval Orchestra, Teldec
7	4	SANTA MARIA, Oliver Onions, Polydor
8	6	WHAT YOU'RE PROPOSIN', Status Quo, Vertigo
9	8	MORE THAN I CAN SAY, Leo Sayer, Chrysalis
10	NEW	UEBER SIEBEN BRUECKEN MUSST DU GEHN, Peter Maffay, Metronome
11	7	ANOTHER ONE BITES THE DUST, Queen, EMI
12	11	MASTER BLASTER, Stevie Wonder, Motown
13	13	JOHN AND MARY, Robert Palmer, Island
14	9	UPSIDE DOWN, Diana Ross, Motown
15	19	THE TIDE IS HIGH, Blondie, Chrysalis
16	15	LEB WOHL, Michael Holm, RCA
17	17	PASSION, Rod Stewart, Warner Bros.
18	12	DIE FRAU DIE DICH LIEBT, Gitta, Global
19	22	FOR YOUR LOVE, Peter Kent, EMI
20	16	OH YEAH, Roxy Music, Polydor
21	27	ES GEHT UM MEHR, Howard Carpendale, EMI
22	25	TEN O'CLOCK POSTMAN, Secret Service, Strand
23	23	XANADU, Olivia Newton-John & Electric Light Orchestra, Jet
24	14	BABOOSHKA, Kate Bush, EMI
25	28	CHILDREN OF PARADISE, Boney M, Hansa

26	20	WEIL ES DICH GIBT, Peter Maffay, Metronome
27	26	MY OLD PIANO, Diana Ross, Motown
28	NEW	MATADOR, Garland Jeffreys, A&M
29	24	ASHES TO ASHES, David Bowie, RCA
30	18	DREAMIN', Cliff Richard, EMI

ALBUMS

1	2	TRAEUMEREIEN 2, Richard Clayderman, Telefunken
2	1	SUPER TROUPER, Abba, Polydor
3	3	REVANCHE, Peter Maffay, Metronome
4	5	JAMES LAST SPIELT ROBERT STOLZ, James Last, Polydor
5	4	GUILTY, Barbra Streisand, CBS
6	6	ROCK SYMPHONIES, London Symphony Orchestra, K-tel
7	NEW	LIEDER DER BERGE, Heino, EMI
8	8	THE TURN OF A FRIENDLY CARD, Alan Parsons Project, Arista
9	16	TRAEUMEREIEN, Richard Clayderman, Telefunken
10	10	ZENYATTA MONDATTA, Police, A&M
11	13	XANADU, Soundtrack, Jet
12	7	MAKING MOVIES, Dire Straits, Vertigo
13	NEW	STAR UND STIMME, Alexandra, Phonogram
14	NEW	D'R RHING EROCK, D'R RHING ERAF, De Blaeack Foeess, EMI
15	15	JUST SUPPOSIN', Status Quo, Vertigo
16	9	BEAUTIFUL MOMENTS, Carpenters, K-tel
17	12	HOTTER THAN JULY, Stevie Wonder, Motown
18	11	NEVER FOREVER, Kate Bush, EMI
19	18	QE2, Mike Oldfield, Virgin
20	NEW	BACK IN BLACK, AC/DC, Atlantic

JAPAN

(Courtesy Music Labo)
As of 12/15/80
SINGLES

This Week	Last Week	
1	1	KOIBITO YO, Mayumi Itsuwa, CBS/Sony (People/PMP)
2	2	AI WA KAGERO, Gamu, Teichiku (Yamaha)
3	6	OSAKA SHIGURE, Harumi Miyako, Columbia (Sun)
4	4	ICHIE, Momoe Yamaguchi, CBS/Sony (Tokyo)
5	7	HITORI JOUZU, Miyuki Nakajima, Aard Vark (Yamaha)
6	8	MR. BLUE, Junko Yagami, Discomate (Yamaha/PMP)
7	3	DANCING SISTER, Nolans, Epic (PMP)
8	9	KOI NO HAPPY DATE, Nolans, Epic (PMP)
9	5	KAZE WA AKIHO, Seiko Matsuda, CBS/Sony (Sun)
10	17	KAETTE KOIYO, Kazuko Matsumura, Victor (Victor)
11	10	JINSEI-NO-SORA KARA, Chiharu Matsuyama, North (STV Pack)
12	16	BRANDY GLASS, Yuijiro Ishihara, Teichiku (Ishihara)
13	13	BANRI NO KAWA, Chage & Asuka, Warner Pioneer
14	15	WAKASA NO KATARUSISU, Hiromi Go, CBS/Sony (Burning)
15	NEW	OKUHIDA BOJOU, Tetsuya Ryu, Trio (Best Friend)
16	12	WATASHI WA PIANO, Mizue Takada, Teichiku (Burning/PMP)
17	19	FUTARI ZAKE, Miyuki Kawanaka, Teichiku (OBC/JCM)
18	11	SEXY NIGHT, Junko Mihara, King (Burning)
19	20	AKAI UMBRELLA, Monte & Brothers, Philips (PMP)
20	NEW	AME NO BOJOU, Aki Yashiro, Teichiku (Dome/PMP)

ALBUMS

1	2	WE ARE, Off Course, Toshiba-EMI
2	1	KOGARASHI NI DAKARETE, Chiharu Matsuyama, News
3	3	KOIBITO YO, Mayumi Itsuwa, CBS/Sony
4	12	NORTH WIND, Seiko Matsuda, CBS/Sony
5	6	KOI-NO-HAPPY DATE, The Nolans, Epic
6	5	THE BEST, Junko Yagami, Discomate
7	17	THE ROCK, Eikichi Yazawa, Warner Pioneer
8	NEW	SURF AND SNOW, Yumi Matsutoya, Toshiba-EMI
9	8	GUILTY, Barbra Streisand, CBS
10	7	LIVE, Eagles, Asylum
11	4	DENSETSU KARA SHINWA E, Momoe Yamaguchi, CBS/Sony
12	11	ASIA NO KATASUMI DE, Takuro Yoshida, FL
13	10	INSHOHA, Masashi Sada, Free Flight
14	NEW	SUPER TROUPER, Abba, Discomate
15	NEW	FINGER DANCING, Masayoshi Takanaka, Polydor
16	14	SEXY NIGHT, Junko Mihara, King
17	9	DANCING SISTERS, Nolans, CBS/Sony
18	13	XANADU, Soundtrack, Jet
19	NEW	ON THE STREET CORNER, Tatsuro Yamashita, RVC
20	NEW	MISS M, Mariya Tekeuchi, RVC

DECEMBER 20, 1980 BILLBOARD

\$1 Billion

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EN ESPANOL Billboard

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11th World Popular Song Festival Ushers in the Eighties On

Backed by a decade of remarkable accomplishment and steadily-growing reputation, the 1980 World Popular Song Festival in Tokyo in November marked the start of a new decade, with expectations high on coming Festivals shaping the course of pop music in the Eighties.

The scope and diversity of the 11th Festival, staged Nov. 14-16, tells the story: 1,860 entries representing 52 countries with an additional 30,000 entries from Japan. This was a far cry from the First Festival in 1970 when 351 songs were entered from 47 countries.

Yamaha's long-standing commitment to creativity, quality and "musical universality" has been fully endorsed and appreciated by many of the world's artists. For one thing, the Festival gives participating singers and songwriters ample exposure, a distinctive advantage in their musical pursuits. Take, for instance, a live audience of upwards of 30,000 enthusiastic pop fans who pack the mammoth Nippon Budokan Hall to witness the finals of the once-a-year musical extravaganza.

But that's not all. The Festival is more than one-hall "local" affair. In no time it is elevated to "national" status, as about 5 million households throughout Japan are treated to the action-packed final-day session via

same-day telecasting. On top of that, extensive international press coverage awaits the entrants to give them all the exposure they need — and deserve.

The Festival stage — the launching pad for orbiting artists into stardom and giving birth to great new songs — is dazzling gorgeousness at its best. Backing the onstage performances are an array of elaborate staging and lighting effects and acoustics including a sophisticated PA system of Yamaha's own making.

Cited as the best of its kind in the world by the International Federation of Festival Organization (FIDOF), the Yamaha Festival is reputed for its fine organization, excellent entry selection method, fair judging, superb orchestra and audio system and the high quality of its audience.

Now that it has embarked on its second decade of Festival activity, Yamaha is determined to further expand projected Festivals both in content and scope to meet the demanding requirements of the world's artists, music industry and pop fans in the Eighties and beyond.

Amid growing anticipation in the world's music circles, Yamaha has revealed that details of Festival '81 will be announced worldwide early next year.

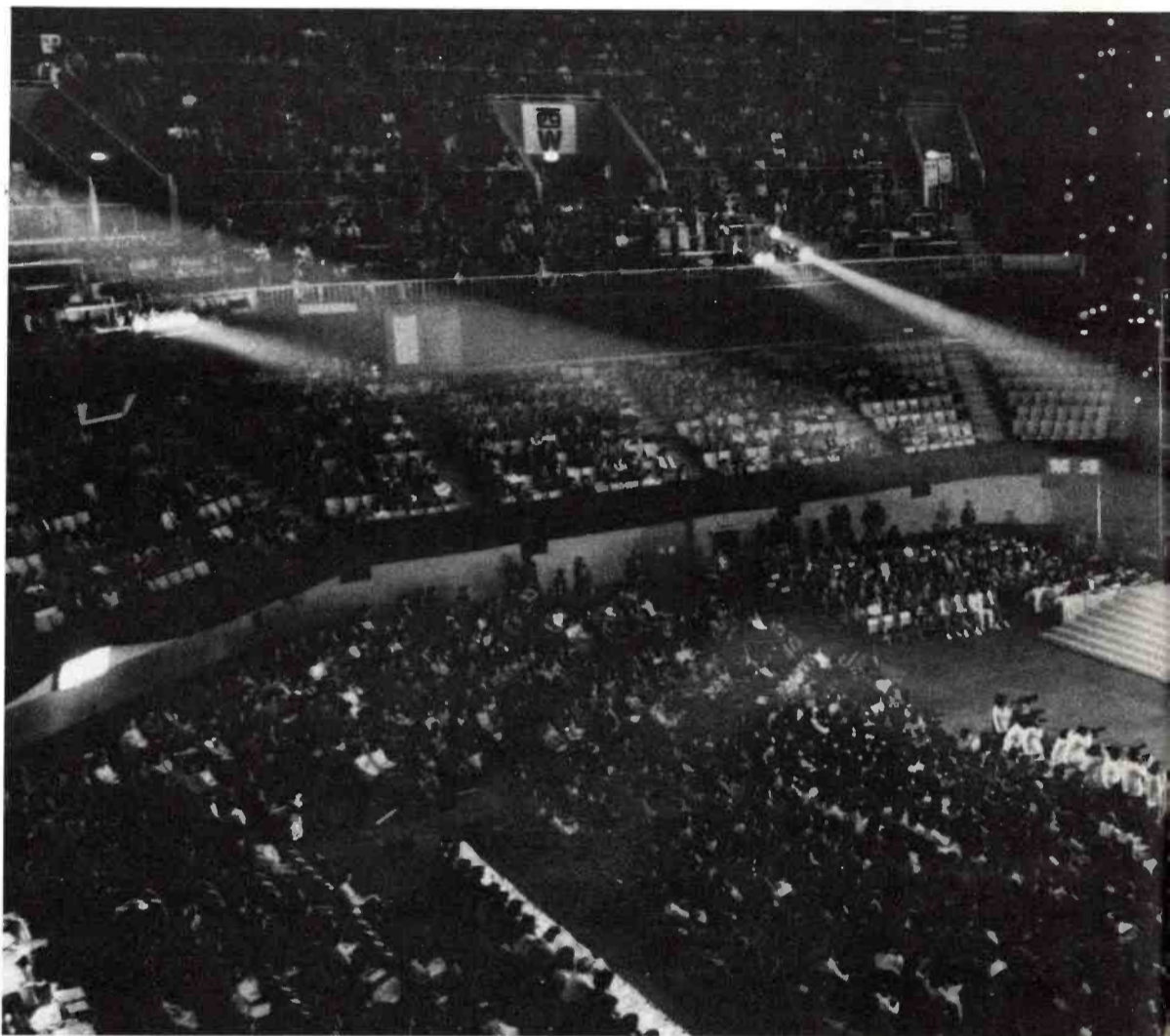
Grand Prix: By Mary Macgregor, Tetsuya Itami and Side By Side

American singer Mary Macgregor emerged the winner of both the International Grand Prix and the

Most Outstanding Performance Award at the 11th World Popular Song Festival in Tokyo with her per-



Mary Macgregor, U.S.A.



Tetsuya Itami & Side by Side, Japan



Rupert Holmes, U.S.A.



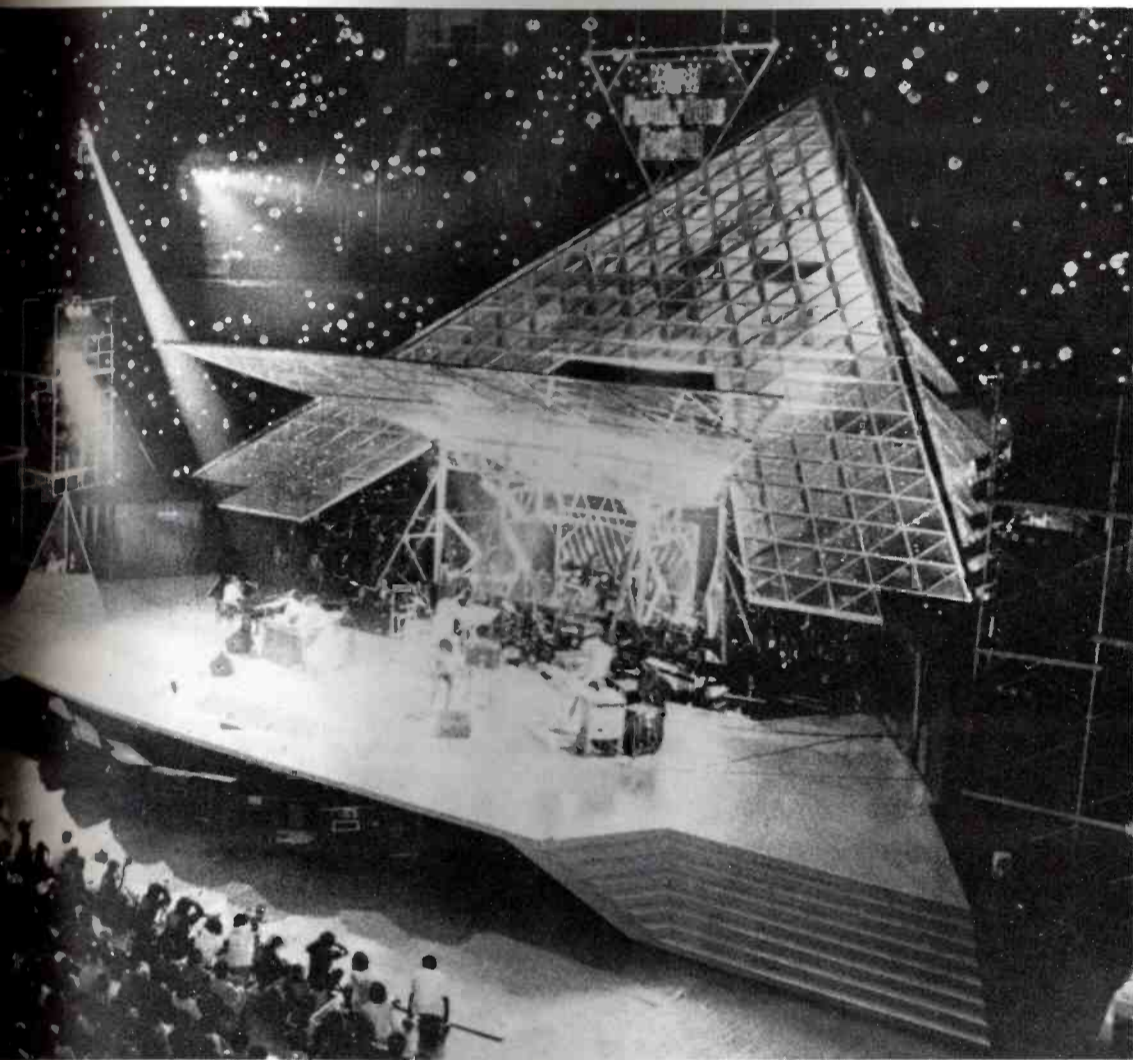
Kiki Dee, United Kingdom



Christopher Cross, U.S.A.

Festival a Promising Note

World Popular Song Festival in Tokyo '80



Simon Gallaher, Australia

with "I'm Really Only Singing For You" by Mark Harvey; and Belgium's three-woman Emly Starr Explosion which was presented the Outstanding Song Award with "Mary Brown" by Kick Dandy.

A special Kawakami Award was also granted to Al Bano and Romina Power, of Italy, who performed "Amarci E", also called "Partners".

With their latest triumphs, the Festival artists are bound to add a new dimension to their careers and leap to new plateaus in coming months. Already extensive promotions are in the works to introduce successful Festival artists and songs in Japan, the world's second largest pop music market.

In past Festivals, many participants have achieved overnight success as a direct result of Festival participation along with record sales in other parts of the world. Judging from how things are going, this year should be no exception, with tangible results anticipated in the post-Festival period.



Emly Starr Explosion, Belgium



Dan Hill, Canada

"Mary Ann". And Canadian, Dan Hill won both an Outstanding Song Award and an Outstanding Performance Award for his "How Do I Break Through To You".

Recipients of other awards:

Italy's Toto Cutugno who won the Outstanding Song Award with self-composed "Frances Doesn't Know" which he performed at the Festival; Australia's Simon Gallaher who received both the Outstanding Performance and Outstanding Song Awards



Toto Cutugno, Italy

formance of "What's The Use", which she composed with Marty Rodgers and David Bluefield.

Macgregor's association with Rodgers and Bluefield had already yielded benefits in the 1977 American Song Festival and on Macgregor's 1978 record album, "Memories". Since she was named the Top New Female Artist in 1977, her career has skyrocketed, and her triumph in Tokyo is sure to propel her to new heights.

The Japanese Grand Prix winners were Tetsuya Itami and Side by Side, who performed the hard rock number, "Oh My Good-Bye Town". The unique group, with its emphasis on electric musical instruments, is sure to enjoy much further success as a result of its recent triumph.

Altogether, the 1980 Festival, staged at Nippon Budokan Hall Nov. 14-16, presented 30 songs in a wide variety of schools including ballad, rock and reggae. A total of 19 countries were represented at the Festival.

A number of world-renowned young singers also gained prestigious prizes at this year's festival. The distinctive song stylings of Rupert Holmes earned him both an Outstanding Song Award and an Outstanding Performance Award for a rendition of his own "Morning Man". Popular British singer, Kiki Dee, won the Outstanding Performance Award with "Give It Up", which she co-wrote with Eric Kaz. American Christopher Cross, a staple of the top pops charts in that country, won an Outstanding Song Award for his



Al Bano and Romina Power, Italy

For further information:

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AIRPLAY BLAMED

Catalog Sales Rise; New Product Stalls

Continued from page 43

The gold rotation is explained by Canadian broadcast consultant Dave Charles of Joint Communications, as a natural outgrowth of the post-War baby boom wanting to hear a softer sound and, perhaps, more importantly, an accessible or "recognizable" sound.

"Radio is becoming increasingly disinterested in the street audience, younger demographic," he says. "The markets have increasingly fragmented and programmers need a setting musically that can attract that silent majority."

Beyond this, Charles says that there is a growing concern in broadcasting, both in Canada and the U.S., over the fragmentation in music. In his own words, "There is no one distinctive trend happening in music and whenever this vacuum occurs, one can predict that radio is going to swing a curve toward nostalgia."

CBS' director of national promotion, Brad Weir, agrees with Charles' point of view, and he suggests that the music industry's emphasis on rock for its bread and butter is waning, at least right now.

"One can see the trend toward the softer sound in radio, but at the same time one can't fail to notice that the A/C stations can sell as many albums as an AOR station. You have to know what each station is gunning for insofar as an audience and try to work within their parameters."

In a market the size of Toronto, with over two million people, the variety of outlets, both AM and FM, offers the record company a good shot at getting airplay somewhere on the dial, but in markets such as Calgary and Halifax, the problem is more acute.

It is outside of Toronto that new acts encounter problems, and the only way to circumnavigate the system is to tour which, increasingly, is becoming a financial red ledger. Conventional alternatives, such as media buys, are also becoming prohibitively expensive if a marketing campaign is to have any impact at all, and at the present time the number of television stations utilizing video clips is minimal. No clubs in the country at the present time are offering regular new music video nights, although several have incorporated video as a side show to a concert on a sporadic basis.

Retail campaigns are still very much favored by record companies wishing to launch a new artist, either through contests or free goods offers. Anthem Records in Toronto has come up with an extra hook to bait the public by cutting all new releases as half-speed pressings, an additional \$400 in production costs, and retailing the albums at \$8.98 against higher priced hi-fi pressings from A&M, CBS and others that cost from \$16.98 list to \$29.98.

CBS has worked several marketing campaigns in conjunction with non-music outlets, such as a jeans chain and a fast food chain. The same company has a coupon program in which the consumer purchases the new artist album and redeems a coupon inside the jacket for \$1 back on purchase price.

As the economics of the record business continue to shrink, the reliance on superstar product increases, but finding ways to launch the stars of tomorrow is becoming an increasingly vexing problem and one that, industryites agree, will rank as one of the top topics of conversation in the year ahead.

Soul, Reggae Artists Cop Top Black Music Awards

TORONTO—Soul singers Geraldine Hunt and Salome Bey and reggae star Leroy Sibbles tied for top honors at the second annual Black Music Awards here Nov. 30 with two awards apiece, while Hunt's teenage son Freddy James won the best Canadian LP award for "Get Up and Boogie."

The 500-plus audience included major and independent record company staffers, members of the West Indian D.J. Pool and representatives from Canada's major media outlets.

According to Peter Goddard, music critic for the Toronto Daily Star, the "event" itself will help to reinforce the image and identity of the black artist in Canada.

"The fact that the media missed the event last year, and felt it important enough to cover this year, is significant. It means that black music in Canada is coming of age."

John Keogh, music director of CFTR-AM in the city, agrees with Goddard that the event itself helped to underline the presence and profile of black music here.

"These kinds of things very definitely contribute to exposing an artist and the music. Record company people in turn use the fall-out from the awards to push the records by showing that the artist has a profile in the market."

"Radio today deals in aesthetics and it is important for us to be aware of what is going on out there (in the

community). This kind of input is extremely relevant in day-to-day programming."

Interestingly, of those Canadians nominated and winning awards, all are inked to small but aggressive independent labels in Canada. Several, such as Freddy James, have enjoyed foreign contracts outside the country. In James' case, it was Warner/RCF.

The complete list of winners is as follows: Leroy Sibbles, best male vocalist; best reggae LP for "Now"; Geraldine Hunt and Salome Bey tied for female vocalist award, while Hunt's disco hit, "Can't Fake The Feeling" was voted pop single, and Bey's success in the musical "Indigo" earned her performer of the year award.

Reggae single award went to Truth & Rights for their topical track, "Acid Rain," whereas Inner Flame was voted top funk band.

Hall of Fame awards went to Salome Bey, composer/artist Jackie Mittoo and pianist Oscar Peterson.

Industry recognition awards went to The Edge rock club in the city. WEA for publicity and promotion work. Uniwave Records, Boot Records, Holborne distributors and the management team of Dennis Strong and Olivier GrangeWalker.

AUSTRALIA
(Courtesy Kent Music Report)
As of 12/8/80
SINGLES

This Week	Last Week	Artist	Title
1	1	SHADDAP YOU FACE, Joe Dolce	Music Theatre, Astor
2	2	WOMAN IN LOVE, Barbra Streisand, CBS	
3	4	DON'T STAND SO CLOSE TO ME, Police, A&M	
4	3	MASTER BLASTER, Stevie Wonder, Motown	
5	5	THE TIME WARP, Rocky Horror Picture Show, Interscope	
6	10	(JUST LIKE) STARTING OVER, John Lennon, Geffen	
7	8	ANOTHER ONE BITES THE DUST, Queen, Elektra	
8	12	FEELS LIKE I'M IN LOVE, Kelly Marie, Precision	
9	6	DREAMIN', Cliff Richard, EMI	
10	7	THE WANDERER, Donna Summer, Geffen	
11	9	YOU SHOOK ME ALL NIGHT LONG, AC/DC, Albert	
12	11	HE'S SO SHY, Pointer Sisters, Planet	
13	16	KISS ARMY/NORMDRUM, Norman Gunston, 7 Records	
14	NEW	THE TIDE IS HIGH, Blondie, Chrysalis	
15	NEW	ROCK HARD, Suzi Quatro, Dreamland	
16	NEW	CAN YOU FEEL IT, Jacksons, Epic	
17	13	BABOOSHKA, Kate Bush, EMI	
18	14	MORE THAN I CAN SAY, Leo Sayer, Chrysalis	
19	15	ASHES TO ASHES, David Bowie, RCA	
20	18	TWO FACES HAVE I, Or 55, Polydor	
ALBUMS			
1	1	WOMAN IN LOVE, Barbra Streisand, CBS	
2	2	ZENYATTA MONDATTA, Police, A&M	
3	5	LIVE, Eagles, Asylum	
4	4	ICE HOUSE, Flowers, Regular	
5	3	HOTTER THAN JULY, Stevie Wonder, Motown	
6	6	SCARY MONSTERS, David Bowie, RCA	
7	9	DOUBLE FANTASY, John Lennon & Yoko Ono, Geffen	
8	7	BACK IN BLACK, AC/DC, Albert	
9	15	FOOLISH BEHAVIOUR, Rod Stewart, Warner Bros.	
10	12	HAWKS AND DOVES, Neil Young, Reprise	
11	14	GREATEST HITS, Anne Murray, Capitol	
12	10	PARIS, Supertramp, A&M	
13	18	TRIUMPH, Jacksons, Epic	
14	17	THE BEST OF KENNY ROGERS VOL. II, United Artists	
15	8	MONTY PYTHON'S CONTRACTUAL OBLIGATION ALBUM, Charisma	
16	NEW	SUPER TROUPER, Abba, RCA	
17	NEW	MAKING MOVIES, Dire Straits, Vertigo	
18	11	THE RIVER, Bruce Springsteen, CBS	
19	20	GIVE ME THE NIGHT, George Benson, Warner Bros.	
20	NEW	ALWAYS, Willie Nelson, CBS	

ITALY
(Courtesy Germano Ruscito)
As of 12/10/80
SINGLES

This Week	Last Week	Artist	Title
1	1	UPSIDE DOWN, Diana Ross, Motown/EMI	
2	3	YOU AND ME, Spargo, Baby/CGD-MM	
3	14	MASTER BLASTER (JAMMIN'), Stevie Wonder, Motown/EMI	
4	2	AMICO, Renato Zero, Zerolandia/RCA	
5	15	DON'T STAND SO CLOSE TO ME, Police, A&M/CGD-MM	
6	5	MANY KISSES, Krisma, Polydor/PolyGram	
7	7	COULD YOU BE LOVED, Bob Marley & Writers, Island/Ricordi	
8	4	FIRENZE (CANZONE TRISTE), Ivan Graziani, Numero Uno/RCA	
9	10	COSA FARAI, Pupo, Baby/CGD-MM	
10	9	THE WANDERER, Donna Summer, Geffen/WEA	
11	6	OLYMPIC GAMES, Miguel Bose, CBS/CGD-MM	
12	NEW	GIVE ME THE NIGHT, George Benson, Warner Bros./WEA	
13	19	TAKE YOUR TIME (DO IT RIGHT), The SOS Band, Tabu/CGD-MM	
14	NEW	BABOOSHKA, Kate Bush, EMI	
15	11	CANTERO' PER TE, Pooch, CGD-MM	
16	8	DOLCE URAGANO, Gianni Bella, CGD-MM	
17	17	IL VENTO CALDO DELL'ESTATE, Alice, EMI	
18	NEW	TI AMO PERO, Riccardo Fogli, Paradiiso/CGD-MM	
19	12	TI CHIAMI AFRICA, Enzo Avallone, WEA	
20	13	BACIAMMI, Marcella, CBS/CGD-MM	

HOLLAND
(Courtesy BUMA/STEMRA)
As of 12/8/80
SINGLES

This Week	Last Week	Artist	Title
1	1	SANTA MARIA, Roland Kaiser, Fleet	
2	2	SUPER TROUPER, Abba, Polydor	

FRANCE
(Courtesy Videomusic Actualite)
As of 12/25/80
SINGLES

This Week	Last Week	Artist	Title
1	1	WOMAN IN LOVE, Barbra Streisand, CBS	
2	1	AMOUREUX SOLITAIRES, Lio, Arabelle	
3	3	MASTER BLASTER, Stevie Wonder, Motown	
4	10	JOHN AND MARY, Robert Palmer, Island	
5	6	BABOOSHKA, Kate Bush, EMI	
6	5	GABY OH GABY, Bachelard, Philips	
7	2	EVERYBODY'S GOT TO LEARN SOMETIME, Korgis, Rialto	
8	15	ASHES TO ASHES, David Bowie, RCA	
9	NEW	SUPER TROUPER, Abba, Vogue	
10	7	FOOD FOR THOUGHT, UB40, Warner Bros.	
11	4	UPSIDE DOWN, Diana Ross, Motown	
12	NEW	PRIMITIF, Richard Gotainer, Philips	
13	11	SALSA DU DEMON, Grand Orchestre du Splendid, RCA	
14	13	XANADU, Olivia Newton-John & Electric Light Orchestra, Jet	
15	20	FAME, Irene Cara, RSO	
16	12	DON'T STAND SO CLOSE TO ME, Police, A&M	
17	NEW	UNE FEMME AMOUREUSE, Mireille Mathieu, Philips	
18	19	JE PENSE ENCORE A TOI, Francis Cabrel, CBS	
19	6	WHEN I'M WITH YOU, Sparks, Underdog	
20	9	GIVE ME THE NIGHT, George Benson, Warner Bros.	
ALBUMS			
1	5	GUILTY, Barbra Streisand, CBS	
2	NEW	FERRAT '80, Jean Ferrat, Discodis	
3	1	HOTTER THAN JULY, Stevie Wonder, Motown	
4	16	MES ADEUX AU MUSIC HALL, Columbia, RCA	
5	17	CLUES, Robert Palmer, Island	
6	3	THE RIVER, Bruce Springsteen, CBS	
7	2	ZENYATTA MONDATTA, Police, A&M	
8	10	FRAGILE, Francis Cabrel, CBS	
9	7	SCARY MONSTERS, David Bowie, RCA	
10	NEW	NEVER FOREVER, Kate Bush, EMI	
11	9	2, Capdeville, CBS	
12	NEW	SUPER TROUPER, Abba, Vogue	
13	4	REMAIN IN LIGHT, Talking Heads, Sire	
14	6	MAKING MOVIES, Dire Straits, Vertigo	
15	14	BACK IN BLACK, AC/DC, Atlantic	
16	13	SANS ENTRACTE, Julien Clerc, Philips	
17	20	SOUVENIR ATTENTION DANGER, Serge Lama, Philips	
18	NEW	XANADU, Soundtrack, Jet	
19	15	FAME, Soundtrack, RSO	
20	NEW	LES MISERABLES, Tragedie Musicale, Trema	

SWEDEN
(Courtesy GFL)
As of 12/2/80
SINGLES

This Week	Last Week	Artist	Title
1	4	WOMAN IN LOVE, Barbra Streisand, CBS	
2	1	MASTER BLASTER, Stevie Wonder, Motown	
3	NEW	NAR VI TIVA BLIR EN, Gyllene Tider, EMI	
4	2	SOMMARNATT, Snowstorm, Mariann	
5	3	FAME, Irene Cara, RSO	
6	7	(JUST LIKE) STARTING OVER, John Lennon, Geffen	
7	5	UPSIDE DOWN, Diana Ross, Motown	
8	NEW	PASSION, Rod Stewart, Warner Bros.	

NEW ZEALAND
As of 12/8/80
SINGLES

This Week	Last Week	Artist	Title
1	1	SHADDAP YOU FACE, Joe Dolce	
2	2	WOMAN IN LOVE, Barbra Streisand, CBS	
3	3	DON'T STAND SO CLOSE TO ME, Police, A&M	
4	4	MASTER BLASTER, Stevie Wonder, Motown	
5	5	THE TIME WARP, Rocky Horror Picture Show, Interscope	
6	10	(JUST LIKE) STARTING OVER, John Lennon, Geffen	
7	8	ANOTHER ONE BITES THE DUST, Queen, Elektra	
8	12	FEELS LIKE I'M IN LOVE, Kelly Marie, Precision	
9	6	DREAMIN', Cliff Richard, EMI	
10	7	THE WANDERER, Donna Summer, Geffen	
11	9	YOU SHOOK ME ALL NIGHT LONG, AC/DC, Albert	
12	11	HE'S SO SHY, Pointer Sisters, Planet	
13	16	KISS ARMY/NORMDRUM, Norman Gunston, 7 Records	
14	NEW	THE TIDE IS HIGH, Blondie, Chrysalis	
15	NEW	ROCK HARD, Suzi Quatro, Dreamland	
16	NEW	CAN YOU FEEL IT, Jacksons, Epic	
17	13	BABOOSHKA, Kate Bush, EMI	
18	14	MORE THAN I CAN SAY, Leo Sayer, Chrysalis	
19	15	ASHES TO ASHES, David Bowie, RCA	
20	18	TWO FACES HAVE I, Or 55, Polydor	

SPAIN
(Courtesy El Gran Musical)
As of 12/6/80
SINGLES

This Week	Last Week	Artist	Title
1	2	WOMAN IN LOVE, Barbra Streisand, CBS	
2	1	XANADU, Olivia Newton-John & Electric Light Orchestra, Jet	
3	5	PERDONAME, Camilo Sesto, Ariola	
4	3	WHAT YOU'RE PROPOSING, Status Quo, Vertigo	
5	NEW	DON'T STAND SO CLOSE TO ME, Police, A&M	
6	4	CAN'T STOP THE MUSIC, Village People, RCA	
7	6	THE WANDERER, Donna Summer, Geffen	
8	9	YOU AND ME, Spargo, Hispavox	
9	8	LORAS, Don McLean, EMI	
10	7	ROCKABILLY REBEL, Matchbox, Magnet	

PORTUGAL
(Courtesy Musica & Som)
As of 11/30/80
SINGLES

This Week	Last Week	Artist	Title
1	1	WEEKEND, Earth & Fire, Kisís	
2	7	THE WINNER TAKES IT ALL, Abba, Polydor	
3	2	CHICO FININHO, Rui Veloso, EMI	
4	5	GAMES WITHOUT FRONTIERS, Peter Gabriel, Charisma	
5	3	CALL ME, Blondie, Chrysalis	
6	8	DREAMIN', Cliff Richard, EMI	
7	8	EU TENHO DOIS AMORES, Marco Paulo, EMI	
8	4	FUNKYTOWN, Lipps Inc., Casablanca	
9	9	A MEININA DOS MEUS SONHOS, Fevers, Odeon	
10	NEW	ECHO BEACH, Martha & Muffins, Dindisc	
ALBUMS			
1	NEW	OS SUPER 20, Various, Polystar	
2	NEW	ZENYATTA MONDATTA, Police, A&M	
3	2	PETER GABRIEL III, Charisma	
4	NEW	EU GOSTAVA DE SER QUEM ERA, Amalia Rodrigues, Columbia	
5	1	AR DE ROCK, Rui Veloso, EMI	
6	4	HAPPY ROCK, Various, Danova	
7	3	HIGHWAY TO HELL, AC/DC, Atlantic	
8	NEW	CAN'T STOP THE MUSIC, Soundtrack, Imavox	
9	9	THE GAME, Queen, EMI	
10	8	GOING DEAF FOR A LIVING, Fischer Z, United Artists	

SOUTH AFRICA
(Courtesy Springbok Radio)
As of 12/13/80
SINGLES

This Week	Last Week	Artist	Title
1	1	WOMAN IN LOVE, Barbra Streisand, CBS	
2	2	MAN ON THE MOON, Ballyhoo, Trutone	
3	3	ANOTHER ONE BITES THE DUST, Queen, EMI	
4	6	DON'T STAND SO CLOSE TO ME, Police, A&M	
5	4	UPSIDE DOWN, Diana Ross, Motown	
6	5	ROCK HARD, Suzi Quatro, Dreamland	
7	8	THE WANDERER, Donna Summer, Geffen	
8	10	SHOULDN'T FALL IN LOVE, City Limits, GRC	
9	9	THE WINNER TAKES IT ALL, Abba, EMI	
10	7	DRUNKEN SAILOR, Babe, Dinosaur	

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JOINT VENTURE

Gerig-ZDF TV Show To Become EMI LP

COLOGNE—In the first joint venture of its kind, independent music publishing company, Hans Gerig Musikverlage, has collaborated with the second German television channel, ZDF, to produce a newly created musical that will premiere on tv Dec. 25.

The million-dollar, 90-minute production is "Catherine & Potemkin," with music by exclusive Gerig writer Heinz Gietz and a book by Janne Furch-Allers, wife of the musical's conductor and arranger Franz Allers.

Gerig has recording and video rights to the musical and has licensed the sound recordings to EMI-Electrola. EMI will release the musical as a double album.

Featured in "Catherine & Potemkin" are Anneliese Rothenberger, Steve Kimbrough, Lorna Dallas and Ivan Rebroff.

Gunther Ilgner, who took over direction of the Gerig publishing house in March 1978, after the death of the founder, Hans Gerig, believes that video productions offer tremendous opportunities for publishers. If the new musical proves to be a success, Ilgner may be adding video productions to his already substantial program of record productions.

"An independent publisher has to be involved in production today," he says, "because it is the only effective way to generate mechanical royalties from copyrights."

Gerig currently places its independent productions with Teldec, Polydor and EMI, initiating up to 25 singles a year and three or four albums.

Gerig's turnover for the year ended September, 1980, was 27% up on that for the previous year, taking Gerig from number 10 in the league table of German publishers into the top 5. "But independent publishers are increasingly under pressure from the conglomerates," he says. "We can survive because we have a massive catalog of drinking songs, folk and carnival songs and we get between 30% and 35% of our turnover from performance fees.

"Nevertheless, I now feel that the mechanical royalty rate should be increased from 8% to 10%. I really cannot see why the record companies oppose this because, through their publishing affiliates, they own more than 50% of existing copyrights. EMI has 180,000 copyrights and the Chappell-Intersong-Aberbach combination has almost as many."



JOVIAL MOMENT—Teldec chief and well-known sports enthusiast, Gerhard Schulze, right, receives a football signed by West Germany's top players from former national team coach, Helmut Schoen. The occasion was a reception in Hamburg to celebrate Schulze's 25 years in the music business.

Acquisitions Altering Teldec Label's Image

HAMBURG—With its highly effective distribution network, high quality pressing plant and enterprising import service, Teldec has taken on a new image since the acquisition of British Decca by PolyGram.

By the recent capture of the Jupiter label from Ariola and signal success with the U.K. Stiff, Creole and Magnet labels, Teldec is seen to be changing its style and entering the lists as a go-ahead independent rather than a staid and conservative offshoot of the giant and somewhat troubled AFG-Telefunken conglomerate.

Managing director Kurt Richter says: "We have very good reason to be happy about the progress we have made over the past few months. Although the record market is not expanding and, thus, any gains made by a company have to be at the expense of a competing company, things are not really as bad as some people would have you believe. In any case, I think too much talk about a crisis helps to bring one about."

A significant contribution to Teldec's success has been made by the Teldec Import Service, which is responsible for bringing in from France the top-selling albums of Delphine artist Richard Clayderman. His first "Dreams" album went platinum and advance orders for volume two were 250,000.

The Teldec Import Service, occupying a new 2,000-square-meter building, stocks up to half a million albums and 15,000 catalog numbers spread over 300 labels. It turns over its stock three times a year, accord-

Ledoux Success

MUNICH—A four-day visit here by "singing cowboy" Chris Ledoux, his second this year, gives added impetus to the belief of pop pundits in Germany that country-style music is very much a growth area.

Ledoux appeared on the leading television show "Disco" and his new single "Country Star," out via the Jupiter Records' label of the Siegel group of music companies, is drawing impressive sales action.

"Disco" is a live show and studio audience reaction to Ledoux's performance was strong. The singer also tackled promotional ventures, including a major photo session for the media. The Siegel group has long emphasized its country interests and has been giving Ledoux maximum support in recent months.

ing to general manager Rolf Baehnke.

"Ours is virtually a no-risk business," he says, "because we never order more records than we can sell."

The TIS operates like a wholesale supermarket and 95% of its sales are achieved on the spot to visiting dealers. They push trolleys up and down the gangways between the storage shelves, load up with product and pay at the checkout. The fact of being able to handle the merchandise clinches far more sales than would result from mailing catalogs and waiting for orders, according to Baehnke. Some major dealers visit the warehouse three times a year.

TIS is the exclusive German importer of all WEA and RCA product not released in Germany, and also does a brisk business with audiophile recordings, including product from Telarc, Crystal Clear and various Japanese labels. Classical repertoire accounts for a remarkable 40% of turnover and Baehnke reports that Telarc's digital recording of the 1812 Overture sold more than 40,000 copies at 35 marks (\$18) each.

Stolz Albums Boost UFA

MUNICH—Albums from James Last and Italian singer Milva commemorating the centenary of popular composer Robert Stolz have contributed to an exceptional year for the UFA publishing group headed by Dr. Josef Bamberger.

Last's collection of Stolz tunes is platinum and has been No. 1. UFA expects gold before Christmas for a television advertised compilation of its own oldies performed by Zarah Leander, and another platinum disk came recently from Peter Maffay, whose songs have been administered by UFA/Discocon since last July.

Bamberger can also point to successes for the international catalogs UFA represents. Arcade's album of the Supremes' greatest hits is in the charts, and the Jacksons, Angelo Branduardi, the Allman Brothers, and newcomer Van Dunson have had strong promotional support along with soundtracks from the Disney vaults including "The Black Hole" and "Aristocats."

New additions to UFA's catalog come from Rod Stewart, Eric Carmen and Gordon Lightfoot, indications of UFA's policy of expansion.

Axton, Laine Duo Hot For Global Music

MUNICH—Global Music action in the pre-Christmas period in centered on the chart progress of Hoffman & Hoffmann, the upsurge in interest here in U.S. country artist Hoyt Axton and the first solo album of Wings' guitarist Denny Laine.

The brotherly duo Hoffman is selling heavily with "Warten," German-language cover of Cliff Richard's "Dreamin'," a single from the act's album "In Deiner Strasse," which includes titles by Paul Simon, Bob Dylan, Rupert Holmes and J. D. Souther alongside the Hoffmanns' own copyrights.

Hoyt Axton's popularity build-up in Germany stems from his performance of "Della And The Dealer" on the German television show "Musikladen," and he returned to the series to promote the title track of his album "A Rusty Old Halo," now out as his follow-up single here.

Denny Laine's album, "Go Now," features a reworking of the oldie made originally by Moody Blues when Laine was a member of that group.

In this success setting, Global Music staffers, and company chief Peter Kirsten, are forgoing company Christmas gifts this year to put the money to funds helping Southern Italy earthquake victims, and the company itself is substantially adding to the total.

Publisher Ups Int'l Visibility

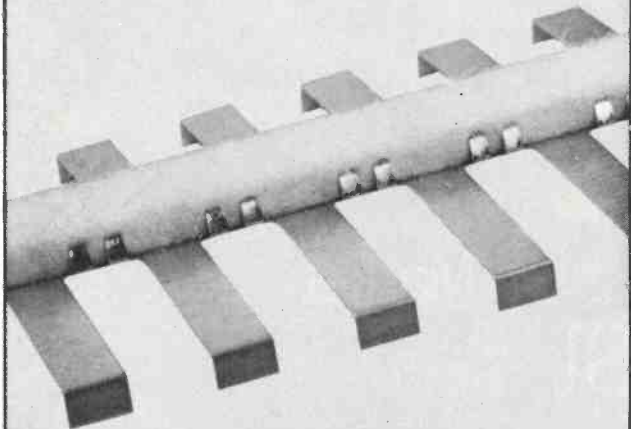
HAMBURG—Melodie der Welt, leading German music publishing company, has set up Edition Rock Melody in collaboration with Sued West Promotion's Guenther B. Merkel, a move seen as helping it even deeper into the international music market.

Edition Rock Melody controls publishing for a number of leading German rock bands, notably Eloy, Jane, Wintergarden, Dreamworld and Fargo, all big sellers locally but some breaking fast at worldwide levels.

The new company's aim is to place master recordings internationally and all the material involved is recorded in English.

This move follows the Melodie der Welt success of the female group Arabesque in Japan, South America and Scandinavia.

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Bertelsmann Prepares Move Into Videocassette Market

GUTERSLOH—The electronic media division of the giant Bertelsmann conglomerate will move into videocassette duplication next spring, and will distribute product through its book and record club network as well as through record shops.

Dr. Uwe Swientek, executive vice president of the division, says that while the VHS configuration currently represents 70% of the market, with Betamax accounting for more than 20%. Bertelsmann believes there is a significant future for the V2000 system of Philips, with which company it has signed a non-exclusive deal to duplicate software.

"We believe the Philips system has certain advantages," says Swientek, "because of the low cost of tape per playing hour and because it lends itself more easily to automatic assembly. I think that, in the long run, a cost advantage in manufacturing will also bring a market advantage."

Swientek does not anticipate a video explosion in Germany because of the relatively high cost of prerecorded cassettes, but he believes there will be a sharp increase in sales in the immediate future.

Although penetration of video recorders in West Germany has been quoted as in excess of 700,000, Swientek is convinced that this is an over-optimistic figure. "Our research department tells us that the true figure is in the region of 500,000. However it is clear that the rate of sale of video recorders is faster than our lowest estimates predicted.

Swientek holds that a key factor in developing the market in prerecorded cassettes is a steady decline in the retail price. "Unless the price comes down, then blank videocassettes will prevail."

Bertelsmann will be gearing its videocassette production in accordance with the profile of the market insofar as configuration is concerned. "We shall produce all major configurations," says Swientek. "As a multi-media organization, Bertelsmann is uniquely placed to benefit from the growth of video in all its aspects because we have highly experienced divisions in book, magazine and newspaper publishing, record production and mail order services.

The prospect of incorporating video software into its club operations is one which Bertelsmann sees as holding immense promise. The group's rule of thumb is that a video club will become viable once hardware penetration has reached 10%—in other words 2.1 million of West Germany's 21 million households.

Also under consideration is the possibility of producing video magazines. "We think this idea might work for specialist subjects," says Swientek, "but careful consideration has to be given to content and periodicity."

LP Launch Set

FRANKFURT — The Goombay Dance Band, biggest newcomer act of 1980 in the German record industry, is on the way to becoming an international attraction.

Its new album, "Land Of Gold" (CBS), produced by Peer-Southern in Hamburg, is set for release in Germany, Austria, the Benelux territories, Scandinavia, the U.K., Spain, Switzerland, South Africa and South America.

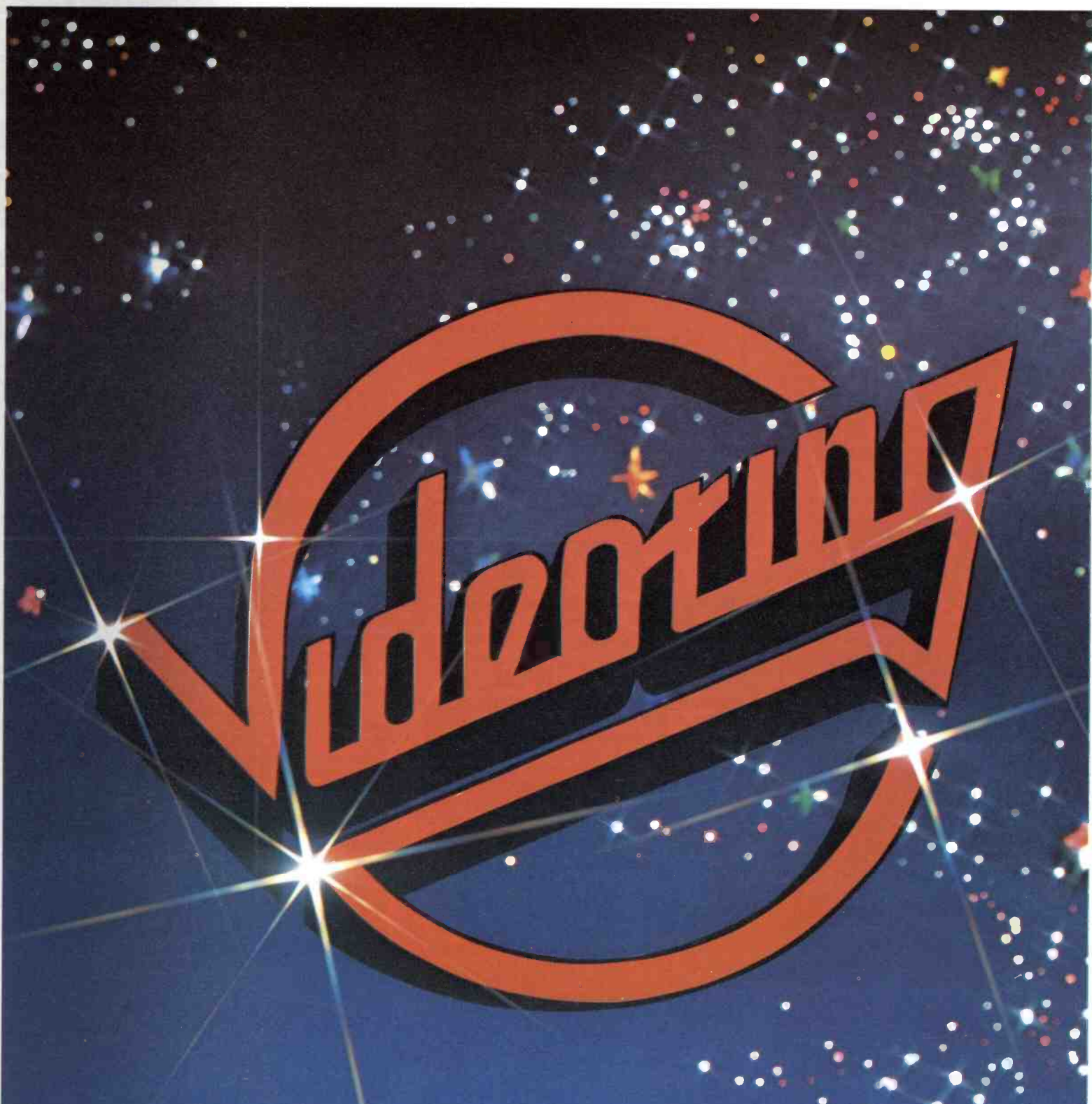
The band's million-selling single, "Sun Of Jamaica," was released in more than 20 countries worldwide.

The printing and industrial division of Bertelsmann, which has affiliates in France and Mexico, has an annual turnover currently of \$1.2 million, most of which comes from printing. Record production ac-

counts for only 8% of turnover. About half of Bertelsmann's record production is for its own record group, Ariola, and 30% is accounted for by custom work for K-tel and Arcade.

The Sonopress plant produces 36 million albums, 16 million singles and 15 million cassettes annually, using 21 singles presses and 54 automatic LP presses. Swientek says that Bertelsmann will ultimately be in-

involved in videodisk production, "but we are waiting to see which system prevails. We can see great videodisk potential in the industrial field—educational, instructional and advertising matter."



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Spotlight

Pop

PARLIAMENT—Trombipulation, Casablanca NBLP7249. Produced by George Clinton. This may be the end of George Clinton's epic battles between the good Starchild and the evil Sir Nose. In this edition, Sir Nose has won and the music is less funk-oriented than much of Parliament's more recent works. Except for the single, "Agony Of De Feet" which is already charting on the soul charts, there isn't anything that fits into the standard Parliament funk mold. The rest of the LP is a weird mix of r&b, rock and funk. "Long Way Around" is a fairly straightforward ballad. Despite their avant garde edge, Parliament albums always have made the pop top 50 since 1976.

Best cuts: "Agony Of De Feet," "Long Way Around," "Body Language."

BLUES BROTHERS—Made In America, Atlantic SD16025. Produced by Bob Tischler, Paul Shaffer. More recycled hits from Juliet Jake and Elwood Blues, who share vocals and front one of the best r&b outfits this side of Memphis. There are 10 cuts here taken from a live concert at the Universal Amphitheatre, with all the crowd noise and Elwood's off-beat raps between songs. Lots of fun here, with the whole package less forced than the debut LP, which sold like hotcakes despite carping from the press.

Best cuts: "Do You Love Me," "Guilty," "Soul Finger," "Riot In Cell Block No. Nine," "I Ain't Got You."

CROSBY, STILLS & NASH—Replay, Atlantic SD16026. Various producers. This is a simply packaged collection of 11 classic cuts associated with the trio. Although some cuts are taken from solo LPs, the other voices are there providing backing vocals. Stills added more lead guitar and drums to "Carry On," but otherwise the tracks are original, and as effective as they were when they were first released. An excellent collection for gift giving.

Best cuts: All.

SHALAMAR—Three For Love, Solar 13577 (RCA). Produced by Leon Sylvers III. The popular r&b group takes a safe production approach in this new LP, which offers mostly up-tempo, dance numbers. The single "Full Of Fire" is enjoying considerable airplay but the outstanding groove piece has to be "Pop Along Kid." Its catchy melody is accented by slick guitar riffs. Other good cuts are "Somewhere There's A Love," "This Is For The Lover In You," and "Make That Move."

Best cuts: Those mentioned.

Soul

GAP BAND—Gap Band III, Mercury SRM14003. Produced by Lonnie Simmons. Earlier this year, this trio gained some popularity for its funky "Oops, Upside Your Head." The band capitalizes on that outrageously funky style here with "Burn Rubber On Me (Why You Wanna Hurt Me)," "Humpin'," and "Gash Gash Gash." The rest of the album is less an obvious spinoff of that early 1980 (which in itself is in the Parliament style). "Yearning For Your Love" and "The Way" are mid-tempo Earth, Wind & Fire-styled slick numbers. The backup band, especially the horn and rhythm sections, is extremely tight.

Best cuts: "Burn Rubber On Me," "Yearning For Your Love," "Humpin'," "The Way."

First Time Around

EPs

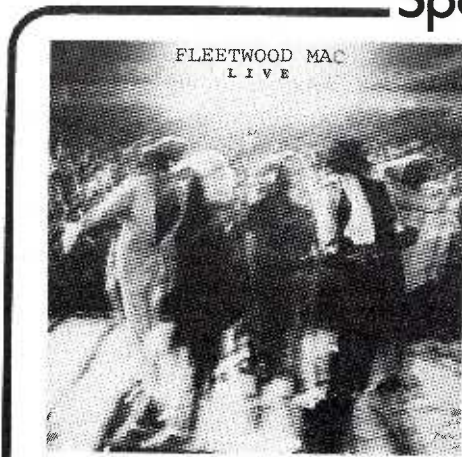
DEFUNKT, Hannibal HNBL1301 (Island/Antilles). Produced by Byron Bowie, Janos Gat. This seven-man jazz/punk/funk group has been burning up New York dance rock joints for the last year or so with its hot licks and danceable rhythms. Now Defunkt appears on record, and a hot disk it is, too. All the men in this band are jazz players of distinction, but that is not quite what they play here. It is jazz, but with a solid and sometimes polyrhythmic beat. A horn section and distinctive vocals by Joe Bowie complete a very impressive package.

Best cuts: "In The Good Times," "Make Them Dance," "Defunkt," "We All Dance Together."

EPs

THE PENETRATORS—Walk The Beat, E&M 1. Produced by the Penetrators. This San Diego punk band's debut EP features only about seven minutes a side, hardly enough to establish much of a reputation. However, the songs presented do show the Penetrators to be a tight, bouncy, smooth punk quintet, with solid, if not yet fully actualized, potential. "Walk The Beat" is the best tune, with its forbidding lyrics effectively coupled with catchy music.

Best cuts: "Walk The Beat," "I'm With The Guys."



FLEETWOOD MAC LIVE

QUEEN—Flash Gordon, Original Soundtrack, Elektra 5E518. Produced by May/Mack for Queen Productions. Queen's own overblown musical style is perfectly suited for the baroque science fiction fantasy that is "Flash Gordon." The title song, "Flash's Theme," recalls the style of "Bohemian Rhapsody" and will no doubt be another big seller for the supergroup from Britain. The rest of the LP uses dialog from the film, but sparingly, so that it becomes part of the symphonic whole. The whole LP is a big production with sound bouncing from speaker to speaker, and the better the sound system the better it sounds. While there is some incidental filler material here, overall the whole thing hangs together as an LP very well.

Best cuts: "Flash's Theme" "Battle Theme" "The Hero."

FLEETWOOD MAC—Live, Warner Bros. 2WB3500. Produced by Richard Dashut, Ken Caillat, Fleetwood Mac. Fleetwood Mac's 10 month, four continent tour that began in Oct. 1979 and ended in September 1980 is documented in this two-recorded live set. Recorded in various locales, the LP spans some of the best of the group's material, all delivered in crisp fashion. Much of the material deviates from their studio counterparts in that there is spontaneous interaction among members. While such Mac standards as "Rhiannon," "Go Your Own Way," "Over My Head" and "Don't Stop" are included, there are also less obvious cuts selected such as "Fireflies" and Brian Wilson's "The Farmer's Daughter." The sound quality is extraordinary and the packaging exceptional making it a valid collection by one of the world's most popular groups.

Best cuts: "Go Your Own Way," "The Farmer's Daughter," "Sara," "Monday Morning," "Landslide," "One More Night."



ORIGINAL SOUNDTRACK MUSIC BY QUEEN

Classical

MONTEVERDI: IL RITORNO D' ULISSE IN PATRIA (THE RETURN OF ULYSSES)—Von Stade, Stilwell, London Philharmonic, Leppard, CBS 35910. Monteverdi was one of music's greatest innovators, and the qualities of invention are brimming over in this 300 year old work that still communicates forcefully. This is the epic story of Ulysses' return from the Trojan Wars, filled with human passions and overlaid with mythic events. Monteverdi's treatment is magical and magnificent and it is conveyed beautifully under Raymond Leppard, a Baroque opera authority who knows how to bring this stuff to life as well as anyone. The lead roles of Ulysses and the long-suffering wife Penelope are nobly handled by baritone Richard Stilwell and mezzo Frederica Von Stade. Good commercial prospects, particularly with today's expanding repertoire focus.

CHOPIN: CONCERTO No. 1—Perahia, New York Philharmonic, Mehta, CBS 35893. Every facet of the concerto is made to sparkle in this elegant, poetic, at times playful interpretation, one of the best concerto records of 1980. Murray Perahia is not only a gifted pianist but a musician of exceptional taste and sensitivity, qualities made wholly evident here. Reproduction is lovely with the solo-ensemble balance handled very realistically.

Country

VARIOUS ARTISTS—Urban Cowboy II, Full Moon/Epic SE36921. Various producers. From the movie that spawned the "urban cowboy" craze comes its second soundtrack album. Although the album is not quite a clone of its predecessor, the material is surprisingly strong. The tracks have a country flavor, coupled with an upbeat tempo, making it a good crossover contender. Featured on the album are Mickey Gilley, Johnny Lee, the Charlie Daniels Band, J.D. Souther and the Bayou City Beats.

Best cuts: "Orange Blossom Special," "The Moon Just Turned Blue," "Rode Hard And Put Up Wet," "Mamas Don't Let Your Babies Grow Up To Be Cowboys."

Billboard's Recommended LPs

pop

WHITESNAKE—Live ... In The Heart Of The City, Mirage WTG19292 (Atlantic). Produced by Martin Birch. Containing three former members of Deep Purple, Whitesnake is a high powered and crunching British heavy metal band. This LP, recorded live at London's Hammersmith Odeon, captures the urgency and spirit of this many-textured powerhouse. David

Coverdale has one of the great rock voices and the two guitarists here set the sparks off on the rock blues numbers. **Best cuts:** "Walking In The Shadow Of The Blues," "Ain't No Love In The Heart Of The City," "Fool For Your Loving."

VARIOUS ARTISTS—Yes Nukes, 14 Atomic Powered Cuts: A Collection Of Los Angeles Rock Bands, Vol. 3, Rhino RNLPO17. Various producers. Of the 14 acts represented here, only the Runaways and the Pop have made any sort of national noise. But as a compilation LP of some of Los Angeles' pop-oriented new wave groups this LP has its value. Included are songs by such acts as the Twisters, Cliche, the Weirdos, the Soul Dads, Quiet Riot and others. **Best cuts:** pick your choice.

ORIGINAL MOTION PICTURE SOUNDTRACK—9 To 5, 20th Century-Fox T627. Produced by Charles Fox, Gregg Perry. "9 To 5" is the main title and the only track with vocals on this film score that utilizes classical music throughout. Dolly Parton's soft country vocals on the title track are complemented by innovative piano chords. Tight orchestration, effectively using brass, strings and rhythm instruments, abound on "Violent Steals Body," "Judy's Fantasy" and "Dora Lee's Fantasy." **Best cuts:** Those mentioned.

soul

THE FUTURES—The Greetings Of Peace, Philadelphia International JZ36414. Various producers. This veteran Philly group offers mellow and mellifluous harmonies, though lacks a distinctive lead vocalist to help carve out a stronger public image. Nevertheless, the material on show here is strong, particularly "Victory," a Gamble/Huff tune in the mold of "Ain't No Stoppin' Us Now" and "We're Gonna Make It," another upbeat message tune. Also interesting: revivals of the Rays' "Silhouettes" (smooth and subtle) and Jerry Jeff Walker's "Mr. Bojangles" (old-fashioned in waltz time). **Best cuts:** Those mentioned.

B.T. EXPRESS—Greatest Hits, Columbia JC36923. Various producers. Title of this eight-tune package may be rather ambitious, but it does contain the group's best-known recordings, "Do It (Til You're Satisfied)" and "Express," two pioneer pieces of disco funk. From that same mid '70s era is "Peace Pipe," while the combo's latest Columbia outing, "Stretch," is also included. The beat never lets up, powered by some punchy brass and consummated by infectious chant vocals. **Best cuts:** Those listed.

DEE DEE SHARP GAMBLE—Dee Dee, Philadelphia International JZ36370. Various producers. Nearly 18 years after her first hit, Sharp has evolved into a sophisticated (if low-profile) soul artist in the contemporary mold. Her third album for husband Kenny Gamble's label showcases her versatility, from bright and funky items like "Breakin' And Enterin'" and "Let's Get This Party Started," to ballads in the Nancy Wilson style, like "If We're Gonna Stay Together" and "I Love You Anyway." Another high spot is a melodic midtempo duet with Jerry Butler, "Everyday Affair." **Best cuts:** Those cited.

JAMES BROWN—Soul Syndrome, T.K. TKN615. Produced by James Brown. This six-song LP by the "Godfather Of Soul" delivers Brown's grainy voice and his litany of squeals, squeaks, and yelps, powered by disco rhythms. "Rapp Payback" features a 14-minute funk groove, with Brown talking and grunting on top. "Mashed Potatoes" evokes the early '60s. "Honky Tonk" sports a bit of rockabilly guitar, while "Funky Men" is anchored by a galloping disco beat and a late '70s feel. Brown's voice is mixed a bit too low to be effective

and the weak melodies fail to exploit the various styles explored. **Best cuts:** "Mashed Potatoes," "Funky Men," "Honky Tonk"

CLARENCE CARTER—Let's Burn, Venture 1005. Produced by Clarence Carter. The blues are given an uptempo flair in this LP that has more than its share of infectious guitar riffs. Carter's rugged vocals shine through clear and crisp on such cuts as "Jimmy's Disco," "Let's Burn," "If I Stay" and "Another Night." A smart background vocal arrangement, organ interplay with guitar highlight "Love Building." **Best cuts:** Those mentioned.

EL COCO—Revolucion, AVI 6082. Produced by Laurin Rinder, W. Michael Lewis. This album is mostly disco oriented, with such uptempo selections as "Carry Me," "I'll Take My Chances" and "Something Ya Got Makes Me Hot." On the latter, the strong rhythm dominates with a steady, driving beat adding zest to the clean vocals and clever guitar and percussion work. **Best cuts:** Those mentioned.

jazz

TOSHIKO AKIYOSHI—Notorious Tourist From The East, Inner City IC6066. Produced by Toshiko Akiyoshi. Japanese pianist riffs off five original compositions accompanied by Steven Huffstetter, trumpet; Gene Cherico, bass, and Billy Higgins, drums. She's impressive, demonstrating enviable technique in a contemporary groove. It's a pleasure hearing her, for a change, away from the big Akiyoshi-Tabackin band. LP was taped two years ago in Los Angeles. **Best cuts:** "Soliloquy," "After Mister Teng."

THE COMPLETE ARTIE SHAW, VOL. 4, 1940-41, RCA Bluebird AXM25572. Reissues produced by Frank Driggs. Another superb issue spotting the erudite clarinetist, his Gramercy Five and his big orchestra with strings. It's a two-disk set, effectively annotated by Burt Korall. Billy Butterfield's golden trumpet and Shaw's melodic, inventive solos are worth the price asked. The four sides contain 29 tracks, some of them history-making in their day. **Best cuts:** "Concerto For Clarinet," "Star Dust," "Dancing In The Dark," "Blues."

RALPH TOWNER—Solo Concert, ECM-1-1173 (WB). Produced by Manfred Eicher. With no accompaniment, guitarist Towner is capable of weaving an intricate and colorful tapestry of sound. Playing either 12-string or classical guitar, Towner is both precise and evocative in his sonic excursions, which utilize haunting harmonics, deft percussive plucks, impressionistic flights of fancy and both jazz and classical references. **Best cuts:** "Spirit Lake," "Ralph's Piano Waltz," "Timeless."

EBERHARD WEBER COLOURS—Little Movements, ECM1186 (WB). Produced by Manfred Eicher. Weber's music takes the listener on a strange journey into eerie and exotic landscapes. Hypnotic sonorities, simple and beautiful repeating melodies and compellingly emotive reed and keyboard work make this LP a soundtrack for a yet undiscovered myth or fairy tale. Weber plays bass, Charlie Mariano covers reeds, Rainer Bruninghaus handles the keyboards and John Marshall takes care of percussion. **Best cuts:** "Bali," "A Dark Spell," "Little Movements."

STEVE SWALLOW—Home, ECM7760 (WB). Produced by Manfred Eicher. The wonderful minimalist poems of Robert Creeley are here half-spoken, half-sung by Sheila Jordan and enveloped in the wistful and often melancholy music of Swallow. The wedding of word and song is effective and bodes well for future experiments of this type. Accompanying Jordan and bassist Swallow are Steve Kuhn (piano), David Liebman (saxophone), Lyle Mays (synthesizer) and Bob Moses (drums). **Best cuts:** "Some Echoes," "She Was Young," "Ice Cream," "Midnight."

BUTCH MILES—Swings Some Standards, Famous Door HL135. Produced by Harry Lim. This Long Island label's high standard is maintained with seven tracks featuring the ex-Count Basie drummer and cohorts Al Klink, Glenn Zottola, John Bunch, Chris Woods and Linc Milliman, with small combo charts by Jorge Anders. Miles wisely lets his sidemen blow a variety of expressive solos in a modern mainstream vein. Six of the titles are excellent old standards. **Best cuts:** "Goodnight Sweetheart," "Love Walked In," "Under A Blanket Of Blue."

VICTOR ASSIS BRASIL QUINTET—Inner City IC1093. Produced by Mauricio Quadrio. Brasil plays all the reed instruments well, and has become one of Brazil's most influential jazzmen in recent years. Here he is backed by piano, guitar, bass and drums on six Latin melodies which show the leader's versatility and quality musicianship. Commendable, too, is the rhythm background, replete with tricky Brazilian twists. **Best cuts:** "Waltz For Trane," "Lydian Dreams."

WALTER WANDERLEY—Brazil's Greatest Hits, GNP-Crescendo 2137. Produced by Gene Norman. Wanderley performs 20 Brazilian hit songs on this LP, hopping from organ to piano to synthesizer with impunity. A cello, guitar, bass and percussion back his efforts elegantly. Wanderley is adept at setting a variety of moods and virtually every hit out of Brazil in the last two decades is covered by his keyboards. **Best cuts:** "Brazil," "Wave," "Girl From Ipanema," "Quiet Nights."

(Continued on page 94)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks—**predicted for the top half of the chart in the opinion of the reviewer; **recommended—**predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Dave Dexter Jr., Kip Kirby, Roman Kozak, Irv Lichtman, Dick Nusser, Alan Penchansky, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.

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"THIS ALBUM IS A PRIME EXAMPLE OF THAT GREAT CCR SOUND." (Dave Sholin - The Gavin Report)

"... CREEDENCE'S CLASSIC ROCK AND ROLL COMES ALIVE." (Joel Selvin - The San Francisco Chronicle)

"WE JUMPED RIGHT ON IT - WHAT PERFECT TIMING!" (Tom Schlesinger - Handleman/Arc - Jay Kay)

"SEEMS TO BE SELLING LIKE IN THE OLD DAYS." (Russ Solomon - Tower Records)

"...THE ROCK 'N ROLL BARGAIN OF 1980." (Robert Hilburn - Los Angeles Times)



Top Single Picks

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KANSAS—Got To Rock On (3:19); producer: Kansas; writer: S. Walsh; publishers: Don Kirshner, Blackwood, BMI. Kirshner 64292 (Columbia).

ALLMAN BROTHERS BAND—Mystery Woman (2:51); producers: Allman Brothers Band, Lawler, Cobb; writers: Gregg Allman, Daniel Toler; publisher: Elijah Blue, BMI. Arista 0584.

SPLIT ENZ—What's The Matter With You (3:02); producer: David Tickle; writer: N. Finn; publisher: Enz, BMI. A & 02293.

OUTLAWS—(Ghost) Riders In The Sky (3:29); producer: Cary Lyons; writer: Stan Jones; publisher: Edwin H. Morris, ASCAP. Arista 0582.

GAMMA—Voyager (5:36); producers: Gary Lyons, Ronnie Montrose; writers: R. Montrose, D. Pattison; publisher: Montunes, BMI. Elektra 47088.

RICK DERRINGER—Let The Music Play (3:25); producer: Rick Derringer; writers: R. Derringer, D. Kisselbach; publishers: Derringer, Kisselbox. BMI. Blue Sky 62794 (CBS).

PATTI FISHER—Shiver (3:10); producer: Evan Pace; writers: M. Blatte, L. Gottlieb; publisher: MCA, ASCAP. Curb 49544 (Warner Bros.).

ROBERT STODDARD—L.A.P.D. (3:46); producers: Neil Brody, Robert Stoddard; writer: Robert Stoddard; publishers: Misuron, Misleading. BMI. Elektra 47078.

BUBBA LOU—Love All Over The Place (2:48); producers: R. Clark, T. Donald; writers: Roger Clark, Kenny Laguna; publisher: Little Roger, Ambition 101.



ASHFORD & SIMPSON—Get Out Your Handkerchief (3:58); producers: Nickolas Ashford, Valerie Simpson; writers: Nickolas Ashford, Valerie Simpson; publisher: Nick-O-Va!, ASCAP. Warner Bros. 49646. The dynamic duo turn in another cleanly orchestrated, medium tempo number, the

latest from its "A Musical Affair" LP. The melody is catchy and the rhythm is infectious.

ISLEY BROTHERS—Who Said? (4:16); producers: Ernie Isley, Marvin Isley, Chris Jasper, Rud Isley, O'Kelly Isley, Ronald Isley; writers: E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley; publisher: Bovina, ASCAP. T-Neck 62293 (CBS). From as yet unreleased LP, this fits the stereotypical sound the Isleys have been using since 1975's "Fight The Power." Complete with party style handclaps and vocals, this is very uptempo and very danceable.

PRINCE—Dirty Mind (3:54); producer: Prince; writer: Prince; publisher: Ecnirp, BMI. Warner Bros. 49638. Ignoring the lyrics, this strong title track from Prince's latest album is a quality production piece. Innovative rhythm patterns make this uptempo number.

recommended

TWENNYNINE WITH LENNY WHITE—Fancy Dancer (3:39); producers: Larry Dunn, Lenny White; writers: Lenny White, Larry Dunn, Denzil A. Miller Jr.; publishers: Mchoma, BMI, Cherubim, ASCAP. Elektra 47087.

FATBACK—Angel (3:48); producers: Bill Curtis, Gerry Thomas; writer: Gerry Thomas; publishers: Fired-Up, Sign of the Twins, ASCAP. Spring 3016 (Polydor).

EDWIN STARR—Twenty-Five Miles (3:05); producers: Edwin Starr, Joe Long; writers: E. Starr, J. Bristol, H. Fugua; publishers: Stone Agate, BMI. Jobete, ASCAP. 20th Century-Fox 2477DJ.

DRAMATICS—You're The Best Thing In My Life (4:23); producer: Don Davis; writers: Jakki Milligan, Deborah Dennard; publishers: Groovesville, Superclouid, Arcturus, BMI. MCA 51041.

EUMIR DEODATO—Uncle Funk (3:59); producer: Eumir Deodato; writer: Jamil Joanes, Eumir Deodato; publisher: Kenya, ASCAP. Warner Bros. 49635.

DOBIE GRAY—Decorate The Night (3:27); producers: Dobie Gray, Bud Reneau, Wray Chafin; writers: D. Gray, B. Reneau, W. Chafin; publishers: Emeryville, BMI, Think, ASCAP, Simon-ton, BMI. Robox 117 (Equity).

RAMONA BROOKS—I Don't Want You Back (3:48); producers: Morty Craft, Jan Shepard, Steve Feld, John Brown; writers: Herman Barry, Steve Feldschneider; publisher: Red Lion, ASCAP. Q 500 (Hi-Energy).

BOB MARLEY & WAILERS—Coming In From The Cold (4:30); producers: Bob Marley & Wailers; writer: Bob Marley; publishers: Bob Marley, Almo, ASCAP. Island 49636.

SYMBA—Hey You (3:57); producers: Dickie Williams, Al Johnson; writer: Michael Jones; publishers: Celtone, Keka, ASCAP. Venture 137.



JOHNNY CARVER—S.O.S. (2:54); producer: Bud Reneau; writers: Benny Andersson/Stig Anderson/Bjorn Ulvaeus; publisher: Countless, BMI. Tanglewood EQ1905. Abba's 1975 hit provides a refreshing vehicle for Carver's smooth vocals. Steady percussion, coupled with lively steel guitar and piano licks, power this energetic production.

BILLUE JOE SPEARS—Your Good Girl's Gonna Go Bad (2:23); producer: Larry Butler; writers: G. Sutton/B. Sherrill; publisher: Al Gallico, BMI. Liberty 1395. Spear's dusky tones revive Tammy Wynette's old tune. Butler's powerful production is driven by a strong percussive beat.

recommended

MICK LLOYD & JERRI KELLY—Be My Lover, Be My Friend (3:21); producer: Mick Lloyd; writer: Mick Lloyd; publisher: Mick Lloyd, SESAC. Little Giant LG040.

STONEY EDWARDS—Stranger In My Arms (2:58); producer: Curtis Wayne; writer: Curtis Wayne; publisher: Midstates, BMI. Music America MA 109.



ENGLAND DAN SEALS—Love Me Like The Last Time (3:50); producer: Kyle Lehning; writers: Dan Seals, Rafe Van Hoy; publishers: Pink Pig, First Concourse, Van Hoy, Unichappell, BMI. Atlantic 3786. First solo single for Seals, since he split from John Ford Coley, still possesses the trademarked sound he established as part of the duo. This is a soft mid-tempo, acoustic based song with a memorable hook.

recommended

MARMALADE—America (3:07); producer: Jnr. Campbell; writer: Jnr. Campbell; publisher: April, ASCAP. G & P 10002.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

Billboard's Recommended LPs

• Continued from page 92

classical

TCHAIKOVSKY: MANFRED SYMPHONY—London Symphony, Tison Thomas, CBS 36673. The excessive length and rambling form of this program symphony have kept it from winning a huge following, despite many pages of ravishing beauty. Yet these problems vanish in the face of Tison Thomas' brilliant interpretation. This is an edition sure to be around for many years and blessed with remarkably full sonics. The very best analog recordings have impact close to many digital efforts, and this album demonstrates that point clearly.

CHABRIER: ESPANA; RAVEL: RHAPSODIE ESPAGNOL; FALLA: THREE CORNERED HAT, SUITES 1 & 2—Philadelphia Orchestra, Muti, Angel DS37742. This may be the finest recording yet by the new Philadelphia Orchestra music director Riccardo Muti, and his most commercial too. The colorful orchestration, sensuous melody and strong rhythm of these Spanish-themed pieces makes them perennially popular, and Muti's performances are visceral, unrestrained, extremely exciting. It's also one of Angel's top digital recording efforts, with superb clarity and lifelike full orchestra impact. A real feast for the ears.

INTERNATIONAL GALA CONCERT AT CARNEGIE HALL—Various artists, Winnipeg Symphony Orchestra, Gamba, Moss Music Group MMG1122. One of the greatest pleasures of this superbly recorded 62-minute program is master of ceremonies Peter Ustinov's priceless wit. Ustinov's inimitable blend of boyishness and great erudition sets a warm genial tone that is echoed in the attractive live performances of Bach, Beethoven, Mahler, Gluck and others. "Names" such as Jean-Pierre Rampal, Yehudi Menuhin, Gary Graffman, Ruggiero Ricci and Maureen Forrester provide a big commercial hook, and audio purists will be thrilled by the natural Carnegie Hall presence and ambience that are captured.

Record Bar Chain Adopts 'Season Of Magic' Theme

DURHAM, N.C.—Diverting from the usual hard sell campaigns of the Christmas season, Record Bar Inc. is using a soft, suggestive theme, "The Season Of Magic," for its advertising and in-store merchandising promotion.

Explaining the logic of the subtle approach, Michael Vassen, general manager of AD-Ventures, Record Bar's in-house advertising agency, says: "We wanted to create a soft sell, gift-giving attitude and we needed a theme that would be flexible enough to work in print and radio advertising and in the stores."

"The Season Of Magic" is now the basis for a total holiday marketing package, he adds. For example, a

series of ads begin by introducing the theme with "There's magic in this time of year. . . ." Then, the product follows.

In-store promotion includes a stained glass design which Julie Nathan, creative supervisor for AD-Ventures, says "is an illusion to the past. It's a peaceful, soft image in contrast to the confusion of the typical retail racket at Christmas."

Enhancing the soft sell theme is Record Bar's use of the NARM "Gift Of Music" logo and slogan. According to the company, music as a gift that "will carry the magic on into the year ahead and beyond. We intend to build on it (the theme) every year."

Bally Pinball Units Push 'Gordon'

LOS ANGELES — Elektra/Asylum is pushing the just released soundtrack to "Flash Gordon" by Queen, with specially designed Bally

pinball machines.

In each of the 21 largest markets, the machines are being given away in drawings coordinated by radio and retail outlets in each city. The machines won't be mass marketed until 1981.

In the merchandising area, Elektra/Asylum has created one foot and two feet square album cover blowups, a two by three poster and a two-foot die cut banner.

"Flash's Theme" is being readied as the single with "Football Fight" as the flip side. The label has tied in with Universal Studios, which is releasing the Dino DeLaurentiis film, for contests in which winners receive preview screening tickets, copies of the soundtrack and T-shirts.

New Companies

Stingray Productions formed by Ralph J. Beauchamp and Frank Barilla as a full service management company. First singing is Shogun. Address: 119-14 Union Turnpike, Kew Gardens, New York, 11415.

Pepp Records and Captain Nemo Music (ASCAP) launched with principals Rick Rothstein and Aaron Weiner. First release is an EP, "It's All Downhill From Here." Address: 11800 Mayfield Ave., Los Angeles, Calif. 90049.

Empire Project Inc., a full service production/publishing company, started by former Arista Records director of product management Michael Friedman and former Arista manager of East Coast A&R Don Silver. First release is "Dyin' To Be Dancin'" by Empress. Address: 420 E. 80th St., New York, N.Y. 10021. (212) 628-1381.

Music Clinic Will Offer Ray Charles

LOS ANGELES—Ray Charles conducts the first in a series of clinics by the American Society of Music Arrangers Jan. 3, 1 to 4 p.m., in Steinway Hall of the Sherman Clay building, 3300 Wilshire Blvd.

The session will cover vocal writing and arranging. Although open to the public, a \$5 donation is requested.

Critics' Top Choices

• Continued from page 59

2) STEVIE WONDER, "Hotter Than July," Tamla. Stevie stretched out on this LP, including a bit of everything. His material continues to be fresh and exciting.

3) BARBRA STREISAND, "Guilty," Columbia. She is one of the few singers who sings practically everything right. Her collaboration with Barry Gibb only added a new dimension.

4) BRUCE SPRINGSTEEN, "The River," Columbia. Bruce has written some wonderful songs and performs them as he has never performed on any other LP.

5) PEABO BRYSON, "Paradise," Capitol. Bryson is always a favorite. He is particularly effective on straight ballads and it would be difficult to find a better selection of tunes than on "Paradise."

6) LARRY GRAHAM, "One In A Million You," WB. I never knew Graham could really sing until this LP.

7) STEPHANIE MILLS, "Sweet Sensation," 20th Century-Fox. When I am in an up mood this is the LP I listen to.

8) ANGELA BOFILL, "Angel Of The Night," Arista. Angela is capable of combining all musical styles and she's extremely easy to listen to.

9) LINDA RONSTADT, "Mad Love," Asylum. This is the first LP in recent memory where Linda takes chances and the chances she takes have made a believer of me.

10) GEORGE BENSON, "Give Me The Night," WB. Perfect music to play when guests come.

My Choices:
1) THE CLASH, "London Calling," Epic. A social, cultural, and musical introduction to the '80s. Also the best rock'n'roll in town.

2) TALKING HEADS, "Remain In Light," Sire. Quirky white folks discover soul, and suddenly their music makes a great deal of sense.

3) POLICE, "Zenyatta Mondatta," A&M. There are only three in the band, and they make it all sound so easy.

4) "PRETENDERS," Sire. Rookies of the year. Chrissy Hynde embodies a whole new style.
5) JONI MITCHELL, "Shadows And Light," E/

A. No, I didn't expect to pick a Joni Mitchell LP either, but this is too haunting and impressive to ignore.

6) STEELY DAN, "Gaucho," MCA. Best of the old wave, this LP was well worth the wait, and maybe even the price.

7) KID CREOLE & THE COCONUTS, "Off The Coast Of Me," Ze Records. If this is the future of disco, sign me up. An act to make you smile.

8) PUBLIC IMAGE LTD., "Second Edition," WB. Anti-rock with a vengeance. But you can't forget that nervous, angry energy.

9) MARIANNE FAITHFUL, "Broken English," Island. The voice is gone, but oh, that phrasing, that understanding, that music, and that heart.

10) PLASTMATICS, "New Hope For The Wretched," Stiff. Rehearsing for the apocalypse. Indeed.

Pickwick Wing

• Continued from page 8

Houston and Denver satellites crews, respectively. Mike Meyer is branch manager of the 30,000 square foot Minneapolis suburban location.

Jack Mesler is Atlanta branch manager, where a 40,000 square foot warehouse is located. Tom Beckwith is sales manager of the mid-South location, which includes a Nashville sales office. The Deep South is served by a 28,000 square foot facility in Miami, managed by Bob Wilder.

Hawaii's 10,000 square footer is overseen by Stu Marlowe. In addition to independent labels, Pickwick represents Capitol there.

Inventory coordinator, continually traveling the six areas, is Lu Dahl. Bill Barker acts as distribution's controller with administration responsibilities from Minneapolis.

IMIC '81

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APRIL 26-29, 1981

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Billboard HOT 100

Chart Bound

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FLY AWAY—Peter Allen A&M 2288 GOT TO ROCK—Kansas Kirshner 64292 (CBS) SEE TOP SINGLE PICKS REVIEWS, Page 94

DECEMBER 20, 1980 BILLBOARD

Main chart table with columns for 'THIS WEEK', 'LAST WEEK', 'WKS. ON CHART', 'TITLE—Artist', 'PRODUCER', 'WRITER', 'LABEL & NUMBER', 'DISTRIBUTING LABEL', and 'WKS. ON CHART'.

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

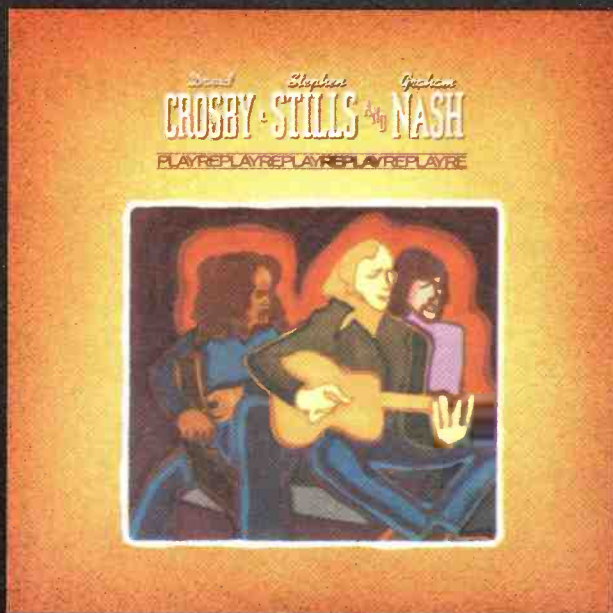
Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Belts; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music.

Hot 100 A-Z—(Publisher-Licensee) list of songs and their publishers/licenses.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

**After the music, and the memorials, and
the unspeakable emptiness, it is one life that matters.**

CBS Records joins the world in mourning John Lennon.



DAVID STEPHEN GRAHAM
CROSBY STILLS NASH

REPLAY

ON ATLANTIC RECORDS AND TAPES
SD 16026



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FLY AWAY—Peter Allen
A&M 2288
GOT TO ROCK—Kansas
Kirschner 64292 (CBS)
SEE TOP SINGLE PICKS REVIEWS, Page 94

Main chart table with columns: THIS WEEK, LAST WEEK, WKS. ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label), and corresponding data for three charts.

DECEMBER 20, 1980 BILLBOARD

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

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution.
Pub.: ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPl = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music.

HOT 100 A-Z—(Publisher-Licensee)

A-Z index table listing song titles, artists, and chart positions for the week ending Dec 20, 1980.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	
																					THIS WEEK
☆	1	10	KENNY ROGERS Greatest Hits Liberty L00-1072	▲	8.98	CLP 2	36	34	12	KENNY LOGGINS Alive Columbia C2X 36738	●	11.98		71	71	6	THE BABYS On The Edge Chrysalis CHE 1305		8.98		
	2	11	BARBRA STREISAND Guilty Columbia FC 36750	▲	8.98		37	31	20	GEORGE BENSON Give Me The Night Warner Bros. HS 3453	▲	8.98	SLP 13	72	82	2	WEATHER REPORT Night Passage ARC/Columbia JC 36793		7.98		
	3	6	STEVIE WONDER Hotter Than July Tamlab T8-373M1 (Motown)		8.98	SLP 1	38	24	6	CHEAP TRICK All Shook Up Epic FE 36498		8.98		73	76	34	STEPHANIE MILLS Sweet Sensation 20th Century T-603 (RCA)	●	7.98	SLP 33	
☆	5	18	AC/DC Back In Black Atlantic SD 16018	▲	8.98		39	40	28	DEVO Freedom Of Choice Warner Bros. BSK 3435	●	7.98		74	58	17	POINTER SISTERS Special Things Planet P 9 (Elektra)		7.98	SLP 48	
☆	6	18	PAT BENATAR Crimes Of Passion Chrysalis CHE 1275	▲	8.98		40	39	11	SUPERTRAMP Paris A&M SP-6702	▲	13.98		75	68	7	GEORGE THOROGOOD & THE DESTROYERS More George Thorogood & The Destroyers Rouner 3045		7.98		
☆	7	4	EAGLES Eagles Live Asylum BB-705 (Elektra)		15.98		41	45	10	LEO SAYER Living In A Fantasy Warner Bros. BSK 3483		8.98		76	79	5	THE CLASH Black Market Clash Epic 4E 36846		4.98		
	7	4	BRUCE SPRINGSTEEN The River Columbia PC 236854		15.98		42	43	41	BOB SEGER & THE SILVER BULLET BAND Against The Wind Capitol S00-12041	▲	8.98		77	87	3	ANDY GIBB Andy Gibb's Greatest Hits RSO RX-1-3091		8.98		
☆	8	9	THE POLICE Zenyatta Mondatta A&M SP 4831		7.98		43	44	18	TEDDY PENDERGRASS TP P.I.R. FZ 36745 (CBS)	▲	8.98	SLP 4	78	86	3	BOOTSIE Ultra Wave Warner Bros. BSK 3433		7.98	SLP 35	
	9	9	QUEEN The Game Elektra 5E 513	▲	8.98	SLP 52	44	36	16	SOUNDTRACK Honeysuckle Rose Columbia S2-36752	▲	13.98	CLP 7	79	83	23	THE ROLLING STONES Emotional Rescue Rolling Stones COC 16015 (Atlantic)	▲	8.98		
☆	11	4	NEIL DIAMOND The Jazz Singer Capitol SWAY-12120		9.98		46	42	23	REO SPEEDWAGON Hi Infidelity Epic FE 36844		8.98		80	80	11	CLIFF RICHARD I'm No Hero EMI-America SW-17039		7.98		
☆	12	3	JOHN LENNON/YOKO ONO Double Fantasy Geffen GHS 2001 (Warner Bros.)		8.98		47	47	9	JACKSON BROWNE Hold Out Asylum 5E-511 (Elektra)	▲	8.98		81	112	2	CON FUNK SHUN Touch Mercury SRM-1-4002		8.98	SLP 24	
☆	13	3	STEELY DAN Gaucho MCA MCA-6102		9.98		48	53	6	ARETHA FRANKLIN Aretha Arista AL 9538		8.98	SLP 8	82	78	16	L.T.D. Shine On A&M SP-4819		7.98	SLP 17	
☆	14	3	HEART Greatest Hits/Live Epic KE 2-3688		13.98		49	54	3	GROVER WASHINGTON JR. Winelight Elektra 6E-305		7.98	SLP 14	83	72	6	HIROSHIMA Odori Arista AL 9541		8.98	SLP 31	
	15	15	ROD STEWART Foolish Behaviour Warner Bros. HS 3485		8.98		51	41	7	CAMEO Feel Me Chocolate City CCLP 2016 (Casablanca)		7.98	SLP 6	84	88	86	WAYLON JENNINGS Greatest Hits RCA AHL-1-3378	▲	7.98	CLP 8	
	16	16	THE JACKSONS Triumph Epic FE 36424		8.98	SLP 5	53	61	4	LAKESIDE Fantastic Voyage Solar BXL-1-3720 (RCA)		7.98	SLP 12	85	85	13	ZAPP Zapp Warner Bros. BSK 3463	●	7.98	SLP 9	
	17	10	ANNE MURRAY Anne Murray's Greatest Hits Capitol S00-12110	▲	8.98	CLP 3	54	46	12	JOE JACKSON BAND Beat Crazy A&M SP-4837		7.98		86	73	8	RANDY MEISNER One More Song Epic NJE 36748		7.98		
☆	20	2	EARTH, WIND & FIRE Faces ARC/Columbia KC-2 36795		13.98	SLP 2	55	49	8	ABBA Super Trouper Atlantic SD 16023		8.98		87	74	19	THE VAPORS New Clear Day United Artists LT-1049		7.98		
☆	20	2	BLONDIE Autoamerican Chrysalis CHE 1290		8.98		56	56	16	AEROSMITH Aerosmith's Greatest Hits Columbia FC 36865		8.98		88	81	7	PRINCE Dirty Mind Warner Bros. BSK 3478		7.98	SLP 7	
	19	17	THE DOORS Greatest Hits Elektra 5E-515		8.98		57	60	12	KANSAS Audio Visions Kirshner FZ 36588 (CBS)		8.98		89	89	17	SPLIT ENZ True Colours A&M SP-4822		7.98		
	20	19	THE TALKING HEADS Remain In Light Sire SRK 6095 (Warner Bros.)		7.98		58	59	8	SPYRO GYRA Carnaval MCA MCA-5149		8.98	SLP 29	90	100	3	JERMAINE JACKSON Jermaine Motown M8-948 M1		8.98	SLP 37	
	21	21	THE DOOBIE BROTHERS One Step Closer Warner Bros. HS 3452	▲	8.98	SLP 44	59	59	8	THE CARS Panorama Elektra 5E-514	▲	8.98		91	101	2	HEATWAVE Candles Epic FE 36873		8.98	SLP 39	
	22	22	DIRE STRAITS Making Movies Warner Bros. BSK 3480		7.98		60	51	32	DON WILLIAMS I Believe In You MCA MCA-5133	●	8.98	CLP 4	92	93	24	CARLY SIMON Come Upstairs Warner Bros. BSK 3443		7.98		
	23	23	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	▲	7.98		61	55	16	HARRY CHAPIN Sequel Broadwalk FW 36872 (CBS)		8.98		93	92	29	WAYLON JENNINGS Music Man RCA AHL-1-3602	●	7.98	CLP 12	
☆	24	6	THE ALAN PARSONS PROJECT The Turn Of A Friendly Card Arista AL 9518		8.98		62	57	24	BILLY JOEL Glass Houses Columbia FC 36884	▲	8.98		94	90	40	WILLIE NELSON Stardust Columbia JC 35305		7.98	CLP 33	
	25	25	KOOL & THE GANG Celebrate De-Lite DSR-9518 (Mercury)		7.98	SLP 3	63	48	15	SOUNDTRACK Urban Cowboy FullMoon/Asylum DP 90002 (Elektra)	▲	15.98	CLP 14	95	95	24	EDDIE RABBITT Horizon Elektra 6E-276	●	7.98	SLP 9	
	26	26	LINDA RONSTADT Greatest Hits Vol. 2 Asylum 5E-516 (Elektra)	●	8.98		64	65	12	PAUL SIMON One Trick Pony Warner Bros. HS 3472	●	8.98		96	106	9	RONNIE MILSAP Greatest Hits RCA AHL-1-3712		7.98	CLP 1	
☆	50	2	BARRY MANILOW Barry Arista AL 9537		8.98		65	75	19	SOUNDTRACK Xanadu MCA MCA 6100	▲	9.98		97	91	10	JEAN-LUC PONTY Civilized Evil Atlantic SD 16020		8.98		
☆	30	4	BOZ SCAGGS Hits Columbia FC 36841		8.98		66	84	3	TEENA MARIE Irons In The Fire Gordy G8-997M1 (Motown)	▲	8.98	SLP 27	98	142	2	BAR-KAYS As One Mercury SRM-13844		7.98	SLP 19	
	29	29	ROCKPILE Seconds Of Pleasure Columbia JC 36886		7.98		67	67	14	JOHN COUGAR Nothin' Matters And What If It Did Riva RVL-7403 (Mercury)		7.98		99	109	6	THE JIM CARROL BAND Catholic Boy Atco SD-38-132 (Atlantic)		7.98		
☆	32	5	NEIL YOUNG Hawks And Doves Reprise HS 2297 (Warner Bros.)		8.98		68	66	6	DARYL HALL & JOHN OATES Voices RCA AOL-1-3646		8.98		100	104	24	ROSSINGTON COLLINS BAND Anytime Anyplace Anywhere MCA MCA 5130	●	8.98		
	31	28	DIANA ROSS Diana Motown M8-936M1		8.98	SLP 26	69	77	5	DOLLY PARTON 9 To 5 and Odd Jobs RCA AHL-1-3852		8.98	CLP 19	101	97	29	SOUNDTRACK Fame RSO RX-1-3080	●	8.98		
	32	33	DONNA SUMMER The Wanderer Geffen GHS 2000 (Warner Bros.)		8.98	SLP 18	70	70	62	B-52'S Wild Planet Warner Bros. BSK-3471		7.98		102	98	19	THE KINGS Are Here Elektra 6E-274		7.98		
☆	33	32	AIR SUPPLY Lost In Love Arista AB 9530	●	8.98					BRUCE SPRINGSTEEN Born To Run Columbia JC 33795		7.98		103	103	11	ROBERT PALMER Clues Island ILPS 9595 (Warner Bros.)		7.98		
☆	34	4	BETTE MIDLER Divine Madness (Original Soundtrack) Atlantic SD 16022		7.98					XTC Black Sea Virgin VA 13147 (RSO)		7.98		104	52	13	SOUNDTRACK Times Square RSO RS-2-4203		13.98		
	35	35	DAVID BOWIE Scary Monsters RCA AOL-1-3647		8.98					PAT BENATAR In The Heat Of The Night Chrysalis CHR-1236	▲	7.98									

☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ★ Stars are awarded to those products showing greatest sales strength. ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

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HOME GROWN—Bay Area pianist Rodney Franklin greets Oakland fans at Wauzi Records during an in-store promotion for his new Columbia LP bearing his name.

Chu-Bop Gum Sales Reach \$6 Mil In a Few Months

NEW YORK—More than two million units per title of the first round of eight Chu-Bops album covers have been sold since the introduction of the chewing gum novelty by Amuro last summer.

These are the figures cited by Gary Mankoff, consultant on the project to Album Graphics Inc., which is manufacturing the 3-inch by 3-inch covers and is Amuro's liaison with the music industry.

With a retail price of 35 cents, the reported 16 million sold of the first series amounts to about \$6 million. The Chu-Bops are being sold through 80 chain retailers accounting for about 1,000 stores, with an additional 3,000 to 4,000 music outlets via one-stop accounts, notes Mankoff. In addition, Amuro itself in selling the item in more than 100,000 other retail outlets.

In August, another eight album covers were introduced and December will realize an additional eight.

As for label participation in the project, Mankoff says royalties amount to "under 10%" per sale based on the wholesale price, which is approximately 20 cents. In addition, music publishers whose lyrics are reprinted on Chu-Bops are understood to earn about 1/10th of a penny on each sale.

According to Mankoff, Album Graphics Inc. deals directly with labels on the use of album covers. They are asked to warrant to the company that it has rights to "convey" the cover, including artwork.

Treated as ancillary rights, labels are seen as splitting its royalties with artists who agree to the idea, while Album Graphics Inc. may reimburse labels for any re-use fee. It must pay to those who devised the graphics.

Outside of the U.S., Chu-Bops be-

came available in Canada through Millbank Music Corp. in October, while an initial eight were marketed this month in Germany. Interestingly, in German-speaking markets, the novelty is marketed under the name of "Chu-Pops," since "Bops" is unfamiliar to that territory. A Japanese series is planned for April or May of next year, concentrating heavily on Japanese artists. Other territories under consideration for next year are Scandinavia, Benelux, France and the U.K.

Meanwhile, the sales pattern of the first eight Chu-Bops has resulted in a miniature platinum award for both labels and artists who sell one million or more packages. A presentation was recently made to Pat Benatar at New York's Palladium in New York by Amuro president A.G. Atwater and president of Album Graphics Inc., Don Kosterks.

Grammy Ballots Are In the Mail

LOS ANGELES—Ballots for voting for the 23rd annual Grammy Awards are in the mail to nearly 5,000 voting members of the Recording Academy.

The ballots should be returned to the firm of Deloitte Haskins & Sells no later than Dec. 23, note NARAS officials.

National NARAS president Jay S. Lowy, in a letter that accompanies each ballot, urges members to post their return envelopes by Dec. 16 to assure they be received before deadline.

Final nominations will be announced Jan. 13 at simultaneous press conferences in Los Angeles and New York.

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TOP LPs & TAPE

POSITION 106-200

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Compiled from national retail stores and one-stops by the Music Popularity Chart Dept. of Billboard.

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart
105	115	4	PATRICE RUSHEN Posh Elektra 6E-302		7.98	SLP 23
106	105	6	BRUCE SPRINGSTEEN Darkness On The Edge Of Town Columbia JC 35318		7.98	
107	107	20	THE CHARLIE DANIELS BAND Full Moon Epic FE 36571	▲	7.98	CLP 24
108	99	5	OAK RIDGE BOYS Greatest Hits MCA MCA-5150		8.98	CLP 5
109	94	15	YES Drama Atlantic SD 16019		8.98	
110	96	15	GAMMA Gamma 2 Elektra 6E-288		7.98	
111	110	26	THE KINKS One For The Road Arista A2L 8401	●	12.98	
112	111	13	MICHAEL STANLEY BAND Heartland EMI-America SW 17040		7.98	
113	102	11	DONNA SUMMER Walk Away (The Best Of 1977-1980) Casablanca NBLP 7244		8.98	
114	102	27	AL JARREAU This Time Warner Bros. BSK 3434		7.98	SLP 59
115	144	2	OUTLAWS Ghost Riders Arista AL 9542		7.98	
116	119	6	THE POLICE Reggatta De Blanc A&M SP-4792		7.98	
117	127	6	SWITCH This Is My Dream Gordy G8-999M1 (Motown)		8.98	SLP 21
118	120	8	PAT METHENY 80/81 ECM ECM-2-1180 (Warner Bros.)		14.98	
119	181	2	MECO Christmas In The Stars RSD RS-1-3093		7.98	
120	121	4	THIN LIZZY Chinatown Warner Bros. BSK 3496		7.98	
121	124	8	SLAVE Stone Jam Cotillion SD 5224 (Atlantic)		7.98	SLP 22
122	160	3	EARL KLUGH Late Night Guitar Liberty LT 1079		7.98	
123	123	14	MOLLY HATCHET Beatin' The Odds Epic FE 36572		8.98	
124	126	342	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	▲	7.98	
125	135	4	BUS BOYS Minimum Wage Rock & Roll Arista AB 4280		7.98	
126	129	4	EMMYLOU HARRIS Light Of The Stable Warner Bros. BSK 3484		7.98	CLP 35
127	NEW ENTRY		YES Yesshows Atlantic SD-2-510		11.98	
128	122	10	THE JONES GIRLS At Peace With Woman P.R. JZ 36767		7.98	SLP 10
129	117	4	HERBIE HANCOCK Mr. Hands Columbia JC 36578		7.98	SLP 61
130	140	8	SKY Sky Arista AL-2-8302		9.98	
131	141	2	MANHATTANS Greatest Hits Columbia JC 36861		7.98	SLP 55
132	131	47	THE B-52'S The B-52's Warner Bros. BSK 3355	●	7.98	
133	134	22	TOM BROWNE Love Approach Arista/GRP GRP 5008		7.98	SLP 28
134	NEW ENTRY		ROBERTA FLACK AND PEABO BRYSON Live And More Atlantic SD-2-7004		13.98	
135	139	69	MICHAEL JACKSON Off The Wall Epic FE-35745	▲	8.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart
136	138	9	SEAWIND Seawind A&M SP 4824		7.98	SLP 20
137	137	5	SOUNDTRACK It's My Turn Motown M8-947M1		8.98	
138	145	6	MOON MARTIN Street Fever Capitol ST-12099		7.98	
139	150	5	DELBERT McCLINTON The Jealous Kind MMS/Capitol ST 12115		7.98	
140	143	5	PSYCHEDELIC FURS Psychedelic Furs Columbia NJC 36791		7.98	
141	118	12	JONI MITCHELL Shadows And Light Asylum BB-704 (Elektra)		13.98	
142	116	10	LATOYA JACKSON LaToya Jackson Polydor PD-1-6291		7.98	SLP 47
143	113	7	THE KORGIS Dumb Waiters Asylum 6E-290 (Elektra)		7.98	
144	108	4	EMERSON, LAKE & PALMER The Best Of Emerson, Lake & Palmer Atlantic SD 19283		7.98	
145	125	11	ELVIS COSTELLO Taking Liberties Columbia JC 36839		7.98	
146	147	6	JOHNNY LEE Lookin' For Love Elektra 6E-309 (Elektra)		7.98	CLP 15
147	157	5	KEITH SYKES I'm Not Strange, I'm Just Like You Backstreet MCA 3265 (MCA)		7.98	
148	132	20	DIONNE WARWICK No Night So Long Arista AL 9526		8.98	SLP 62
149	159	24	DOOBIE BROTHERS Best Of The Doobie Brothers Warner Bros. BSK 3112	▲	7.98	
150	128	7	THE STYLISTICS Hurry Up This Way Again TSOP JZ 36470 (CBS)		7.98	SLP 11
151	153	130	THE CARS Elektra 6E-135	▲	7.98	
152	152	25	STACY LATTISAW Let Me Be Your Angel Cotillion SD 5219 (Atlantic)		7.98	SLP 45
153	130	5	THE ROCHEs Nurds Warner Bros. BSK 3475		7.98	
154	133	7	HUBERT LAWS Family Columbia JC 36396		7.98	
155	136	26	COMMODORES Heroes Motown M8-939M1		8.98	SLP 53
156	NEW ENTRY		CREEDENCE CLEARWATER REVIVAL The Royal Alpert Hall Concert Fantasy MPF 4501		5.98	
157	158	31	EMMYLOU HARRIS Roses In The Snow Warner Bros. BSK 3422		7.98	CLP 32
158	168	3	JON ANDERSON Song Of Seven Atlantic SD 16021		7.98	
159	149	20	BOB MARLEY & THE WALLERS Uprising Island ILPS 9596 (Warner Bros.)		7.98	
160	165	13	THE ROLLING STONES Hot Rocks 1964-71 London ZPS-606/7		13.98	
161	163	8	SUPERTRAMP Breakfast In America A&M SP 3708		7.98	
162	161	6	BRUCE SPRINGSTEEN Greetings From Asbury Park, N.J. Columbia JC 31903		7.98	
163	173	3	SKYY Skyyport Salsoul SA 8537 (RCA)		7.98	SLP 50
164	167	6	MONTY PYTHON Monty Python's Contractual Obligation Album Arista AL 9536		7.98	
165	175	3	SOUNDTRACK The Legend Of Jesse James A&M SP-3718		8.98	
166	NEW ENTRY		DR. HOOK Greatest Hits Capitol SD0-12122		8.98	
167	155	27	PETER GABRIEL Peter Gabriel Mercury SRM-1-3848		7.98	
168	156	4	PETER ALLEN Bi-Costal A&M SP-4825		7.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart
169	164	40	JOURNEY Departure Columbia FC 36339	▲	8.98	
170	169	12	RAY, GOODMAN & BROWN Ray, Goodman & Brown II Polydor PD-1-6299		7.98	SLP 34
171	151	10	KURTIS BLOW Kurtis Blow Mercury SRM-1-3854		7.98	SLP 41
172	NEW ENTRY		SOUNDTRACK The Idolmaker A&M SP 4840		7.98	
173	183	2	SWEAT BAND Sweat Band Uncle Jam JZ 36857 (CBS)		7.98	SLP 30
174	174	5	MOLLY HATCHET Flirtin' With Disaster Epic JE 36110		7.98	
175	186	3	DR. HOOK Rising Casablanca NBLP 7251		8.98	
176	176	3	THE ROMANTICS National Breakout Nemperor JZ 36881 (CBS)		7.98	
177	177	54	PINK FLOYD The Wall Columbia PC 2-36183	▲	13.98	
178	171	5	BRUCE SPRINGSTEEN The Wild, The Innocent & The E Street Shuffle Columbia JC 32432		7.98	
179	180	7	WILTON FELDER Inherit The Wind MCA MCA-5144		8.98	SLP 15
180	NEW ENTRY		GIL SCOTT-HERON Real Eyes Arista AL 9540		7.98	
181	179	4	CHI-LITES Heavenly Body 20th Century T-619 (RCA)		7.98	SLP 51
182	184	2	JACK BRUCE AND FRIENDS I've Always Wanted To Do This Epic JE 36827		7.98	
183	185	3	GILLAN Glory Road Virgin VR-1-1001 (RSD)		7.98	
184	172	9	UTOPIA Deface The Music Bearsville BRK 3487 (Warner Bros.)		8.98	
185	NEW ENTRY		THE REDDINGS The Awakening Believe In A Dream JZ 36875 (CBS)		7.98	
186	188	2	SLIM WHITMAN Christmas with Slim Whitman Epic JE 36847		7.98	CLP 58
187	198	2	DONNIE IRIS Back On The Streets MCA/Carousel MCA-3272		7.98	
188	NEW ENTRY		LOU REED Rock And Roll Diary 1967-1980 Arista AZL 8603		13.98	
189	191	20	THE CHIPMUNKS Chipmunk Punk Excelstor XLP 6008	●	7.98	
190	190	2	BRICK Waiting On You Bang JZ 36262 (CBS)		7.98	SLP 69
191	194	14	THE DOORS The Doors Elektra EKS-74007		7.98	
192	192	54	LYNYRD SKYNYRD BAND Gold & Platinum MCA MCA 2-11008	▲	12.98	
193	193	2	KENNY ROGERS Gideon United Artists UAO-1035		8.98	CLP 52
194	195	14	THE MICHAEL SCHENKER GROUP The Michael Schenker Group Chrysalis CHE 1302		8.98	
195	NEW ENTRY		JOHN WILLIAMS AND THE BOSTON POPS Pops In Space Philips 9500-921		9.98	
196	199	21	DYNASTY Adventures In The Land Of Music Solar BXL1-3576 (RCA)		7.98	SLP 57
197	162	8	TWENNYNINE WITH LENNY WHITE Twennynine Elektra 6E-304		7.98	SLP 42
198	178	48	PRETENDERS Pretenders Sire SRK 6083 (Warner Bros.)	●	7.98	
199	NEW ENTRY		THE ALVIN LEE BAND Free Fall Atlantic SD 19287		7.98	
200	200	9	THE ROBBIN THOMPSON BAND Two B's Please Ovation OV 1759		7.98	

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Closeup

RANDY MEISNER—One More Song, Epic NJE36748. Produced by Val Garay.

When Meisner left the Eagles in 1977 to go solo, it was easy to question the soundness of that decision. And when he released his first solo LP a year later, an awful one at that, his decision to abandon the high flying Eagles seemed even more irrational.

But with his first Epic release, Meisner justifies his reasons with a remarkable collection of country/rock tunes that are among the more memorable of the year.

The fusion of country-oriented rock with mainstream rock rhythms is a natural for Meisner, a founding member of Poco as well as time spent with Rick Nelson's Stone Canyon Band.

With the assistance of noted songwriter Eric Kaz and producer Garay (engineer on Linda Ronstadt and James Taylor records), and a first-rate Silverado band, Meisner puts his first LP to shame.

The LP starts with "Hearts On Fire," an uptempo rocker filled with pedal steel flourishes, percussion and background vocals by Wendy Waldman.

"Gotta Get Away" a midtempo ballad, puts Meisner's vocal in center stage backed by a gentle, unobtrusive arrangement and Waldman's soft harmonies.

"Come On Back To Me" is a catchy midtempo track highlighted by guitar, acoustic guitar courtesy of Waldman and a convincing lead vocal.

One of the standout tunes is "Deep Inside My Heart," graced by Kim Carnes' throaty backing vocals. The steady rock beat supports Meisner's powerful vocal. The song starts off in a low key fashion and builds into a thumping rocker.

Side one ends with the melancholy "I Need You Bad," a gentle love ballad with a softly swaying arrangement that utilizes a sax solo to maximum effect.

Jack Tempchin penned "One More Song" for Meisner which recounts the singer's departure from



Randy Meisner: Picking up the pieces since leaving the Eagles.

the Eagles. The song also reunites Meisner with Eagles Don Henley and Glenn Frey for the first time since Meisner left the band. Henley and Frey contribute background vocals. Meisner sings: "One more song for the night gone by/One more song for the long ride home/One more song before I walk out the door/One more song before I'm alone."

"Trouble Ahead" is a foreboding tune of eventual disaster given as advice to those living too fast. Searing guitar licks highlight the track.

Tempchin also penned "White Shoes," a tongue-in-cheek, sort of playful song. "I know I'll feel better when I slide down into the leather white shoes," sings Meisner.

The LP concludes with "Anyway Bye Bye," which originally appeared on Poco's second album sung then by its writer Richie Furay.

Meisner's Silverado band consists of Don Francisco, percussion; Bryan Carofalo, bass; Craig Hull, guitars and pedal steel; Craig Krampf, drums; Sterling Smith, keyboards and Waldman, backing vocals.

The writing team of Meisner, Kaz and Waldman (who coauthored four cuts) clicks. Leaving no doubt this time that Meisner has officially embarked on a creative new career.

ED HARRISON

CABARET THEATRE NOT YET READY

Atlantic City's Musicians Call Off Harrah's Picketing

ATLANTIC CITY, N.J.—The threat of the musicians union here to throw a picket line around the new Harrah's Marina Hotel was put on the back burner as the AFM local bowed to the decision of the state's Casino Control Commission in permitting the hotel to operate on a temporary license while its cabaret theatre is still under construction.

State law provides that a hotel casino must offer live entertainment nightly and the local had filed a complaint with the state commission since Harrah's 1,000-seat theatre, Broadway-by-the-Sea, is not scheduled to be open until mid-February.

In a compromise decision, ex-

Sager Film Tunes

LOS ANGELES—Writer/artist Carole Bayer Sager is currently on the charts with two songs written for films. "It's My Turn" title track sung by Diana Ross and Rita Coolidge's "Fool That I Am" for "Coast To Coast."

"It's My Turn" this week is 17 on the Hot 100 while "Fool That I Am" is 71.

plains Ben Borowsky, casino commission spokesman. Harrah's was prohibited from using 4,000 square feet of its 44,000 square foot casino.

George Fognano, union secretary, says that although the AFM local voiced opposition to allowing Harrah's to open without the theatre, the union didn't push too hard. He says negotiations are also pending with Harrah's labor relations director on the staffing of a house band for the theatre.

While all the other hotels are highlighting in-house package revues, Harrah's has not revealed its entertainment policy as yet other than the booking of Sandler and Young for its New Year's Eve party.

Since its Broadway-by-the-Sea will be a true theatre, with no tables in the room, the hotel will be able to bring in almost any form of entertainment. Since opening its doors last month, union musicians are working in two of Harrah's lounges.

Harrah's blames the delay in having its theatre ready to a dispute involving state and federal agencies and environmental groups over an adjacent saltwater lagoon.

Lifelines

Births

Twin girls, Jena and Lauren, to Ginny and Bob Decaro last month in New York. Father is an engineer at Sound Ideas studios.

★ ★ ★

Boy, Thomas Christopher, to Chris and Thomas E. Daws Nov. 29 in Owosso, Mich. Father is vice president of Rock-a-Rolla Records.

★ ★ ★

Boy, Joseph Ernest, to Rose and Joseph Wyda Nov. 2 in Bronxville, N.Y. Father is store manager with Al Franklin's Musical World.

★ ★ ★

Boy, Sam III, to Pam and Sam Passamano Jr. last month in Los Angeles. Father is director of marketing for MCA Records.

★ ★ ★

Boy, Gregory Loren, to Ina and Ted Rosenblatt Nov. 15 in New York. Father is attorney and president of Wavelength Management.

★ ★ ★

Boy, Arthur Patrick, to Yoli and Michael P. Walsh last month. Father is president of Rock Hard Productions; mother is president of Angel Presentations Bookings in Golden, Colo.

★ ★ ★

Boy, Christopher Lawrence, to Kirsten and Carson Whitsett Nov. 22 in Jackson, Miss. Father is a composer and producer for IPM Productions.

★ ★ ★

Girl, Courtney Leigh, to Laurie and Bill Tole Dec. 9 in Tarzana, Calif. Father is actor-trombonist who leads the Bill Tole orchestra in Southern California.

Marriages

Peter Golden to Marika Centomopsis Nov. 29 in Hawaii. Groom manages Jackson Browne and Poco.

★ ★ ★

Julie Locke, ASCAP membership representative in Los Angeles, to Gaylon Horton, Hollywood division manager for the Welk Music Group, Nov. 22 in Los Angeles.

★ ★ ★

Dick Alen, head of the William Morris Agency in Beverly Hills, to Charlene Cohn, former agent, last month in Lake Tahoe, Nev.

Deaths

John Lennon, 40, composer-musician, in New York of bullet wounds Dec. 8. See other stories in this issue on pages 5, 7, 26, 28, 30, 32, 104.

★ ★ ★

Marvin M. Wright, pianist, composer and music editor, Dec. 7 in Los Angeles. He was featured with Jimmy Dorsey's band in the 1940s and employed at 20th Century-Fox Pictures for 20 years until his 1976 retirement. He leaves his widow, Marie, and daughter Donna.

Scarborough Signs

LOS ANGELES—Writer/producer Skip Scarborough, whose credits include "Can't Hide Love" and "Love Ballad," signed an exclusive copublishing agreement between his Alexcar Music and Unichappell Music (BMI)

"Love Ballad" was a hit for LTD and George Benson and "Can't Hide Love" was a hit for Earth, Wind & Fire.

JOHN WINSTON LENNON

His Pop Influence Affected the World

By RICHARD M. NUSSER

NEW YORK—No one in contemporary pop music so epitomized the yearnings of a generation as did John Winston Lennon, nor has any pop star strived so ardently to use that influence to effect changes in society.

Lennon was born Oct. 9, 1940, in Liverpool, into a world at war. His seaman father, Alfred Lennon, abandoned son and mother shortly thereafter, and his mother, Julia, turned young John over to an aunt, Mimi Smith, who raised him in respectable middle-class circumstances despite the boy's rambunctious spirit and penchant for making trouble. (A former teacher later described him as "an acute problem.")

Nevertheless, by age 8 he was attempting to write fiction and draw pictures of some sophistication. By the time he was 13 his mother had encouraged his creative urge by buying him a guitar. Three years later Lennon formed his first band, the Quarrymen, formed with schoolmates from Liverpool's Quarry Bank High School.

Lennon's native city was a lively international seaport, with a rich, working class nightlife that drew heavily upon the bawdier elements of the English music hall and the raucous rhythms of what was then known as American race music, much of it brought ashore by American seamen.

This was the music that left a lasting impression on the teenage Lennon, who in later years always impressed other musicians with his nearly encyclopedic knowledge of 1950s rhythm and blues.

The history of the Beatles has, of course, been told and re-told, but certain elements of Lennon's life stand out in relation to that saga.

Lennon met his future songwriting partner, Paul McCartney, while playing a date at a local church. McCartney's own interest in r&b brought them together. The bond deepened when both their mothers died with a year of each other.

Lennon's artistic bent earned him entrance to Liverpool Art College, where he began associating with the avant-garde intellectual crowd that helped sharpen his sophisticated tastes. It was Lennon who brought George Harrison into the group, and Lennon who invited Ringo Starr to join.

It was Lennon who urged them to take the fateful dates in Hamburg.



Lennon sports a different look during the late 1960s.

where they had their shag haircuts and enchanted more young bohemians to their music. It was Lennon who was to shout "To the Toppermost of the Poppermost" when the group would laughingly inquire: "Where are we going, Johnny?"

It was Lennon who pushed to have Brian Epstein as their first



John Lennon sports a clean shaven look.

manager, and Lennon who pushed to hire Allen Klein, their last manager.

By the time they were ready to conquer America, and the rest of the world, it was Lennon who was always first with a quip or a joke.

The attendant hoopla generated by the press over the group's reception among the young seemed to feed Lennon's instinct for the quick, dagger-like replies that became his trademark. His rejoinders alternated between brashness, cynicism and a flippant seriousness. The naive questions of the older generation seemed to rankle Lennon as much as amuse him, and he became adept at combining put-downs with humorous, sometimes absurd comments.

It was this role, as the rapier-tongued iconoclast, that helped shape Lennon's image as spokesman for a generation raised on war and the constant threat of nuclear annihilation. Lennon's caustic, droll wit was as much a part of the group's appeal as the infectious, innovative pop tunes they sang.

Lennon's love affair with American r&b held him in good stead when Epstein decided to test the American market's response to the group's Capitol records in February 1964. Lennon, by this time, had married a local girl, Cynthia Powell, to become the first married Beatle. Cynthia accompanied him on the U.S. tour. The couple had a son, Julian, now 17.

It seemed as if the fresh faced foursome was exactly the sort of tonic the shell-shocked American adolescent needed to dispell the gloom cast by the November 1963 assassination of President John F. Kennedy.

The Lennon-McCartney tune, "I Want To Hold Your Hand," seemed a most appropriate sentiment in the aftermath of the Kennedy tragedy.

The wild reception given to the group on its television debut on the "Ed Sullivan Show" affirmed what Epstein and Lennon hoped would be true. For a new generation bereft

(Continued on page 104)

ANY WAY YOU LOOK AT IT, THIS IS ONE SWEET DEAL!

STEPHANIE MILLS
"What Cha Gonna Do With My Lovin'"

LEON HAYWOOD
"Don't Push It Don't Force It"

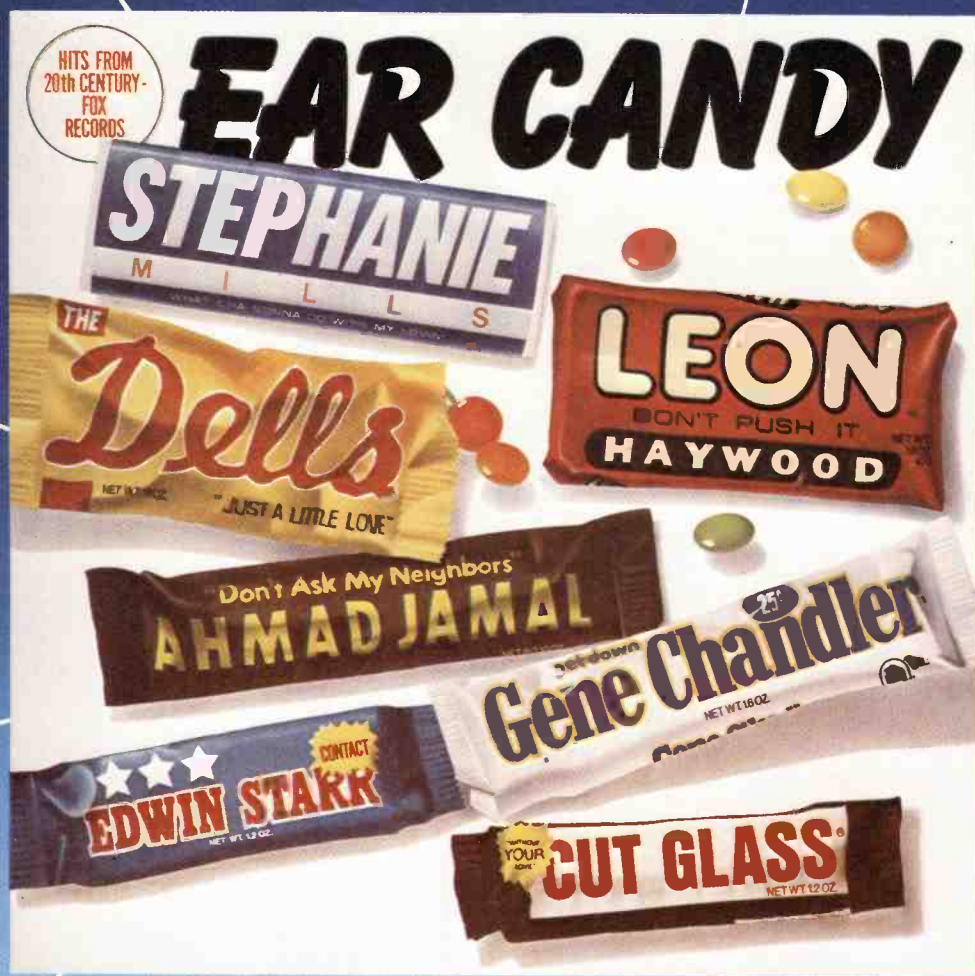
THE DELLS
"Just A Little Love"

AHMAD JAMAL
"Don't Ask My Neighbors"

EDWIN STARR
"Contact"

GENE CHANDLER
"Get Down"
20th Century-Fox / CHI-SOUND RECORDS

CUT GLASS
"Without Your Love"



To begin with, "Ear Candy" is not just another compilation. It's just about the best way we could think of for you to cash in on some of the biggest-selling artists on our roster. Because every song on the album has been a hit. From the unrestrained soul of Stephanie Mills to the irresistible funk of Leon Haywood, "Ear Candy" is a winner for this or any other season.

A FEAST OF SWEET TREATS FROM 20th CENTURY-FOX.
Compilation Produced By Michael Stewart.



Manufactured and Distributed by RCA Records



Billboard photo by Alan Penchansky

DROSTE IN—The new executive director of the Amusement and Music Operators Assn. is Leo Droste, standing, who'll take over Jan. 1 upon the retirement of Fred Grainger, seated. Here the pair confers at association headquarters in Chicago. Grainger, ending a 17 year career as top spokesman for U.S. jukebox operator interests, is taking up residence in Phoenix.

A Societal Influence

• Continued from page 102

of heroes, the Beatles were the answer.

From 1964 to 1970, when the Beatles reigned supreme as the world's leading rock group, it was Lennon's personality that dominated the group image, and it was his yen for experimentation and interest in current trends that made the group trendsetters themselves. Lennon's bohemian roots and kinship with England's Ban the Bomb movement in his art school days were more than adequate preparations for his increasing outspokenness on previously taboo subjects such as sex, drugs and religion.

Although Lennon never had to force the others to smoke pot, let their hair grow, or experiment with LSD, friends recall that he was usually the "ringleader" in these and other pursuits.

"John was the one more willing to take chances, and he was the one with the least tolerance for fools and foolish questions. If a joke was to be made at someone's expense, deservedly, Johnny usually delivered the line," another friend recalled.

Lennon also branched out in other directions beyond music long before the others. He wrote a column for a Liverpool rock paper. He published two books in 1964. "In His Own Write," and a sequel, "Spaniard In The Works," that became instant best sellers and drew grudging admiration from the literary set, despite the irreverent tone of the books, which he illustrated himself with deft line drawings which also drew praise.

"Spaniard In The Works" was later adapted for the stage and supervised by Lennon, who in later years was also to be a contributor to the collaborative soft-porn musical, "Oh, Calcutta!"

His creative juices flowed beyond music again when he took a dramatic, non-singing role in "How I Won The War," and it was his interest in art that led him to the woman who was to exercise a most profound

effect on his life, the Japanese-born conceptual artist Yoko Ono, whom he met in a London art gallery in 1966.

Lennon's marriage to Cynthia was shaky at the time, and Ono's blend of idealism and Oriental mysticism appealed to Lennon's romantic side. The two began corresponding and seeing each other during trans-Atlantic meetings, either in London or New York, where Ono was a member of the avant-garde art scene.

By 1968 the romance had blossomed into a working relationship, with the LP "Two Virgins," and its famous nude cover, one of the first of their collaborations. In March 1969, shortly after McCartney married Linda Eastman, John and Yoko tied the knot in Gibraltar. The marriage lasted until the early 1970s, when the couple quietly separated, only to rejoin again within two years. The son, Sean, was born in 1975, following the reconciliation.

The Lennon-Ono union was a marked departure from Beatle days. A succession of LPs plumbed the depths of Lennon's psychology, highlighting his social concern and the loss of his parents. Some were the most intensely introspective works ever produced by a pop artist. These were the days of the Plastic Ono Band, with Ono assuming more of a role as mentor and coproducer. When Sean was born Lennon made his now well-known decision to shun the limelight and become "a househusband." He was just leaving this seclusion when cut down by an assassin's bullets.

Perhaps Lennon's own words are his most suitable epitaph: particularly this response to an interviewer for Playboy magazine, who asked him if he saw himself as a philosopher.

"I was like that before the Beatles and after the Beatles," he replied. "I always asked why people did things and why society was like it was. I didn't just accept it for what it was apparently doing. I always looked below the surface."

NONE UNAFFECTED

Artists Express Love, Respect, Gratefulness For Ex-Beatle

By JEAN WILLIAMS

LOS ANGELES—"The one question that has been with me all night is what would have become of me and so many others were it not for the existence of John Lennon." That statement comes from concert promoter Bill Graham the morning after Lennon's murder.

His sentiment is echoed throughout the industry by both artists and those working closely with performers.

Bruce Springsteen, appearing at Philadelphia's Spectrum Tuesday (9), told the crowd he didn't feel very well and he didn't think he would make it through the show. Springsteen did manage to perform while advising his fans that had it not been for Lennon he would not be there, they would not be there and the facility would not be there.

George Harrison in seclusion in England said: "After all we went through together I had and still have great love and respect for him. I am shocked and stunned. To rob life is the ultimate robbery in life. This perpetual encroachment on other people's space is taken to the limit with the use of a gun."

Stevie Wonder was in concert at the Oakland Coliseum when he heard the news. Wonder and Santana returned to the stage and

dedicated Wonder's new single, "I Ain't Gonna Stand For It," in memory of Lennon.

Paul McCartney, who was in a London recording studio said, "I am deeply shocked and saddened at the tragic death. John was a great man who will be greatly missed but remembered for his unique contribution to art, music and world peace."

Says Donna Summer: "Words cannot express the devastation I feel from this great loss."

According to Herb Alpert, "John Lennon will be remembered long after the last memory is gone."

Frank Sinatra says: "It was a staggering moment when I heard the news. Lennon was a most talented man and above all, a gentle soul. John and his colleagues set a high standard by which contemporary music continues to be measured."

Says Smokey Robinson: "Forty is an early age to have to leave this planet—but as a performer, the way Lennon was killed is very frightening and tragic to me. He was truly one of the world's greatest musical innovators and I'm sure he will be missed and mourned by many, especially those of us who are his peers."

From Australia, Graham Russell of Air Supply: "John was one of the handful of true rock poets and his lyrics always bore the stamp of his unique mind. Listening to them now they seem unbearably poignant, full of other shades of meanings now that he has gone."

Paul Cooper, director of creative services at Atlantic Records says all Atlantic artists are affected by Lennon's passing and "everybody is re-evaluating their own lives."

"We are all deeply saddened by Lennon's death." Not only was Lennon a humanitarian and a great musician, says Cooper, "but it's also sad that at this time music is moving in a new direction and John was taking it a step farther."

Cooper points out that Bette Midler was in shock over the incident as are many of the label's artists.

Atlantic's John Belushi says: "John was my idol. As an individual and an artist he was supreme. He and the Beatles helped to reshape our musical heritage, our feelings about life and the way we looked at everything. Since the emergence of John and the Beatles, nothing has been the same for us. It's impossible to imagine the world without him."

Inside Track

MORE LENNON: Erstwhile record entrepreneur turned Hollywood restaurateur **Roy Silvers** may be holding a mother lode bet. About 1967, his then active **Tetragrammation** label released "Twin Virgins," a single pocket album by **John Lennon and Yoko Ono**. Its jacket carried front and rear nude photography of the couple in what appeared to be a subtle spoof of '60s mores. Accounts like **Sears** and **Montgomery Ward's** refused to stock it, even after the hairy art had been swathed in a brown paper outer-wrap. When contacted late last week as to whether he might lease or sell the master, Silvers reserved comment.

Mike Reff of Everybody's Records, Portland, Ore., suggests the folk who were immediately peddling alternative merchandise such as bumper stickers, buttons, posters and T-shirts memorializing Lennon's tragedy, be the first to kick into an industry pot which would go to a number of agencies in the U.S. lobbying for gun control.

Lots of talk about some significant changes coming up after the year's close in regard to lightening the returns load. ... Watch for the executive realignment at **PolyGram's** Manhattan home base to show **David Braun** at the top of the organizational flow chart, with **Bob Sherwood** and **Lou Simon** as the number 2 and 3 brass. ... Single male acts monopolize the top six slots in **Billboard's "Hot 100"** singles chart this week. ... **Esmark's Jensen Sound Laboratories** breaking in January with color ads in the top slicks, pushing its audio sound components with color ads featuring sleek wheels.

Players Want Into The Act: NFL players reportedly want a provision in their union paper with the grid club owners, wherein when they appear on videotape, as they do in early releases by **NFL Films** on videocassette, they get a performer payment for home video usage. Does this mean the end of filming gang blocking and tackling? ... Expect the first **Cat's** record/tape/accessories store to appear in Nashville early next year near the Vanderbilt Univ. campus. It's a 4,000 square footer. The chain, operated by the **Carlock** family of **Music City Distribution** prominence, also has stores in Knoxville, Chattanooga and Memphis. It will be Music City's largest store and biggest in Nashville.

Track Found **Freddie Salem**, long-time industry promotion executive, selling cars at **Hollywood Mercedes-Benz.** ... **Ethel Merman** doing a "Friendship" commercial parody for a dairy products maker for a new radio campaign. ... **Henderson-Crowe Productions** has purchased time on Satcom 1 from **Showtime** to project its **Video Concert Hall** network. It's understood more than 15 labels are supporting the effort with acts set to appear. ... The breakup of **Led Zepplin** (Billboard, Dec. 13,

1980) following the death of drummer **John Bonham**, doesn't affect the continuation of **Swan Song** label, licensed to Atlantic. It continues with such as **Bad Company**, **Dave Edmunds** and **Maggie Bell.** ... **Will Cecil Holmes** and **Neil Bogart** be teaming again? Word is that one-time **Kama Sutra/Casablanca Records** promotion executive will be joining **CBS Records** in a top post soon. **Bogart** distributes through the 51 W. 52nd St. diskery. ... **Stevie Wonder** is spearheading the Jan. 15 Washington, D.C., march in support of Congressional legislation to make **Dr. Martin Luther King's** birthday a national holiday.

Watch for **Rip Pelley**, former powerhouse college radio programmer and most recently field operations chief with **Elektra/Asylum Records, L.A.,** to pop up with his own management firm soon. ... The cutout trade is attempting in vain to locate albums by **John Lennon and the Beatles** to fill the void resulting from the tragedy last week. ... **Gary Sandy** of tv's "WKRP In Cincinnati" would like to receive bumper and/or window stickers of U.S. radio stations for a montage he is creating for his office. Address them to: MTM, 4024 Radford Ave., Studio City, Calif. 91604. ... **The L.A. County Board of Supervisors** wants to up its take from cable tv. Amendments being prepared to present cable codes would hike the percentage from 3% to 5%. ... **Show business financier Lew Horowitz**, who recently left **First Los Angeles Bank** to do a solo, has been retained by **Greyhound Corp.** to investigate good entertainment endeavors for them to buy into. He emphasizes interest in records and home video.

Attorneys for the plaintiff, **Fourth St. East**, U.S. distribution arm for **Mushroom Records of Canada**, dismissed their suit against **Arc Jay Kay** (sic) and the **Handleman Co.** in Superior Court, L.A., Dec. 4. The suit sought \$75,238 for goods and services. ... **VeeJay Records' Betty Chiapetta** feeling a hefty renewal interest in her **Beatles'** interview single pocket LP since the **Lennon** passing. ... Watch for **Susan Munao** and her protegee, **Donna Summer**, to announce acquisition of their own corporate complex in downtown Hollywood. It likely will include administrative and audio and video recording facilities. ... **Ashford & Simpson** and **Grace Jones** grace Radio City Music Hall's stage New Year's Eve. The pasteboards for the one-night-only event range from \$47.50 down to \$25. **Ashford & Simpson** party favors are included in the stipend. ... **MCA Records** contemplated releasing **Jimmy Buffett's "Coconut Telegraph"** album during the waning months of December. But thinking has changed to favor mid-January after the peak buying season when its chances of getting lost in the shuffle are lessened.

As we approach our 7th year, we wish to extend our thanks to the following artists and our friends. Best wishes to all for a Happy Holiday Season and a wonderful New Year.

Rocky Burnette

The Cars

Creach and Cheng

Burton Cummings

The Doobie Brothers

Bob Dubac

George Duke Band

The Fabulous Thunderbirds

Flo and Eddie

Foreigner

Emmylou Harris

CAL Jareau

Tom Johnston Band

Carole King

Lea Kottke

Larsen-Faust Band

Le Roux

Huey Lewis and the News

Night

Patrick Cruise

Salt Sand Band

David Sanborn

Short

The Michael Stanley Band

Photo

The Tubes

Tom Waits

Whitesnake

Jesse Winchester

Jesse Colin Young

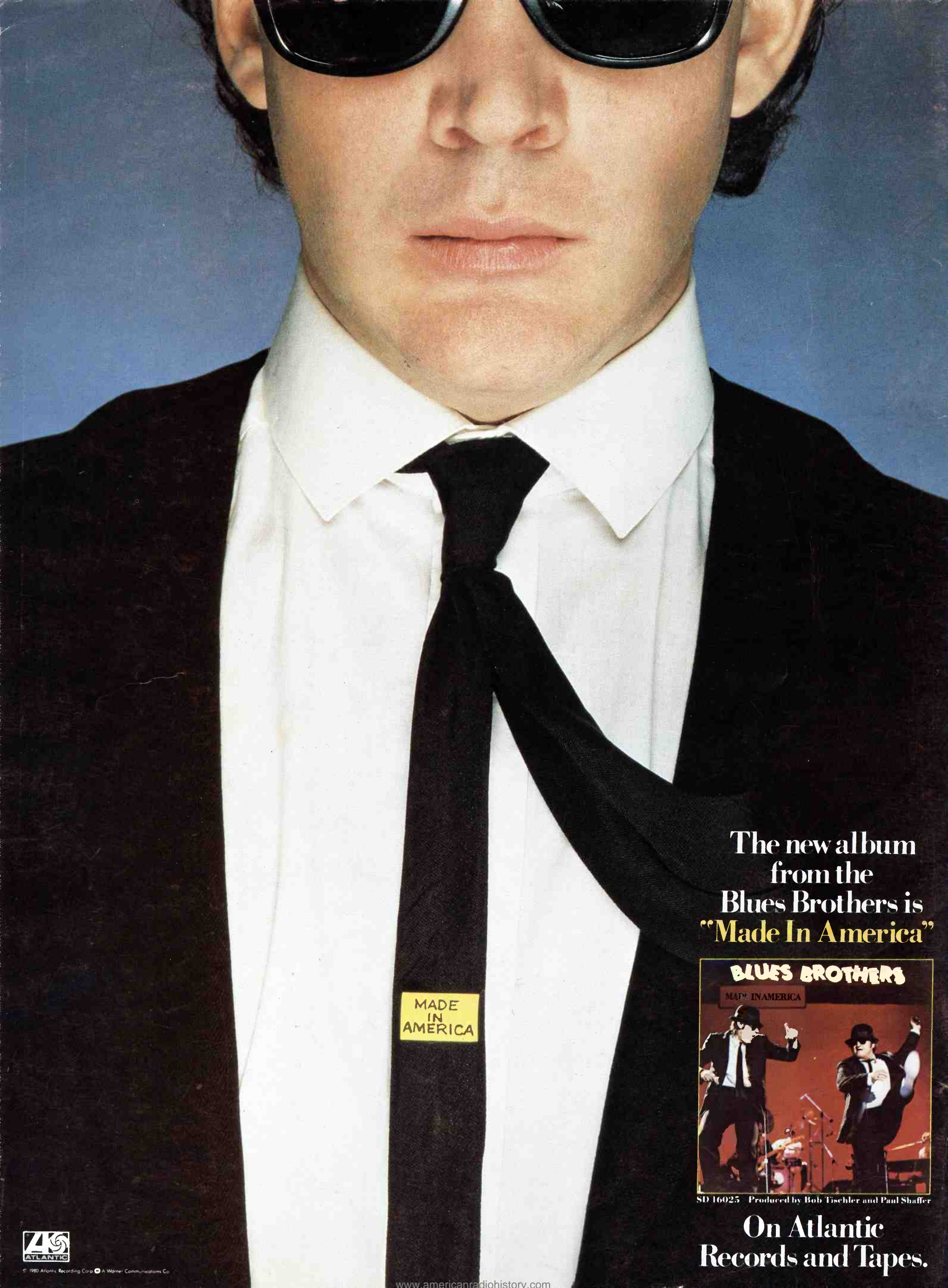
Monterey Peninsula Artists 3

Big Sur 26

San Luis Obispo 132

Los Angeles 337

Don Norman Paul Goldman Fred Bohlander



The new album
from the
Blues Brothers is
"Made In America"

MADE
IN
AMERICA



SD 16025 Produced by Bob Tischler and Paul Shaffer

On Atlantic
Records and Tapes.



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