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Billboard

88th
YEAR

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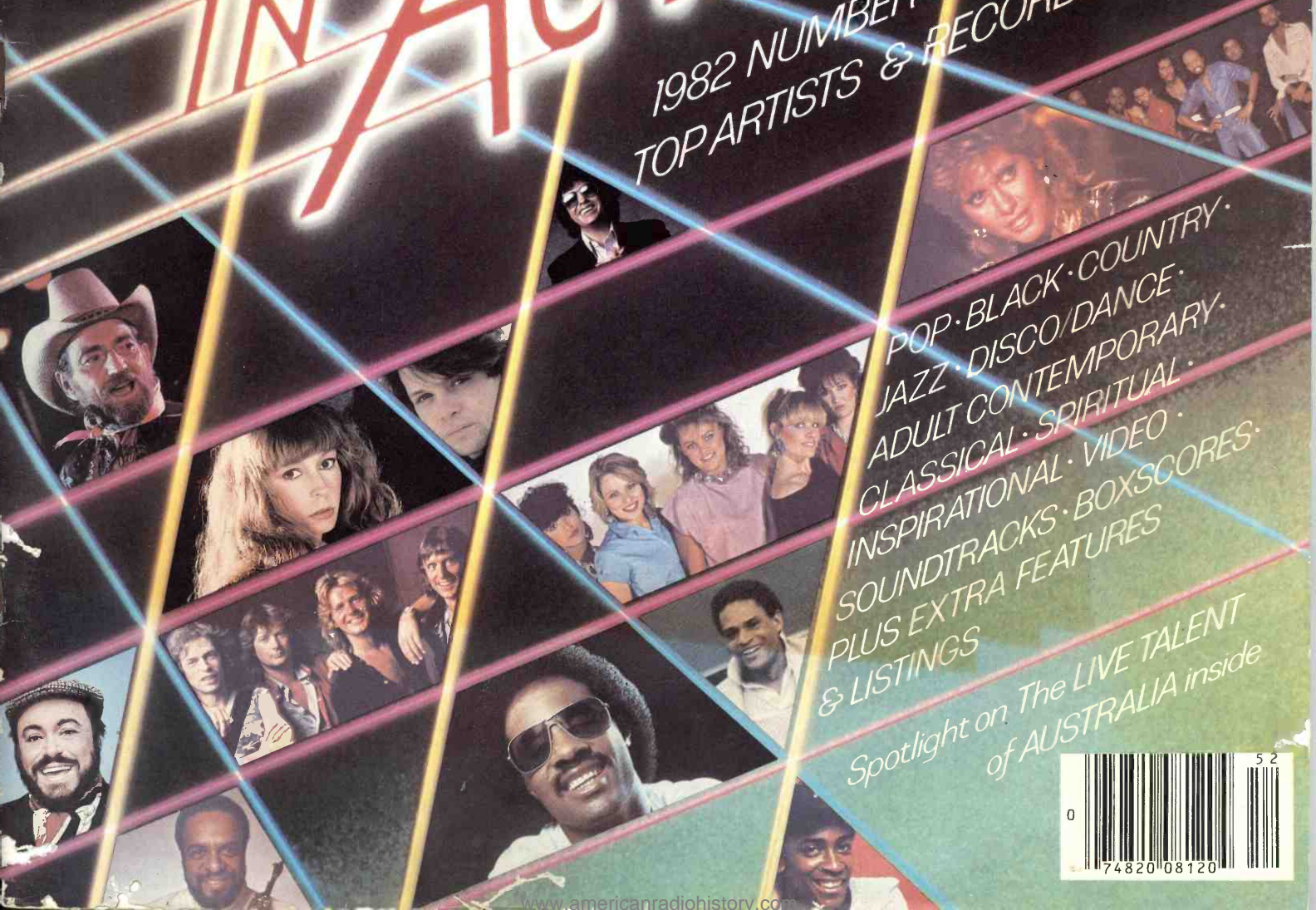
YEAR-END CHARTS

TALENT IN ACTION

1982 NUMBER ONE AWARDS
TOP ARTISTS & RECORDINGS

POP • BLACK • COUNTRY •
JAZZ • DISCO/DANCE •
ADULT CONTEMPORARY •
CLASSICAL • SPIRITUAL •
INSPIRATIONAL • VIDEO •
SOUNDTRACKS • BOXSCORES •
PLUS EXTRA FEATURES
& LISTINGS

Spotlight on The LIVE TALENT
of AUSTRALIA inside



**CONGRATULATIONS
TO THE ARTISTS
WHO'VE MADE
THIS SUCH A
WINNING YEAR.**



GEFFEN RECORDS

Rental Ruling In U.K. Seen As Precedental

LONDON—Breach-of-contract proceedings are seen as a new weapon against proliferating record rental operations in the U.K. after the failure of an earlier suit brought on copyright grounds.

The High Court injunction secured by EMI Records barring a dealer from renting out EMI product (Billboard, Dec. 18) is seen as a precedental test of non-rental terms in manufacturer/retailer trade agreements. The case against Rent-a-Disc, run by Alexander Dart in Devon, is the first directed at a High Street record lending library to achieve any success.

The injunction puts a temporary
(Continued on page 89)

Holiday Sales: Dealers Upbeat

By JOHN SIPPEL

LOS ANGELES—The immediate pre-Christmas period finds retail chains which handle records, tapes, video and accessories to be generally upbeat about sales. Those polled by Billboard indicate slight increases of 2% to 4% compared to last year, or flat business at worst. This is in sharp contrast to reports from other general retail sources predicting a 15% to 25% drop in sales volume against '81.

If the pattern seen over the past three years holds true for 1982, the 10 days before Christmas could well account for 15% to 20% of the entire year's gross sales for records and tapes—suggesting the best is yet to come.

Volume at the 11 Peaches stores operated by Peaches Entertainment (an affiliate of United Record & Tape Industries, Hialeah Gardens, Fla.) has been returning to 1980 levels, according to executive vice president Dave Jackowitz. He attributes this to an eight-page, full-color tabloid insert included in seven metro dailies and direct mailed in South Florida. With a 1.4 million circulation, it's credited with moving hits and catalog, along with disk and tape accessories, at a much accelerated pace. This Christmas, the first for the restructured southern Peaches outlets, required the exposure achieved by the insert, Jackowitz feels. He says it convinced shoppers of the
(Continued on page 85)

NEW BRITISH INVASION

Techno-Pop Groups Make Chart Inroads

By ROMAN KOZAK

NEW YORK—The American music market appears to be in the midst of a new English invasion. Following the recent commercial success of Human League, Soft Cell, A Flock Of Seagulls and others, there's a score and more of English techno-pop bands poised to make 1983 the year of the synthesized sound.

Currently on Billboard's album charts are such acts as ABC, A Flock Of Seagulls, Duran Duran, Talk Talk, Haircut One Hundred and Depeche Mode. On the singles chart are A Flock Of Seagulls, Culture Club and Duran Duran. On the dance/disco charts can be found the Thompson Twins, ABC, Yaz, Heaven 17 and Culture Club.

Not currently charted, or in between releases, are acts (signed to U.S. labels) such as the Associates, Fashion, Ultravox, Visage, Shakatak, Altered Images, Orchestral Manoeuvres In The Dark, Echo & the Bunnymen, Simple Minds and A Certain Ratio.

Still waiting in the wings in Britain are Wide Boy Awake, DVA, Blancmange, Hey Elastica, Tears For Fears, Modern English, B-Movies, New Order, Aztec Camera, Jist,

Weekend, Pale Fountains, Wham, the The, Animal Night Life, Orange Juice, Virgin Prunes and others.

With so many acts, there is obviously a wide range of sounds and styles, but what unites them is that they are composed mostly of stylish young Englishmen who play r&b-derived dance and pop music, making strong use of synthesizers and sometimes horns, but often completely eschewing the use of rock guitar.

The bands have grown out of the
(Continued on page 89)

Tracking Debate Will Kick Off Radio Convention

NEW YORK—Radio's airplay of complete albums and the attendant home taping implications, topics which have frequently divided the radio and record industries, will key the opening night's debate at the upcoming Billboard Radio Programming Convention. Venue is the Huntington Sheraton Hotel in Pasadena, Calif. Dates are Jan. 20-22.

Among the speakers at the kickoff session will be Stan Cornyn, senior vice president of the Warner Communications Record Group, whose NARM convention speech of some years ago, "The Day Radio Died," is
(Continued on page 18)



MARVIN'S MOB—Sporting a cap plugging his smash "Midnight Love" album, Marvin Gaye, center, greets fans during a recent in-store autograph session at Big Ben's in Los Angeles.

Music Listening Places High In Leisure Survey

By IRV LIGHTMAN

NEW YORK—Listening to music on records and tapes is the third most popular leisure activity among Americans, according to a newly released study. That's second only to watching television and reading newspapers.

The report is "Where Does The Time Go?," conducted by Research & Forecasts Inc. of New York for United Media Enterprises. Latter is a Scripps-Howard company, and one of the largest suppliers of entertainment and information for media of all types.
(Continued on page 96)

This is a year-end double issue of Billboard, combining the weeks of Dec. 25 and Jan. 1 to accommodate holiday printing schedules. Our next regular issue will appear the week of Jan. 3; that issue will be dated Jan. 8.

- Inside Billboard -

- URBAN CONTEMPORARY RADIO is credited with helping Highrise Entertainment accrue its first chart and sales dividends. The fledgling label believes the format is serving to break down unnecessary barriers between types of music. Page 5.
- NEW YORK RETAILERS have frequently lowballed to stay competitive. Gotham's The Wiz is perpetuating the condition by offering current hits by Michael Jackson, Led Zeppelin, Hall & Oates, Marvin Gaye and others for \$4.99. Page 5.
- ARBITRON HAS secured approval from its Radio Advisory Council to make all surveys 12 weeks in length. The winter measurement, which begins in January, will be the last 10-week Arbitron. Page 7.
- VIDEO DEALERS can make excellent use of computers for the efficient operation of rental schemes, according to the owners of California's Video Cassettes Unlimited. They're particularly useful for inventory rental/sales comparisons, the store owners say. Page 34.
- LATEST AM STEREO developments see WIRE Indianapolis (the Delco test station) endorsing Motorola, and Leonard Kahn preparing to sell AM tuner-decoders for his Kahn-Hazeltine stereo system. Page 14.
- CHRYSALIS' SWITCH to branch distribution has not been officially confirmed, but final negotiations between the label and CBS were under way at presstime. Page 7.



ROSANNE CASH'S "SOMEWHERE IN THE STARS," the follow-up album to "Seven Year Ache," has already yielded two Top 10 singles. On Columbia Records and Tapes #FC37570. Thanks for your support and another wonderful year! ROSANNE
(Advertisement)



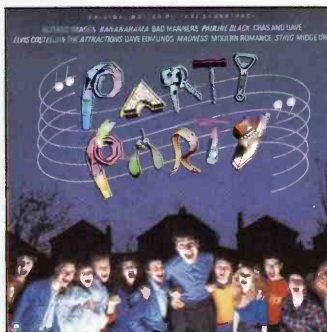
MERRY CHRISTMAS: ALABAMA
(Advertisement)

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ORIGINAL MOTION PICTURE SOUNDTRACK
On A&M Cassettes and Records
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WHEN ALL IS SAID AND DONE COLUMBIA RECORDS IS NUMBER ONE.

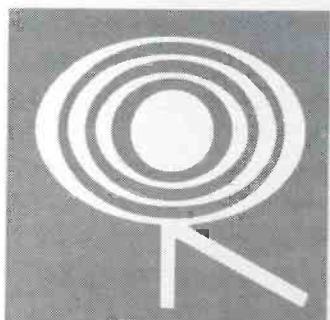
#1 POP ALBUM LABEL: COLUMBIA

#1 POP SINGLES LABEL: COLUMBIA

#1 ADULT CONTEMPORARY LABEL: COLUMBIA

#1 OVERALL POP LABEL OF THE YEAR: COLUMBIA

We couldn't be the number one record label
without the number one artists.
Our sincerest thanks to all.



**COLUMBIA
RECORDS.**

Classical Stations Push For New ASCAP License

By IS HOROWITZ

NEW YORK—Classical music radio stations are throwing in their lot with the All Industry Radio Music Licensing Committee in their attempt to secure a "reasonable" per program license formula from ASCAP as an alternative to the blanket license.

Letters to member stations from the Concert Music Broadcasters Assn. last week recommended that they give their support to the committee, which has been negotiating with the performing rights organization for the past six months to come up with a radio contract to replace the pact that expires Dec. 31.

Classical stations are being asked to contribute financial assistance and to furnish statistical data that will enable the All Industry group to bargain more effectively. Until this past year the CMBA has tried to improve its licensing stance with ASCAP in separate negotiations, but these have not been productive.

The committee has been seeking an overall agreement with ASCAP that would reduce station obligations.

(Continued on page 72)

Hit LPs Reduced To \$4.99 At New York's Wiz

By LEO SACKS

NEW YORK—The Wiz affirmed its status as one of the more aggressive retailers in the New York metropolitan area when the seven-store chain merchandised current hit product by such acts as Marvin Gaye, Michael Jackson, Led Zeppelin, Foreigner, Men At Work, Hall & Oates and Diana Ross for \$4.99 last week.

The four-day promotion was supported by radio spots here and an advertisement in the Dec. 16 edition of the Daily News.

Barry Bordin, general manager of the Wiz, whose major competitors are Disc-o-Mat, Alexander's and Crazy Eddie, says the chain sold 17,000 units of the Gaye LP, "Midnight Love," during a five-day period in November at price points of \$4.99 and \$5.99, and has sold an additional 15,000 units since then.

"It was like Christmas in November," he states. "Our multiple sales skyrocketed. Nobody walked out of our stores without one. In my 15 years in the business, I never saw a record move faster. It made 'Saturday Night Fever' look sick."

Bordin decided to market Jackson's "Thriller" LP for \$4.99 on the strength of the Gaye promotion. "We only sold 12,000 pieces during its first week, but it's nothing to shake a stick at," he comments. The success of the disks has helped the chain surpass its November-December, 1981 performance figures, according to Bordin, who says the retailer is now "well above" last year's results.

CHART SURPRISES GALORE

Rate Highs, Lows Of Past Six Months

By PAUL GREIN

LOS ANGELES—Billboard's charts in the past six months have carried more than their usual share of surprises. How else to explain the presence in the top 10 of albums by Marvin Gaye, the Clash and Joe Jackson, while LPs by such top 10 perennials as Linda Ronstadt, Bad Company and Rod Stewart struggle to stay alive?

Such 1981 chart-toppers as Kim Carnes, Rick James and Steve Winwood have taken their knocks in the year's second half, with the jury still out on the latest LPs by such platinum acts as Diana Ross and Kool & the Gang. Yet Toni Basil came up with a No. 1 hit this month, and Aretha Franklin and Frank Zappa also made it back to pop radio for the first time in years.

It's almost as though one needs a scorecard to keep track of the players. Here, then, are the 10 albums that did significantly better or worse than expected in the last six months of '82. First, the disappointments:

1. "Rough Diamonds," Bad Company, Swan Song. Four of Bad Company's first five albums sailed into the top five on the Billboard chart,

but this sixth LP petered out at 26 in October. Possible reason: the three-and-a-half-year layoff since the band's last album, the platinum "Desolation Angels."

2. "Voyeur," Kim Carnes, EMI America. This album hit 49 in October, which is roughly how Carnes' "Romance Dance" fared in 1980. But better things were expected, since Carnes' last album, "Mistaken Identity," rode "Bette Davis Eyes" to No. 1 and platinum.

3. "Get Closer," Linda Ronstadt, Asylum. When this album stopped at 31 and gold last month, it broke a string of six consecutive top 10, platinum studio LPs by the once-invincible Ronstadt. Again, a long hiatus (two and a half years) since Ronstadt's last release, "Mad Love," didn't help matters.

4. "Throwin' Down," Rick James, Gordy. This album went gold and spent four weeks at number 13 in July; so it wasn't a total disappointment. But its success was modest indeed compared to the multi-platinum sales generated by James' (Continued on page 96)



Billboard photo by Jacki Sallow

STYLISH PITCH—Elektra/Asylum chief Joe Smith, center, shakes hands with Los Angeles Dodger Rick Monday while Dodger pitcher Jerry Reuss gives Smith's neckwear an offbeat new twist. The horseplay came during a recent benefit fashion show and auction held at Trumps in West Hollywood to benefit the Cystic Fibrosis Foundation's area chapter, which Smith and Reuss co-sponsored. That's former Dodger teammate Jay Johnstone watching from behind Smith.

MCA Settles With CBS, Resumes Sales Of 'E.T.'

By SAM SUTHERLAND

LOS ANGELES—MCA Records resumed active sales and marketing of its "E.T.—The Extra-Terrestrial" storybook album last week, following an out-of-court settlement with CBS Records over the involvement of Epic artist Michael Jackson as "E.T." narrator (Billboard, Dec. 4).

Concurrent with the return to market of the lavish boxed set was confirmation that MCA was increasing its suggested list price by \$1 to \$12.95. But while that move was assumed by dealers and trade observers to reflect the financial impact of the CBS agreement, at mid-week MCA brass would only attribute the move to unrelated issues.

The truce was formally called Monday (13) as both MCA and CBS issued separate, terse announcements of the agreement. Under the settlement's terms, MCA will now pay CBS royalties on all sales, past and future, of the disputed product, and will pay CBS a "sizable" advance against those monies.

CBS' report on the settlement also includes a specific injunction against any single release for the one track featuring Jackson in his more familiar role as singer, despite continued assertions by MCA that no

commercial single had ever been planned.

In return, CBS is dismissing its pending action in New York State Supreme Court, which had barred MCA from selling new inventory or advertising the set. That move has freed MCA to resume its "E.T." marketing push in time for the final, usually frenzied holiday sales period, sales period.

Both firms held their official comments to such brief handouts that much speculation over other, hidden terms of the arrangement and the reasoning behind the price hike on an already costly single disk package inevitably followed. However, MCA's Lou Cook stresses that the increased price isn't related to the agreement, despite the need for a (Continued on page 89)

NEW MECHANICAL RATE IFPI, BIEM Near Deal

PARIS—In what both sides describe as "the most constructive meeting in the current round of negotiations," IFPI and BIEM have decided to pursue the possibility of solving the protracted dispute over mechanical royalty payments by applying a new percentage level to the dealer (wholesale) price. Meeting took place here Dec. 10.

The new proposal involves a two-year contract in which royalties will be applied to goods sold as opposed to goods manufactured and shipped, thus obviating the need for a returns allowance.

More international news, pages 11, 77, 78.

A working group has been set up to iron out the technical problems which present themselves. The group will meet in Nice or Cannes on Jan. 27 and address itself to the questions of free goods, discount offers, cover and container allowances and minimum royalty levels in preparation for the next full negotiating meeting, set for Feb. 21 in Zurich.

It is hoped that the Zurich meeting will see the signing of a two-year contract during the run of which a detailed study will be undertaken to investigate the possibility of adopting a flat fee royalty system, as propounded in the GEMA/IFPI Germany talks last September (Billboard, Sept. 18). Major obstacles for a flat fee solution are exchange rate fluctuations among the BIEM countries and the wide range of retail price levels.

HIGHRISE

By PAUL GREIN

LOS ANGELES—Independent Highrise Entertainment has become a black music chart force only six months after its formation by industry veterans Marc Kreiner and Mike Lushka.

The label currently has two titles in the top 10 of Billboard's Black Singles chart, and a further two in the top 25. Lushka also claims shipments to distributors of between 200,000 and 325,000 of each of its first four albums. All four are placed on the Black LPs chart, paced by Sonny Charles' "The Sun Still Shines," which also debuts pop this week.

Six-Month-Old Independent Label Becoming Force On Black Charts

Highrise has achieved this success with four long-serving black artists, all of whom were without label deals at the time the company was launched: Charles, former leader of Checkmates Ltd., whose "Black Pearl" was a top 15 hit in 1969; Tyrone Davis, who had two million sellers on Dakar in '69 and '70 before moving to Columbia; Maxine Nightingale, who notched gold hits on United Artists and Windsong in the mid and late '70s; and Alphonse Mouzon, veteran jazz artist most recently on Pausa Records.

Not content with just reviving careers, Kreiner and Lushka say that they'll shortly announce the signing of two black "superstars," whose last albums have gone gold within the past year. Still, both insist that they don't want to have more than 10 under contract a year from now. At that point, they project \$15 million in billing.

The key to the label's success, Kreiner and Lushka agree, has been urban contemporary radio. "Urban

contemporary is a term that gets around a lot of barriers," notes Kreiner. "It takes all the labels off; you're not limiting your sales or your audience to blacks or whites."

"I don't think the major branch labels understand urban contemporary," Kreiner asserts. "I think it will take them two to three years to figure it out and during that time we're going to make our strike. It's the same situation as with disco: they waited two or three years and then signed anything that had strings or horns on it."

Kreiner believes Highrise's status as an indie has been a factor in its success. "Independent distributors have the ability to reach further into mom and pop stores and give us more special attention."

Lushka, who worked at Motown for 12 years starting in 1969, agrees: "We felt the best way to expose our acts and get off the ground was through the use of indies. I think independent distributors are more (Continued on page 89)

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Houston Label Quits CBS For Indies

HOUSTON—Houston Connection Records, currently represented on Billboard's Black Singles chart by Margie Joseph's "Knockout," has left CBS distribution. Label president Harvey Lynch attributes the decision to recent retrenchment moves by the branch major.

Houston Connection is now being handled by independent distributors, including Pickwick, Alpha, Bib, All-South, Big State, M&S and Schwartz Bros. Among the label's other acts are Videe and Green's III.



PEECH BOYS TO ISLAND—Chris Blackwell, right, president of Island Records, talks with producer Larry Levan, left, and composer Michael de Benedictus about their debut single, "Life Is Something Special," by the New York Citi Peech Boys. An album is set for March release.

Four Called Presley Bootleggers Charged With Pressing, Distributing Illicit Recordings

LOS ANGELES—A federal grand jury here has indicted four men in connection with a nationwide scheme for manufacturing and marketing bootlegged Elvis Presley recordings.

Indictments, returned on Nov. 30 but sealed by government request until their disclosure Dec. 10, charged conspiracy, interstate transportation of stolen property, criminal copyright infringement and mail fraud in connection with the pressing and distribution of the illicit Presley disks.

Named in the announcement, emanating from the office of U.S. Attorney Stephen S. Trott, were William Samuel Theaker a/k/a Vic Colonna, 38, of Glendale, Calif.; Paul Edmond Dowling, 37, of Ruxton, Md.; Aca Anderson, 34, of Baltimore; and Richmond Minor, 40, of

Fort Pierce and Miami, Fla.

Charges against the four were the latest development in an extensive federal probe into illicit Presley product, which had surfaced through earlier court actions in Miami. The investigation saw FBI bureaus in Baltimore, Miami and Los Angeles cooperating to uncover the alleged nationwide bootlegging ring.

Theaker, Dowling and Anderson were charged with one count of conspiracy, 10 counts of interstate transportation of stolen property, nine counts of criminal copyright infringement, and four counts of mail fraud. Minor was charged with one count of conspiracy, five counts of interstate transportation of stolen property and six counts of criminal copyright infringement.

In the indictment, the government contends that Theaker, Dowling and Anderson initiated their plan on or about January, 1979, assembling unauthorized Presley recordings without the knowledge or sanction of either RCA Records or other copyright proprietors. After manufacturing product, Theaker allegedly distributed catalogs of the bootleg goods throughout the U.S., as well as in other unspecified countries, and additionally began soliciting orders.

A major distribution center for the scheme was reportedly overseen in Baltimore by Dowling and Anderson. Minor, the indictment charges, joined the other three defendants in June, 1979, and was the recipient of shipments of product from the others, along with materials used by Minor to manufacture his own Presley bootlegs.

According to Paul Rochmes, assistant U.S. attorney in the case, albums marketed by Theaker, Dowling and Anderson carried such titles as "Behind Closed Doors," "Plantation Rock," "Rockin' Rebel," "Bur-bank Sessions," "Viva Las Vegas" and "Leavin' It Up To You." The indictment also lists disks titled "A Dog's Life" and "The '68 Comeback Special."

Documented in the indictment are 10 separate key shipments of bootlegged product, as well as the dates for individual copyright infringements on various songs originally recorded by Presley and later released in unauthorized versions by the defendants.

All told, the indictment identifies at least 2,024 cartons of illicit Presley product involved in the distribution. Rochmes declined to identify the pressing firms and fabricators used to manufacture the product, but indicated those individuals or entities will be identified later in the government's case.

Dowling, Anderson, and Minor

were arrested and arraigned by federal magistrates on Dec. 8. Theaker appeared voluntarily in federal court in Los Angeles on Dec. 9, reportedly after being advised through an attorney that an arrest warrant had been issued.

If convicted, defendants face maximum penalties of \$10,000 or 10 years imprisonment for interstate transportation of stolen goods; a \$25,000 fine or one year in prison for criminal copyright infringement; a \$10,000 fine of five years imprisonment for conspiracy, and a \$1,000 fine or five years imprisonment for mail fraud.

Accord Debuts Budget Tapes

NEW YORK—Accord/Townhouse Records here has established a \$3.98 "Budget Series" of cassettes only. According to Walt Maguire, vice president and general manager, the label is making an initial release of 22 titles, many of them new compilations of hits by various artists.

The line, distributed through Capitol Records, will be supported by print advertising, special sales promotions and posters, reports Bud Katzel, vice president of marketing and sales. The albums are housed in Norelco boxes.

Executive Turntable

Record Companies

RCA Records has appointed Alan Kress director of talent affairs in New York. He joined the label in 1974 as counsel and held that post in the law department until 1979. He moved to Warner Home Video last year as vice president of business affairs. . . . Island Records



Kress

has hired Mark Kamins and Robynne Modiano and promoted Judy Cacase. Kamins, a record producer and club DJ in New York, has been appointed national a&r manager for the U.S. Cacase, an Island employee since 1977, has been named national dance music promotion manager. Modiano, formerly national director of dance music and video promotion for IRS Records, is the new West Coast manager of dance music, college and video promotion, based in Los Angeles. . . . Poly-

Gram Records has named Brian Kelleher director of business affairs administration in New York. He was director of accounting for Famous Music and has served as associate director of a&r administration for CBS Records. . . . Mike Records, Taylorsville, N.C., has named Max Phillips vice president of marketing and distribution. He was director of talent for Maximum Promotions, a division of the label. . . . Ken Easton is the new international marketing director for Bison Records, Columbus, Ohio.

Marketing

Disc Trading Co., Carrboro, N.C., has appointed Jack Kanter import buyer. He is a former store manager for the Musicland Group and Music Express chain.

Publishing

SESAC Inc. has elected two vice presidents. They are Joaquin Fernandez, director of international relations, and Herbert Johnson, director of performance royalty distribution. Fernandez joined SESAC in 1959. Johnson has been with the licensing organization since 1956. . . . Carl Fischer Inc. has appointed Gary Nacht vice president of finance in New York.

Video/Pro Equipment

The Home View Network, a division of ABC Video Enterprises, has appointed Richard Merkle vice president of finance and planning. He joined ABC in 1961 and has served as its director of corporate planning since 1974. . . . Ilse Evans has been named manager of sales planning and analysis for BASF Systems Corp. Audio/Video Products. Evans joined BASF last year as an analyst for the division. . . . Terry Tsutsui is the new vice president of sales and marketing for TDK Electronics in Las Vegas. He has been with TDK since 1960 and was most recently export sales manager of the magnetic tape sales division. . . . Akai America has named Tom Batton eastern regional sales manager. Batton, who succeeds Ken Emmer, recently promoted to national key accounts sales manager, spent seven years with the Craig Corp. . . . The Avedis Zildjian Co., Norwell, Mass., has named Gerard Donegan marketing support manager. The former custom service manager joined the cymbal manufacturer in 1966.

Related Fields

CBS Inc. has elected Laurence Glasberg vice president and general auditor and George Vradenburg 3rd vice president. Glasberg has been vice president of finance and administration for CBS Consumer Publishing since 1977. Vradenburg continues as a deputy general counsel for CBS Inc. . . . NARM's new vice president, Dan Davis (Billboard, Dec. 18), has been named executive vice president of the Video Software Dealers Assn. in Cherry Hill, N.J. . . . Jana Talbot has been promoted to manager of European operations for the Country Music Association. She is based in London. Concurrently, Ed Benson returns to the organization's Nashville office as CMA's associate executive director. . . . Group W Satellite Communications, Stamford, Conn., has named Julie Minor creative manager of the marketing support services department of Group W Satellite Communications.

RCA, Vanguard Plan Release Of CD Product

NEW YORK—Product from the RCA and Vanguard labels is expected to figure in marketing drives launching the Compact Disc (CD) in the U.S. early next year. These will join titles issued in the laser-read digital format by CBS, Telarc, RealTime and Denon, and others still to be announced (Billboard, Dec. 18).

RCA says it will be prepared to bring in disks pressed for it in Germany by Philips should the domestic introduction by CBS/Sony generate sufficient demand. The company will be marketing 21 titles, all classical, in Europe the first quarter of next year when the CD system has its commercial bow on that continent.

CD recordings brought in by RCA will be distributed through its own branch operation, says Bob Summer, RCA Records president. Other labels which have declared so far, except for Denon, will initially be distributed by Sony.

Vanguard is planning on the release of six disks in time for the Stateside CD launch, says label president Seymour Solomon. Some of the company's top titles will be included.

Among the 11 RCA titles being set for transfer to CD are a number featuring conductors James Levine and Eduardo Mata; Soloists figuring in the initial release include Vladimir Horowitz, Julian Bream and John Galway.

IS HOROWITZ

Legal Action

CONTRACT BREACH SUIT

Kiss Awarded \$520,000

NEW YORK—After a five-day jury trial, members of Kiss were awarded \$520,000 in U.S. District Court here Dec. 13 as a result of a breach of contract suit against Phonogram International B.V.

In their action of February, 1982 (Billboard, March 6), the four members of Kiss claimed failure to pay \$1,772,655 in royalties on the part of Phonogram on album product released between June, 1977 and March, 1979.

Their complaint charged the defendant and defendant's "predecessor in interest," Casablanca Record & Filmworks, with harming the group's career by "engaging in massive and unwarranted over-shipments" of their product "at distress or 'schlock' prices." Kiss further demanded compensatory damages of \$5 million and an award of punitive and exemplary damages of at least \$10 million.

During the trial, the jury heard testimony from one Kiss member, Gene Simmons, on the understanding that testimony from Paul Stanley, Peter Criss and Paul "Ace" Frehley would be similar in nature.

The jury's verdict divided the award as follows: \$290,000 for injury to the group's career and reputation and \$230,000 for royalty payments on sale of recordings at "schlock" prices.

Phonogram was a defendant in the case as a result of a contract between Kiss and the PolyGram company dated April, 1980, from which time through December, 1980 claims were made on failure to account for royalties on sales of 1,330,000.

According to some reports, Phonogram had offered about \$1 million for an out-of-court settlement of the matter. Attorneys for Phonogram would not comment on this.

Two Estates Sue RCA Over Lanza Royalties

LOS ANGELES—RCA Records is being sued by the administrator of two local estates, which allegedly have been shorted on royalties due Mario Lanza. In addition, the complaint demands \$2.5 million in punitive and exemplary damages for improper royalty handling.

Ivon B. Blum, administrator of the estates of J. Everett and Hortense Blum, claims that under a June, 1965 agreement, the estates were entitled to 2.5% of the late tenor's royalty. The plaintiff says that a recent Superior Court filing, Albert Teitelbaum vs. RCA Records, disclosed that in August, 1975 Colleen Lanza de Caldero, Ellissa Lanza Bregman, Damon and Mark Lanza and Gerald Lipsky were to be paid \$858,611 if they could obtain releases from other signatories. The plaintiff al-

(Continued on page 89)

Chartbeat

Women: Maybe Next Year; Sad Day For Beatle Fans

By PAUL GREIN

This isn't a pretty statistic, but it must be told: no female solo artists cracked the top five on Billboard's pop album chart in 1982, making it the worst year for female soloists since 1970, when none reached the top 10.

Four groups featuring female singers were able to put albums in the top five this year—the **Go-Go's**, **Joan Jett & the Blackhearts**, the **Human League** and **Fleetwood Mac**—but the highest ranking attained by a female soloist was number six. That was the peak for **Olivia Newton-John's** "Physical," and the highest point achieved this year by **Stevie Nicks'** 1981 smash "Bella Donna."

Only two other female soloists managed to even hit the top 10. **Barbra Streisand** peaked at 10 with "Memories" in January; **Pat Benatar** is up to eight with "Get Nervous" this week.

But while '82 may not have been a banner year for female singers, it wasn't nearly as bad as in the hard rock-dominated late '60s and early '70s. In a two-year stretch from Feb. 1, 1969 to March 6, 1971, only one female solo act—**Janis Joplin**—was able to put an album in Billboard's top 10. Joplin did it twice in that period, with '69's "I Got Dem Ol' Koz-

mic Blues Again Mama!" and '71's "Pearl."

All of the other female singers to score top 10 albums during that time frame were featured in groups: **Diana Ross & the Supremes**, the **5th Dimension**, the **Carpenters**, **Sergio Mendes & Brasil '66** and the **Partridge Family**. (The last album by a female soloist to reach the top 10 before the two-year dry spell was **Judy Collins'** "Wildflowers"; the first afterwards was **Barbra Streisand's** "Stoney End.")

And we flatly do not want to receive any letters telling us we left out **Walter/Wendy Carlos**, whose "Switched On Bach" hit the top 10 in April, 1969. For one thing, Carlos isn't a singer, which saved us from having to make a ruling. This column can get pretty complicated at times.

★ ★ ★

Beatle Bummer: **George Harrison's** "Gone Troppo" (Dark Horse/Warner) tumbles to 176 after peaking at 108 the last two weeks, making it Harrison's first album to fall short of the top 100 since 1969's left-field "Electronic Sounds" on Zapple Records.

(Continued on page 85)

Arbitron Moves To Make Books 12 Weeks Long

NEW YORK—With the approval of its Radio Advisory Council in its pocket, Arbitron is moving ahead with plans to make all surveys 12 weeks in length. This would assure 48 weeks of listener measurement in four-book markets.

While the council voted its approval for these longer periods—the winter 1983 survey, to begin next month, will be the last 10-week measurement—it voted against an Arbitron proposal to give Area of Dominant Influence (ADI) numbers the same value as metro figures.

(Continued on page 89)

CBS Store Unit Put Up For Sale

NEW YORK—CBS has put its specialty stores division up for sale. This includes 83 Pacific Stereo outlets, which sell home electronic entertainment products. Negotiations are underway with an undisclosed prospective buyer, believed to be Federated Electronics.

Pacific Stereo is currently testing the home and small business computer market, converting its Berkeley, Calif. store into a computer outlet. The test at the store will continue until the sale, says a CBS spokesman.

FINAL NEGOTIATIONS

CBS, Chrysalis Reported Near Deal On Distribution

By SAM SUTHERLAND

LOS ANGELES—Final negotiations between CBS Records and Chrysalis Records on a distribution agreement were reportedly underway as Billboard went to press, despite official silence from both companies on their rumored linkup (Billboard, Dec. 18).

Informed sources indicated Chrysalis would indeed pact with CBS, despite an earlier round of talks with other potential distribution partners, thus ending the English-based firm's six-year run as an American independent label. Believed to be delaying a speedy consummation of the CBS deal was disagreement over whether Chrysalis would be marketed under the various custom labels administered under the Epic, Portrait & Associated labels umbrella.

However, insiders claim the latest development in talks between CBS and Chrysalis co-founders Terry Ellis and Chris Wright offers a possible deal-making compromise through a proposal to give Chrysalis its "preferred nations" stature within a revamped E/P/A format.

At week's end, it was believed a Chrysalis negotiating team had returned to New York to close the deal.

Meanwhile, in Los Angeles, the key management team for Chrysalis' U.S. operations was already prepar-

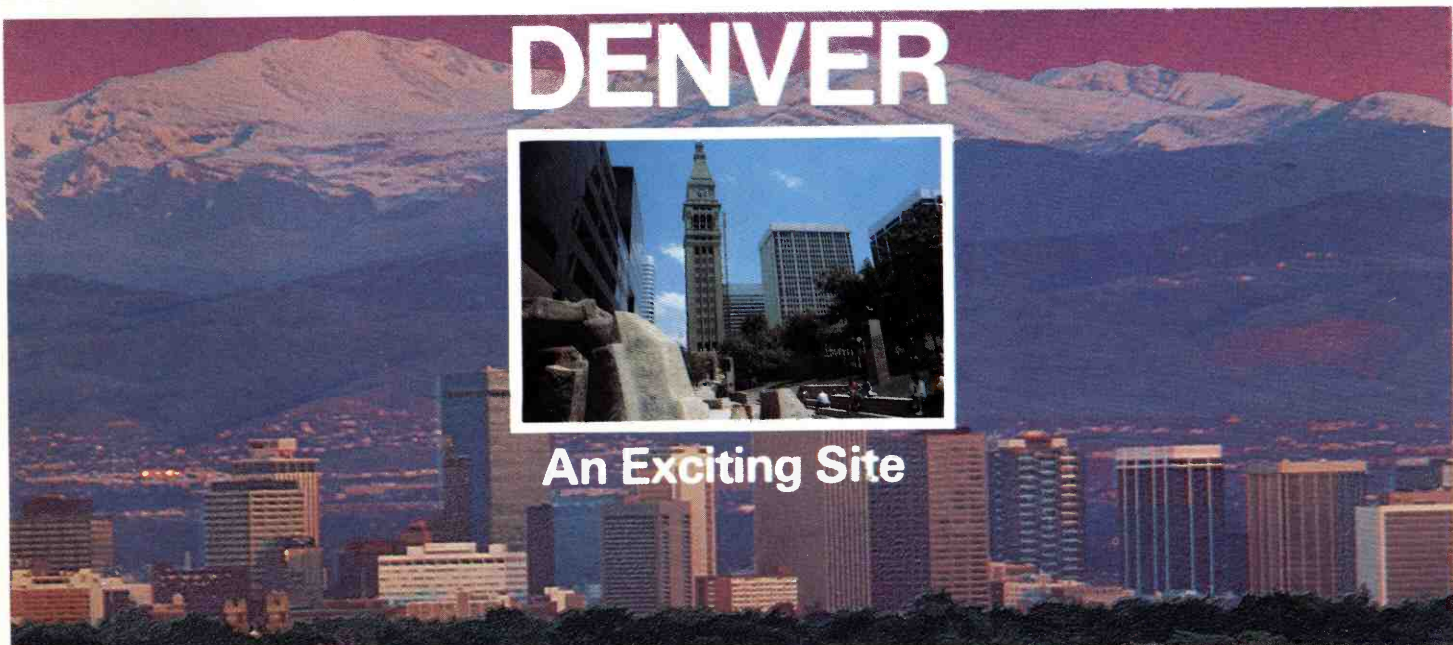
ing to exit. President Sal Licata, while still reluctant to comment at length on Chrysalis' return to a branch distribution setup, again confirms that he expects to leave on Wednesday (22).

Other top executives, including sales chief Stan Layton and Jack Forsythe, Chrysalis' head of promotion, are already investigating new job prospects. Forsythe confirms that he had been offered a post in the new U.S. management team for the label, but says he declined. "I wouldn't stay without Sal Licata," Forsythe declares.

As reported earlier, a sizeable proportion of existing staff is expected to depart on Dec. 22. Latest estimates peg that exodus at around 25 employees.

Even were a last-minute reversal to break up the CBS deal, Chrysalis is believed to be ready to relocate its U.S. headquarters to New York. That forecast, said to be tied to Ellis and Wright's wish to consolidate their music and video interests in a single site closer to London, gains fresh credence via reliable reports that Ellis' staff is already delving into new Manhattan office space, as well as planning the divestiture of its lease costs for Chrysalis' existing headquarters here at 9255 Sunset Blvd.

DECEMBER 25, 1982, BILLBOARD

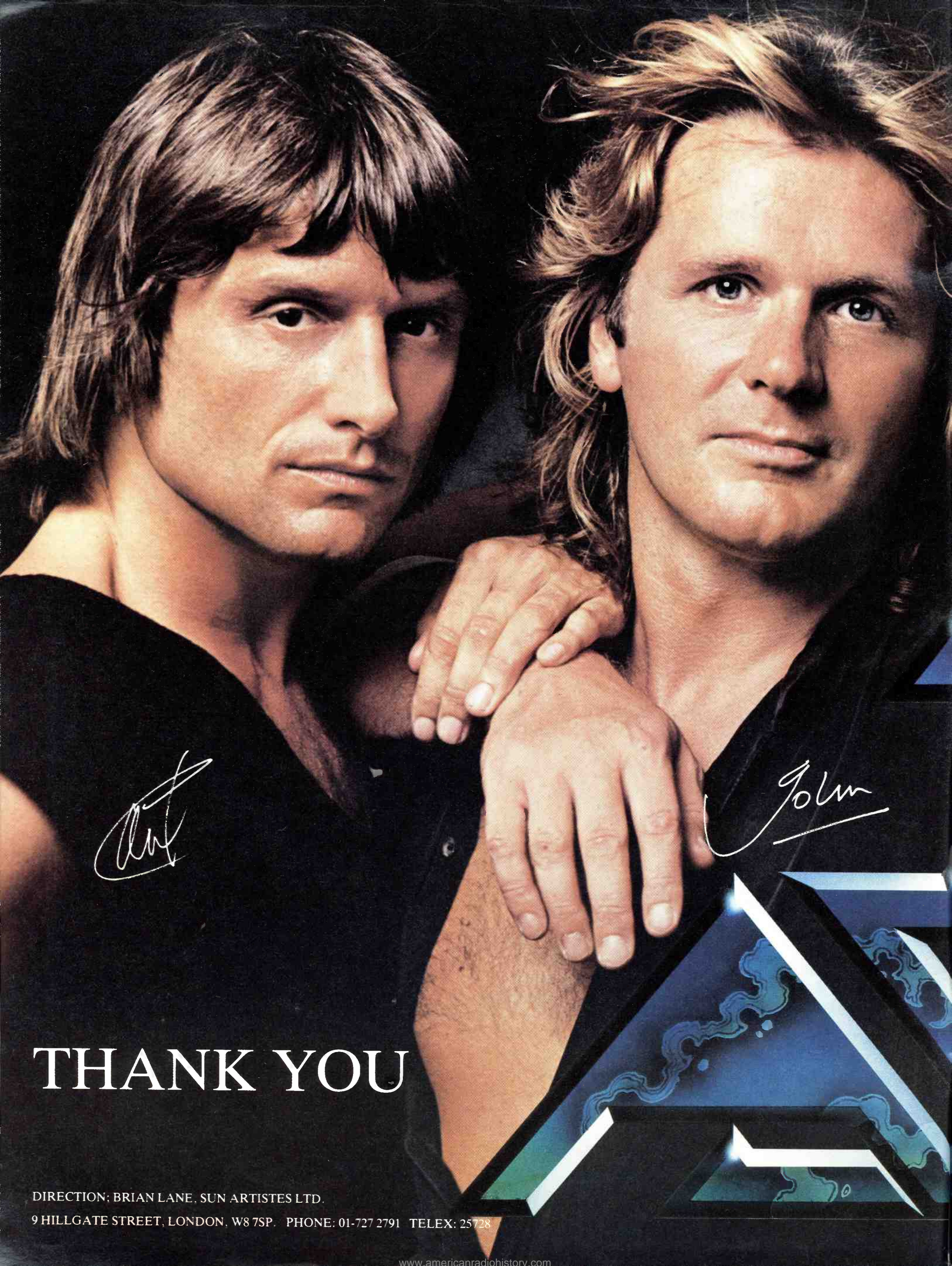


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Roy Shannahan
Rick Southern
Gary Speakman
Bill Storey
Victor Vanacore
Roger Wall
Bruce Weinstein
Gary Zipperman



APACHE LABEL LAUNCHED—WEA Fillpacchi recording artist Michel Berger has formed his own label, Apache, on which his wife and fellow recording artist France Gall's live double album has just been released. Gathered in WEA's Champs Elysees office to sign the contract are, left to right: Gall; WEA Fillpacchi's Christine Clerc; WEA Fillpacchi vice president Bernard de Besson; Berger; WEA's Paul Boublil; Geoffrey du Laz of WEA; and Patrick Villaret, manager of Barclay Morris.

King Bringing U.S. Hits To British Record Buyers

By ALEX FOWLER

LONDON—More American product could achieve hit status in Britain if it got better exposure on radio and television and was more effectively promoted by U.K. labels.

Rondor Claims German Firm Breached Pact

LOS ANGELES—Rondor Music, A&M Records' international music publishing wing, is suing Peter Kirsten's Global Musikverlag, claiming the German publisher breached its German, Austrian and Swiss affiliate contract.

The Superior Court action states the plaintiff negotiated its first binder with Altus Musikverlag, which became Global in July, 1970.

Rondor maintained its link with Kirsten through the present. The complaint charges the defendant with inaccurate accounting of royalties; failure to pay "in a timely fashion"; and deducting excessive costs, including local lyricists' fees. Global's reluctance to cooperate with Rondor, it's claimed, escalated the cost of a 1982 audit.

Rondor asks \$3 million in exemplary and punitive damages and \$1.5 million in compensatory damages.

Good Year For German Product Study Finds Local Acts Gained In '82 Chart Share

MUNICH—The chart success of domestic product was one of two notable developments in the West German market this year, according to the year-end analysis published by trade magazine Der Musikmarkt.

The share of both albums and singles charts taken by local repertoire was the highest in 20 years, reaching 37.5% for albums and 48% for singles. Both results are about 50% better than in 1981 and were achieved at the expense of American artists, who managed a total of only three albums (Simon & Garfunkel, Toto, the Steve Miller Band) and no singles in the Musikmarkt top 30.

The other significant development was the prominence of EMI Electrola, which was top in both single and album chart placings for

the first time since 1976. In singles, it scored 22.1%, ahead of Ariola, which has dominated German chart action over the last five years but this time could manage only 18.2%. Next were CBS (12.3%), Teldec (12%), DG/Polydor (11.2%), WEA (7.1%), Phonogram (6.9%), Metronome (4.4%), Intercord (2.5%), Bellaphon (1.7%), RCA (1.6%) and Deutsche Austrophon (0.1%).

In the album listings, EMI Electrola had 18.8%, with Ariola again slipping into second place with 16.2%. CBS upped its share almost five points to 15.5%, followed by DG/Polydor (11.7%), WEA (8%), Phonogram (7.1%), K-tel (6.5%), Metronome (5.4%), Teldec 4.4% and Arcade (3.6%). All other companies scored less than 1%.

Philips Moves On VCR Dumping Files Complaint Against Japanese Manufacturers

By MIKE HENNESSEY

EINDHOVEN, Holland—Spurred by a report which reveals that there were 120% more Japanese video recorder deliveries in Europe this August than there had been in August, 1981, Philips has reversed its decision not to make a formal complaint about the alleged dumping of Japanese equipment in Europe to the Commission of the European Economic Community.

In association with 10 other manufacturers of the V2000 system (Grundig, ITT, Metz, Loewe Opta, Koerting, Uher, Bang & Olufsen, SBR, Siemens and Zanussi), Philips asked the Commission Dec. 14 to take action to stop unfair competition which they claim is threatening the future of Europe's electronics industry. This move comes after a statement by the Dutch giant that it would not register a complaint with the EEC "for the time being" (Bill-

board, Dec. 11).

However, a survey carried out by the Brussels-based International Relations Consulting Co. (IRCC) has persuaded Philips and its associates that urgent action is necessary. The two-and-a-half-page report suggests concrete evidence that Japanese VCRs are being offered in Europe at retail prices lower than Japanese manufacturing costs.

Says Paul Baehr, president of IRCC: "It is possible to buy Japa-

nese machines for as little as \$350 in some European countries. Whereas last August imports of Japanese VCRs to the U.S. were down by 0.5% compared with the same month in 1981, in Europe imports went up by a massive 120%."

The IRCC survey was commissioned by the European manufacturers of the V2000 system some four months ago.

In its submission to the EEC Com-

(Continued on page 77)

Controls On Home Video Major Issue In Germany

By JIM SAMPSON

MUNICH—As West Germany heads towards new national elections next March, it looks like brutality and sex on home video-cassettes will become a major political issue.

Last week, the federal minister for family affairs called for stricter legislation to limit access of young people to such home video programming. The social democratic opposition has its own plans for tighter controls. The topic is attracting increasing media attention, which tends to equate home video with violence and pornography.

The German video industry, anxious to bolster home video's image as

a cultural medium, is close to agreeing on a form of voluntary self-control to limit the distribution of questionable material to children. Both major trade associations here, Bundesverband Video and the German Video Institute, would also welcome new legislation if it would clarify how restricted program matter should be handled.

In response to a parliamentary query from the opposition, family affairs minister Heiner Geissler last week promised that "the overdue revision of the law to protect youth in public will be passed as soon as possible after the elections expected on

(Continued on page 46)

Philips To Sell Sharp VCRs In Australian Mart

AMSTERDAM—Dutch multinational Philips is entering the Australian video market—but not with its own product.

The company will begin selling Japanese-made VHS VCRs in March. Although Sharp will be manufacturing the machines, they will bear the Philips trademark and will be marketed by Philips.

In Australia, VHS and Beta are the dominant market factors. Philips believe the financial risk would be too great to permit introduction of the V2000 Philips system in that territory.

The Philips policy in Australia is not without precedent. In the U.S., Philips' subsidiary Magnavox is selling VHS machines manufactured by Matsushita.

Philips here is strongly denying rumors that it might end production of the V2000 hardware range. Says one executive, "On the continental European marketplace, our system represents some 20%, and we have 15% of the U.K. market. Based on those figures, we're confident about the future, and we'll positively go on with production of the V2000 range."

(Continued on page 77)

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On the ABC Rock Radio Network

LOU GRAMM OF FOREIGNER PHOTOGRAPHED BY RICK DIAMOND

INDIANAPOLIS TEST STATION

WIRE Endorses Motorola Stereo

By DOUGLAS E. HALL

NEW YORK—WIRE Indianapolis has joined Delco in publicly endorsing the Motorola AM stereo system. It was the test station for the various competing systems being examined by Delco for recommended use in General Motors vehicles.

WIRE general manager Jack Hobbs says, "This decisive move by America's largest manufacturer of auto radios—4.5 million of them annually—presents the best opportunity to get the status of AM stereo off

dead center and moving."

WIRE began broadcasting with the Motorola system Dec. 13. Hobbs says he believes "It is important now for all of the radio stations in the country to consider the momentum that the Delco decision has created."

Meanwhile, a source within the FCC has indicated that complaints about deficiencies of the Motorola system voiced by spokesmen from Magnavox and Harris, which offer competing AM stereo systems (Billboard, Dec. 18), have validity.

This source within the FCC's lab—the Authorization and Standards Branch—echoes these complaints. The Motorola system will apparently create adjacency problems on the dial because of Motorola's bandwidth requirements. The

source also agrees with complaints that the Motorola system precludes the use of pre-emphasis by AM stations to overcome low fidelity reception of poor quality AM receivers. This source added, however, that the elimination of pre-emphasis didn't make much difference because AM receivers now used by consumers are generally low quality.

Complaints about the Motorola system were originally raised by Roger Burns, director of strategic planning for Harris Corp., and Lou Slangen, vice president of product planning for North American Philips Consumer Electronics (parent of Magnavox). Motorola AM stereo broadcasting manager Chris Payne denies that there are problems with his company's system.



GUEST DJ—Performer Roy Clark, left, gets some directions from program director Dean Hallam during his hour on the air at WHN in New York. Clark was invited on the air while in the city for his Lone Star Cafe engagements.

Most Stations Didn't Heed Call For Voluntary Data

WASHINGTON—The broadcast industry-sponsored effort to collect voluntary annual revenue information from the nation's radio stations for 1981 has not produced much reaction from station owners.

In fact, the National Radio Broadcasters Assn. calls the industry-wide effort "a major flop." "With only 34.5% of radio stations supplying revenue information, it now appears likely that few meaningful statistics will be forthcoming," says NRBA vice president for government affairs Abe Voron.

Last year, the FCC discontinued the yearly requirement for broadcasters to file an annual financial report (Form 324) after finding the number of hours required to fill out the form "burdensome." Almost immediately, the NRBA and the National Assn. of Broadcasters (NAB),

along with the Radio Advertising Bureau (RAB) and Broadcast Finance Management (BFM), pledged an industry effort to collect financial information themselves.

Sources now say the four groups jointly spent between \$60,000 and \$75,000 to develop a new voluntary form and to collect the information. NRBA calls the small number of returned forms "a meager sample." NAB has not yet released a formal statement, but a spokesperson in the public affairs department says the results were "terribly disappointing."

The information collected will be analyzed to see "if any meaningful conclusions at all" can be drawn from the sample, the NRBA states. The Broadcast Industry Revenue Reporting Committee (BIRRC) will meet in mid-January to assess the situation.

Kahn To Sell AM Stereo Converters

NEW YORK—Leonard Kahn, who's been pushing hard to get his Kahn-Hazeltine AM stereo system accepted by broadcasters and receiver manufacturers, is going into the tuner-converter business. He's apparently on the verge of a joint venture with a Far East manufacturer.

Kahn has formed Kahn Consumer Products, a new corporation licensed to use the trade secrets of Kahn Communications to build and distribute AM stereo tuner-decoders designed to receive the Kahn-Hazeltine stereo system.

Kahn, who's sold his system to 26 stations, mostly in major markets, which are broadcasting with it, says he's lined up these stations along with at least another four to test the new tuner-decoders. They'll be available in January. He says he will distribute at least 1,000 samples of these units in 30 markets around the country for the test.

The units are designed to be plugged into hi fi systems in the home, and Kahn expects them to retail for \$180.

Study Finds Most Prefer Listening To Stereo Sound

WASHINGTON—Most radio listeners prefer listening to stereo sound, and the average person spends 73% more time listening to stereo than to mono, according to a new study by the National Assn. of Broadcasters (NAB).

Carried out by the market research firm of R.H. Bruskin Associates, the study was in response to an FCC inquiry into FM station rules that could increase the chances of more FM stations on the dial. Stereo stations, in effect, do not have the same effective range as mono FM stations, but the study indicates that the public prefers them.

The recent FCC authorization of AM stereo and the decision by General Motors' Delco car radio division to move ahead with the Motorola AM stereo receiver, the study points out, are "accelerating the trend toward universal stereo listening."

The firm completed 1,000 telephone interviews with men and women 18 years of age and over. Of those interviewed 31½% said stereo listening was "very important"; a total of 68.7% attached some importance to stereo.

However, 22% of those interviewed told the questioners that they attached "little or no importance" to a stereo mode of radio listening, and 29.6% overall said stereo didn't make much of a difference—a sizable minority not highlighted in the NAB's summary.

The importance of stereo listening is also apparently proportional to the age of the listeners: 44.6% of the 18-24 age group, 32% of the 25-34 age group and 30.9% of the 35-49 age group preferred stereo. However, only 20.8% of listeners 65 and older felt a strong preference for stereo.

NPR BOOMING Plucky Public Network Grows Despite Funding Difficulties

By BILL HOLLAND

WASHINGTON—As recently as five years ago, fledgling National Public Radio (NPR) didn't exactly have the ear of John Q. Public.

But with an audience growth of almost 100% over the last five years, and nationwide listenership now in the millions, NPR has emerged from the shadow of its tv cousin, the Public Broadcasting System (PBS). Now it's considered an enterprising and determined scrapper with quality programming whose broadcasts over a satellite network of more than 200 member stations have helped redefine the concept and scope of network radio.

The award-winning news programs "Morning Edition" and "All Things Considered" and the successful "Jazz Alive!" series are perhaps the best-known productions. And although NPR's growth hasn't sent commercial broadcasters running for the hills in fearful flight, its plucky reaction to the recent budget cuts, which presented a bleak future for funding, has gained it respect. NPR, led by president Frank Mankiewicz, announced last year that it would seek private sector funding to end its dependence on federal funds by 1988. After that, any federal funding would be passed on to its 273 affiliate stations.

NPR was not foolhardy in its decision—it already had some tools at hand, not the least of them being an in-place, \$22 million satellite communications system, built in 1980 with federal funds. The system allowed NPR to immediately move ahead with a series of "joint venture" proposals with businesses on the technological cutting edge of emerging communications.

Here's an up-to-date listing of the proposals which, in addition to aiding new companies, will bring substantial monies into NPR's coffers in the near future:

- A new, end-to-end data delivery system with National Utilities Corp. (NUC) to provide nationwide transmission of digital data and computer software to businesses and the home.

- The nation's first mobile paging service, with Mobile Communications Corp. of America. (There are 1.5 million subscribers of "local" paging systems, and studies show a need for a nationwide satellite paging system.)

- The country's first nationwide audio program service for automated at-home recording of music or other entertainment, with Panasonic and CODART Inc. (Billboard, Sept. 18).

- A nationwide portable information service, with Dataspeed,

Inc., for subscribers of portable receivers able to transmit and receive computer-stored, digital information, as varied as sports scores and Wall Street quotations, over subcarrier frequencies on the FM band, anywhere in the country. All of these services will debut sometime next year.

Not all of the NPR satellite services are in the future. NBC, Mutual Broadcasting and Muzak, now rent space on the satellite, and these rentals already bring in more than \$1 million, according to an NPR source.

And not all of the network's energies are directed toward the joint business ventures. In fact, Mankiewicz announced last week that NPR had exceeded its 1982 fund-raising expectations, bringing in more than \$3.7 million this year from foundations, corporations and individuals participating in NPR's Investment Fund plan, which offers investors an opportunity to underwrite its news and entertainment programs. NPR sells "shares" in the program production that include non-commercial announcements of the financial support.

In the past year, 36 private sector organizations have invested in NPR shares, and the amount of their total 1982 contributions was triple the

(Continued on page 31)

National Programming Ringo To Tell Beatles' Story

Ringo Starr is the newest personality on the ABC FM Network. He's been signed to do a 26-week one-hour series tracing the story of the Beatles. The series will be taped in Ringo's London home. Broadcasts will begin in June.

On the last broadcast of the series, listeners around the country will have an opportunity to speak to Ringo in a live call-in show originating from ABC's KLOS Los Angeles.

"This show offers a rare and fascinating glimpse into an era and a phenomenon that shaped the course of contemporary music," says Willard Lochridge, vice president of the network. "Unlike most specials, this isn't just an interview. Ringo is the DJ, working intimately with ABC on the content and presentation. We're especially pleased to offer this special series on the 20th anniversary of the Beatles' first success."

From the Beatles' early days in Hamburg, to their American debut on the Ed Sullivan show in 1964, to their breakup in 1970, the show will feature Starr's personal remembrances, interlaced with the songs that revolutionized rock music, from "Love Me Do" to "Let It Be." The show is being produced by ABC's Watermark division.

★ ★ ★

Roger Harris created "Rock Waves," a 30-minute show devoted to exposing new rock talent, while a staffer at WPSC, the station of William Paterson College in Wayne, N.J. Now he's offering the show for syndication through his newly

(Continued on page 19)

Vox Jox

Racco Out As WABC Chief

Al Racco, who some say presided over the decline and demise of WABC New York as a music station, has been moved out as vice president and general manager of the now all-talk outlet. He'll be v.p. in the radio division with a new job to be defined in a couple of weeks.

Racco came to WABC in 1975 after running ABC's KGO San Francisco. The station, under attack from general listening fragmentation and the growth of FM stations, really hit the skids when disco burst upon

(Continued on page 29)

AEROSMITH ☆ JOAN ARMATRADING ☆ BOB MARLEY & THE WAILERS ☆ BLUE OYSTER CULT ☆ ALDO NOVA ☆ BOOMTOWN RATS ☆ BOSTON POPS ☆ JIMMY BUFFETT ☆ THE CARS ☆ CHARLIE DANIELS BAND ☆ THE CLASH ☆ JOHN COUGAR ☆ THE ENGLISH BEAT ☆ FLESH TONES ☆ PETER GABRIEL
 GLENN FREY ☆ GIRLSCHOOL ☆ SAMMY HAGAR ☆ HAIRCUT 100 ☆ HALL & OATES ☆ MOLLY HATCHET
 HEART ☆ IRON MAIDEN ☆ GARLAND JEFFREYS ☆ ELTON JOHN ☆ JUNE 12th RALLY — BRUCE SPRING
 STEEN ☆ JACKSON BROWNE ☆ JOHN HALL ☆ RITA MARLEY ☆ GREG KIHN ☆ THE KINKS ☆ KENNY
 LOGGINS ☆ MAGNUM ☆ STEVE MILLER ☆ LAURA NYRO ☆ OUTLAWS ☆ OZZY OSBOURNE ☆ TOM
 PETTY ☆ THE POLICE ☆ PRETENDERS ☆ REO SPEEDWAGON ☆ LINDA RONSTADT ☆ PHOEBE SNOW
 RICK SPRINGFIELD ☆ TODD RUNDGREN & UTOPIA ☆ JAMES TAYLOR ☆ THE WAITRESSES ☆ TRANSLA
 TORS ☆ JESSE WINCHESTER ☆ FRANK ZAPPA ☆ ATLANTA RHYTHM SECTION ☆ BLUE OYSTER CULT

AEROSMITH ☆ JOAN ARMATRADING ☆ BOB MARLEY & THE WAILERS ☆ BLUE OYSTER CULT ☆ ALDO
 NOVA ☆ BOOMTOWN RATS ☆ BOSTON POPS ☆ JIMMY BUFFETT ☆ THE CARS ☆ CHARLIE DANIELS
 BAND ☆ THE CLASH ☆ JOHN COUGAR ☆ THE ENGLISH BEAT ☆ FLESH TONES ☆ PETER GABRIEL
 GLENN FREY ☆ GIRLSCHOOL ☆ SAMMY HAC ☆ HAIRCUT 100 ☆ HALL & OATES ☆ MOLLY HATCHET
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 GLENN FREY ☆ GIRLSCHOOL ☆ SAMMY HAGAR ☆ HAIRCUT 100 ☆ HALL & OATES ☆ MOLLY HATCHET
 HEART ☆ IRON MAIDEN ☆ GARLAND JEFFREYS ☆ ELTON JOHN ☆ JUNE 12th RALLY — BRUCE SPRING
 STEEN ☆ JACKSON BROWNE ☆ JOHN HALL ☆ RITA MARLEY ☆ GREG KIHN ☆ THE KINKS ☆ KENNY
 LOGGINS ☆ MAGNUM ☆ STEVE MILLER ☆ LAURA NYRO ☆ OUTLAWS ☆ OZZY OSBOURNE ☆ TOM
 PETTY ☆ THE POLICE ☆ PRETENDERS ☆ REO SPEEDWAGON ☆ LINDA RONSTADT ☆ PHOEBE SNOW
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HAPPY HOLIDAYS FROM THE STEVE MILLER BAND

Radio

Billboard Meet To Begin With Debate On Tracking

• Continued from page 3

still talked about. Recently, Cornyn has been in the forefront of industry efforts to fight home taping and piracy.

Joining him on this panel will be Jack Forsythe, vice president of promotion at Chrysalis Records, which recently sought to exercise control over album tracking by invoking a little-used provision in the Copyright Act (Billboard, Oct. 30).

The session will be the first of 25 filling the three-day agenda (further details, page 25). Convention director Mike Harrison and Billboard's radio editor Douglas E. Hall will preside at several sessions. One, "The State Of Pop Music," will be videotaped for presentation at a later time on Harrison's national cable tv show. This session will include a variety of participants, among them consultant Rick Carroll, United Stations programming vice president Ed Salamon, WXTR Chicago p.d. Norm Winer, MTV music director Buzz Brindle and Larry Bruce of KGB-FM San Diego.

"The Future Of Radio" will be examined in a session chaired by Progressive Media publisher Robert Haber, featuring up-and-coming radio talent from colleges. Chuck Blore and Don Richmond of the production company of the same name will look at radio's use of tv commercials in a session labeled "In One Ear And Gone Tomorrow."

Talk, news and public affairs will get a good deal of attention at this gathering, which includes the participation of Ear Shot. FCC public service specialist Grace Poirier will moderate the session, which will include KOMO Seattle p.d. Kan Kohl, ABC news and sports vice president Bob Benson, WAPP New York assistant p.d. Joe Krauss and Jim Cammeron of Cammeron Communications.

A consultants panel will include Lee Abrams, John Sebastian, Jeff Pollack and Paul Christy. ABC, Audio Independents, DIR, NBC's Source, RKO, TM and Westwood One are among the networks and syndicators planning suites at the convention hotel.

Further details and conference registration information are available from Kris Sofley at Billboard's Los Angeles office: 213-859-5319.

KCNN Curtails News Broadcasts

SAN DIEGO--All-news station KCNN here has all but scuttled its Cable News Network broadcasts. The station was the first in the country to subscribe to Ted Turner's CNN for radio.

The outlet will substitute news and talk shows from the ABC network, plus increased local news coverage, beginning in January.

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by

Jim Quirin and Barry Cohen

The authoritative book of record rankings for each year from 1956 to 1981

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1982 ROCK 100 Supplements will be available for \$1.00 each on May 1, 1983.

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Most Added Records

The week's five most added singles at *Billboard's* reporting stations in each of four formats.

| Title, Artist, Label | % of <i>Billboard's</i> radio panel adding record this week | % of <i>Billboard's</i> radio panel now reporting record | Key stations adding title this week include |
|---|---|--|--|
| HOT 100 | | | |
| 1 "Shame On The Moon," Bob Seger & the Silver Bullet Band, Capitol | 24% | 73% | KRTH-FM, KUBE-FM, WLS-AM, WKBW-AM, WCAU-FM, WEZB-FM |
| 2 "The Woman In Me," Donna Summer, Geffen | 23% | 34% | KFRC-AM, WGCL-FM, WXKS-FM, WCAU-FM, WZGC-FM, WEZB-FM |
| 3 "I Knew You When," Linda Ronstadt, Asylum | 21% | 43% | KIMN-AM, KDWB-AM, KMGK-FM, WBEN-FM, WIFL-FM, WHBQ-AM |
| 4 "Do You Really Want To Hurt Me," Culture Club, Virgin/Epic | 18% | 46% | KRTH-FM, KIMN-AM, XTRA-AM, WTIK-AM, WBEN-FM, KBEQ-FM |
| 5 "Stray Cat Strut," Stray Cats, EMI America | 17% | 21% | KFI-AM, WXKS-FM, KRLA-AM, KMGK-FM, KYYX-FM, WANS-FM |
| BLACK | | | |
| 1 "We Don't Have To Talk," Peabo Bryson, Capitol | 35% | 57% | KMJQ-FM, WBMX-FM, WZEN-FM, KZEY-AM, WANT-AM, WIGO-AM |
| 2 "Papa Was A Rolling Stone," Bill Wolfer, Constellation | 24% | 27% | KGFJ-AM, WJLB-FM, WNJR-AM, WILD-AM, WVEE-FM, WKXI-AM |
| 3 "Heartbeats," Yarbrough & Peoples, Total Experience | 23% | 49% | WCIN-AM, WZEN-FM, WLOK-AM, WDAO-FM, WRAP-AM, WOKB-AM |
| 4 "Space Is The Place," Jonzun Crew, Tommy Boy | 23% | 24% | WJMO-AM, WZEN-FM, WLOK-AM, WCHB-AM, WDAS-FM, WKXI-AM |
| 5 "The Best Is Yet To Come," Grover Washington, Jr. with Patti LaBelle, Elektra | 22% | 65% | WRKS-FM, WDIA-AM, WVEE-FM, XHRM-FM, WLOU-AM, WJPC-AM |
| COUNTRY | | | |
| 1 "The Rose," Conway Twitty, Elektra | 37% | 40% | KYGO-FM, KMPS-AM, WHK-AM, WDAF-AM, WMC-AM, WPLO-AM |
| 2 "I Wouldn't Change You If I Could," Ricky Skaggs, Epic | 34% | 34% | KIKK-AM, KKYX-AM, WBAP-AM, WDGY-AM, WSOC-FM, KLZ-AM |
| 3 "Honkytonk Man," Marty Robbins, Warner/Viva | 29% | 40% | KLAC-AM, WHK-AM, WDAF-AM, WMC-AM, KRAK-AM, KWJJ-AM |
| 4 "Hangin' Around," the Whites, Elektra/Curb | 28% | 28% | KMPS-AM, KGA-AM, WTOD-AM, KRMD-FM, KSO-AM, WESC-AM |
| 5 "If Hollywood Don't Need You," Don Williams, MCA | 23% | 88% | WDAF-AM, WWWW-FM, KVOO-AM, KYNN-AM, WEZL-FM, WTQR-FM |
| ADULT CONTEMPORARY | | | |
| 1 "Shame On The Moon," Bob Seger & the Silver Bullet Band, Capitol | 26% | 37% | KPPL-FM, KIXI-AM, WATR-AM, KNBR-AM, KMOX-AM, WGY-AM |
| 2 "Do You Really Want To Hurt Me," Culture Club, Virgin/Epic | 23% | 40% | KMBZ-AM, KMOX-AM, WYEN-FM, KSL-AM, WAIA-AM, KPPL-FM |
| 3 "Heart Of The Night," Juice Newton, Capitol | 14% | 58% | WRVR-FM, WRVA-AM, WAIA-AM, KPPL-FM, WATR-AM, WBAL-AM |
| 4 "Love In Store," Fleetwood Mac, Warner | 12% | 60% | KHOW-AM, WOMC-FM, KOB-AM, WBAL-AM, WMAZ-AM, WCTC-AM |
| 5 "You Can't Hurry Love," Phil Collins, Atlantic | 9% | 77% | WBAL-AM, WRVR-FM, WBT-AM, WATR-AM, WIP-AM, WASH-FM |

Format Turntable

KQRS-AM Gets Oldies

AOR KQRS-AM-FM Minneapolis is splitting its simulcast format. The FM remains in AOR and the AM goes to an automated oldies format consulted by Sherwood-Hennes & Associates. Bill Hennes is installing a format his firm developed for WSAM Saginaw, Mich. and WHIT Madison, Wisc.

The station is changing its calls to KGLD (K-Gold, the hits of Minneapolis, 1958 to present). Doug Sorenson is the p.d. The FM continues to be consulted by Jeff Pollack.

★ ★ ★

KBCN Anchorage, which had been a CBN affiliate (the ill-fated Christian Broadcasting Network's satellite format), switches to the syndicated TM Country, using the live-assist package. Larry Wayne continues as p.d., but some staff additions are planned.

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Radio

CBS, DC-101 Promo Tie

By BILL HOLLAND

WASHINGTON — The Washington area sales branch of CBS Records and WWDC-FM (DC-101) have embarked on a new promotion scheme. The station is giving away more than \$1,000 worth of CBS' new double-play cassettes cash week on "Thousand Dollar Thursday."

The plan, cooked up by CBS branch manager Jim Chiado and branch merchandiser Rich Rothchild, along with DC-101's station manager Don Davis and promotion director J.C. Corcoran, also includes a Monday through Friday giveaway of the entire LP catalogs of such artists as Billy Joel, Paul McCartney, REO Speedwagon, Loggins & Messina and Journey, as well as promising label newcomers, to listeners who call in first to the station.

In addition to the "first call to the station" giveaways, the label branch and the station have also devised a method to include listeners in the extensive promotion who don't choose to phone in by adding a mail-in feature.

"All listeners have to do is write

down the featured artists that week," says DC-101's Corcoran, "and we say what the groups are on the air several times each day." Listeners' "correct" group lists become part of

a drawing at the end of the December promotion, and the winner will receive an all-expenses-paid weekend for two in Freeport, Bahamas.

DC-101 is getting the promo copies of the tapes and albums from CBS, but is providing six 20-second promo ads a day, in addition to the

on-air time during the giveaways.

Corcoran says the promotion is "a prime example of how we're more than happy to cooperate with a label if the label intends to cooperate with us rather than forcing us into a corner," an allusion to the recent controversy the station faced after

Chrysalis exercised performance rights blocking uninterrupted play of its recently released Pat Benatar LP. Miffed by Chrysalis' written demand, DC-101 banned further airplay of the Benatar album and the single "Shadows Of The Night" (Billboard, Oct. 30).

National Programming

Continued from page 14

formed Neolithic Productions of Englewood, N.J. The company is a partnership with engineer Ron Nelson. The show, which also features a segment on established rock artists, is hosted by Gary Axelbank, former p.d. of WRNW Briarcliff Manor, N.Y. Designed for bi-weekly airing, it is already being carried on a handful of stations, including WDHA Dover, N.J. and WEZX Scranton, Pa.

Wavebreaker Productions, of Montclair, N.J., which is syndicating its new wave "Wavebreaker Countdown" is adding a new short-form show to its lineup, "MusicView," interview capsules of the best-known new wave acts. The "Wavebreaker Countdown" has been in syndication for two years. Both shows are available on either a cash or barter basis. ... DIR is putting together a satellite hookup of stations for a live New Year's Eve concert by .38 Special from the Mid-South Coliseum in Memphis. The concert will be the final performance of the group's 111-city 1982 U.S. tour. ... Narwood Productions' 90-second business report, "Minding Your Business," is being cleared on more than 100 stations, including WFLN-AM-FM Philadelphia, WQRS Detroit, WBGW Cleveland, KENR Houston, KQV Pittsburgh and WINZ Miami.

The King Biscuit Flower Hour Presents

MEN AT WORK & A FLOCK OF SEAGULLS

In Concert
Sunday
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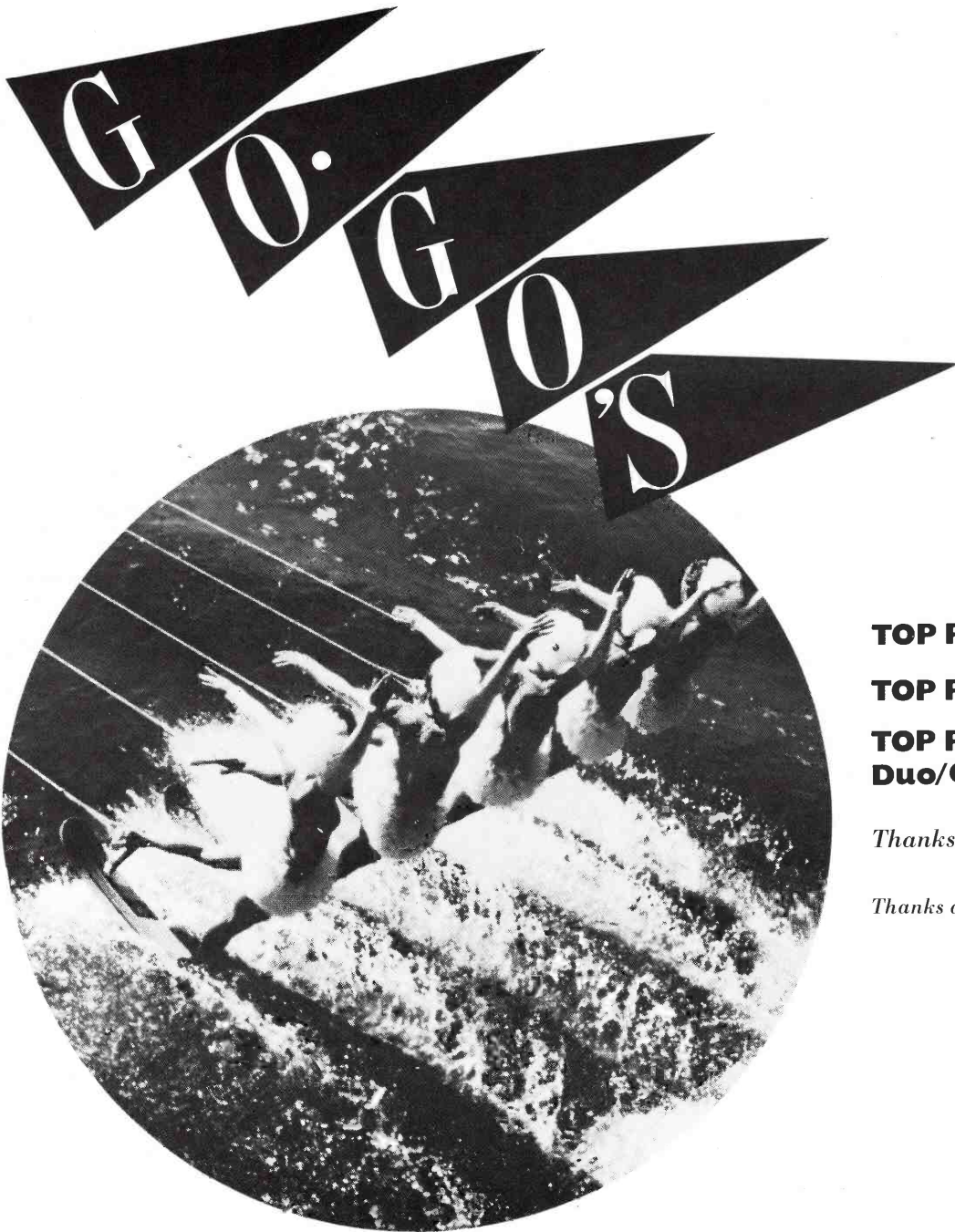
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Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (12/14/82)

(Continued on page 20)

TOP ADD ONS

- BOB SEGER—Shame On The Moon (Capitol)
- BARRY MANILOW—Memory (Arista)
- GLENN FREY—All Those Lies (Asylum)

BREAKOUTS

- DONNA SUMMER—The Woman In Me (Geffen)

KHFI-FM—Austin

- (Ed Volkman—MD)
- ★ MARVIN GAYE—Sexual Healing 6-5
- ★ KENNY LOGGINS—Heart To Heart 8-6
- ★ KOOL AND THE GANG—Let's Go Dancin' (Ooh La, La) 9-7
- ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 11-8
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 13-9
- AIR SUPPLY—Two Less Lonely People In The World
- DONNA SUMMER—The Woman In Me
- FRIDA—I Know There's Something Going On A
- KENNY LOGGINS—Heart To Heart 8-6
- GLENN FREY—All Those Lies A
- PRIVATE LIVES—When The World Comes Crashing Through X
- SUPERTRAMP—Crazy X
- SAMMY HAGAR—Your Love Is Driving Me Crazy X
- BARRY MANILOW—Memory X
- ADAM ANT—Goody Two Shoes X

WFME-FM—Baton Rouge

- (Wayne Watkins—MD)
- ★ MARVIN GAYE—Sexual Healing 1-1
- ★ DONNA SUMMER—The Woman In Me
- ★ MEN AT WORK—Down Under 8-4
- ★ TOTO—Africa 10-9
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 14-10
- ★ LITTLE RIVER BAND—The Other Guy 24-18
- BOB SEGER—Shame On The Moon B
- GLENN FREY—All Those Lies B
- JANET JACKSON—Young Love B
- PRINCE—1999 B
- MICHAEL McDONALD—I Gotta Try B

KZFM-FM—Corpus Christi

- (John Steele—MD)
- ★ MEN AT WORK—Down Under 6-4
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 7-5
- ★ AIR SUPPLY—Two Less Lonely People In The World 11-6
- ★ TAVARES—A Penny For Your Thoughts 12-8

- ★ DON HENLEY—Dirty Laundry 13-9
- ★ MICHAEL JACKSON—Someone In The Dark B
- ★ TOTO—Africa B
- ★ KOOL AND THE GANG—Let's Go Dancin' B
- ★ BOB SEGER—Shame On The Moon A
- ★ THE PRETENDERS—Back On The Chain Gang A
- ★ PETER GABRIEL—Shock The Monkey A
- ★ THE ALAN PARSONS PROJECT—Psychobabble A
- ★ DONNA SUMMER—The Woman In Me A
- ★ GLENN FREY—All Those Lies X
- ★ SCANDAL—Goodbye To You X
- ★ KENNY LOGGINS—Heart To Heart X
- ★ SAMMY HAGAR—Your Love Is Driving Me Crazy X
- ★ RODWAY—Don't Stop Trying X
- ★ MUSICAL YOUTH—Pass The Dutchie X
- ★ JUICE NEWTON—Heart Of The Night X
- ★ BILL WOLFER—Papa Was A Rolling Stone X
- ★ CULTURE CLUB—Do You Really Want To Hurt Me X
- ★ JANET JACKSON—Young Love X
- ★ THE COMMODORES—Painted Pictures X

KLVU-FM—Dallas

- (Rivers/Morgan—MD)
- ★ TOTO—Africa 8-5
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 10-7
- ★ KENNY LOGGINS—Heart To Heart 16-1
- ★ BARRY MANILOW—Memory 18-14
- ★ JUICE NEWTON—Heart Of The Night 24-21
- DARYL HALL AND JOHN OATES—Maneater
- BOB SEGER—Shame On The Moon

WEGL-FM—Ft. Worth

- (Bill Hayes—MD)
- ★ FRIDA—I Know There's Something Going On 9-6
- ★ DURAN DURAN—Hungry Like The Wolf 13-10
- ★ JOHN COUGAR—Hand To Hold On To 14-12
- ★ TOM PETTY AND THE HEARTBREAKERS—You Got Lucky 19-13
- ★ DIRE STRAITS—Industrial Disease 18-15
- ELVIS COSTELLO AND THE ATTRAXIONS—Party, Party A
- BOB SEGER—Shame On The Moon X
- MUSICAL YOUTH—Pass The Dutchie X
- THE FIXX—Stand Or Fall X

KILE-AM—Galveston

- (Scott Taylor—MD)
- ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 5-1
- ★ DARYL HALL AND JOHN OATES—Maneater 6-2
- ★ TOTO—Africa 8-4
- ★ MARVIN GAYE—Sexual Healing 12-5
- ★ MEN AT WORK—Down Under 18-9
- GLENN FREY—All Those Lies
- STRAY CATS—Stray Cat Strut
- BOB SEGER—Shame On The Moon B
- DONNA SUMMER—The Woman In Me B
- A FLOCK OF SEAGULLS—Space Age Love Songs B
- BARRY MANILOW—Memory A
- DURAN DURAN—Hungry Like The Wolf A
- THE ALAN PARSONS PROJECT—Psychobabble X
- PETER GABRIEL—Shock The Monkey X

KRLY-FM—Houston

- (Steve Harris—MD)
- MELBA MOORE—Mind Up Tonight A
- STACY LATTISAW—Hey There Lonely Boy A

- WAR—Baby It's Cold Outside A
- ONE WAY—Don't Fight The Feeling A
- SLAVE—Do You Like It A
- BROTHER JOHNSON—Junk It X
- RODNEY FRANKLIN—Enuff Is Enuff A
- ATLANTIC STARR—Your Love Finally Ran Out A

KVOL-AM—Lafayette

- (Phil Rankin—MD)
- ★ DARYL HALL AND JOHN OATES—Maneater 1-1
- ★ SUPERTRAMP—It's Raining Again 2-2
- ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 3-3
- ★ DON HENLEY—Dirty Laundry 8-8
- ★ THE J. GEILS BAND—I Do 16-13
- ★ RACHEL SWEET—Voodoo
- STRAY CATS—Stray Cat Strut
- LITTLE STEVEN AND THE DISCIPLES OF SOUL—Forever A
- THE PRETENDERS—Back On The Chain Gang A
- DURAN DURAN—Hungry Like The Wolf A
- HOT CHOCOLATE—Are You Getting Enough A
- SAGA—Beg, Borrow Or Steal A
- VANDENBERG—Burning Heart A
- DONNA SUMMER—The Woman In Me A
- THE MICHAEL STANLEY BAND—Take The Time A
- UNIPOP—What If (I Said I Love You) A
- ROUGH TRADE—All Touch A
- THE SPINNERS—Funny How Time Slips Away A
- MUSICAL YOUTH—Pass The Dutchie A
- THE COMMODORES—Painted Pictures A
- BARRY MANILOW—Memory A
- RODWAY—Don't Stop Trying A
- THE STEVE MILLER BAND—Give It Up A
- POCO—Shoot For The Moon A
- AMERICA—Right Before Your Eyes A
- GOLDEN EARRING—Twilight Zone A
- THE ALAN PARSONS PROJECT—Psychobabble B
- SAMMY HAGAR—Your Love Is Driving Me Crazy B
- PETER GABRIEL—Shock The Monkey B
- BOB SEGER—Shame On The Moon B
- KISS—I Love It Loud A

KBFM-FM—McAllen-Brownsville

- (Steve Owens—MD)
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 1-1
- ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 5-4
- ★ MEN AT WORK—Down Under 10-7
- ★ MARVIN GAYE—Sexual Healing 14-9
- ★ RAY PARKER JR.—Bad Boy 27-17
- SAMMY HAGAR—Your Love Is Driving Me Crazy
- BILL WOLFER—Papa Was A Rolling Stone
- ADAM ANT—Goody Two Shoes B
- BOB SEGER—Shame On The Moon B
- PETER GABRIEL—Shock The Monkey B
- JUICE NEWTON—Heart Of The Night B
- CULTURE CLUB—Do You Really Want To Hurt Me A
- DONNA SUMMER—The Woman In Me A
- LINDA RONSTADT—I Knew You When A
- BARRY MANILOW—Memory A
- GLENN FREY—All Those Lies A

WEZB-FM—New Orleans

- (Jerry Lousteau—MD)
- ★ PAT BENATAR—Shadows Of The Night 13-8
- ★ MEN AT WORK—Down Under 14-9

- ★ DON HENLEY—Dirty Laundry 4-2
- ★ STRAY CATS—Rock This Town 20-12
- ★ TOTO—Africa 27-18
- LITTLE RIVER BAND—The Other Guy
- BOB SEGER—Shame On The Moon
- KENNY LOGGINS—Heart To Heart B
- JEFFREY OSBORNE—On The Wings Of Love B
- PETER GABRIEL—Shock The Monkey B
- DONNA SUMMER—The Woman In Me A
- RAY PARKER JR.—Bad Boy X
- BILLY JOEL—Allentown X
- JOHN COUGAR—Hand To Hold On To X
- FLEETWOOD MAC—Love In Store X

WQUE-FM—New Orleans

- (Cris Bryan—MD)
- ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 4-1
- ★ DAN FOGELBERG—Missing You 9-5
- ★ SUPERTRAMP—It's Raining Again 10-6
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 14-11
- ★ PHIL COLLINS—You Can't Hurry Love 19-15
- BOB SEGER—Shame On The Moon
- DONNA SUMMER—The Woman In Me
- BARRY MANILOW—Memory B
- JUICE NEWTON—Heart Of The Night B
- MARVIN GAYE—Sexual Healing A
- ALABAMA/LOUISE MANDRELL & R.C. BANNON—Christmas In Dixie/Christmas Is Just A Song For Us This Year A
- FIREFALL—Christmas In Love X

WTIX-AM—New Orleans

- (Gary Franklin—MD)
- ★ MARVIN GAYE—Sexual Healing 1-1
- ★ MEN AT WORK—Down Under 9-4
- ★ PHIL COLLINS—You Can't Hurry Love 13-9
- ★ PAT BENATAR—Shadows Of The Night 40-17
- ★ ADAM ANT—Goody Two Shoes 37-25
- A FLOCK OF SEAGULLS—Space Age Love Songs
- CULTURE CLUB—Do You Really Want To Hurt Me
- LITTLE STEVEN AND THE DISCIPLES OF SOUL—Forever A
- BILL WOLFER—Papa Was A Rolling Stone A
- LUTHER VANDROSS—Since I Lost My Baby A

KOFM-FM—Oklahoma City

- (Oave DuQuesne—MD)
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 9-1
- ★ TOTO—Africa 4-2
- ★ FLEETWOOD MAC—Love In Store 17-10
- ★ LITTLE RIVER BAND—The Other Guy 20-14
- BOB SEGER—Shame On The Moon
- AL JARREAU—The Christmas Song
- FIREFALL—Christmas In Love A
- THE OAK RIDGE BOYS—Thank God For Kids X

KEEL-AM—Shreveport

- (Andy Taylor—MD)
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 18-12
- ★ KENNY LOGGINS—Heart To Heart 19-14
- ★ JUICE NEWTON—Heart Of The Night 24-21
- FLEETWOOD MAC—Love In Store
- AMERICA—Right Before Your Eyes

Midwest Region

PRIME MOVERS

- TOTO—Africa (Columbia)
- MEN AT WORK—Down Under (Columbia)
- KENNY LOGGINS—Heart To Heart (Columbia)

TOP ADD ONS

- CULTURE CLUB—Do You Really Want To Hurt Me (Virgin/Epic)
- MICHAEL McDONALD—I Gotta Try (Warner Bros.)
- BOB SEGER—Shame On The Moon (Capitol)

BREAKOUTS

- DURAN DURAN—Hungry Like The Wolf (Capitol)

KFYR-AM—Bismarck

- (Dan Brannan—MD)
- ★ SUPERTRAMP—It's Raining Again 5-3
- ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 7-5
- ★ DAN FOGELBERG—Missing You 11-7
- ★ JOHN COUGAR—Hand To Hold On To 13-10
- ★ BARRY MANILOW—Memory 15-12
- KIM CARNES—Does It Make You Remember
- SAMMY HAGAR—Your Love Is Driving Me Crazy B
- LINDA RONSTADT—I Knew You When B
- GLENN FREY—All Those Lies B
- BOB SEGER—Shame On The Moon X
- BILLY JOEL—Allentown X
- A FLOCK OF SEAGULLS—Space Age Love Songs X
- AMERICA—Right Before Your Eyes X
- SYLVIA—Nobody X
- MOVING PICTURES—What About Me X
- KENNY LOGGINS—Heart To Heart X
- FLEETWOOD MAC—Love In Store X
- LITTLE RIVER BAND—The Other Guy X
- JEFFREY OSBORNE—On The Wings Of Love X
- CHILLIWACK—Whatcha Gonna Do X
- ELTON JOHN—Ball And Chain X
- LOVERBOY—Jump X
- JUICE NEWTON—Heart Of The Night

WLS-AM—Chicago

- (Dave Denver—MD)
- ★ TOTO—Africa 13-8
- ★ MEN AT WORK—Down Under 22-12
- ★ MARVIN GAYE—Sexual Healing 23-15

- ★ DIONNE WARWICK—Heartbreaker 20-16
- ★ THE CLASH—Rock The Casbah 29-17
- BOB SEGER—Shame On The Moon

WES-FM—Chicago

- (Dave Denver—MD)
- ★ TOTO—Africa 13-8
- ★ MEN AT WORK—Down Under 22-12
- ★ THE CLASH—Rock The Casbah 29-17
- ★ PHIL COLLINS—You Can't Hurry Love 30-20
- ★ TOM PETTY AND THE HEARTBREAKERS—You Got Lucky 25-21
- A FLOCK OF SEAGULLS—Space Age Love Songs X

KIOA-AM—Des Moines

- (A.W. Pantoja—MD)
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 17-12
- ★ PHIL COLLINS—You Can't Hurry Love 21-17
- ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 12-8
- ★ MARVIN GAYE—Sexual Healing 25-22
- ★ FLEETWOOD MAC—Love In Store 28-24
- MEN AT WORK—Down Under
- LEE RITENOUR—Cross My Heart X
- AIR SUPPLY—Two Less Lonely People In The World X
- KENNY LOGGINS—Heart To Heart X
- RAY PARKER JR.—Bad Boy X
- CULTURE CLUB—Do You Really Want To Hurt Me X
- POCO—Shoot For The Moon X
- BOB SEGER—Shame On The Moon X
- RONNIE MILSAP—Inside/Carolina Dreams X

KMGK-FM—Des Moines

- (Michael Stone—MD)
- ★ MEN AT WORK—Down Under 3-1
- ★ TOTO—Africa 6-2
- ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 10-6
- ★ BILLY JOEL—Allentown 16-8
- ★ TOM PETTY AND THE HEARTBREAKERS—You Got Lucky 15-11
- DIRE STRAITS—Industrial Disease
- BOB SEGER—Shame On The Moon
- THE J. GEILS BAND—I Do B
- KIM CARNES—Does It Make You Remember B
- JEFFREY OSBORNE—On The Wings Of Love B
- FLEETWOOD MAC—Love In Store B
- THE ALAN PARSONS PROJECT—Psychobabble B
- GLENN FREY—All Those Lies B
- THE STRAY CATS—The Stray Cat Strut A
- LINDA RONSTADT—I Knew You When A
- ROUGH TRADE—All Touch A
- RODWAY—Don't Stop Trying X
- SAMMY HAGAR—Your Love Is Driving Me Crazy X
- MICHAEL McDONALD—I Gotta Try X
- THE PRETENDERS—Back On The Chain Gang X
- CULTURE CLUB—Do You Really Want To Hurt Me X
- FRIDA—I Know There's Something Going On X
- PRINCE—1999 X
- SAGA—On The Loose X
- MARVIN GAYE—Sexual Healing X
- THE STEVE MILLER BAND—Give It Up X
- DURAN DURAN—Hungry Like The Wolf X
- A FLOCK OF SEAGULLS—Space Age Love Songs X

(Continued on page 24)

I'D LIKE TO THANK ALL MY CO-WRITERS FOR A GREAT FIVE YEARS

JOHN MACRAE
DEBBIE HUPP
JOHNNY WILSON
JIM ZERFACE
PAULA BREEDLOVE
WOODY BOMAR
JOHN JARRARD
LEN CHIRIACKA

RICK PEOPLES
GENE DOBBINS
CHARLIE THOMPSON
ALICE KEISTER
WANDA MALLETTE
PATTI RYAN
BILL ZERFACE
MARY WELCH FRANCIS

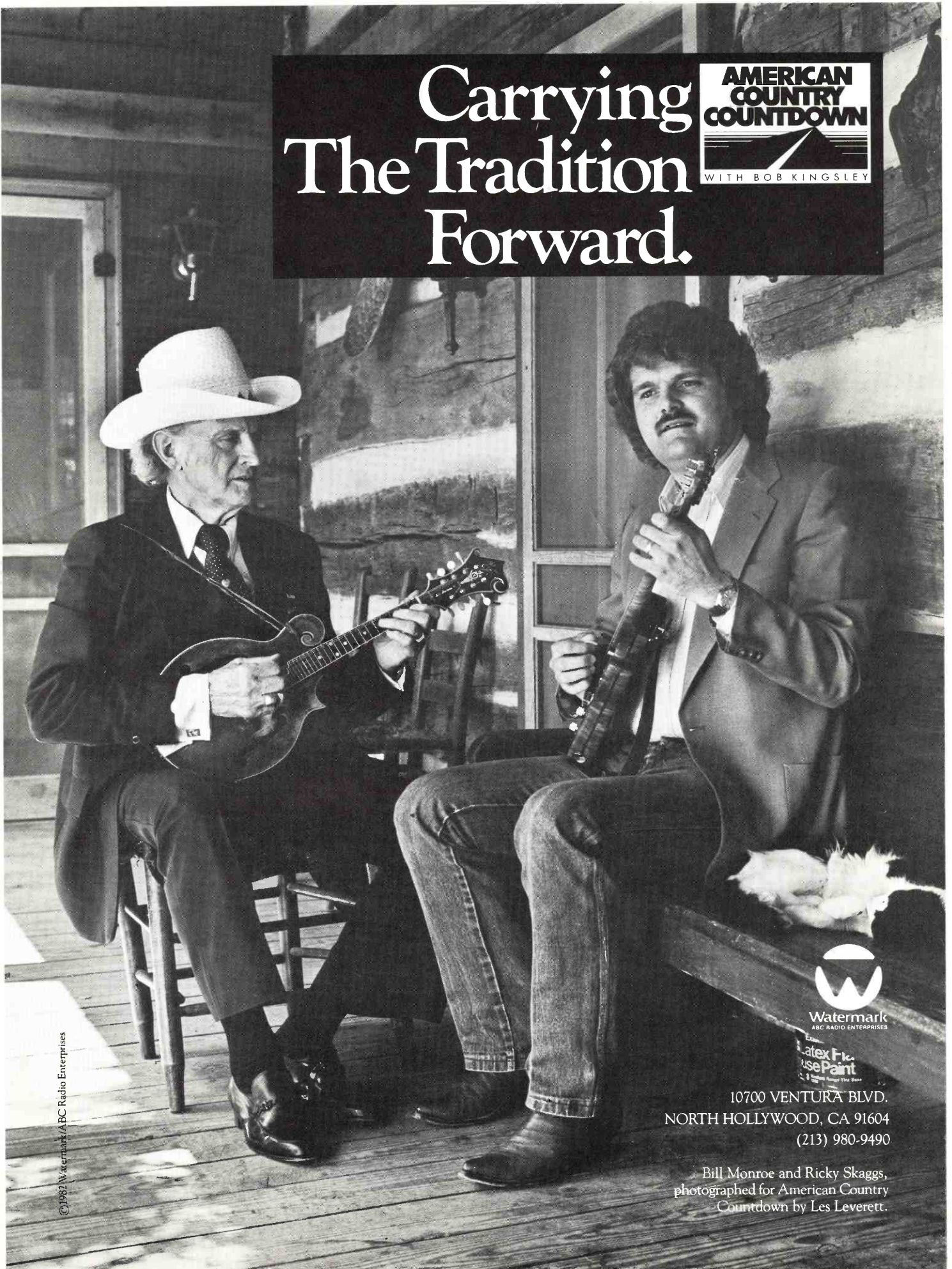
DENNIS LINDE
ALAN RUSH
SHARON SPIVEY
TOM DAVEY
ROB SIMBECK
MICKEY CLARK
BILL ANTHONY
DALLAS CODY

AND A SPECIAL THANKS TO THE ENTIRE STAFF OF THE COMBINE MUSIC GROUP!

BOB MORRISON

Carrying The Tradition Forward.

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COUNTDOWN**
WITH BOB KINGSLEY



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Bill Monroe and Ricky Skaggs,
photographed for American Country
Countdown by Les Leverett.



January 20-22, 1983
Huntington Sheraton
Pasadena, California

AGENDA

THURSDAY, January 20, 1983

- 10:00am- 6:00pm Registration
7:30pm- 9:30pm Welcoming Reception
10:00pm-11:30pm "Radio & Record Industry Hearing on Album Tracking & Home Taping"

FRIDAY, January 21, 1983

- 8:00am- 9:00am Continental Breakfast
8:30am- 5:30pm Registration
9:00am-10:00am "Radio's Changing Job Descriptions"
9:00am-10:15am EARSHOT "Listener Attitudes Towards News"
10:15am-11:45am "Radio And Records Industry Relations"
10:30am-11:45am EARSHOT "The State of Radio Journalism"
11:45am- 1:00pm FREE TIME
1:00pm- 2:15pm "The Truth About Positioning: Sound, Image, Crossover"
1:00pm- 2:15pm EARSHOT "Job Science (including Dealing With Consultants)"
2:30pm- 3:30pm "Plain Talk About New Technology"
2:30pm- 3:30pm EARSHOT "Developing Better Network Relations"
3:45pm- 4:45pm "Old-Timers Day"
3:45pm- 5:00pm "The Future Of Radio"
5:00pm- 6:00pm "Talk, News And Public Affairs on Music Radio"
5:00pm- 6:00pm "Making Specials Special"
FREE TIME
6:00pm- 8:00pm General Dinner Session with Guest Speakers
8:00pm-11:00pm THE ALBUM NETWORK: "Rock Radio Seminar"

SATURDAY, January 22nd

- 8:00am- 9:00am Continental Breakfast
8:30am- 5:30pm Registration
9:00am-10:00am "The Music Panel: The State of Popular Music"
9:00am-10:15am EARSHOT "Legal Questions Effecting News"
10:15am-11:45am "The New Attitude Towards Radio Promotion"
10:30am-11:45am EARSHOT "The State of Radio Journalism"
FREE TIME
1:00pm- 2:15pm "Air Personalities: What Are They And Where Do They Come From"
1:00pm- 2:15pm EARSHOT "The News Director As Executives"
2:30pm- 3:30pm "Consultants: Who Are They And What Do They Do"
2:30pm- 3:30pm EARSHOT "Secrets Of The Newsroom Revealed"
3:45pm- 4:45pm "Networks and Syndicators: The New Programming Force"
"Talk Radio"
3:45pm- 5:00pm "View From The Top"
5:00pm- 6:00pm "In One Ear & Gone Tomorrow: Reaching Audience Through Effective Advertising"
6:00pm- 8:00pm FREE TIME
8:00pm-11:00pm General Dinner Session with Guest Speakers
11:00pm- ??? Open Rap Session

HOSPITALITY SUITES INCLUDE:

- Album Network
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Billboard Publications
Boardwalk Entertainment
Columbia Records
DIR Broadcasting
Earshot
EMI/Liberty Records
Epic Records
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RCA Records
RKO Radio Network
Solid Gold Records
Warner Brothers Records
Watermark
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PARTICIPANTS INCLUDE:

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RAY ANDERSON, CBS Records
LEE ARNOLD, KOFM Radio
ROBERT BENSON, ABC News & Sports, Radio
TOM BIRCHELL, RKO Radio
CHUCK BLORE, C. Blore & D. Richman, Inc.
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JIM CAMERON, Cameron Communications
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ED SALAMON, United Stations
JOHN SEBASTIAN, Sebastian Casey & Assoc.
PAT SHAUGNESSY, TM Company
STEVE SMITH, Album Network
DUSTY STREET, KROQ-FM
MICHAEL TOMS, Audio Independents
BOB TRAVIS, WGCL-AM
RAY TUSKEN, Capitol Records
BOB VANDERHEYDEN, CBS FM Group
ANDREW VOGEL, ABC Talk Radio
STEVE WARREN, WPTR-FM
SONNY JOE WHITE, WXKS-FM
NORM WINER, WXRT-FM
TOM YATES, Hiatus Productions
More to be announced!

The Billboard Radio Programming Convention
January 20-22, 1983, Huntington Sheraton, Pasadena, California

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Registration does not include hotel accommodations or airfare. Registrant substitutions may be made. Registrations at the door will be an additional \$50. Absolutely no refunds after December 20, 1982. Cancellations before December 20, 1982 must be in writing and will be subject to a 10% cancellation fee. Information on hotel accommodations will be mailed to you upon receipt of your completed registration form.

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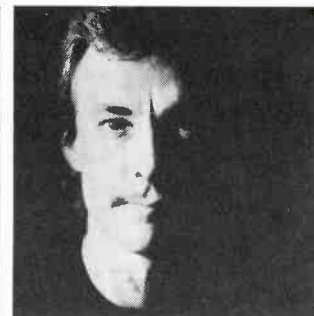
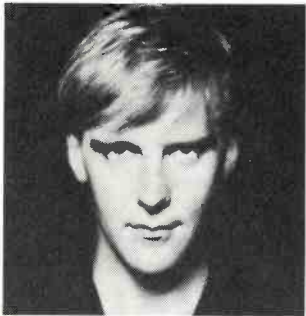
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LAST NAME, FIRST NAME, INITIAL, TITLE, COMPANY, ADDRESS, PHONE, CITY, STATE, ZIP



THE PEOPLE WHO PICKED THE ARTISTS

In both Cashbox and Billboard, the artists and music of PolyGram Records



RUSH

Cashbox
46 Top 100 Albums: "Signals"
87 Top 100 Albums: "Exit Stage Left"

Billboard
21 Top Pop Album Artists (Duo or Groups)
39 Top Pop Album Artists



GUENTER HENSLER

Cashbox
Executive of the Year



VANGELIS

Cashbox
1 Instrumentalist Pop Singles

Billboard
7 Top Pop Album Artists (Male)
9 Adult Contemporary Artists
16 Top Pop Singles Artists (Male)
22 Top Pop Album Artists
24 Top Pop Artists (LPs & Singles)
48 Top Pop Singles Artists
19 Top Singles Producers



KOOL & THE GANG

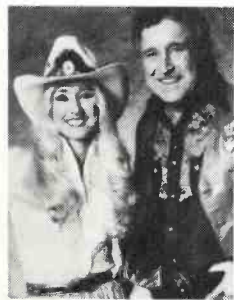
Cashbox
1 Group Black Contemporary Albums
2 Group Black Contemporary Singles
6 Jukebox Black Contemporary Singles
74 Top 100 Singles: "Get Down On It"
92 Top 100 Albums: "Something Special"

Billboard
3 Top Black Singles Artists
4 Black Artists (LPs & Singles)
6 Top Black Albums: "Something Special"
7 Top Black Album Artists
14 Top Pop Albums: "Something Special"
14 Top Pop Singles Artists (Duo or Groups)
16 Top Pop Album Artists (Duo or Groups)
20 Top Black Singles: "Take My Heart"
20 Top Pop Singles Artists
26 Top Pop Artists (LPs & Singles)
28 Top Pop Album Artists
82 Top Pop Singles: "Get Down On It"
85 Top Pop Singles: "Take My Heart"

BOB & DOUG McKENZIE

Cashbox
1 New Duo Pop Albums
1 Top Comedy/Novelty Pop Albums
1 Top Comedy/Novelty Pop Single
2 AOR Duo Pop Albums
3 Duo Pop Albums
5 New Duo Pop Singles
7 Duo Pop Singles
52 Top 100 Albums: "Great White North"
90 Top 100 Singles: "Take Off"

Billboard
15 New Pop Artists (LPs & Singles)



THE KENDALLS

Cashbox
2 Duo Country Singles



REBA McENTIRE

Cashbox
5 Female Country Singles

Billboard
16 Country Singles: "I'm Not That Lonely Yet"
39 Top Country Singles Artists
44 Country Artists (LPs & Singles)
50 Top Country Album Artists



STEPHANIE MILLS

Cashbox
7 Female Black Contemporary Albums
7 Female Black Contemporary Singles

Billboard
24 Top Pop Album Artists (Female)

JOHN COUGAR

Cashbox
1 Artist of the Year
1 Male Pop Albums
1 Male Pop Singles
2 Top 100 Albums: "American Fool"
2 Jukebox Pop Singles
8 Top 100 Singles: "Jack & Diane"
14 Top 100 Singles: "Hurts So Good"

Billboard
1 Top Pop Singles Artists (Male)
2 Top Pop Album Artists (Male)
4 Top Pop Albums: "American Fool"
5 Top Pop Singles Artists
7 Top Pop Artists (LPs & Singles)
7 Top Pop Singles: "Jack & Diane"
8 Top Pop Singles: "Hurts So Good"
9 Top Pop Album Artists
17 Top Pop Singles Producers: Don Gehman/John Cougar Mellencamp

THE GAP BAND

Cashbox
1 Group Black Contemporary Singles
2 Jukebox Black Contemporary Singles
2 Group Black Contemporary Albums
70 Top 100 Albums: "Gap Band IV"

Billboard
2 Top Black Album Artists
2 Top Black Albums: "Gap Band IV"
3 Black Artists (LPs & Singles)
6 Top Black Singles Artists
7 Top Black Singles: "Early In The Morning"
67 Top Pop Singles Artists
74 Top Pop Albums: "Gap Band IV"
81 Top Pop Album Artists



KNOW THE MOST THEY LIKED THE BEST.

and our Associated Labels were applauded, over and over again.



CAMEO
 Cashbox
 7 Group Black Contemporary Singles
 Billboard
 22 Top Black Singles Artists
 24 Black Artists (LPs & Singles)
 29 Top Black Album Artists
 29 Top Black Albums: "Alligator Woman"
 49 Top Black Singles: "Be Yourself"

CENTRAL LINE
 Cashbox
 1 New Group Black Contemporary Albums
 Billboard
 9 New Black Artists (LPs & Singles)



Cashbox
 1 Soundtrack Pop Albums
 9 Top 100 Albums
 10 Top 100 Singles: "Main Theme"

Billboard
 1 Top Pop Album Soundtracks/Original Cast
 2 Top Adult Contemporary Singles
 9 Top Pop Albums
 12 Top Pop Singles

TOP POP SINGLES PRODUCERS
 Billboard
 39 Eumir Deodato
 64 Robert John (Mutt) Lange
 98 Ron Haffkine



THE BAR-KAYS
 Billboard
 21 Top Black Albums: "Nightcruising"
 24 Top Black Album Artists
 25 Top Black Singles: "Hit And Run"
 33 Black Artists (LPs & Singles)
 38 Top Black Singles Artists



THE WAITRESSES
 Cashbox
 7 New Group Pop Albums
 10 Mixed Group Pop Albums



SCORPIONS
 Cashbox
 75 Top 100 Albums: "Blackout"
 Billboard
 37 Top Pop Albums: "Blackout"
 49 Top Pop Album Artists



GREASE 2
 Cashbox
 8 Soundtrack Pop Albums



ABC
 Cashbox
 4 New Group Pop Albums
 10 New Group Pop Singles
 65 Top 100 Singles: "The Look Of Love"

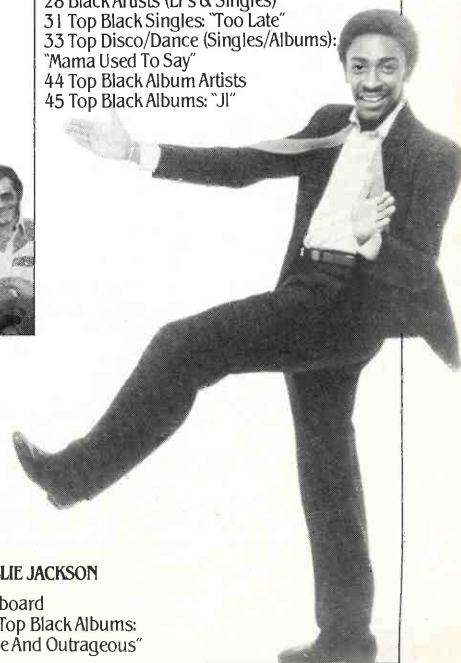
JUNIOR
 Cashbox
 2 New Male Black Contemporary Albums
 3 Male Black Contemporary Singles
 4 New Male Black Contemporary Singles

THE STATLER BROTHERS
 Cashbox
 3 Group Country Singles
 5 Group Country Albums
 Billboard
 18 Top Country Singles Artists
 21 Country Artists (LPs & Singles)
 23 Top Country Album Artists
 39 Top Country Albums: "Years Ago"
 46 Country Singles: "You'll Be Back (Every Night In My Dreams)"



LIPPS, INC.
 Billboard
 14 Top Disco/Dance (Singles/Albums): "Designer Music/Hold Me Down"
 21 Disco/Dance Artists

Billboard
 1 New Black Artists (LPs & Singles)
 14 Top Black Singles Artists
 26 Top Black Singles: "Mama Used To Say"
 28 Black Artists (LPs & Singles)
 31 Top Black Singles: "Too Late"
 33 Top Disco/Dance (Singles/Albums): "Mama Used To Say"
 44 Top Black Album Artists
 45 Top Black Albums: "J!"



MILLIE JACKSON
 Billboard
 49 Top Black Albums: "Live And Outrageous"

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (12/14/82)

Continued from page 24

Mid-Atlantic Region

★ PRIME MOVERS

- TOTO—Africa (Columbia)
- DARYL HALL AND JOHN OATES—Maneater (RCA)
- ADAM ANT—Goody Two Shoes (Epic)

● TOP ADD ONS

- LINDA RONSTADT—I Knew You When (Asylum)
- BOB SEGER—Shame On The Moon (Capitol)
- SAMMY HAGAR—Your Love Is Driving Me Crazy (Geffen)

— BREAK OUTS —

- DONNA SUMMER—The Woman In Me (Geffen)
- STRAY CATS—Stray Cat Strut (EMI-America)
- BILL WOLFER—Papa Was A Rolling Stone (Constellation)

WABE-AM—Allentown

- (Jefferson Ward—MD)
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 3-1
- ★ MICHAEL JACKSON AND PAUL MCCARTNEY—The Girl Is Mine 4-4
- ★ PHIL COLLINS—You Can't Hurry Love 11-7
- ★ MEN AT WORK—Down Under 19-11
- ★ KENNY LOGGINS—Heart To Heart 24-18
- ★ MICHAEL McDONALD—I Gotta Try
- ★ DONNA SUMMER—The Woman In Me
- ★ THE SPINNERS—Funny How Time Slips Away
- ★ LINDA RONSTADT—I Knew You When
- ★ AMERICA—Right Before Your Eyes
- ★ BOB SEGER—Shame On The Moon
- ★ KENNY ROGERS—A Love Song
- ★ CROSBY, STILLS AND NASH—Southern Cross
- ★ NEIL DIAMOND—Heartlight
- ★ BARRY MANILOW—Memory

WFBG-AM—Altoona

- (Tony Booth—MD)
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 13-8
- ★ PHIL COLLINS—You Can't Hurry Love 15-11
- ★ ADAM ANT—Goody Two Shoes 18-13
- ★ FLEETWOOD MAC—Love In Store 23-16
- ★ THE CLASH—Rock The Casbah 26-18
- ★ RAY PARKER JR.—Bad Boy
- ★ STRAY CATS—Stray Cat Strut
- ★ LINDA RONSTADT—I Knew You When
- ★ HOT CHOCOLATE—Are You Getting Enough
- ★ BARRY MANILOW—Memory
- ★ POCO—Shoot For The Moon
- ★ VANDENBERG—Burning Heart
- ★ DURAN DURAN—Hungry Like The Wolf
- ★ ROUGH TRADE—All Touch
- ★ DONNA SUMMER—The Woman In Me
- ★ BILL WOLFER—Papa Was A Rolling Stone
- ★ THE SPINNERS—Funny How Time Slips Away
- ★ LEE RITENOUR—Cross My Heart
- ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I
- ★ SCANDAL—Goodbye To You

WYRE-AM—Annapolis

- (Larry Wachs—MD)
- ★ TOTO—Africa 6-3
- ★ DARYL HALL AND JOHN OATES—Maneater 1-1
- ★ MEN AT WORK—Down Under 20-14
- ★ KENNY LOGGINS—Heart To Heart 21-15
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 23-17
- ★ BOB SEGER—Shame On The Moon
- ★ THE STEVE MILLER BAND—Give It Up
- ★ RAY PARKER JR.—Bad Boy
- ★ MOVING PICTURES—What About Me
- ★ GLENN FREY—All Those Lies
- ★ CULTURE CLUB—Do You Really Want To Hurt Me
- ★ POCO—Shoot For The Moon
- ★ PHIL COLLINS—You Can't Hurry Love
- ★ LANNI HALL—Who's That Guy
- ★ MICHAEL JACKSON—Someone In The Dark
- ★ KIM CARNES—Does It Make You Remember

WBSB-FM—Baltimore

- (Rick James/Jan Jeffries—MD)
- ★ DARYL HALL AND JOHN OATES—Maneater 1-1
- ★ MARVIN GAYE—Sexual Healing 3-2
- ★ STRAY CATS—Rock This Town 6-4
- ★ MICHAEL JACKSON AND PAUL MCCARTNEY—The Girl Is Mine 6-3
- ★ ADAM ANT—Goody Two Shoes 27-20
- ★ PHIL COLLINS—You Can't Hurry Love
- ★ BOB SEGER—Shame On The Moon
- ★ LINDA RONSTADT—I Knew You When
- ★ KOOL AND THE GANG—Let's Go Dancin' (Ooh La, La) B
- ★ TOM PETTY AND THE HEARTBREAKERS—You Got Lucky
- ★ MOVING PICTURES—What About Me
- ★ KIM CARNES—Does It Make You Remember
- ★ SAMMY HAGAR—Your Love Is Driving Me Crazy

WFBR-AM—Baltimore

- (Andy Szulinski—MD)
- ★ MICHAEL JACKSON AND PAUL MCCARTNEY—The Girl Is Mine 6-3
- ★ TOTO—Africa 9-4
- ★ SUPERTRAMP—It's Raining Again 10-5
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 11-7
- ★ PHIL COLLINS—You Can't Hurry Love 12-9
- ★ THE FOUR TOPS—I Believe In You And Me
- ★ MICHAEL JACKSON—Someone In The Dark

WCIR-FM—Beckley, W. Va.

- (Jim Martin—MD)
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 2-1
- ★ MEN AT WORK—Down Under 4-4
- ★ TOTO—Africa 5-5
- ★ DIANNE WARWICK—Heartbreaker 6-6
- ★ MARVIN GAYE—Sexual Healing 11-8
- ★ LINDA RONSTADT—I Knew You When
- ★ SAGA—On The Loose
- ★ GOLDEN EARRING—Twilight Zone B
- ★ ADAM ANT—Goody Two Shoes
- ★ DONNA SUMMER—The Woman In Me
- ★ MUSICAL YOUTH—Pass The Dutchie
- ★ POCO—Shoot For The Moon
- ★ STRAY CATS—Stray Cat Strut
- ★ MICHAEL JACKSON—I Gotta Try
- ★ AIR SUPPLY—Two Less Lonely People In The World
- ★ BILLY JOEL—Allentown
- ★ A FLOCK OF SEAGULLS—Space Age Love Songs
- ★ FLEETWOOD MAC—Love In Store
- ★ GLENN FREY—All Those Lies

- ★ JUICE NEWTON—Heart Of The Night
- ★ KENNY LOGGINS—Heart To Heart
- ★ CULTURE CLUB—Do You Really Want To Hurt Me
- ★ DIRE STRAITS—Industrial Disease
- ★ SAMMY HAGAR—Your Love Is Driving Me Crazy
- ★ THE ALAN PARSONS PROJECT—Psychobabble
- ★ BOB SEGER—Shame On The Moon

WCCK-FM—Erie

- (J.J. Sanford—MD)
- ★ CHICAGO—Love Me Tomorrow 2-1
- ★ DARYL HALL AND JOHN OATES—Maneater 4-2
- ★ JOHN COUGAR—Hand To Hold On To 6-3
- ★ THE MICHAEL STANLEY BAND—Take The Time 13-9
- ★ KOOL AND THE GANG—Let's Go Dancin' (Ooh La, La) 17-10
- ★ BARRY MANILOW—Memory
- ★ PETER GABRIEL—Shock The Monkey
- ★ BILLY JOEL—Allentown
- ★ MUSICAL YOUTH—Pass The Dutchie
- ★ SAMMY HAGAR—Your Love Is Driving Me Crazy
- ★ SAGA—On The Loose
- ★ STRAY CATS—Stray Cat Strut
- ★ GLENN FREY—All Those Lies
- ★ LINDA RONSTADT—I Knew You When
- ★ SAGA—Beg, Borrow Or Steal
- ★ ROUGH TRADE—All Touch
- ★ DIRE STRAITS—Love Over Gold

WKBO-AM—Harrisburg

- (Bill Trousdale—MD)
- ★ MARVIN GAYE—Sexual Healing
- ★ JUICE NEWTON—Heart Of The Night
- ★ PHIL COLLINS—You Can't Hurry Love
- ★ LITTLE RIVER BAND—The Other Guy

WGH-AM—Norfolk

- (Bob Canada—MD)
- ★ DARYL HALL AND JOHN OATES—Maneater 1-1
- ★ TOTO—Africa 5-2
- ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I 10-8
- ★ PHIL COLLINS—You Can't Hurry Love 14-9
- ★ LITTLE RIVER BAND—The Other Guy 18-10
- ★ STRAY CATS—Stray Cat Strut
- ★ VANDENBERG—Burning Heart
- ★ BOB SEGER—Shame On The Moon
- ★ POCO—Shoot For The Moon
- ★ BILL WOLFER—Papa Was A Rolling Stone
- ★ SAGA—On The Loose
- ★ FRIDA—I Know There's Something Going On
- ★ LITTLE STEVEN AND THE DISCIPLES OF SOUL—Forever A
- ★ DURAN DURAN—Hungry Like The Wolf
- ★ THE WHO—Eminence Front
- ★ DIRE STRAITS—Industrial Disease
- ★ THE SPINNERS—Funny How Time Slips Away
- ★ MUSICAL YOUTH—Pass The Dutchie
- ★ LANIER AND COMPANY—After I Cry Tonight
- ★ THE PRETENDERS—Back On The Chain Gang
- ★ THE STEVE MILLER BAND—Give It Up
- ★ SAGA—Beg, Borrow Or Steal
- ★ THE MICHAEL STANLEY BAND—Take The Time
- ★ DONNA SUMMER—The Woman In Me
- ★ X
- ★ ROUGH TRADE—All Touch
- ★ UNIPOP—What If (I Said I Love You)

WVNZ-FM—Norfolk

- (Steve Kelly—MD)
- ★ MICHAEL JACKSON AND PAUL MCCARTNEY—The Girl Is Mine 10-5
- ★ MEN AT WORK—Down Under 18-10
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 5-1
- ★ MARVIN GAYE—Sexual Healing 6-3
- ★ TOTO—Africa 12-9
- ★ MICHAEL McDONALD—I Gotta Try
- ★ BILLY SQUIER—Everybody Wants You
- ★ LINDA RONSTADT—I Knew You When
- ★ A FLOCK OF SEAGULLS—Space Age Love Songs
- ★ SAMMY HAGAR—Your Love Is Driving Me Crazy
- ★ STRAY CATS—Stray Cat Strut
- ★ PETER GABRIEL—Shock The Monkey
- ★ HOT CHOCOLATE—Are You Getting Enough
- ★ SUPERTRAMP—It's Raining Again

WCAU-FM—Philadelphia

- (Glen Kalina—MD)
- ★ ADAM ANT—Goody Two Shoes 30-15
- ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I 33-24
- ★ TOM PETTY AND THE HEARTBREAKERS—You Got Lucky 36-25
- ★ BILLY JOEL—Allentown 45-28
- ★ MICHAEL McDONALD—I Gotta Try 38-29
- ★ BOB SEGER—Shame On The Moon
- ★ HOT CHOCOLATE—Are You Getting Enough
- ★ SAGA—Beg, Borrow Or Steal
- ★ JANET JACKSON—Young Love
- ★ GLENN FREY—All Those Lies
- ★ VANDENBERG—Burning Heart
- ★ BILL WOLFER—Papa Was A Rolling Stone
- ★ THE SPINNERS—Funny How Time Slips Away
- ★ DONNA SUMMER—The Woman In Me
- ★ PIA ZADORA—The Clapping Song
- ★ DURAN DURAN—Hungry Like The Wolf
- ★ MUSICAL YOUTH—Pass The Dutchie
- ★ SAMMY HAGAR—Your Love Is Driving Me Crazy
- ★ ROUGH TRADE—All Touch
- ★ LEE RITENOUR—Cross My Heart
- ★ THE STEVE MILLER BAND—Give It Up
- ★ LINDA RONSTADT—I Knew You When
- ★ THE PRETENDERS—Back On The Chain Gang
- ★ SAGA—On The Loose
- ★ CULTURE CLUB—Do You Really Want To Hurt Me

WIFI-FM—Philadelphia

- (Don Cannon/Verna McKay—MD)
- ★ DARYL HALL AND JOHN OATES—Maneater 6-3
- ★ MEN AT WORK—Down Under 15-9
- ★ BARRY MANILOW—Memory 23-16
- ★ SUPERTRAMP—It's Raining Again 22-17
- ★ DIANA ROSS—Muscles 26-20
- ★ PAT BENATAR—Shadows Of The Night
- ★ LINDA RONSTADT—I Knew You When
- ★ LITTLE RIVER BAND—The Other Guy
- ★ THE J. GEILS BAND—I Do B
- ★ RAY PARKER JR.—Bad Boy
- ★ AIR SUPPLY—Two Less Lonely People In The World
- ★ FLEETWOOD MAC—Love In Store
- ★ GLENN FREY—All Those Lies
- ★ JEFFERSON STARSHIP—Be My Lady
- ★ MOVING PICTURES—What About Me
- ★ JUICE NEWTON—Heart Of The Night
- ★ BILLY JOEL—Allentown
- ★ MICHAEL McDONALD—I Gotta Try
- ★ AMERICA—Right Before Your Eyes
- ★ KENNY LOGGINS—Heart To Heart
- ★ KIM CARNES—Does It Make You Remember
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World)
- ★ JOHN COUGAR—Hand To Hold On To
- ★ TAVARES—A Penny For Your Thoughts

WRVQ-FM—Richmond

- (Bill Thomas—MD)
- ★ DARYL HALL AND JOHN OATES—Maneater 1-1
- ★ DON HENLEY—Dirty Laundry 2-2
- ★ SUPERTRAMP—It's Raining Again 4-3
- ★ PAT BENATAR—Shadows Of The Night 5-4
- ★ MEN AT WORK—Down Under 6-5
- ★ LITTLE RIVER BAND—The Other Guy
- ★ GLENN FREY—All Those Lies
- ★ LOVERBOY—Jump
- ★ NIGHT RANGER—Don't Tell Me I'm Crazy
- ★ SAMMY HAGAR—Your Love Is Driving Me Crazy
- ★ LINDA RONSTADT—I Knew You When

- ★ THE WHO—Eminence Front
- ★ CULTURE CLUB—Do You Really Want To Hurt Me
- ★ THE STEVE MILLER BAND—Give It Up
- ★ SANTA—Nowhere To Run
- ★ FRIDA—I Know There's Something Going On
- ★ DURAN DURAN—Hungry Like The Wolf

WRQX-FM—Washington, DC

- (Dallas Cole—MD)
- ★ TOTO—Africa 12-5
- ★ PHIL COLLINS—You Can't Hurry Love 15-11
- ★ MICHAEL JACKSON AND PAUL MCCARTNEY—The Girl Is Mine 18-14
- ★ KENNY LOGGINS—Heart To Heart 19-15
- ★ ADAM ANT—Goody Two Shoes 21-17
- ★ A FLOCK OF SEAGULLS—Space Age Love Songs
- ★ LITTLE RIVER BAND—The Other Guy
- ★ MICHAEL McDONALD—I Gotta Try
- ★ KOOL AND THE GANG—Let's Go Dancin' B

WQXA-FM—York

- (Dan Steele—MD)
- ★ MEN AT WORK—Down Under 15-10
- ★ MARVIN GAYE—Sexual Healing 21-12
- ★ THE J. GEILS BAND—I Do 19-16
- ★ LITTLE RIVER BAND—The Other Guy 23-18
- ★ FLEETWOOD MAC—Love In Store 27-21
- ★ BOB SEGER—Shame On The Moon
- ★ CULTURE CLUB—Do You Really Want To Hurt Me
- ★ JUICE NEWTON—Heart Of The Night
- ★ GLENN FREY—All Those Lies
- ★ BILLY JOEL—Allentown
- ★ LINDA RONSTADT—I Knew You When
- ★ DONNA SUMMER—The Woman In Me
- ★ POCO—Shoot For The Moon
- ★ RAY PARKER JR.—Bad Boy
- ★ PETER GABRIEL—Shock The Monkey
- ★ TOM PETTY AND THE HEARTBREAKERS—You Got Lucky
- ★ THE STEVE MILLER BAND—Give It Up
- ★ SAMMY HAGAR—Your Love Is Driving Me Crazy
- ★ GOLDEN EARRING—Twilight Zone

Southeast Region

★ PRIME MOVERS

- MEN AT WORK—Down Under (Columbia)
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me (West)
- DARYL HALL AND JOHN OATES—Maneater (RCA)

● TOP ADD ONS

- BOB SEGER—Shame On The Moon (Capitol)
- CULTURE CLUB—Do You Really Want To Hurt Me (Virgin/Epic)
- LINDA RONSTADT—I Knew You When (Asylum)

— BREAK OUTS —

- DONNA SUMMER—The Woman In Me (Geffen)
- STRAY CATS—Stray Cat Strut (EMI-America)

WANS-FM—Anderson/Greenville

- (Bill Metts—MD)
- ★ DON HENLEY—Dirty Laundry 1-1
- ★ PAT BENATAR—Shadows Of The Night 6-3
- ★ MEN AT WORK—Down Under 11-6
- ★ EDDIE MONEY—Shakin' 15-10
- ★ TOM PETTY AND THE HEARTBREAKERS—You Got Lucky 18-13
- ★ MICHAEL McDONALD—I Gotta Try
- ★ STRAY CATS—Stray Cat Strut
- ★ FLEETWOOD MAC—Love In Store
- ★ CULTURE CLUB—Do You Really Want To Hurt Me
- ★ THE WHO—Eminence Front
- ★ KENNY LOGGINS—Heart To Heart
- ★ PETER GABRIEL—Shock The Monkey
- ★ LOVERBOY—Jump
- ★ THE ALAN PARSONS PROJECT—Psychobabble
- ★ SAGA—On The Loose
- ★ GOLDEN EARRING—Twilight Zone
- ★ LINDA RONSTADT—I Knew You When

WISE-AM—Asheville

- (John Stevens—MD)
- ★ DON HENLEY—Dirty Laundry 1-1
- ★ ADAM ANT—Goody Two Shoes 25-16
- ★ THE J. GEILS BAND—I Do 24-25
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 27-22
- ★ MUSICAL YOUTH—Pass The Dutchie 35-26
- ★ DONNA SUMMER—The Woman In Me
- ★ THE PRETENDERS—Back On The Chain Gang
- ★ BOB SEGER—Shame On The Moon
- ★ SAMMY HAGAR—Your Love Is Driving Me Crazy
- ★ BILL WOLFER—Papa Was A Rolling Stone
- ★ ALABAMA/LOUISE MANORELL AND R.C. BANNON—Christmas In Dixie/Christmas Is Just A Song For Us This Year
- ★ ROUGH TRADE—All Touch
- ★ SAGA—Beg, Borrow Or Steal
- ★ MICHAEL McDONALD—I Gotta Try
- ★ LINDA RONSTADT—I Knew You When
- ★ POCO—Shoot For The Moon
- ★ LITTLE STEVEN AND THE DISCIPLES OF SOUL—Forever
- ★ GLENN FREY—All Those Lies
- ★ FRIDA—I Know There's Something Going On
- ★ HOT CHOCOLATE—Are You Getting Enough
- ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I
- ★ KOOL AND THE GANG—Let's Go Dancin' (Ooh La, La) X
- ★ CULTURE CLUB—Do You Really Want To Hurt Me

WZGC-FM—Atlanta

- (John Young—MD)
- ★ MEN AT WORK—Down Under 5-2
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 10-5
- ★ SUPERTRAMP—It's Raining Again 13-9
- ★ MOVING PICTURES—What About Me 18-14
- ★ PIA ZADORA—The Clapping Song 29-20
- ★ FLEETWOOD MAC—Love In Store
- ★ BARRY MANILOW—Memory
- ★ BILLY JOEL—Allentown
- ★ MICHAEL McDONALD—I Gotta Try
- ★ GLENN FREY—All Those Lies
- ★ PETER GABRIEL—Shock The Monkey
- ★ DONNA SUMMER—The Woman In Me
- ★ BOB SEGER—Shame On The Moon
- ★ SAMMY HAGAR—Your Love Is Driving Me Crazy
- ★ CULTURE CLUB—Do You Really Want To Hurt Me
- ★ LINDA RONSTADT—I Knew You When

WQXI-AM—Atlanta

- (J.J. Jackson—MD)
- ★ AIR SUPPLY—Two Less Lonely People In The World 14-9
- ★ MEN AT WORK—Down Under 1-1
- ★ DARYL HALL AND JOHN OATES—Maneater 3-2
- ★ BOB SEGER—Shame On The Moon
- ★ ALABAMA/LOUISE MANORELL AND R.C. BANNON—Christmas In Dixie/Christmas Is Just A Song For Us This Year
- ★ MOVING PICTURES—What About Me B

WQXI-FM—Atlanta

- (Jeff McCartney—MD)
- ★ MEN AT WORK—Down Under 1-1
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 5-4
- ★ THE CLASH—Rock The Casbah 9-6
- ★ ADAM ANT—Goody Two Shoes 16-12
- ★ BOB SEGER—Shame On The Moon 28-21
- ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I
- ★ CULTURE CLUB—Do You Really Want To Hurt Me
- ★ KENNY LOGGINS—Heart To Heart
- ★ LITTLE RIVER BAND—The Other Guy
- ★ DONNA SUMMER—The Woman In Me
- ★ LINDA RONSTADT—I Knew You When (A)
- ★ SAMMY HAGAR—Your Love Is Driving Me Crazy
- ★ STRAY CATS—Stray Cat Strut
- ★ FLEETWOOD MAC—Love In Store
- ★ MICHAEL McDONALD—I Gotta Try
- ★ JUICE NEWTON—Heart Of The Night

WBQQ-FM—Augusta

- (Bruce Stevens—MD)
- ★ DON HENLEY—Dirty Laundry 2-2
- ★ MEN AT WORK—Down Under 3-3
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 13-5
- ★ MICHAEL JACKSON AND PAUL MCCARTNEY—The Girl Is Mine 14-8
- ★ THE CLASH—Rock The Casbah 26-17
- ★ DONNA SUMMER—The Woman In Me
- ★ MUSICAL YOUTH—Pass The Dutchie
- ★ DIRE STRAITS—Industrial Disease
- ★ AIR SUPPLY—Two Less Lonely People In The World
- ★ BILLY JOEL—Allentown
- ★ MICHAEL McDONALD—I Gotta Try
- ★ KENNY LOGGINS—Heart To Heart
- ★ THE PRETENDERS—Back On The Chain Gang
- ★ THE J. GEILS BAND—I Do X
- ★ TAVARES—A Penny For Your Thoughts
- ★ PETER GABRIEL—Shock The Monkey
- ★ ADAM ANT—Goody Two Shoes X
- ★ GLENN FREY—All Those Lies
- ★ JUICE NEWTON—Heart Of The Night
- ★ LINDA RONSTADT—I Knew You When
- ★ SAMMY HAGAR—Your Love Is Driving Me Crazy
- ★ CULTURE CLUB—Do You Really Want To Hurt Me
- ★ BOB SEGER—Shame On The Moon X

WKXX-FM—Birmingham

- (Rocky Jones—MD)
- ★ SUPERTRAMP—It's Raining Again 5-1
- ★ DARYL HALL AND JOHN OATES—Maneater 6-3
- ★ MICHAEL JACKSON AND PAUL MCCARTNEY—The Girl Is Mine 8-5
- ★ PHIL COLLINS—You can't Hurry Love 16-13
- ★ FLEETWOOD MAC—Love In Store 22-15
- ★ BOB SEGER—Shame On The Moon
- ★ DONNA SUMMER—The Woman In Me
- ★ JUICE NEWTON—Heart Of The Night
- ★ AMERICA—Right Before Your Eyes
- ★ MEN AT WORK—Down Under
- ★ MICHAEL McDONALD—I Gotta Try

WCSC-AM—Charleston

- (Chris Bailey—MD)
- ★ DON HENLEY—Dirty Laundry 7-5
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 13-8
- ★ ADAM ANT—Goody Two Shoes 17-12
- ★ LITTLE RIVER BAND—The Other Guy 18-14
- ★ FLEETWOOD MAC—Love In Store 22-16
- ★ STRAY CATS—Stray Cat Strut
- ★ JANET JACKSON—Young Love
- ★ BOB SEGER—Shame On The Moon
- ★ GLENN FREY—All Those Lies
- ★ MUSICAL YOUTH—Pass The Dutchie
- ★ SAMMY HAGAR—Your Love Is Driving Me Crazy
- ★ PETER GABRIEL—Shock The Monkey
- ★ DONNA SUMMER—The Woman In Me
- ★ LINDA RONSTADT—I Knew You When
- ★ AMERICA—Right Before Your Eyes
- ★ DURAN DURAN—Hungry Like The Wolf

WBCY-FM—Charlotte

- (Bob Kagan—MD)
- ★ MEN AT WORK—Down Under 4-1
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 13-6
- ★ MARVIN GAYE—Sexual Healing 18-9
- ★ LITTLE RIVER BAND—The Other Guy 25-16
- ★ THE CLASH—Rock The Casbah 26-18
- ★ PETER GABRIEL—Shock The Monkey
- ★ SAMMY HAGAR—Your Love Is Driving Me Crazy
- ★ MOVING PICTURES—What About Me
- ★ KIM CARNES—Does It Make You Remember
- ★ BOB SEGER—Shame On The Moon
- ★ MICHAEL McDONALD—I Gotta Try
- ★ JUICE NEWTON—Heart Of The Night
- ★ RICK BOWLES—Tonight I'll Be Your Fool Again
- ★ A FLOCK OF SEAGULLS—Space Age Love Songs
- ★ GLENN FREY—All Those Lies

WSKZ-FM—Chattanooga

- (David Carroll—MD)
- ★ BILLY JOEL—Allentown 23-13
- ★ KENNY LOGGINS—Heart To Heart 24-15
- ★ LITTLE RIVER BAND—The Other Guy 8-5
- ★ PHIL COLLINS—You Can't Hurry Love 15-8
- ★ FLEETWOOD MAC—Love In Store 18-12
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me
- ★ THE ALAN PARSONS PROJECT—Psychobabble
- ★ A FLOCK OF SEAGULLS—Space Age Love Songs
- ★ MICHAEL McDONALD—I Gotta Try
- ★ SAMMY HAGAR—Your Love Is Driving Me Crazy
- ★ GOLDEN EARRING—Twilight Zone
- ★ SAGA—On The Loose

WDCG-AM—Durham

- (Randy—MD)
- ★ TONY BASIL—Mickey 1-1
- ★ DON HENLEY—Dirty Laundry 5-3
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 6-4
- ★ THE CLASH—Rock The Casbah 11-9
- ★ TOTO—Africa 16-13
- ★ PETER GABRIEL—Shock The Monkey
- ★ KENNY LOGGINS—Heart To Heart
- ★ BOB SEGER—Shame On The Moon
- ★ LINDA RONSTADT—I Knew You When
- ★ MOVING PICTURES—What About Me X
- ★ AIR SUPPLY—Two Less Lonely People In The World
- ★ JUICE NEWTON—Heart Of The Night
- ★ GLENN FREY—All Those Lies
- ★ SAMMY HAGAR—Your Love Is Driving Me Crazy

WFLB-AM—Fayetteville

- (Larry Canon—MD)
- ★ DON HENLEY—Dirty Laundry 10-5
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 12-6

- ★ KIM CARNES—Does It Make You Remember 20-10
- ★ PHIL COLLINS—You Can't Hurry Love 21-11
- ★ LITTLE RIVER BAND—The Other Guy 24-14
- ★ STRAY CATS—Stray Cat Strut
- ★ HOT CHOCOLATE—Are You Getting Enough
- ★ BOB SEGER—Shame On The Moon
- ★ SAMMY HAGAR—Your Love Is Driving Me Crazy
- ★ DONNA SUMMER—The Woman In Me
- ★ VANDENBERG—Burning Heart
- ★ DURAN DURAN—Hungry Like The Wolf
- ★ LITTLE STEVEN AND THE DISCIPLES OF SOUL—Forever A
- ★ UTOPIA—Feet Don't Fail Me Now
- ★ RICK JAMES—Teardrops
- ★ ADAM ANT—Goody Two Shoes
- ★ A FLOCK OF SEAGULLS—Space Age Love Songs
- ★ MUSICAL YOUTH—Pass The Dutchie
- ★ THE STEVE MILLER BAND—Give It Up
- ★ POCO—Shoot For The Moon
- ★ THE SPINNERS—Funny How Time Slips Away
- ★ BILL WOLFER—Papa Was A Rolling Stone
- ★ THE COMMODORES—Painted Pictures
- ★ FRIDA—I Know There's Something Going On
- ★ UNIPOP—What If (I Said I Love You) X
- ★ THE CLASH—Rock The Casbah X

WAXY-FM—Ft. Lauderdale

- (Rick Shaw—MD)
- ★ MARVIN GAYE—Sexual Healing 4-3
- ★ DAN FOGELBERG—Missing You 8-4
- ★ MEN AT WORK—Down Under 11-6
- ★ TOTO—Africa 13-9
- ★ PHIL COLLINS—You Can't Hurry Love 17-15
- ★ RAY PARKER JR.—Ball And Chain
- ★ BOB SEGER—Shame On The Moon
- ★ MICHAEL McDONALD—I Gotta Try
- ★ CULTURE CLUB—Do You Really Want To Hurt Me
- ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I A



ROOMMATES PLAY HOOKEY—Bill Fantini, left, and Michael Picozzi, WYSP-FM's morning team, took their show to a dormitory suite at Haverford College in Philadelphia to the delight of coeds (l-r) Rebecca, Heidi, Barbara, Michele and Beth.

Stations Open 'Country Store'

NASHVILLE — WNKZ-AM and WJKZ-FM have established "KZ Country Store" in area department and convenience stores to promote the stations via the sale of monogrammed novelties. The stations simulcast a country format.

So far, the novelty sections have been placed in 16 Jim Dandy convenience stores and two J. C. Penney department stores. Each section carries posters, belt buckles, caps, baseball shirts, license plates, jerseys, buttons and satin jackets emblazoned with the "KZ Country" logo. Also included in the sections for giveaways are bumper stickers and monthly "Street

Sheets" which outline station features and promotions.

Don Keith, operations manager and program director, says the sections are sold to the stores outright or placed on consignment at or near cost. "We allow stores to charge what they want—within reason," he says. At Penney's, caps are \$3.99; license plates, \$2.99; posters, \$1.99; belt buckles, \$6.99; jerseys, \$8.99; and jackets, \$69.99.

"We've got two full-time men who've done nothing else lately but stock the stores," Keith adds. He says he has known of rock stations that have similar sales promotions, but that as far as he knows this is a first for country radio. **EDWARD MORRIS**

- BILLBOARD
- INFORMATION
- NETWORK

bin

wishes all our customers

A joyous holiday season,

A healthy, happy and prosperous New Year.

*Sally Stanton Alice Holmes
Maureen Rooney*

Vox Jox

• Continued from page 14

New York via WKTU in 1979. Later took over the top spot in the market, and WABC never recovered. Its slippage was not helped by a brief fling to out-disco WKTU, a move that was quickly abandoned and even denied. This was followed by the departure of p.d. Glenn Morgan (now at Mutual), and Racco went on to install the talk format, which so far has had a lackluster performance.

Jim Haviland, who is being brought into ABC from Viacom's WLAK Chicago, will now have to make the talk format work. Haviland becomes WABC's new v.p. & g.m., the same title he has held at WLAK for almost four years. He's been with that station for almost 10 years.

Racco was general sales manager of KFRO San Francisco and KLAC Los Angeles before taking over the reins of KGO.

Classical station WFMT Chicago has named Evans Mirageas a producer with responsibility for the weekly series "Lincoln's Music In America." He comes to the station from nine years at WUOM Ann Arbor, Mich. ... Denver Foxx has been named as a weekend and fill-in jock at KRAV Tulsa. He comes from KRMG Tulsa.

Joe Conway is out as p.d. and air talent in a staff realignment at San Antonio's "Music Of Your Life" outlet, KCCW, which also claimed the jobs of four news people. Joe, who had been with the station since it went country in 1978, is looking for a country or AC p.d. gig. ... Also out and looking for an AC programming job is John Grey, p.d. of WSHO New Orleans, who was a victim of an ownership and format change. The station has gone from "Music Of Your Life" to religion.

KDKA Pittsburgh has eliminated the position of assistant p.d. Jim Harrington, who held that title, remains with the station as a weekender. ... Across town at WEEP, Dennis Reed moves up from music director to p.d., replacing Allen Furst, who now programs WCAW Charleston, W. Va. ... Moving into the music director slot of WEEP's FM, Daisy 108 (WDSY), is evening jock Mary Jo Kaesan. ... Frank Gervais is the new p.d. and noon to 6 p.m. (nice short shift!) jock at KWRM Corona, Calif., coming from KWVE San Clementes. Music director Doug Griffin handles mornings and "Finch" does six p.m. to midnight on the AC outlet.

The new p.d. at WSYR Syracuse is Frederick Horton, who comes from KKYK Little Rock, where he was research director and afternoon drive personality. ... Linda M. Pinstein moves up as the director of ad-

vertising and promotion for WEEI-AM Boston from her post as manager of network sports relations at the station. Prior to that she was creative services director for Cox's WIOD/WAIA Miami. ... And Sharon Rosenbush is the new advertising and promotion manager for NBC's WRC Washington, coming from the company's San Francisco outlet, KYUU, where she held the same position. ... Jane Norris, promotion/marketing executive for Blair Video, a division of John Blair and Co., has gone independent, forming Jane Norris and Associates in Greenwich, Conn., a promotions, publicity and marketing consultancy. Her first client is her old employer.

The Ten Eighty Corp. and Chase Enterprises have gotten together to write the history of WTIC from 1924 to the present. The project, which was first undertaken by the late Leonard J. Patricelli, who spent 53 years at the helm of the Hartford facility, will consist of the reminiscences of present and former personnel of the station edited and expanded by local author Gordon Clark Ramsey. He would like to hear from anyone who worked at this legendary giant. He can be reached at the station: (203) 522-1080.

(Continued on page 89)

Davis Adding Advisory Clients

LANDEN FARMS, Ohio—Since programming consultant E. Alvin Davis began The Advisory service for a minimum fee of \$100 for the first half-hour, he's added \$50,000 worth of clients, he reports.

Davis began the service nine months ago to permit stations to sample his work. "It's a lot for a station to pay \$2,000 for three days of work, but this way they can call up and sample us." Stations pay \$100 for the first half-hour and \$100 for each additional half-hour or part.

Davis does not offer the service in cities where he has clients on a retainer. For example, he consults WNIC Detroit. Also unavailable are Indianapolis, Cincinnati, Charleston, Greenville, S.C. and Columbus, Ohio.

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Issue #S-9 features Buffalo & Toronto, with WKBW, WYSL, WPHD, WZIR, WGRQ, & CHUM, CFTR & CHUM-FM. Cassette, \$5.50.

Issue #S-10 features Boston, with WBZ, WHDH, WVBF, WMJX, WROR, WXKS, WEEI-FM, WCOZ & WBCN. Cassette, \$5.50.

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All Capitol Stations Going On The Block

JACKSON, Miss. — Capitol Broadcasting, which owns WSLI/WXLY/WJTV here and tv properties in Flagstaff, Ariz. and Colorado Springs, is planning to put all of its stations up for sale. The company, jointly owned by Mississippi Publishers Corp., Standard Life Insurance Co., L.M. Sepaugh and the estate of T.B. Lanford, has operated WSLI since 1938.

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THE MUSIC DIRECTOR PROGRAMMING SERVICE
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When Answering Ads . . .
Say You Saw It in Billboard

Rock Albums & Top Tracks

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Rock Albums

Top Tracks

Table of Rock Albums with columns for Rank, Last Week, Weeks On Chart, Artist, and Title. Includes new entries for BOB SEGER and FRIDA.

DECEMBER 25, 1982, BILLBOARD

Table of Top Tracks with columns for Rank, Last Week, Weeks On Chart, Artist, and Title. Includes new entries for BOB SEGER, FRIDA, and DONALD FAGEN.

Top Adds

Table of Top Adds listing new or recently added albums and tracks with their titles and artists.

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

Radio

October/November Birch

Following are Birch Report excerpts for Chicago, Los Angeles, New York, St. Louis, Washington, Atlanta, Houston-Galveston and Seattle-Everett-Tacoma. All figures are for 12-plus, 6 a.m. to midnight, Monday to Sunday.

Table showing radio station data for various cities including Chicago, Los Angeles, New York, St. Louis, Washington, Atlanta, Houston-Galveston, and Seattle-Everett-Tacoma. Columns include station, format, and audience share for Oct./Nov., Sept./Oct., and Aug./Sept.

YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK.

POP SINGLES—10 Years Ago

- 1 Me & Mrs. Jones, Billy Paul, Philadelphia International
- 2 I Am Woman, Helen Reddy, Capitol
- 3 You Ought To Be With Me, Al Green, Hi
- 4 Clair, Gilbert O'Sullivan, MAM
- 5 It Never Rains In Southern California, Albert Hammond, Mums
- 6 If You Don't Know Me By Now, Harold Melvin & The Blue Notes, Philadelphia International
- 7 Funny Face, Donna Fargo, Dot
- 8 Papa Was A Rolling Stone, Temptations, Gordy
- 9 You're So Vain, Carly Simon, Elektra
- 10 Rockin' Pneumonia-The Boogie Woogie Flu, Johnny Rivers, United Artists

POP SINGLES—20 Years Ago

- 1 Telstar, Tornados, London
- 2 Limbo Rock, Chubby Checker, Parkway
- 3 Return To Sender, Elvis Presley, RCA
- 4 Bobby's Girl, Marcie Blane, Seville
- 5 Big Girl's Don't Cry, Four Seasons, VeeJay
- 6 Don't Hang Up, Orions, Cameo
- 7 Go Away Little Girl, Steve Lawrence, Columbia
- 8 Release Me, "Little Esther" Phillips, Lenox
- 9 You Are My Sunshine, Ray Charles, ABC-Paramount
- 10 Love Came To Me, Dion, Laurie

TOP LPs—10 Years Ago

- 1 Seventh Sojourn, Moody Blues, Threshold
- 2 Rhymes & Reasons, Carole King, Ode
- 3 Living In The Past, Jethro Tull, Chrysalis
- 4 Catch Bull at Four, Cat Stevens, A&M
- 5 All Directions, Temptations, Gordy
- 6 I'm Still In Love With You, Al Green, Hi
- 7 Summer Breeze, Seals & Crofts, Warner Bros.
- 8 One Man Dog, James Taylor, Warner Bros.
- 9 Close to the Edge, Yes, Atlantic
- 10 Caravanserai, Santana, Columbia

TOP LPs—20 Years Ago

- 1 The First Family, Vaughn Meader, Cadence
- 2 My Son, The Folk Singer, Allan Sherman, Warner Bros.
- 3 Jazz Samba, Stan Getz & Charlie Byrd, Verve
- 4 West Side Story, Columbia
- 5 Modern Sounds In Country & Western Music, Vol. 2, Ray Charles, ABC-Paramount
- 6 Girls! Girls! Girls!, Elvis Presley, RCA
- 7 Peter, Paul & Mary, Warner Bros.
- 8 I Left My Heart In San Francisco, Tony Bennett, Columbia
- 9 Modern Sounds In Country & Western Music, Ray Charles, ABC-Paramount
- 10 Ramblin' Rose, Nat King Cole, Capitol

COUNTRY SINGLES—10 Years Ago

- 1 I Got The All Overs For You, Freddie Hart & The Heartbeats, Capitol
- 2 She's Got To Be A Saint, Ray Price, Columbia
- 3 Heaven Is My Womans Love, Tommy Overstreet, Dot
- 4 She's Too Good To Be True, Charley Pride, RCA
- 5 White Silver Sands, Sonny James, Columbia
- 6 Pretend I Never Happened, Waylon Jennings, RCA
- 7 Soul Song, Joe Stampley, Dot
- 8 A Picture Of Me (Without You), George Jones, Epic
- 9 Fool Me, Lynn Anderson, Columbia
- 10 Sing Me A Love Song To Baby, Billy Walker, MGM

SOUL SINGLES—10 Years Ago

- 1 Me & Mrs. Jones, Billy Paul, Philadelphia International
- 2 You Ought To Be With Me, Al Green, Hi
- 3 Why Can't We Live Together, Timmy Thomas, Glads
- 4 If You Don't Know Me By Now, Harold Melvin & The Blue Notes, Philadelphia International
- 5 Superstition, Stevie Wonder, Tamla
- 6 Trouble In My Home/I Found My Dad, Joe Simon, Spring
- 7 Keeper Of The Castle, Four Tops, Dunhill
- 8 I Got A Bag Of My Own, James Brown, Polydor
- 9 Corner Of The Sky, Jackson 5, Motown
- 10 Papa Was A Rolling Stone, Temptations, Gordy

NPR Audience Growing

• Continued from page 14

1981 total. The Ford Foundation, for example, just purchased a share in NPR's arts and performance fund and another for the news and information fund—a total of \$400,000.

Most of that grant is earmarked for another new NPR service, the "NPR Plus" feature of expanded programming—24 hours of classical music, seven days a week, six nights of jazz, plus newscasts and public af-

fairs programs, a jump of 234 new hours of programming each week for station members. This will debut next month (Billboard, Dec. 18).

On the news side, the network has just launched a major new weekday half-hour public affairs program, "NPR Dateline," which will focus

on one important news story each day. It will be hosted by Sanford Ungar, former co-host of the network's award-winning "All Things Considered," and will be made up of interviews, on-location reports and studio discussion.

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TOP 50 Adult Contemporary

These are the most popular singles as compiled from radio station airplay reports.

TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee) | WEEKS AT #1 |
|-----------|-----------|----------------|---|-------------|
| 1 | 2 | 8 | THE GIRL IS MINE Michael Jackson/Paul McCartney, Epic 34-03288 (Mijac/Warner Tamerlane, BMI) | 2 |
| 2 | 1 | 13 | HEARTBREAKER Dionne Warwick, Arista 1015 (Gibb Brothers, BMI, admin. Unichappell) re. | |
| 3 | 3 | 11 | TRULY Lionel Richie, Motown 1644 (Brockman, BMI) | |
| 4 | 4 | 13 | STEPPIN' OUT Joe Jackson, A&M 2428 (Albion/Almo, ASCAP) | |
| 5 | 5 | 8 | IT'S RAINING AGAIN Supertramp, A&M 2502 (Delicate/Almo, ASCAP) | |
| 6 | 9 | 11 | YOU AND I Eddie Rabbitt With Crystal Gayle, Elektra 7-69936 (Four Way, ASCAP) | |
| 7 | 10 | 8 | AFRICA Toto, Columbia 38-03355 (Hudmar/Cowbella, ASCAP) | |
| 8 | 8 | 10 | I.G.Y. (What A Beautiful World) Donald Fagen, Warner Bros. 7-29900 (Freejunkt, ASCAP) | |
| 9 | 11 | 6 | BABY COME TO ME Patti Austin, Qwest 50036 (Warner Bros.) (Rodsongs, ASCAP) | |
| 10 | 12 | 6 | TWO LESS LONELY PEOPLE IN THE WORLD Air Supply, Arista 1004 (Unart/Big Parade, BMI) | |
| 11 | 15 | 5 | YOU CAN'T HURRY LOVE Phil Collins, Atlantic 7-89933 (Stone Agate, BMI) | |
| 12 | 16 | 4 | HEART TO HEART Kenny Loggins, Columbia 38-03377, (Milk Money/Genevieve, ASCAP/Foster Frees, BMI) | |
| 13 | 17 | 6 | MEMORY Barry Manilow, Arista 1025 (Koppelman-Bandier, BMI) | |
| 14 | 19 | 6 | THE OTHER GUY Little River Band, Capitol 5185 (Screen Gems-EMI, BMI) | |
| 15 | 6 | 10 | MISSING YOU Dan Fogelberg, Full Moon/Epic 34-03289 (Hickory Grove, ASCAP) | |
| 16 | 7 | 14 | ON THE WINGS OF LOVE Jeffrey Osborne, A&M 2434 (Lincoln Pond/Almo/March 9, ASCAP) | |
| 17 | 13 | 20 | UP WHERE WE BELONG Joe Cocker And Jennifer Warnes, Island 7-99996 (ATCO) (Famous, ASCAP/Ensign, BMI) | |
| 18 | 14 | 8 | MANEATER Daryl Hall & John Oates, RCA 13354 (Fust Buzz/Hot-Cha/Unichappell, BMI) | |
| 19 | 21 | 5 | A PENNY FOR YOUR THOUGHTS Tavares, RCA 13292 (Kenny Nolan/Downtown, ASCAP) | |
| 20 | 20 | 10 | A LOVE SONG Kenny Rogers, Liberty 1485 (Music Corporation Of America/Sycamore Valley, BMI) | |
| 21 | 25 | 4 | LOVE IN STORE Fleetwood Mac, Warner Bros. 7-29848, (Fleetwood Mac, BMI) | |
| 22 | 27 | 4 | HEART OF THE NIGHT Juice Newton, Capitol 5192, (Warner-Tamerlane/Flying Dutchman/Sweet Harmony, BMI) | |
| 23 | 26 | 4 | RIGHT BEFORE YOUR EYES America, Capitol 5177, (Marc-Cain, CAPAC) | |
| 24 | 22 | 14 | LOVE ME TOMORROW Chicago, Full Moon/Warner Bros. 7-29911 (Double Virgo/Foster Frees/Irving, BMI) | |
| 25 | 18 | 7 | THEME FROM DYNASTY Bill Conti, Arista 1021 (SVO, ASCAP) | |
| 26 | 23 | 14 | SOUTHERN CROSS Crosby, Stills And Nash, Atlantic 7-89969 (Kenwon/Catpatch/Gold Hill, ASCAP) | |
| 27 | 30 | 3 | DOWN UNDER Men At Work, Columbia 38-03303 (Blackwood, BMI) | |
| 28 | 29 | 5 | I GOTTA TRY Michael McDonald, Warner Bros. 7-29862 (Genevieve/Milk Money, ASCAP) | |
| 29 | 32 | 3 | STILL TAKING CHANCES Michael Murphy, Liberty 1486 (Timberwolf, BMI) | |
| 30 | 33 | 4 | INSIDE/CAROLINA DREAMS Ronnie Milsap, RCA 13362, (Lodge Hall, ASCAP) | |
| 31 | 24 | 18 | THE ONE YOU LOVE Glenn Frey, Asylum 7-69974 (Elektra) (Red Cloud/Night River, ASCAP) | |
| 32 | 28 | 6 | GLORIA Laura Branigan, Atlantic 4048 (Sugar Music/Music Corp. of America, BMI) | |
| 33 | NEW ENTRY | | DO YOU REALLY WANT TO HURT ME Culture Club, Virgin/Epic 34-03368 (Virgin/Chappell, ASCAP) | |
| 34 | 37 | 2 | SEXUAL HEALING Marvin Gaye, Columbia 38-03302 (April, ASCAP) | |
| 35 | 39 | 2 | SHAME ON THE MOON Bob Seger & The Silver Bullet Band, Capitol 5187 (Coolwell/Granite, ASCAP) | |
| 36 | 39 | 2 | SOMEBODY'S ALWAYS SAYING GOODBYE Anne Murray, Capitol 5183 (Hall/Clement/Welk, BMI) | |
| 37 | 40 | 2 | SHOOT FOR THE MOON Poco, Atlantic, 7-89919 (Pirooting, ASCAP) | |
| 38 | NEW ENTRY | | EVERYTHING'S BEAUTIFUL Dolly Parton & Willie Nelson, Monument 4-03408 (Combine, BMI) | |
| 39 | 31 | 5 | THE ELVIS MEDLEY Elvis Presley, RCA 13351 (Rightsong/Elvis Presley/Unart/Combine/Screen Gems-EMI, BMI/Intersong/Gladys/MCA, ASCAP) | |
| 40 | 34 | 17 | HEARTLIGHT Neil Diamond, Columbia 38-03219 (Stonebridge/New Hidden Valley, ASCAP/Carole Bayer Sager, BMI) | |
| 41 | 36 | 17 | NOBODY Sylvia, RCA 13223 (Tom Collins, BMI) | |
| 42 | 35 | 9 | I WOULDN'T BEG FOR WATER Sheena Easton, EMI-America 8142 (Unichappell, BMI) | |
| 43 | 38 | 20 | BREAK IT TO ME GENTLY Juice Newton, Capitol 9822 (MCA, ASCAP) | |
| 44 | 42 | 8 | IN THE NAME OF LOVE Roberta Flack, Atlantic 7-89932 (Antisia/Bleunig, ASCAP) | |
| 45 | 45 | 23 | YOU CAN DO MAGIC America, Capitol 5142 (April/Russell Ballard, ASCAP) | |
| 46 | 43 | 10 | THE ONLY WAY OUT Cliff Richard, EMI-America 8135 (WB, ASCAP) | |
| 47 | 46 | 16 | GYPSY Fleetwood Mac, Warner Bros. 7-29918 (Fleetwood Mac/Welsh Witch, BMI) | |
| 48 | 47 | 10 | SO MUCH IN LOVE Timothy B. Schmit, Full Moon/Asylum 7-69939 (Elektra) (ABKCO, BMI) | |
| 49 | 41 | 7 | USED TO BE Charlene & Stevie Wonder, Motown 1650 (Stone Diamond, BMI) | |
| 50 | 49 | 7 | MUSCLES Diana Ross, RCA 13348 (Mijac, BMI) | |

☆ Superstars are awarded to those products demonstrating the greatest airplay gains this week (Prime Movers).
★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by triangle).

Radio Specials

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

Dec. 19-25, **Grace Slick, Paul Kantner, Poly-rock, Newsweek-FM, Thirsty Ear Productions, 30 minutes.**

Dec. 20, **Electric Light Orchestra, InnerView, Inner-View Network, one hour.**

Dec. 20, **Phil Collins, Rockline, Global Satellite Network, 90 minutes.**

Dec. 20, **Peter Gabriel, Guest D.J., Rolling Stone Productions, one hour.**

Dec. 20, **Christmas Rocks, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.**

Dec. 20-26, **The Police, Retro Rock, Clayton Webster Corp., 1 hour.**

Dec. 23, **Elton John Concert, The Source, NBC, two hours.**

Dec. 24-25, **"The Dick Clark Christmas Party, Mutual Broadcasting System, three hours.**

Dec. 24-26, **The Clash, Off The Record, Westwood One, one hour.**

Dec. 24-26, **Jeffrey Osborne, Budweiser Concert Hour, Westwood One, one hour.**

Dec. 24-26, **The Who, Supertramp, Rock Album Countdown, Westwood One, one hour.**

Dec. 24-26, **Millie Jackson, Special Edition, Westwood One, one hour.**

Dec. 24-26, **Waitresses, "X," In Concert, Westwood One, one hour.**

Dec. 24-26, **Carl Carlton, Jeffrey Osborne, The Countdown, one hour.**

Dec. 24-26, **Christmas Special, Dick Clark's Rock Roll And Remember, United Stations, four hours.**

Dec. 24-26, **Billy Crash Craddock, Weekly Country Music Countdown, United Stations, three hours.**

Dec. 24-26, **Rockstreet: The Source Music Magazine, NBC, 1 hour.**

Dec. 25, **"A Bob Hope Christmas, Just Like the Ones We Used to Know," NBC, two hours.**

Dec. 25, **Larry Gatlin & the Gatlin Bros. Band, Silver Eagle, ABC Entertainment Network, 90 minutes.**

Dec. 25, **Salute To W. C. Handy, Jazz Alive, National Public Radio, two hours.**

Dec. 25-26, **American Country Countdown, Part I, Watermark/ABC Radio, three hours.**

Dec. 25-26, **Christmas Party, Mamas And Papas, the Drifters, Soundtrack Of The 60s, Watermark, three hours.**

Dec. 25-26, **Robert Goulet, "Camelot," Musical, Watermark, three hours.**

Dec. 26, **Year-End Highlights, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.**

Dec. 26-Jan. 1, **Hall & Oates, Our Daughter's Wedding, Newsweek-FM, Thirsty Ear Productions, 30 minutes.**

Dec. 27, **Joe Stampley, Country Closeup, Narwood Productions, one hour.**

Dec. 27, **Jack Jones, Music Makers, Narwood Productions, one hour.**

Dec. 27, **Doors, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.**

Dec. 27, **Todd Rundgren, Guest D.J., Rolling Stone Productions, one hour.**

Dec. 27, **The Who, Rockline, Global Satellite Network, 90 minutes.**

Dec. 27, **George Thorogood, Inner-View, Inner-View Network, one hour.**

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Radio

Out Of The Box

HOT 100/AC

EAST LANSING, Mich.—“Ever get a gut feeling?” asks WVIC-FM music director Tom Gilligan, still reeling from the new **Culture Club** single, “Do You Really Want To Hurt Me.” “Boy, it just hit me. The production is so smooth, the hook is so clean—I thought I was listening to Kenny Loggins!” The programmer has also added **Sammy Hagar’s** “Your Love Is Driving Me Crazy” (Geffen). “He’s always been hot here, and this record should break him loose. It’s a killer rock song, a really fresh sound that got me after three listens, which is pretty quick, I think.” He concludes that “Eminence Front” by **the Who** (Warner Bros.) “is such a hip song, so very cool. I don’t want to sound old-fashioned—I’m only 22—but it fits, and I didn’t grow up with the Who.”

AOR

NEW HAVEN—“Rhythm-and-business” is the byword at WPLR-FM, where music director Mike Kirven has added “Beat It” by **Michael Jackson** (Epic), “Pass The Dutchie” by **Musical Youth** (MCA), “My Mother Is A Space Cadet” by **Dweezil Zappa** (Barking Pumpkin) and “Creatures Of The Night” by **Kiss** (Casablanca). “There are no color lines drawn here,” he claims. “In fact, Michael called to thank me for playing the record, which features a very tasteful solo from Eddie Van Halen. Some people talk station image, but it doesn’t hurt to play a little rock’n’roll.” Noting the impact of the **Musical Youth** disk, Kirven says he always likes to play a little reggae, “and this is certainly different—a bunch of kids fiddling with high-tech equipment. It was No. 1 in England—why not check it out here?” The Zappa record reminds him of “controlled chaos,” while the Kiss song is “a good, crunchy tune.”

BLACK/URBAN

JACKSON, Miss.—WKXI program/music director Tommy Marshall is convinced that **Walter Jackson** has cut his finest single to date with “If I Had A Chance” on the Chicago-based Keili-Arts label. “Every man should buy it for his woman so that she knows how he feels about her,” says Marshall. “It’s vintage Jackson, certainly one of the most sensitive ballads he’s ever cut. That’s why it’s such a ladies’ record.” Marshall also feels strongly about **Lynn White’s** new Willie Mitchell-produced single, “Any Way The Wind Blows” (Waylo). “Once again, the women are going wild. It seems the message finally got through—I’m tired of fussing and fighting, so any way the wind blows is cool with me.” The station is playing an inspirational cut from **Richard “Dimples” Fields’** new Boardwalk disk called “Don’t Ever Stop Chasing Your Dreams” in addition to “DMSR” from **Prince’s** “1999” LP (Warner Bros.).

COUNTRY

VENTURA, Calif.—When KBBQ music director Jeanne Chappe takes her midday airshift, invariably, she says, a crowd will form in the control room when she programs **Lee Greenwood’s** MCA single, “Ain’t No Trick, It Takes Magic.” “That’s a sure sign of a hit record,” she exclaims. “Lee’s stuff has been slow and sad of late, but this is a lively, up-tempo change of pace.” She finds “The Fool In Me” by **Sonny James** (Dimension) “totally refreshing, a definite toe-tapper and extremely well produced.” Chappe is also supporting “When It Comes To Love” by **Tom Bresh & Lane Brody** (Liberty). “For a couple of unknown performers, the reaction has been excellent. It’s such a clever song, too. You know, it may be awkward when you first learn to cook or drive, but when it comes to love...”

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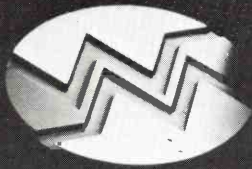
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AT POUGH'S HOUSTON STORE

Computers Aid In Video Sales

By EARL PAIGE

SANTA ANA, Calif.—Imagine a video store with computer monitors dispersed in several locations, where customers can casually scan through a 2,000-title movie library via brief capsule descriptions of each entry, plus compelling graphics.

It's not five years hence, but today at John and Carol Pough's Video Cassettes Unlimited here. And since installing an IBM 5265 sales terminal, along with an IBM S120 small personal computer with printer, the Poughs have found numerous uses and payoffs for the equipment.

Second of two parts

Maintaining exact traffic on rental and sales activity is a key to the philosophy of Pough, head of a local VSDA chapter and of a pioneering dealer group here (Billboard, Dec. 18). The computer was a natural development.

One indication that Pough's inventory library is different is that it is tabulated by studio, whereas many video specialty retailers maintain al-

phabetical libraries by title. The computer, however, makes conversion back and forth instantly accessible.

Each title's computer number signifies the studio originator, the title, whether Beta or VHS, price and running time. All these elements are included in the computer-printed store catalog.

A computer, Pough points out, is not only handy for printing store catalogs; it also offers economies in terms of both money and labor. The store's catalog, in fact, has been modified radically.

Until recently, 20 sheets of 8½- by 11-inch paper were printed on both sides, then folded at the center and stapled to make up a 5½- by 8½-inch, 40-page catalog with an outside cover of slightly heavier stock. The format allowed for one column of listings per page with four vertical sections for stock number, movie title (alphabetically listed), price and running time. Around 2,200 titles were accommodated.

Price is fundamental, to Pough, because he believes in gradually

leading customers into purchases. "I think running time is interesting to consumers, too," he says, "but we had to trade off something."

Of all the computer's capabilities, Pough seems most proud of the jumbo Rolodex that's positioned right next to the cash sales terminal. At the spin of a wrist, every customer's vital statistics can be accessed. The cards in the file are printed by the computer, and there is a weekly update.

An extension of the computer that may sound at first whimsical is that a customer's entire rental activity for a year can be printed out. The Poughs have actually done this.

More pragmatically, explains Carol Pough, are the essential jobs done regularly. These comprise a constant track on customers, a weekly inventory and the mailing list. "The mailing list used to cost us \$150 a month," she says. That's \$1,800 a year saved or aggrandized by using the computer, and it sorts by zip code to boot.

"We can cross-reference customers, too. Maybe a husband started with us and then the wife and we have two cards in the system. This can be eliminated," she notes. However, she adds, couples who are not man and wife under one last name offer a more perplexing challenge.

The scrolling of the library on computer terminals situated around the store continues to fascinate the Poughs. They note that a constant index of all library titles by title or by number is also in the works—a rolling inventory.

As for the catalog on a screen, the use of computer graphics can add a striking dimension to the handy capsule description of a movie.

Would adult fare be similarly merchandised? Not likely. "Adult was once 90% of our business," says John Pough. "It's still an important part." He reaches under the counter to produce not the store's regular red carryout bag but a plain brown paper sack.

Games Promotion Mapped By Phoenix Video Dealer

LOS ANGELES—The volatility of video games, recently demonstrated on Wall St., is not deterring Phoenix retailer Linda Rosser from planning an all-out February promotion to expose games product and to increase brand awareness among customers.

Rosser is a vocal advocate of retail promotion, evidenced by her re-

marks to registrants at this magazine's video conference in New York (Billboard, Dec. 18). Her Phoenix outlet is Entertainment Systems Of America.

The Feb. 5 contest will feature CBS-Fox, Imagic, ActiVision and Parker Bros., emphasizing brands other than Atari. However, practice sessions will be on Atari units.

Already allocated by the three-year-old store operated by Linda and Bob Rosser is \$2,000 in prizes. The Rossers expect the four video games manufacturers to kick in considerably more support. In fact, T-shirts, bumper stickers and patches from manufacturer sponsors are to be included in the store's "Numb Thumb" registration kit, which will sell for \$10.

The contest, open to all ages, will focus on rural regions and specialty markets. Registrants will fill out a questionnaire, affording the store data on attitudes toward games. "We want our store to become strongly identified as the place to buy games and players," Linda Rosser says.

Among the novel aspects of the promotion is the opportunity to record the top game score at home by taking a photograph of the screen. Just like scores posted at a golf tourney, four scoreboards in the Phoenix store will chronicle the leading scorers. "If contestants don't have a camera, we have a Polaroid here we'll lend them," Linda Rosser says.

As for the possibility of "doc-
(Continued on page 36)

Records Out At Service Merchandise

NASHVILLE—The Service Merchandise chain of catalog stores is closing out its record and tape departments—a move that will affect from 115 to 120 of the current 139 outlets.

According to Everett Purdy, senior vice president of merchandising for the Nashville-based chain, "We thought we could make better use of the space." Purdy adds that the newer Service Merchandise stores do not include a record section.

The chain has sold records and tapes for the past 10 years, Purdy says. There are now outlets in 27 states.

The stores involved are selling their remaining stock at half the usual list price, which was originally about \$7.97 for LPs, \$6.95 for cassettes and \$7.95 for 8-tracks.

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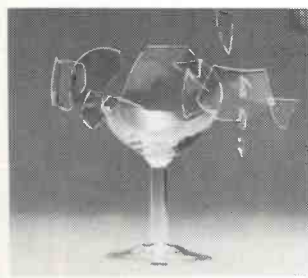
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New Labels In Schulman Fold

NEW YORK—Two labels have been added to the Steve S. Schulman National Distribution Service. The Philadelphia-based operation will provide support services for December 20, headed by Carol Okai, who bows the label with her recording of "Don't Let Me Down Now" and "You Choose Me"; and Indigo, operated by Karl Guthrie and Ronald Davis, attorneys based in East Orange, N.J.

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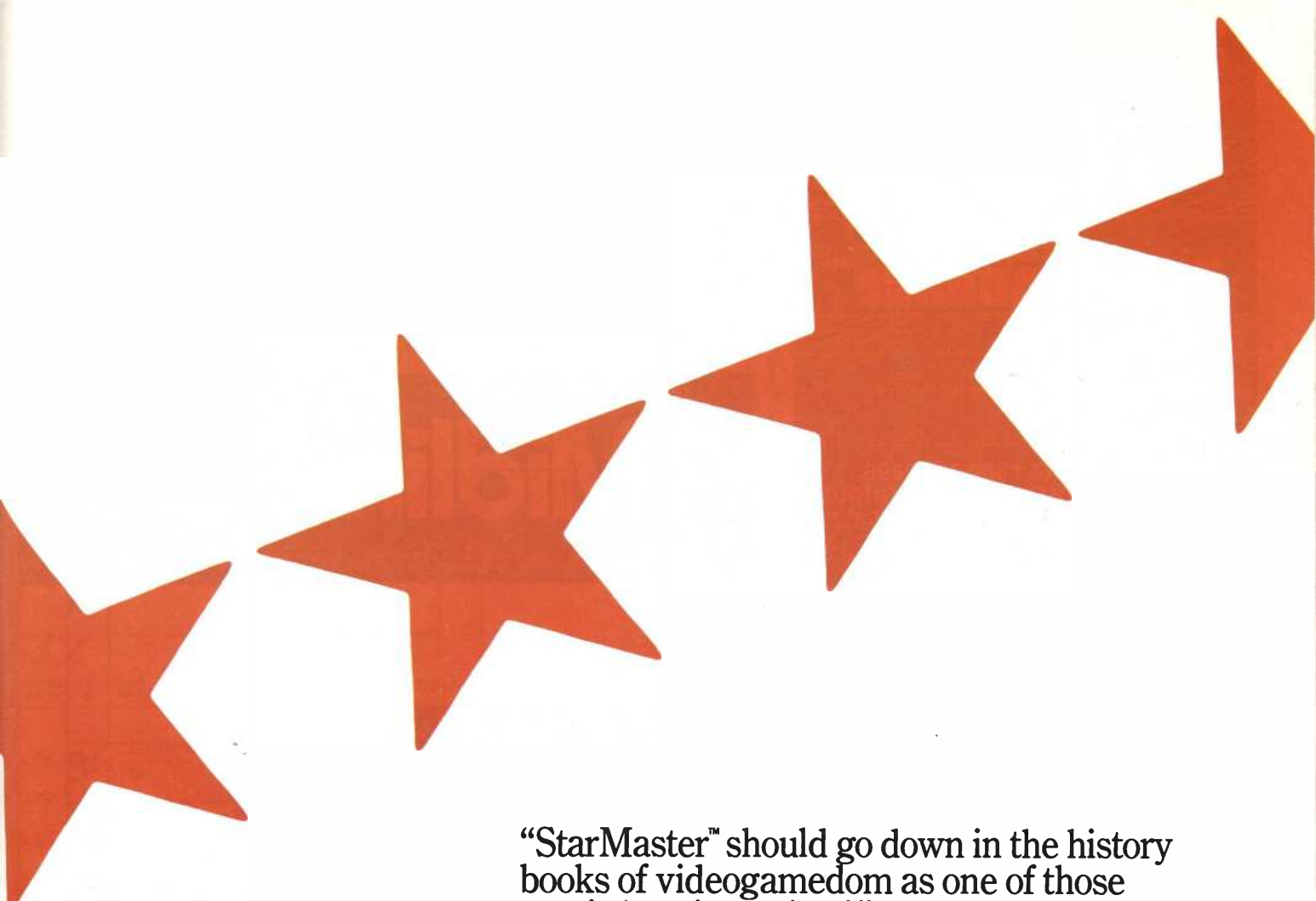
Survey For Week Ending 12/25/82

Top 15 Video Games

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These are the best selling home video games compiled from retail outlets by the Billboard research department.

| This Week | Last Position | Weeks on Chart | TITLE | Copyright Owner/Manufacturer, Catalog Number | WEEKS AT #1 |
|-----------|---------------|----------------|--|--|-------------|
| ★ 1 | 14 | 14 | PITFALL—Activision AX 108 | | 6 |
| 2 | 2 | 16 | DONKEY KONG—Coleco 2451 | | |
| 3 | 9 | 4 | ET THE EXTRA TERRESTRIAL—Atari 2674 | | |
| 4 | 3 | 16 | FROGGER—Parker Bros. 5300 | | |
| 5 | 5 | 10 | MEGAMANIA—Activision AX 017 | | |
| 6 | 6 | 16 | PAC-MAN—Atari CX-2646 | | |
| 7 | 12 | 4 | RAIDERS OF THE LOST ARK—Atari CX-2659 | | |
| 8 | 4 | 16 | BERZERK—Atari CX-2650 | | |
| 9 | 15 | 5 | REALSPORTS—Baseball Atari CX 2640 | | |
| 10 | 8 | 16 | DEMON ATTACK—Imagic 7200 | | |
| 11 | 7 | 5 | EARTHWORLD—(Swordquest) CX 2656 Atari | | |
| 12 | 13 | 4 | ADVANCED DUNGEONS & DRAGONS—Intellivision 3410 | | |
| 13 | 14 | 16 | EMPIRE STRIKES BACK—Parker Bros. 5050 | | |
| 14 | 11 | 12 | VENTURE—Coleco 2457 | | |
| 15 | 15 | 2 | LOCK N' CHASE—Intellivision 5663 | | |



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Ft. Worth Star-Telegram*

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*Arnie Katz & Bill Kunkel
Electronic Games*

“For those who favor ‘fast graphics’ nothing else is as fun to watch as (Grand Prix)...”

*Laurie Winer
Video Review*

“Activision’s... game library has been hailed by critics as the most diverse and creative in the burgeoning software arena.”

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Retailing

Phoenix Video Dealer Pushing Games

• Continued from page 34

tored" scores on entry photos, the Rossers psyched that out early on. Two areas in the store where large screen tv sets are sold will be set aside for pre-contest finalists to sharpen up for 15 minutes.

Competition, also on a large screen, will involve six categories: boys and girls under 13; boys and girls 13-21; men and women 21-plus.

Rosser met with her advertising agency last week to map out strategy for the campaign. In addition to conventional media, a direct mail newsletter, windows, local radio, publicity releases and invitations to media reps, several "off the wall" media are being used.

"We're going into the smaller community papers and will hit the outlying rural markets for mail order business, where they do not have sophisticated games such as 'Spider

Man.' I'll be hitting campus fraternities to see if they will sponsor contestants. They'll get \$5 off the \$10 registration fee. Churches and the YMCA are on my list. We'll have signs in arcades. I'm meeting with school principals to get permission to circularize schools," Rosser says.

The Rossers believe that the store must stake its claim with every brand of software and more hardware. Now stocked are Atari and Coleco players.

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| TDK ADC-90 | \$1.69/ea. | FUJI T-120 | \$9.79/ea. |
| TDK DC-60 | \$.99/ea. | FUJI SHCT-120 High Grade | \$12.89/ea. |
| TDK SAX-C-90 | \$3.59/ea. | FUJI T-160 | \$15.39/ea. |
| TDK SAC-60 | \$1.79/ea. | MAXELL HGT-120 | \$11.79/ea. |
| SONY UCXS-C90 | \$2.50/ea. | SCOTCH L-750 (\$2.00 Rebate) | \$9.25/ea. |
| | | SONY L-830 | \$11.89/ea. |
| | | JVC HGT-120 | \$11.49/ea. |

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| SOUNDGUARD (Pres. Kit) | \$6.49/ea. | AUDIO TECHNICA AT-112 (P-Mount) | \$13.99/ea. |
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| THIS WEEK | LAST REPORT | WEEKS ON CHART | TITLE Artist Label, No. (Dist. Label) | Year Released | Dist. Co. | Suggested List Prices LP, Cassettes, 8-Track | THIS WEEK | LAST REPORT | WEEKS ON CHART | TITLE Artist Label, No. (Dist. Label) | Year Released | Dist. Co. | Suggested List Prices LP, Cassettes, 8-Track |
|-----------|-------------|----------------|--|---------------|-----------|--|-----------|-------------|----------------|--|---------------|-----------|--|
| 1 | 6 | 21 | CROSBY, STILLS, NASH AND YOUNG So Far Atlantic SD 19119 | 1974 | WEA | 5.98 | 26 | 25 | 17 | TOM PETTY & THE HEARTBREAKERS Tom Petty & The Heartbreakers MCA 37143 | 1977 | MCA | 5.98 |
| 2 | 1 | 17 | THE DOORS The Doors Elektra EKS 74007 | 1967 | WEA | 5.98 | 27 | 30 | 7 | JOHN LENNON Mind Games Capitol SN-16068 | 1973 | CAP | 5.98 |
| 3 | 2 | 21 | CAROLE KING Tapestry Epic PE 34946 | 1971 | CBS | | 28 | 27 | 5 | STEELY DAN Countdown To Ecstasy MCA 37041 | 1973 | MCA | 5.98 |
| 4 | 8 | 17 | THE WHO Who Are You MCA MCA-37003 | 1978 | MCA | 5.98 | 29 | 19 | 11 | STEELY DAN Katy Lied MCA 37043 | 1975 | MCA | 5.98 |
| 5 | 5 | 17 | THE DOORS The Soft Parade Elektra EKS 750005 | 1969 | WEA | 5.98 | 30 | 38 | 15 | CROSBY, STILLS AND NASH CSN Atlantic 19104 | 1977 | WEA | 5.98 |
| 6 | 4 | 21 | DAN FOGELBERG Souvenirs Epic PE 33132 | 1974 | CBS | | 31 | 39 | 11 | RUSH Rush Mercury SRM1-1011 | 1975 | POL | 5.98 |
| 7 | 11 | 9 | JOE JACKSON Look Sharp! A&M 3187 | 1979 | RCA | 5.98 | 32 | 42 | 3 | TOM PETTY AND THE HEARTBREAKERS You're Gonna Get It! MCA 37116 | 1978 | MCA | 5.98 |
| 8 | 3 | 21 | BILLY JOEL Piano Man Columbia PE 32544 | 1974 | CBS | | 33 | 41 | 9 | BLACK SABBATH Master Of Reality Warner BS2562 | 1971 | WEA | 5.98 |
| 9 | 7 | 15 | THE WHO Meaty, Beaty, Big And Bouncy MCA 37001 | 1971 | MCA | 5.98 | 34 | 47 | 11 | BLUE OYSTER CULT Some Enchanted Evening Columbia PC 35563 | 1978 | CBS | |
| 10 | 10 | 17 | THE DOORS Waiting For The Sun Elektra EKS 740024 | 1968 | WEA | 5.98 | 35 | 32 | 11 | RUSH Fly By Night Mercury SRM1-1023 | 1975 | POL | 5.98 |
| 11 | 9 | 21 | DAN FOGELBERG Nether Lands Epic PE 34185 | 1977 | CBS | | 36 | 24 | 7 | STEELY DAN Pretzel Logic MCA 37042 | 1974 | MCA | 5.98 |
| 12 | 12 | 15 | THE WHO Live At Leeds MCA 37000 | 1970 | MCA | 5.98 | 37 | 46 | 23 | BLACK SABBATH Black Sabbath Warner Bros. WS 1871 | 1970 | WEA | 5.98 |
| 13 | 18 | 15 | JANIS JOPLIN Greatest Hits Columbia PC 32168 | 1973 | CBS | | 38 | 34 | 5 | RUSH Caress of Steel Mercury SRM1-1048 | 1975 | POL | 5.98 |
| 14 | 15 | 13 | LED ZEPPELIN Presence Swan Song 8416 | 1976 | WEA | 5.98 | 39 | 49 | 5 | BLACK SABBATH Sabbath Bloody Sabbath Warner Bros. BS-2695 | 1974 | WEA | 5.98 |
| 15 | 17 | 15 | VAN HALEN Women And Children First Warner Bros. 3415 | 1980 | WEA | 5.98 | 40 | 22 | 7 | STEELY DAN The Royal Scam MCA 37044 | 1976 | MCA | 5.98 |
| 16 | 14 | 15 | AC/DC Let There Be Rock Atco 36-151 | 1977 | WEA | 5.98 | 41 | 50 | 3 | TALKING HEADS Talking Head '77 Sire SR 6036 | 1977 | WEA | 5.98 |
| 17 | 20 | 19 | THE MONKEES The Monkees' Greatest Hits Arista ABM 4089 | 1976 | IND | 5.98 | 42 | 40 | 19 | BAD COMPANY Straight Shooter Swan Song SS-8502 | 1975 | WEA | 5.98 |
| 18 | 16 | 25 | STEELY DAN Can't Buy A Thrill MCA 37040 | 1972 | MCA | 5.98 | 43 | 37 | 9 | JEFF BECK Blow By Blow Epic PE-33409 | 1975 | CBS | |
| 19 | 21 | 13 | ALAN PARSONS PROJECT Eve Arista 9504 | 1979 | IND | 5.98 | 44 | 44 | 9 | THE BEATLES Rock 'N' Roll Music Vol. II Capitol SN-16021 | 1976 | CAP | 5.98 |
| 20 | 26 | 7 | DON McLEAN American Pie United Artists LN 10037 | 1971 | CAP | 5.98 | 45 | 45 | 3 | THE GUESS WHO The Best Of The Guess Who RCA AY4-3662 | 1971 | RCA | 5.98 |
| 21 | 13 | 21 | DAVID BOWIE The Rise And Fall Of Ziggy Stardust RCA AYLI-3842 | 1972 | RCA | 5.98 | 46 | | | NEW ENTRY POCO Legend MCA 37117 | 1978 | MCA | 5.98 |
| 22 | 29 | 23 | DAN FOGELBERG Captured Angel Epic PE 33499 | 1975 | CBS | | 47 | 35 | 11 | STEPPENWOLF 16 Greatest Hits MCA 37049 | 1973 | MCA | 5.98 |
| 23 | 23 | 23 | YES Fragile Atlantic SD 19132 | 1972 | WEA | 5.98 | 48 | | | NEW ENTRY BEATLES Rock 'N' Roll Music Vol. I Capitol SN-16020 | 1976 | CAP | 5.98 |
| 24 | 28 | 23 | DAN FOGELBERG Home Free Epic Stock PC 31751 | 1972 | CBS | | 49 | | | NEW ENTRY EAGLES On The Border Asylum 74-1004 | 1974 | WEA | 5.98 |
| 25 | 33 | 7 | THE PRETENDERS Extended Play Sire SIR 3563 | 1981 | WEA | 5.98 | 50 | | | NEW ENTRY ALLMAN BROS. BAND Eat A Peach Polydor CPN2-0102 | 1972 | Pol | 9.98 |

NEW PRODUCT FIXES SCRATCHES

Broadcaster saves classics

COMAL BROADCASTING of New Braunfels, Texas in a recent letter to the manufacturer said, in part, "We were especially interested in how it worked in helping preserve our older LPs, some of which are collectors items. We tried the product on several of them and were amazed at how much better they sound after being treated with Microlon. We are now in the process of treating the rest of our collectors library." The letter is signed by Mr. C. Herb Skoog, President/Manager. Comal Broadcasting operates stations KGNB-AM and KNBT-FM.

The collectors LPs to which he referred are part of a long sought collection of Golden Oldies which formed the basis

for programming one of the stations.

This new product called "SCRATCH FIXER by Microlon" enhances the sounds reproduced by any record and has been proven most effective in eliminating background hash and scratches. It is available in 2 oz. (treats approximately 100 records) size for retail marketing with a suggested retail price of \$7.95 and liberal discounting structure for Dealers and Distributors which the company is actively seeking.

One may order "SCRATCH FIXER" or obtain complete information by calling Microlon, Inc., 1-800-531-5137 or 1-800-252-8005 in Texas or by writing P.O. Box 1529, San Marcos, TX 78666.

(Advertisement)

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All material is free, freight collect

"Gift of Music"
MERCHANDISING DISPLAY AIDS

quantity



A BANNER

A. 9" X 35" Paper Banner _____



B TITLE STRIP

B. 2" X 11 1/2" Title Strip, Pressurized Label Backing _____



C FLAT

C. 1' X 1' Cardboard Flat Red and Pink Hearts _____



D FLAT

D. 1' X 1' Cardboard Flat Red Heart Design _____



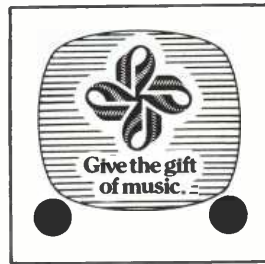
E FLAT

E. 1' X 1' Red Cardboard Flat _____

"Gift of Music"
ADVERTISING AIDS

F. Video Trailer - each tape contains a 3 1/2 and 5 second spot

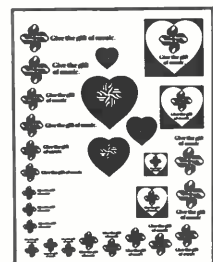
Beta _____
VHS _____
3/4" _____
2" _____



F VIDEO TRAILER

G. & H. Camera Ready Art Sheets for Print Ads

G. Coarse _____
H. Fine _____



G ART SHEET



H ART SHEET

If freight cannot be paid at retail store, call Stan Silverman at 609/424-7404 for alternate arrangements.

Company _____

Contact Person _____

Street _____

City _____ State _____

Phone (____) _____ Zip _____

Return to: NARM, 1008-F ASTORIA BLVD., P.O. BOX 1970, CHERRY HILL, NEW JERSEY 08034

New LP/Tape Releases

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

POPULAR ARTISTS

ALEXANDER, WYVON
Wyvon
LP Gervasi GRLP001

BENSUSAN, PIERRE
Solilai
LP Rounder 3068 \$8.98

BLAND, BOBBY, LARRY DAVIS, FENTON ROBINSON, JAMES DAVIS
Angels In Houston
LP Rounder 2031 \$8.98

BUFFETT, JIMMY
A-1-A/Volcano
CA MCA MCAC2-6919 \$9.98

Son Of A Son Of A Sailor/Coconut
Telegraph
CA MCA MCAC2-6917 \$9.98

COPELAND, JOHNNY
Make My Home Where I Hang My Hat
LP Rounder 2030 \$8.98

DAVIS, JAMES, see Bobby Bland

DAVIS, LARRY, see Bobby Bland

DE LA FE, ALFREDO
Triunfo
LP Toboga 614

DEAD KENNEDYS
Plastic Surgery Disasters
LP Faulty Prods. Virus 27 \$8.98

DIAMOND, NEIL
Brother Love's Travelling Salvation Show/Touching You, Touching Me
CA MCA MCAC2-6922 \$9.98

FLAG OF CONVENIENCE
Flag Of Convenience
LP PVC 4904

GALBRAITH, ART
Simple Pleasures: Old Time Music From The Ozarks
LP Rounder 1057 \$8.98

GAYE, MARVIN
Super Hits
LP Motown 5-301ML \$5.98
CA 5-301MC \$5.98

GRISMAN, DAVID, HERB PEDERSEN & OTHERS
Here Today
LP Rounder 0169 \$8.98

HANSEL & RAUL
Hansel & Raul
LP Top Hits TH-AMF 2211

HAYMES, DICK
Last Goodbye
LP Ballad DHS7

JOHN, ELTON
Captain Fantastic & The Brown Dirt Cowboy/Elton John
CA MCA MCAC2-6921 \$9.98

JONES, GRACE
Living My Life
LP Island 90018

MANDRELL, BARBARA
Just For The Record/Love Is Fair
CA MCA MCAC2-6923 \$9.98

MANILOW, BARRY
Here Comes The Night
LP Arista AL 9610

MISSISSIPPI DELTA BLUES BAND
Mississippi Delta Blues Band In Europe
LP TJ Recs. TJ 1002 \$8.98

MUSICAL YOUTH
The Youth Of Today
LP MCA MCA-5389 \$8.98
CA MCAC 5389 \$8.98

NEWTON-JOHN, OLIVIA
Let Me Be There/If You Love Me, Let Me Know
CA MCA MCAC2-6918 \$9.98
Totally Hot/Don't Stop Believin'
CA MCA MCAC2-6916 \$9.98

NICO
Do Or Die
CA ROIR A-117 \$9.98

OXFORD, VERNON
Keepin' It Country
LP Rounder 0156 \$8.98

PARKER, RAY, JR.
Greatest Hits
LP Arista AL 9612

PEDERSEN, HERB, see David Grisman

PRINCE CHARLES & THE CITY BEAT BAND
Stone Killers
CA ROIR A-115 \$9.98

(Continued on page 75)

Five of the music world's finest instruments are made by TDK.



DECEMBER 25, 1982, BILLBOARD

Like any fine musical instrument, TDK Professional Reference audio cassettes and open reel tapes are products of genius. In TDK's case, it's the genius of constantly-advancing audio technology. And now, TDK technology has advanced again in the reformulation of our MA-R metal, SA-X high bias, and AD-X normal bias cassettes.

MA-R, SA-X and AD-X are formulated to an incredibly strict, new set of audio tape standards based on measurements and values no audio cassette manufacturer has ever attempted to meet. TDK cassettes deliver clarity, fidelity and quality unmatched by any other cassettes on the market today. MA-R, with its unique unibody metal

alloy frame and Reference Standard Mechanism is the first metal reference tape in the industry. SA-X pushes high bias to its limits. AD-X normal bias is extraordinary in its wider dynamic range and its freedom from saturation at high frequency. SA-X and AD-X both feature TDK's specially engineered Laboratory Standard Mechanism. Each cassette comes with a Lifetime Warranty.

TDK's superior technology is just as evident in our SA/EE (Extra Efficiency) and GX open reel tapes. TDK SA/EE is the first open reel tape to use TDK's famous Super Avilyn particle. This gives SA/EE almost double the coercivity and high frequency MOL of conventional open reel tapes. GX

mastering tape offers a wide dynamic range, high MOL and low noise. Both SA/EE and GX feature low distortion and extended frequency response.

MA-R, SA-X, AD-X, SA/EE and GX—they're five of the music world's finest instruments for all of the music and instruments you record. One final note. TDK's new Professional Reference Series of audio cassettes now comes in bold, new packaging. So they stand out in sight just as they stand out in sound.

TDK
THE MACHINE FOR YOUR MACHINE

A Time to Remember

Remember family or friends with Special Occasion, Get Well or Memorial cards.

American Heart Association

WE'RE FIGHTING FOR YOUR LIFE

REMOVE SCRATCHES

from records permanently with **MICROLON®** for 16¢ a piece.

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Retailing

RHODE ISLAND-BASED CHAIN

Midland Sees \$6m '83 Gross

By JOHN SIPPEL

LOS ANGELES—One-stop record and tape retailers around the country, a fact exemplified by the relationship between supplier Ruby Zeidman of Rhody's and the Midland Records chain. Rhody's has been Midland's "sole source" of product since 1968, when Joe Agostinelli decided to try his hand at record retailing. Midland has now grown to 16 stores, and expects to do \$6 million gross in 1983.

"Ruby's the best in the business," John Conroy, vice president, retailing, says of his neighboring Warwick, R.I. one-stopper. "We couldn't get better service." Zeidman even back stickers all album product for the 16 outlets. All packages are then drop-shipped to the stores, even the three most distant in greater Minneapolis/St. Paul.

In most of the mall locations, Agostinelli and Conroy have a companion tobacco store, Pipe Den. "They go hand-in-hand. Midland stores have a lower profit margin but a larger gross, while the opposite is true of our Pipe Dens," Conroy states. He finds that each of two stores has a different demographic.

In 1968, when Agostinelli was seeking diversification with his first record store in the Midland mall, Warwick, his neighbor was a struggling tobacco retailer. When the adjacent store floundered, Agostinelli got the mall landlords to lease him the additional footage. He took 600 square feet of the tobacco location and added it to his 1,100 square feet to get the space he needed. He stayed with tobacco in the remainder of the new space.

Today, Midland Records' outlets range from 1,700 to 2,500 square feet. There are Midland stores in malls in North Dartmouth, Swansea, Methuen, Billerica, Dedham and Auburn, Mass.; Albany, Horsehead, Utica and Rotterdam, N.Y.; and Maplewood, Eden Prairie and Burnsville, Minn. The original Midland shop is still in Warwick's Midland mall, while a single Century Disc store is operated at a nearby Warwick mall.

Midland started to expand when former Sears executive Ralph Groves partnered with Agostinelli in 1972. Groves at that time became active in upgrading the training of Midland stores' personnel.

Both principals in 1974 turned over the retailing reins of their record products/accessories stores to Conroy, who for four years prior had run a small factory in Warwick, where the partners created wooden accessories for the Pipe Den stores.

Conroy recalls that his manufacturing background caused him to revise the Midland stores' decor almost immediately. Spurred by a widening demographic for record/tape/accessories patrons, he switched from a low, subtle basic lighting that highlighted lively contrasting gold-greens and browns to a brightly-lit interior.

Instead of the more somber carpeting, Conroy introduced gold and lighter colors that reflected the brilliant overhead fluorescent white. Browser fixtures went to a walnut design with cream-colored interiors. To break the monotony of solid color sidewalls, Midland added as a graphic surrealistic wood stripping a la the Amtrak train motif. A curvilinear "M" logo in a striking pink became part of the decor.

At that time, Midland changed

from the locked tape case to the tape case with the automatic conveyor belt. Conroy still favors that type of tape display.

Midland basically shelves \$8.98 list albums at \$8.29, with advertised specials at \$7.98. Midline \$5.98 shelf at list, while specials are \$5.19.

Conroy has not yet determined his pricing on the \$6.98 list catalog recently established by WEA.

Conroy likes change for improvement's sake. Several years ago, after buying sheet music and folios direct, he turned over the racking of that area to Harold Goydel of Mark Music in West Babylon, N.Y. "Business has tripled for us there," Conroy says. "We didn't have the selection and the turn until we got Harold in." Conroy thinks sheet music and folios take Midland a step above the competition.

In three stores, the two in War-

wick and the one in Swansea, as much as 800 square feet has been devoted exclusively to musical instruments and correlative material like amplifiers. These departments, too, are standout. Conroy admits that such sites must be carefully selected, for such departments would not benefit all the Midland stores.

Another recent addition that paid off is T-shirts. Midland handles ready-mades at from \$4.50 to \$9.

Five of the Midland stores are also dabbling in home video cartridges. So far, the jury is out on the software titles, Conroy feels.

Midland may possibly achieve its \$6 million gross target for 1983 without any new stores. The chain wants to add outlets through acquisition, a custom begun three years ago. "We prefer to buy an established store rather than open a new one," concludes Conroy.

STONES TOUR '81 \$4.95
TOUR PROGRAMS
JOURNEY 82 DOOBIE BROS. — \$6.00 @ VAN HALEN 79-80-81 & SPRINGSTEEN — \$5.00 @ JOURNEY 80 — \$5.00 @ POLICE PRETENDERS, POLICE B.O.C. @ SABBATH '82. OZZY — \$3.00 @

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3 x 5 STICKERS
BAND LOGOS, ALBUM MOTIFS, AND MINI POSTERS ON A 3" x 5" STICKER! \$1.00 EACH. RUSH, BLACKMORE, MAIDEN, RITCHIE, TRIUMPH, GENESIS

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APPROX 2' x 5' TAFFETA CLOTH. MULTICOLORED SCREEN PRINTED. \$14.99 EACH. LED ZEPPELIN, POLICE, BEATLES, PRETENDERS, HALL & OATS, RUSH, AND MORE!

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THE BEST IN ROCK-N-ROLL
IN A LARGE SELECTION OF ITEMS! THERE'S MUCH MORE AVAILABLE THAT IS NOT SHOWN HERE, AND MANY MORE BANDS! CALL OR WRITE FOR A FREE COMPLETE CATALOG. TOLL FREE 1-800-852-3087/IN CA 1-800-852-9871 WHOLESALE AND RETAIL REQUESTS WELCOME!

WHEN ORDERING DIRECT FROM AD, SEND CHECK OR MONEY ORDER TO: C.P. ROCK/CALIFORNIA POSTERS, 6601 ELVAS AVE., SACRAMENTO, CA 95819. ADD \$1.00 FOR SHIPPING. CALIFORNIA RESIDENTS ALSO ADD 6% SALES TAX. WE ACCEPT VISA AND MASTER CARD. SEND CREDIT CARD NUMBER, EXPIRATION DATE, AND SIGNATURE.

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NEW • OLD • POPULAR • CLASSICAL • OPERA

YOU NAME IT — WE HAVE IT IN ANY QUANTITY!

- Our prices based on service and availability are **LOWEST IN THE INDUSTRY!**
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- We deliver **ANYWHERE IN MANHATTAN!**

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DECEMBER 25, 1982, BILLBOARD

TOM JONES
Singer/Composer
Entertainer

STEVIE NICKS
Singer/Composer
Entertainer

RUDY VALLEE
Singer/Actor
"Your Time Is My Time"

DON HENLEY
Singer/Composer
Entertainer

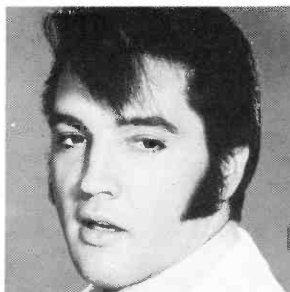
CURRIE GRANT
Author of Forthcoming
Book, *ELVIS & PRISCILLA*

KIM CARNES
Singer/Composer
Entertainer

COL. TOM PARKER—THE ONE AND ONLY

ANN-MARGRET
Singer/Actress
Entertainer

PAT & DEBBY BOONE
Singers/Composers
Entertainers



JAN. 8, 1935 - AUG. 16, 1977

JACKSON BROWNE
Singer/Composer
Entertainer

VAL GARAY
Record Producer
Personal Manager

WES BRYAN
Singer/Composer
Entertainer

MARTY BALIN
Singer/Composer
Entertainer

JOAN DEARY
Elvis Projects
RCA Records

CLIFF GLEAVES
Entertainer
Composer/Actor

RICK NELSON
Singer/Composer
Entertainer

MERV GRIFFIN
Host/Singer
Entertainer

FRANKIE AVALON
Singer/Actor
Entertainer

LANCE LE GAULT
Actor/Composer
Entertainer

BILL WRAY
Singer/Composer
Entertainer

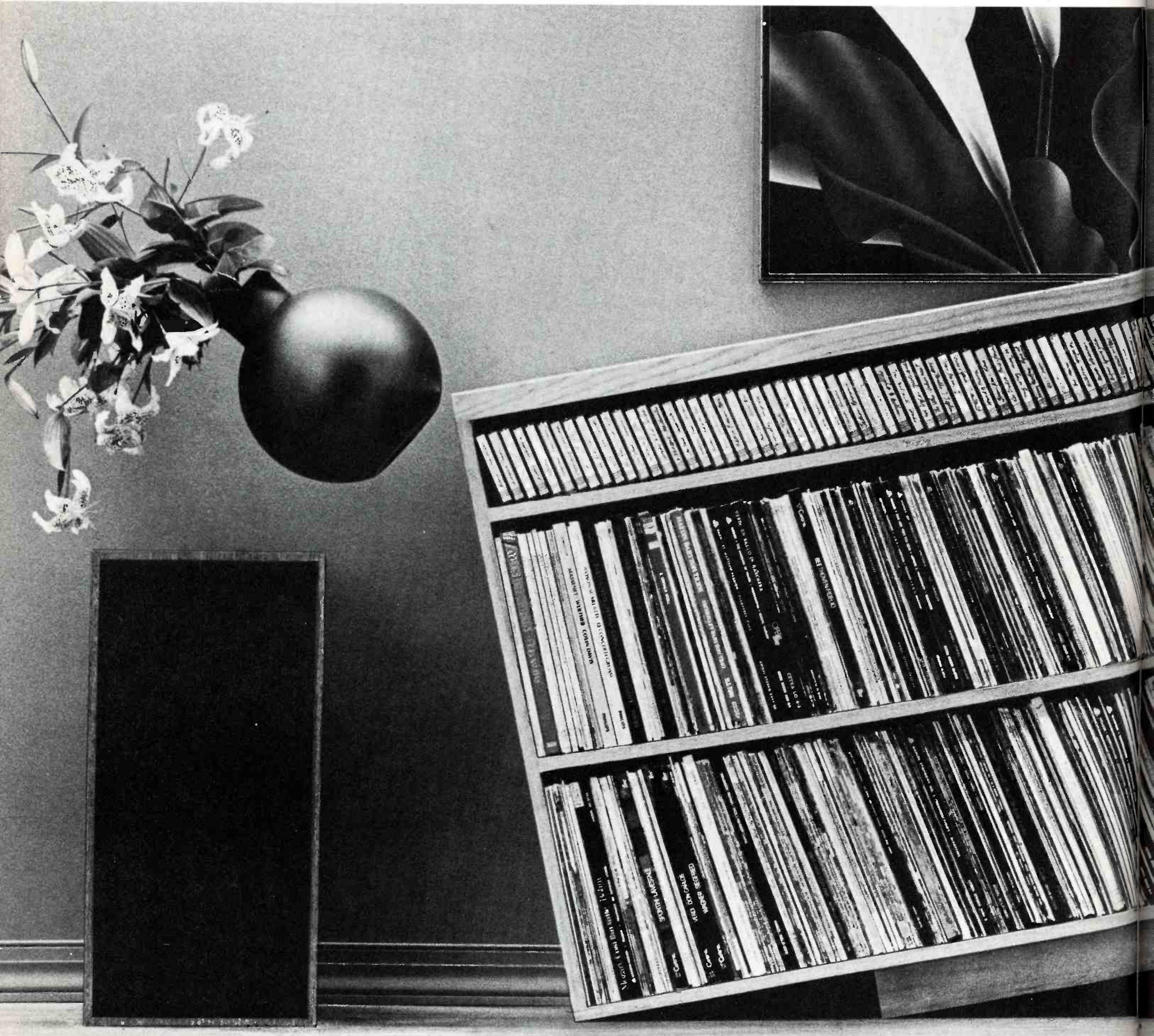
PHOEBE CATES
Actress/Model
Singer

PAM TILLIS
Singer/Composer
Entertainer

MARTHA DAVIS
(The Motels)
Singer/Composer
Entertainer

C.A.R.E. Celebrities And (others) Remembering Elvis (213) 769-2342

PEOPLE WHO BUY BUY TWICE AS MANY RECORDS



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According to research, not only do people who buy Maxell audio tape buy over 40% more cassettes in a year than the average cassette buyer, but they also purchase almost twice as many records as the average record buyer.

After all, people who are willing to pay more for an exceptional tape like Maxell must love good music. And can afford to buy the albums they really want.

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MARK56 VIDEO

is a continuation of Mark56 Records which has brought you the highly acclaimed record album productions going backwards in time.

The first commercial recordings - early 1890's

The world's rarest recordings -1888

First to produce a prestigious series of the earliest sounds taken from the original wax cylinder and Diamond Disc recordings produced by "The Father of the Phonograph", Thomas Edison.

First to produce the earliest motion picture soundtrack. A six minute movie produced by Thomas Edison in 1912.

First to commercially preserve the historical voices of:

- Ex-slaves
- Eyewitness to the Civil War
- Eyewitness to the "Battle of Little Big Horn" as told by Sitting Bull's son
- Voices of the Presidents of the United States since McKinley

First to make available a major catalog of albums embracing the original radio broadcasts of the 1930s and 1940s.

First to utilize a major roster of motion picture stars to appear on records which included the coveted Grammy Award for the "Best Spoken Word" production taken from the most honored motion picture of all time "Citizen Kane" starring Orson Welles.

Mark56 will continue moving backwards to preserve these priceless historical performances that might have been lost forever.

however...

...we are also moving forward into the future

Mark56 Records proudly announces **MARK56 VIDEO**...the name that will be going forward with our backward company.

MARK56 VIDEO will be the name that will bring you the most in home video games which will include titles in SPACE, WAR, STRATEGY, CHILDREN and EDUCATION.

From Mark56's colorful past **MARK56 VIDEO** will bring a dynamic colorful future with the greatest imagination in home video entertainment.

COMING SOON—LOOK FOR US!

Video

VCR Blockade Stifling French Sales

By MICHAEL WAY

PARIS—At least 200,000 video recorders will be blocked at France's new customs clearing post in Poitiers

until year's end. The move effectively stifles the expected Christmas sales boom, according to importers here.

Retailers worried by the implica-

tions of the French government's recent protectionist moves (Billboard, Nov. 20) held a conference Dec. 9, organized by retail chain FNAC. Some Paris dealers had only one or

two machines still in stock; others feared that a black market in smuggled hardware or trade in poor quality, half-used equipment would develop.

Manufacturers' representatives at the meeting spoke of thousands of units held up: Thomson, Panasonic

and Philips had shipped only 9% of expected volume through Poitiers; Akai and Panasonic had 20,000 VCRs each stuck there; Grundig had 8,500, and Philips had a dozen railcars waiting for unpacking and clearance.

On the same day, foreign trade minister Michel Jobert—architect of the Poitiers scheme—violently attacked Japan for closing its own commercial frontiers to imports and charged that France had in no way flouted EEC regulations in defending its borders.

The Japanese manufacturers meanwhile, have been quick to counter Common Market protectionism with plans to produce video hardware in Europe. Akai France, which at first threatened to drop existing plans to assemble machines at its Honfleur plant, has now decided to go ahead. Christian Paillot, managing director, says 30 new employees will be added to the present 150 to handle the assembly of mainly Japanese-made components. The company claims a 10% VCR market share in France, where Paillot says pre-Poitiers sales targets were 75,000 units for 1982, 100,000 next year and 150,000 in 1984.

Another Japanese firm active in Europe will be Matsushita, which aims to sign an agreement this month with West German company Bosch for local VCR production via a joint venture company to be called Matsushita BoschVideo. The venture will be financed 65% by the Japanese firm and 35% by Bosch, the investment totaling \$2.55 million.

DECEMBER 25, 1982, BILLBOARD



ANNIE'S HOME.



Now available on videocassette.

RCA/COLUMBIA PICTURES HOME VIDEO

2901 WEST ALAMEDA AVENUE, BURBANK, CALIFORNIA 91505

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New Products



EIGHT HOURS—The new Scotch T-160 videocassette offers up to eight hours of recording time. It will be available to retailers in March at a list price of \$37.75.



CHROME ON A BLISTER—New packaging for BASF's video-cassettes is designed to make the product a "self-seller." Retail prices are \$17.95 for the Beta L-500 and \$26.95 for the VHS T-120.

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SALES

These are best selling videocassettes compiled from retail sales, including releases in both Beta and VHS formats.

Copyright Owner, Distributor, Catalog Number

This Week Last Position

Weeks on Chart

STAR TREK II: THE WRATH OF KHAN
 Paramount Pictures, Paramount Home Video
 1180
 AT #1
 3

JANE FONDAS' WORKOUT
 KVC-RCA, Karl Video Corporation 042
 3 2

STAR WARS
 CBS-Fox Video 1130
 3 4

THE COMPLETE BEATLES
 MGM/UA Home Video 700166
 4 3

FIREFOX
 Warner Brothers Pictures, Warner Home Video 11219
 5 5

PLAYBOY
 CBS-Fox Video 6201
 6 4

THE THING
 Universal City Studios Inc., MCA Distributing Corp. 77009
 7 7

A WALT DISNEY CHRISTMAS
 Walt Disney Home Video 92
 8 2

VICTOR/VICTORIA
 MGM/UA Home Video 800151
 9 6

RICHARD PRYOR LIVE ON THE SUNSET STRIP
 RCA/Columbia Pictures Home Video 10469
 10 4

ON GOLDEN POND
 CBS-Fox Video 9037
 9 9

THE SWORD & THE SORCERER
 Universal City Studios Inc., MCA Distributing Corp. 77010
 10 8

ESCAPE FROM NEW YORK
 Embassy Home Entertainment 1602
 6 10

QUEST FOR FIRE
 CBS-Fox Video 1148
 11 12

THE COMPLETE BEATLES
 MGM/UA Home Video 700166
 6 14

ARTUR
 Orion Pictures, Warner Home Video 22020
 14 17

SHARKY'S MACHINE
 Warner Brothers Pictures, Warner Home Video 72024
 8 16

SHARKY'S MACHINE
 Warner Brothers Pictures, Warner Home Video 72024
 15 16

These are most popular videocassette rentals, in both Beta and VHS formats, compiled from a survey of re-tailers and wholesalers.

Copyright Owner, Distributor, Catalog Number

This Week Last Position

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 Paramount Pictures, Paramount Home Video
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 AT #1
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STAR WARS
 CBS-Fox Video 1130
 4 27

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 RCA/Columbia Pictures Home Video 10469
 4 4

THE THING
 Universal City Studios Inc., MCA Distributing Corp. 77009
 5 5

VICTOR/VICTORIA
 MGM/UA Home Video 800151
 6 6

STAR WARS
 CBS-Fox Video 1130
 6 27

CONAN THE BARBARIAN
 Universal City Studios Inc., MCA Distributing Corporation
 77010
 13 7

DINER
 MGM/UA Home Video 800164
 3 11

ON GOLDEN POND
 CBS-Fox Video 9037
 9 9

THE SWORD & THE SORCERER
 Universal City Studios Inc., MCA Distributing Corp. 77010
 10 8

ESCAPE FROM NEW YORK
 Embassy Home Entertainment 1602
 6 10

QUEST FOR FIRE
 CBS-Fox Video 1148
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 MGM/UA Home Video 700166
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ARTUR
 Orion Pictures, Warner Home Video 22020
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 6 14

ARTUR
 Orion Pictures, Warner Home Video 22020
 14 17

SHARKY'S MACHINE
 Warner Brothers Pictures, Warner Home Video 72024
 8 16

SHARKY'S MACHINE
 Warner Brothers Pictures, Warner Home Video 72024
 15 16

Recording Industry of America seal for sales of 25,000 units plus (\$1,000,000 after returns) (Seal indicated by dot) Recording Industry of America seal for sales of 50,000 units plus (\$2,000,000 after returns) (Seal indicated by triangle) (ITA seal)

| | | | | | | |
|----|-----------|----|--|----|-----------|--|
| 40 | 32 | 2 | MEGAFORCE CBS-Fox Video 1182 | 40 | 40 | AN AMERICAN WEREWOLF IN LONDON Universal City Studios, MCA Distributing Corp. 77004 |
| 39 | 38 | 18 | ABBOTT AND COSTELLO MEET FRANKENSTEIN Universal City Studios Inc., MCA Distributing Corp. 55074 | 39 | 37 | MEGAFORCE CBS-Fox Video 1182 |
| 38 | 33 | 17 | BODY HEAT The Ladd Co., Warner Home Video 20005 | 38 | 33 | VISITING HOURS CBS-Fox Video 1171 |
| 37 | 28 | 5 | ESCAPE FROM NEW YORK Embassy Home Entertainment 1602 | 37 | 27 | TIME BANDITS Paramount Pictures, Paramount Home Video 2310 |
| 36 | 30 | 13 | DEATHTRAP Warner Brothers Pictures, Warner Home Video 11256 | 29 | 26 | BODY HEAT The Ladd Co., Warner Home Video 70005 |
| 35 | 29 | 5 | AUTHORI! AUTHORI! CBS-Fox Video 1181 | 2 | 34 | PRINCE OF THE CITY Orion Pictures, Warner Home Video 22021 |
| 34 | 19 | 10 | DEAD MEN DON'T WEAR PLAID CBS-Fox Video 4546 | 3 | 24 | GREASE II Paramount Pictures, Paramount Home Video 1193 |
| 33 | 18 | 12 | ROCKY CBS-Fox Video 4565 | 10 | 28 | TAPS CBS-Fox Video 4565 |
| 32 | 20 | 18 | CAT PEOPLE Universal City Studios Inc., MCA Distributing Corp. 77008 | 16 | 32 | ROCKY II CBS-Fox Video 4565 |
| 31 | 35 | 9 | DUMBO Walt Disney Home Video 24 | 2 | 30 | EXCALIBUR Orion Pictures, Warner Home Video 22018 |
| 30 | 34 | 17 | CASABLANCA CBS-Fox Video 4514 | 2 | 31 | SWAMP THING Embassy Home Entertainment 1605 |
| 29 | 31 | 12 | NICE DREAMS RCA/Columbia Pictures Home Video 10456 | 18 | 20 | CAT PEOPLE Universal City Studios Inc., MCA Distributing Corp. 77008 |
| 28 | 27 | 3 | TAPS CBS-Fox Video 1128 | 13 | 18 | DEATHTRAP Warner Brothers Pictures, Warner Home Video 11256 |
| 27 | NEW ENTRY | | THE BEST LITTLE WHOREHOUSE IN TEXAS Universal City Studios Inc., MCA Distributing Corp. 77014 | 10 | 22 | DEAD MEN DON'T WEAR PLAID Universal City Studios Inc., MCA Distributing Corp. 77011 |
| 26 | 26 | 3 | THE THREE STOOGES-VOLUME V RCA/Columbia Pictures Home Video 10554 | 5 | 23 | HANKY PANKY RCA/Columbia Pictures Home Video 10297 |
| 25 | 23 | 13 | DEATH WISH II Orion Pictures, Warner Home Video 26032 | 13 | 29 | NICE DREAMS RCA/Columbia Pictures Home Video 10456 |
| 24 | 21 | 11 | THE TIME MACHINE MGM/UA Home Video 600152 | 5 | 21 | AUTHORI! AUTHORI! CBS-Fox Video 1181 |
| 23 | 17 | 7 | ELVIS ON TOUR MGM/UA Home Video 600153 | 16 | 16 | CHARIOTS OF FIRE Warner Brothers Pictures, Warner Home Video 70004 |
| 22 | NEW ENTRY | | TRON Walt Disney Home Video 122 | 29 | 17 | ARTHUR Orion Pictures, Warner Home Video 72020 |
| 21 | 24 | 13 | CONAN THE BARBARIAN Universal City Studios Inc., MCA Distributing Corp. 77010 | 21 | NEW ENTRY | ANNIE RCA/Columbia Pictures Home Video 10008 |
| 20 | NEW ENTRY | | SUPERMAN II D.C. Comics, Warner Home Video 61120 | 20 | NEW ENTRY | TRON Walt Disney Home Video 122 |
| 19 | 15 | 31 | ROCKY II CBS-Fox Video 4565 | 19 | NEW ENTRY | THE BEST LITTLE WHOREHOUSE IN TEXAS Universal City Studios Inc., MCA Distributing Corp. 77014 |
| 18 | 13 | 10 | QUEST FOR FIRE CBS-Fox Video 1148 | 18 | 25 | SUPERMAN II D.C. Comics, Warner Home Video 61120 |
| 17 | 22 | 3 | DINER MGM/UA Home Video 800164 | 13 | 15 | DEATH WISH II Orion Pictures, Warner Home Video 26032 |
| 16 | NEW ENTRY | | ROCKY III CBS-Fox Video 4708 | 20 | 12 | SHARKY'S MACHINE Warner Brothers Pictures, Warner Home Video 72024 |
| 15 | 12 | 8 | SHARKY'S MACHINE Warner Brothers Pictures, Warner Home Video 72024 | 15 | NEW ENTRY | ROCKY III CBS-Fox Video 4708 |
| 14 | 11 | 17 | ARTUR Orion Pictures, Warner Home Video 22020 | 3 | 19 | PLAYBOY CBS-Fox Video 6201 |
| 13 | 14 | 9 | THE SWORD AND THE SORCERER Universal City Studios Inc., MCA Distributing Corp. 77010 | 14 | 6 | THE COMPLETE BEATLES MGM/UA Home Video 700166 |
| 12 | 25 | 2 | ANNIE RCA/Columbia Pictures Home Video 10008 | 11 | 13 | QUEST FOR FIRE CBS-Fox Video 1148 |
| 11 | 9 | 30 | ON GOLDEN POND CBS-Fox Video 9037 | 10 | 10 | ESCAPE FROM NEW YORK Embassy Home Entertainment 1602 |
| 10 | 7 | 4 | RICHARD PRYOR LIVE ON THE SUNSET STRIP RCA/Columbia Pictures Home Video 10469 | 10 | 8 | THE SWORD & THE SORCERER Universal City Studios Inc., MCA Distributing Corp. 77010 |
| 9 | 10 | 6 | VICTOR/VICTORIA MGM/UA Home Video 800151 | 27 | 9 | ON GOLDEN POND CBS-Fox Video 9037 |
| 8 | 16 | 2 | A WALT DISNEY CHRISTMAS Walt Disney Home Video 92 | 11 | 3 | DINER MGM/UA Home Video 800164 |
| 7 | 6 | 5 | THE THING Universal City Studios Inc., MCA Distributing Corp. 77009 | 7 | 7 | CONAN THE BARBARIAN Universal City Studios Inc., MCA Distributing Corporation 77010 |
| 6 | 8 | 4 | PLAYBOY CBS-Fox Video 6201 | 4 | 27 | STAR WARS CBS-Fox Video 1130 |
| 5 | 5 | 5 | FIREFOX Warner Brothers Pictures, Warner Home Video 11219 | 4 | 6 | RICHARD PRYOR LIVE ON THE SUNSET STRIP RCA/Columbia Pictures Home Video 10469 |
| 4 | 3 | 8 | THE COMPLETE BEATLES MGM/UA Home Video 700166 | 5 | 5 | THE THING Universal City Studios Inc., MCA Distributing Corp. 77009 |
| 3 | 4 | 15 | STAR WARS CBS-Fox Video 1130 | 3 | 2 | VICTOR/VICTORIA MGM/UA Home Video 800151 |
| 2 | 2 | 32 | JANE FONDAS' WORKOUT KVC-RCA, Karl Video Corporation 042 | 3 | 5 | FIREFOX Warner Brothers Pictures, Warner Home Video 11219 |

RENTAL

These are most popular videocassettes compiled from retail sales, including releases in both Beta and VHS formats.

Copyright Owner, Distributor, Catalog Number

This Week Last Position

Weeks on Chart

STAR TREK II: THE WRATH OF KHAN
 Paramount Pictures, Paramount Home Video
 1180
 AT #1
 3

STAR WARS
 CBS-Fox Video 1130
 4 27

RICHARD PRYOR LIVE ON THE SUNSET STRIP
 RCA/Columbia Pictures Home Video 10469
 4 4

THE THING
 Universal City Studios Inc., MCA Distributing Corp. 77009
 5 5

VICTOR/VICTORIA
 MGM/UA Home Video 800151
 6 6

STAR WARS
 CBS-Fox Video 1130
 6 27

CONAN THE BARBARIAN
 Universal City Studios Inc., MCA Distributing Corporation
 77010
 13 7

DINER
 MGM/UA Home Video 800164
 3 11

ON GOLDEN POND
 CBS-Fox Video 9037
 9 9

THE SWORD & THE SORCERER
 Universal City Studios Inc., MCA Distributing Corp. 77010
 10 8

ESCAPE FROM NEW YORK
 Embassy Home Entertainment 1602
 6 10

QUEST FOR FIRE
 CBS-Fox Video 1148
 11 12

THE COMPLETE BEATLES
 MGM/UA Home Video 700166
 6 14

ARTUR
 Orion Pictures, Warner Home Video 22020
 14 17

SHARKY'S MACHINE
 Warner Brothers Pictures, Warner Home Video 72024
 8 16

SHARKY'S MACHINE
 Warner Brothers Pictures, Warner Home Video 72024
 15 16

Video

New On The Charts



"THE BEST LITTLE WHOREHOUSE IN TEXAS"

MCA Videocassette-27

This blockbuster musical, one of three titles MCA is offering for the holiday season, is still showing to audiences around the country. Doty Parton stars as the big-hearted Miss Mona, madam of the Chicken Ranch in Texas, which television crusader Melvin P. Thorpe (played by Dom Deluisé) attempts to close. But Reynolds, as Sheriff Earl Dodd, spearheads a drive to save the Ranch in the face of the public outcry that ensues.

This feature is designed to spotlight features making their debut on Billboard's Videocassette Top 40.

French VCR Fee Is Official

PARIS - The French Parliament has confirmed the imposition of a \$70 annual license fee for video-cassette recorders beginning Jan. 1, and has threatened stiff new penalties for tax dodgers, rising to four times that sum in the event of habitual avoidance of payment. The license is expected to bring in around \$30 million annually.

This hardware fee was the subject of a press conference called here Nov. 17 by the French software producers' group SNEV, which is headed by Yves Rousset-Rouard, president of RegieCassette Video, the biggest company in the sector.

Lashing out at the government on the license issue, the decision of the government to set up a "cumber-some" central customs clearing house for imported VCRs at Poitiers (95% of the hardware in the French market is Japanese), and the one-year delay between the cinema and video release of feature films, Rousset-Rouard said he saw the French video industry being severely harmed by these developments.

He asserted that while the public gets television programs in exchange for the roughly \$70 license fee on color tv sets, "they have to buy or rent what they see on video." And he insisted: "These contradictions are harming the French video business, an industry which in terms of software, hardware and duplication has created a lot of jobs nationally in the past two years."

NEW YORK - Vestron has been named exclusive U.S. marketing and sales agent for all VidAmerica titles.

VidAmerica is the home video programming division of Video Corp. of America (VCA).

The agreement takes effect Jan. 1 and covers more than 50 titles. Further details will be forthcoming from the companies.

Vestron, VidAmerica Sign Marketing Pact

NEW YORK - Vestron has been named exclusive U.S. marketing and sales agent for all VidAmerica titles. VidAmerica is the home video programming division of Video Corp. of America (VCA). The agreement takes effect Jan. 1 and covers more than 50 titles. Further details will be forthcoming from the companies.

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Stronger Programming Controls Sought In Germany

Video

www.americanradiohistory.com

the "increasing number of films on videocassette whose only purpose is the depiction of extreme acts of violence against human beings and that children and young people are buying and renting such films without difficulty."

Some press reports substantiate Geissler's claims. In one police raid, nearly 300 of a video shop's 800 customers reportedly were under 18, and most of them had rented tapes and most of them had rented tapes which would have been rated R or X in movie theaters. Industry estimates Geissler's claims. In one police raid, nearly 300 of a video shop's 800 customers reportedly were under 18, and most of them had rented tapes and most of them had rented tapes

March 6, 1983. "Video programs are not covered in the present law. Geissler specifically condemned

Continued from page 11

What counterfeiting has done to the record industry is a crime. The Recording Industry Association of America estimates that \$400 million was lost in the U.S. alone in 1981, and as much as \$1 billion worldwide. But now you can stop record counterfeiters deal in their tracks, and for a lot less than you think. With Polaproof, the anti-counterfeiting weapon from Polaroid, Inc. are using Polaproof this year. Jeff Koblick, K-tel's Vice President of Manufacturing says, "Polaproof provides us with the easiest verification system for identifying cassettes."

Polaproof is an adhesive label made of a counterfeit product, at a most economical price. Polaproof is an adhesive label made of a unique material that produces an array of visual effects which are virtually counterfeit. And more important, it lets your customers know an album is authentic. But most important, if your counterfeiting losses are more than 1% of your total sales, you can recover much more than you invest in Polaproof. We'll even come in to work with you and show you how much, after all, if you make the records, tapes and cassettes, you should also make the profits.

For less than a penny Polaproofs K-tel's label.

For more information and a free sample of Polaproof, call our worldwide sales agent Edward E. Lawl at 213-883-0524. Or send us the coupon.

Please send me a sample and brochure.

Please have your representative call me.

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Title _____

Company _____

Street _____

City _____

State _____

Zip _____

Telephone _____

The German Video Institute, largely supported by video dealers, started working for such a self-control administration last October. Earlier this year, similar pressure helped lead to the formation of Bundesverband Video by most major production companies.

The pressure has come from within the video industry, not just from politicians and the public, according to the Bundesverband's Peter Zombik. "We need to act for cultural and business reasons: cultural because we don't want home video to be stamped with an image of only sex and violence, business because as it now stands, dealers have no guidelines on what they can offer young people," Zombik says.

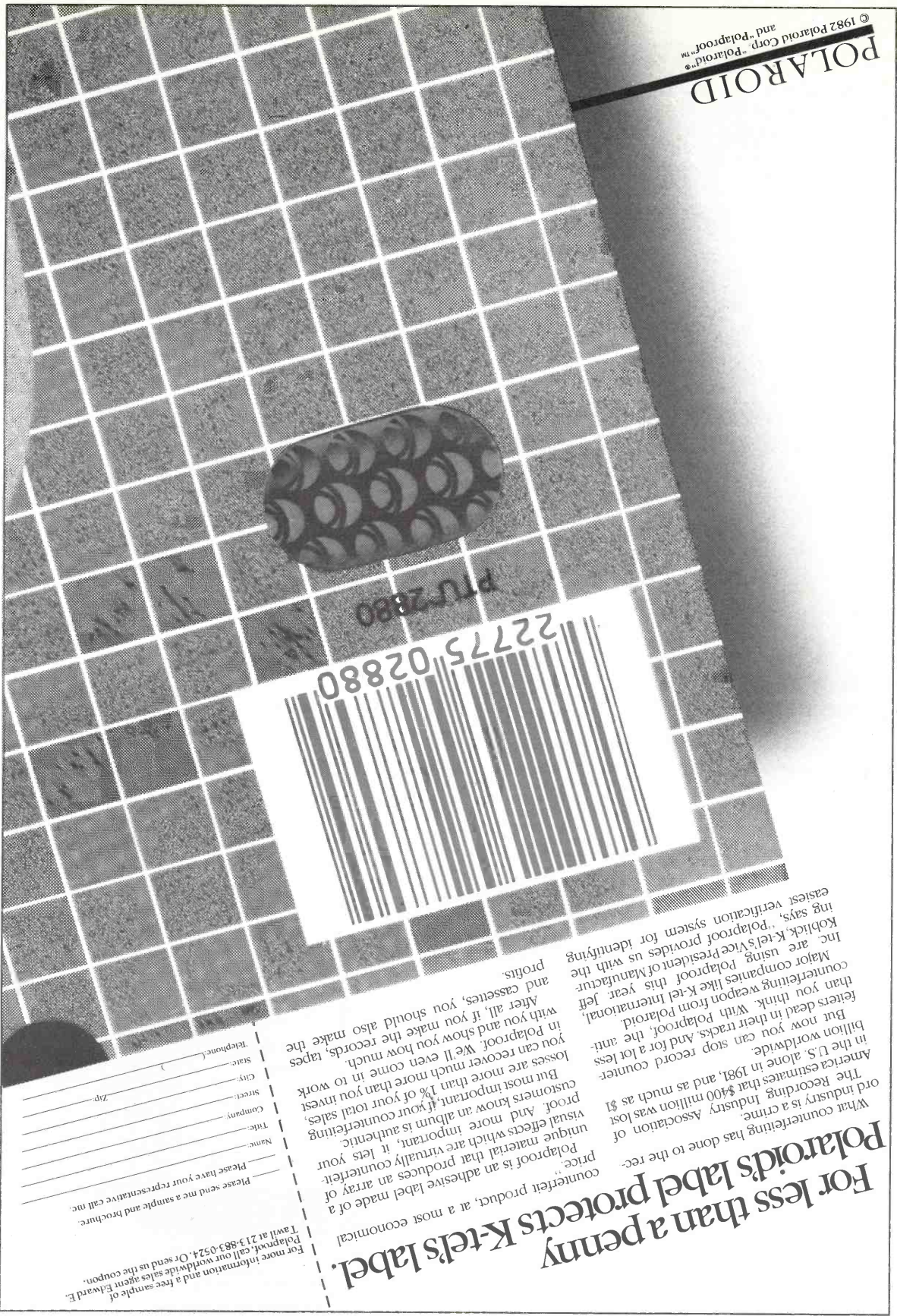
Following a meeting earlier this month involving most interested parties, it appears that the video industry will ask the national voluntary film self-control review board to judge all video offerings. This agency now classifies all films shown in German theaters, with ratings similar to the American MPAA system of G, PG, R and X. If details can be worked out, an agreement could come before the March elections.

The additional cost to the film review board of under \$400,000 will be paid by video producers, according to Video Institute director Klaus Mueller-Neuhof, who claims this would be the first such voluntary self-control review board for video in Europe.

There are now several regional voluntary review boards in Germany, but no national authority similar to the film board. "We're all interested in cooperating, and the film board is respected by all sides," says Zombik.

Acknowledging that the situation has gotten out of hand, both trade associations support the inclusion of video material in the new legislation to protect youth, especially if it will bring clarity to the confused market. But the Bundesverband opposes any revision which bans distribution of restricted programming through regular full-line video dealers, which would lead to two separate types of video establishments, one for customers over 18 only, the other without adult films.

"There are outstanding films, such as 'Last Tango in Paris', which should not be restricted to sex shops," says Zombik. He believes dealers should have the option to set off an area for adults only. Mueller-Neuhof says member dealers of the video institute already sign an agreement not to carry material put on the federal review board's index.



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Publishing

CANADIAN RIGHTS AGENCY

CMRRA Posts Rise In Collection

By DAVID FARRELL

TORONTO—The Canadian Mechanical Reproduction Rights Agency (CMRRA) has reported that it registered an increase in fees collected in 1981-82, although it was less of an increase than the association had registered in 1980-81.

The CMRRA posted a 3% increase in fees collected this fiscal year, bringing in a total of \$46 million. The rate of increase was down considerably from last fiscal year, when it notched an 11.8% rise. Fees collected from film, tv and commercial uses were up 34%. The association says it anticipates further increases in the new year as it steps up the enforcement of synchronization rights.

Royalties recovered from audits have added more than \$2.25 million to the regular royalty payment CMRRA has made to publishers. The first cycle of audits of the major record companies operating in Canada has been completed, the annual report states. The second cycle, which is now in progress, will include a number of smaller companies, particularly those operating in the province of Quebec.

Also noted in the report is the fact that, last December, the CMRRA acquired an IBM System 38 computer, which has allowed development of a fully on-line system for licensing and royalty accounting operations. Notes association president Al Mair, who is also president of Attic Records here: "While the

start-up costs of implementing this system have pushed up our overall costs of administration over the last year, the longterm effect of computerizing will be to stabilize those costs regardless of volume, and increase the speed and accuracy of licensing and payment of royalties out of CMRRA."

In the course of the coming year, the agency will open an office in Montreal in order to establish tighter controls in the record, film and television industries located there. The move has the support of the Societe Pour L'Administration du Droit de Reproduction Mecanique des Auteurs, Compositeurs et Editeurs (SDRM), which is already established in that province.

The report states that more than

21,000 mechanical licenses were issued last year to record companies operating across Canada, with 6,000 music publishers represented.

The generally optimistic report has only one word of caution about the future. Notes Mair: "This positive performance (of the agency in the past year) is unlikely to continue in the current year as CMRRA experiences the deadening effect of the economic recession, home taping, counterfeiting and piracy on record sales, and decreases in mechanical royalty payments have been projected for the coming year."

Prior to the establishment of the mechanical agency seven years ago, collections were made by individual publishers and through the Harry Fox Agency out of New York.

Advanced Lyric Writing Course Set

NEW YORK—New professional lyricists can attend a 10-week course in advanced lyric writing, sponsored by the AGAC Foundation.

According to Jack Lawrence, president of the foundation, the workshop is designed specifically for the new professional who has made a "commitment both to songwriting as a career and to lyric writing as a craft."

Applicants must have already received recognition via released recordings, publishing contracts or the public performance of their

songs by professional artists.

The course has been developed by Sheila Davis, adjunct professor of lyric writing at New York Univ., who has a book in progress on the craft of lyric writing to be published by Writer's Digest Books. Classes will be held every Monday night from 8 to 10:30 starting Jan. 10. The ongoing Craft Of Lyric Writing Level I starts Wednesday, Jan. 12.

More details and applications for both workshops are available from Bob Leone, AGAC's special projects director, by calling (212) 757-8833.

DECEMBER 25, 1982, BILLBOARD



JULIUS SINGS JOHNNY—Singer Julius LaRosa sings a Johnny Mercer song at a recent ASCAP tribute to the great songwriter celebrating the publication of a bio/songbook, "Our Huckleberry Friend: The Life, Times & Lyrics Of Johnny Mercer" (Lyle Stuart) written by Mercer's widow, Ginger, and Bob Bach. Others who sang Mercer songs at ASCAP's New York headquarters included Tex Arnold, Joey Bushkin, Larry Carr, David Frisnberg, Johnny Hartman, Barbara Lea, Marlene Ver Planck and Margaret Whiting. Ginger Mercer is at the extreme right and ASCAP president Hal David is at the extreme left.

Intersong France Acquires Two Top British Catalogs

PARIS—In a major expansion of out-of-group activity, Intersong France Publishing has acquired rights for this territory to two leading U.K. catalogs, DJM Music and Chrysalis Publishing.

These deals, according to Intersong France president Jean-Jacques Tilche, echo a recent change of taste

in France from U.S. to British music. He says it adds up to a development now being followed by several French record companies, among which Phonogram and WEA-Fillpacchi are particularly active.

The two new contracts mean that Intersong France will administer DJM Music, formerly handled by Allo Music in France, and will sub-publish Chrysalis material, which had been represented by Gilbert Maruani. DJM Records is distributed by leading French independent Vogue, and Chrysalis is distributed by RCA France.

First release under the new deals is a cover of a Billy Idol title from the Chrysalis catalog, titled "Ce Soir" in its French version, and performed by Dave, one of France's top male singers, who recently signed with Pathe Marconi Records. Tilche says that no other releases are immediately scheduled.

Tilche, who is reluctant to talk about duration or terms of the two new contracts, admits that cover versions have diminished in number in France over the past few years. "But in the face of the number of singer-songwriters proffering material here, established French acts are still looking for good material," he says.

Domestically, Intersong France has bought Justine Music, the publishing company of French singer Gerard Lenorman, who earlier this year moved to the Arabella label from Carrere. Intersong also administers a new publishing company, Clemence Melodie, set up by Lenorman. The singer now has his own record label, distributed by Arabella.

Mighty Three Renewing Deals

NEW YORK—Mighty Three Music is in the midst of renegotiating a number of sub-licensee deals.

In Australia and New Zealand, the Philadelphia International publishing setup will continue its relationship with Rondor Music, its rep there since 1978. According to Earl Shelton, president of Mighty Three, Australia and New Zealand has been an active territory, and plans are set for closer ties to expose untapped portions of the Mighty Three catalog. In this regard, Constance Hagler, vice president of publishing/administration, and Bill Lacy, professional manager, will broaden their contacts with their Rondor counterparts.

In another sub-licensee arrangement, Carlin Music (U.K.) will continue to represent Mighty Three, extending an association going back a decade.

Shelton says deals are being worked out to continue representation with Publications Francis Day in France and Melodie Der Velt in Germany.

AT ANNUAL CHRISTMAS BRUNCH

Tree Honors Its Top Writers

By KIP KIRBY

NASHVILLE — Tree International highlighted its annual industry Christmas brunch Dec. 11 at the Hillwood Country Club with awards to staff writers scoring No. 1 and top 10 hits this year. For the first time, Tree also presented "Decade Awards" to its 10 highest-earning songs of the past decade.

On hand to accept two No. 1 awards and five top 10 awards on its own was Meadowgreen Music, Tree's year and a half old gospel publishing division, which has managed to log substantial crossover/

secular results in its short history.

The ceremonies were enlivened this year by a string quartet which played during the brunch, and by performances from Rafe VanHoy (who sang his "What's Forever For," a No. 1 tune two months ago for Michael Murphy), Amy Grant, Michael Smith and Kathy Troccoli. Tree president Buddy Killen unveiled a portrait and special award for songwriter Tommy Durden, who co-wrote "Heartbreak Hotel" with Mae Axton. The tune, Tree's second all-time biggest song in earnings, was given a million-airplays award in 1980, but Durden was unable to

Print On Print

Columbia Pictures Publications has some major discount deals going. For the first time, the "Top 20" Bradley books—ranging in price from \$2.95 to \$19.95—are available at a 50% discount, a \$133 retail value at \$66.50. Then there's a "Freedom Of Choice" program on selected piano/vocal/chord books, big note piano books, series books and organ books. The deal is: one to five books at 50% discount; six to 19 at 50 plus 10%; 20 or more books at 60%. There's also a Dan Coates Library Pack of easy piano and big note books, 11 volumes in all at half the retail price (\$54.45). The company has also added two specialty lines for distribution: The Logical Approach Methods for drums and the Ralph C. Pace drum books.

(Continued on page 87)

attend at that time.

Ten Tree writers received awards for writing or co-writing the company's seven No. 1 songs this year, as did the four different producers of the hits. Award winners were Michael Garvin and Bucky Jones for writing "Only One You," produced by Tree president Buddy Killen; Kieran Kane for "Don't Worry About Me Baby," produced by Jim Ed Norman; Carly Putnam, Dan Wilson and Bucky Jones for "War Is Hell (On The Homefront Too)," produced by Killen; Sonny Throckmorton for "I Wish You Could Have

(Continued on page 68)

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CBS SETS PUSH TO BREAK GAYE LP

Majors Map Canadian Strategy

By DAVID FARRELL

TORONTO—Black music has traditionally been tough to sell in Canada, but an early December meeting here of various Columbia/Epic staffers apparently laid the groundwork for concerted efforts to break black acts first at retail, then on radio.

The Marvin Gaye album "Midnight Love," already a top chart item in the U.S., got off to a slow start in this market, although the print media has responded to it with enthusiastic reviews.

Getting radio to back black acts has never been easy here. Quality Records bought time on the influential powerhouse AM station CHUM in this market to get Rick James onto

the radio. With generous airplay in Quebec and virtually nothing anywhere else in the country, the Motown artist went platinum.

Reaction to Gaye's "Sexual Healing" single in the first two weeks of release has been virtually nil on top 30 AM stations. Calgary powerhouse station CKXL was the first to go on it, and the record has had limited exposure on adult contemporary formats, but realistically CBS Records has a very long way to go in terms of station adds.

The major, like Quality with its Motown roster, hasn't been complacent about the situation here. But the rules of the game in breaking black acts aren't the same as they are for, say, a rock attraction.

Quality has been successful in attaining platinum and gold album sales, which represent 100,000 and 50,000 units respectively, for Rick James and Lionel Richie, but doesn't want to force programmers into a corner on other black acts with a harder sound.

For CBS, it is much the same with platinum success for acts like Earth, Wind & Fire, Michael Jackson and the Jacksons. The label's game plan this time is to follow Quality in buying airtime to get the music heard, and to offer programs to retailers and racks to get records in stock and displayed.

WEA, in turn, is very much behind Prince, Al Jarreau and others, (Continued on page 78)

The Rhythm & The Blues

'Dimples' Promotes His Opinion

By NELSON GEORGE

Richard "Dimples" Fields isn't afraid of controversy, as his No. 1 black singles "She's Got Papers On Me" and "If It Ain't One Thing, It's Another" attest. So questions about the problems of black concert promoters draw a typically straightforward response from the Boardwalk Records artist.

"It's not about black. It's not about white. It's about people treating you with respect and working like a professional," says Fields. "There are a lot of black promoters out there doing a fine job. I worked with many of them when I toured this year. But I also ran into some practices—primarily among blacks, but whites as well—that disturbed me.

"All across the country I found promoters who were not willing to meet their contractual obligations. By that I mean they would ask you to take a cut in your pay, usually as

much as half, because advance ticket sales were slow. Depending on the circumstances, I was willing to go along. However, I often found that they would be premature in asking for this, since black audiences tend to buy their tickets the day of the show. Often it isn't until a half hour before the concert that you can really tell what kind of attendance you'll have."

Fields also says he found that "too many promoters were not laying the groundwork in the market to make a concert successful. A couple of times I dealt with promoters who didn't know as much as I did."

Fields' manager Belinda Wilson says, "If you can get a good black promoter, like an Al Haymon, that's fine. But once you get to a certain point in time, it doesn't matter who it is as long as they're professional."

In the future, both Fields and Wilson say they won't rule out working on a national basis with someone like Dick Klotzman or any other capable white promoter. They were both very impressed with what they saw as the improvement in the presentation of Luther Vandross' recent tour versus his debut tour. "It re-

(Continued on page 50)



Promo Staffers Form Group

NEW YORK—A group of black West Coast label promotion staffers has formed the Los Angeles & San Francisco Promotion Society. "It's to educate people in the industry, perform community service, and deal collectively with the problems of promotion," says president Wendell Bates, Capitol's regional r&b promotion manager for the West Coast. The year-old group has 35 members in Los Angeles and 10 in San Francisco.

"Promotion and marketing people have very little job security," says Bates, who in the course of a 15-year career has worked for seven labels. "In some companies I worked at, the secretaries had more job security than I did. So what we want to provide now is a place for a promotion person to go if they feel they've been abused. Then we can go speak to the powers that be."

The Society is currently interceding on behalf of an employee recently fired from a West Coast label. Bates would give no details on the situation.

In addition to its advocacy role, the organization has been involved in a number of charitable activities in Los Angeles. It has raised funds for a Pop Warner little league football team and helped provide Thanksgiving dinner to 50 senior citizens at the Willowbrook senior citizens home.

CROSS-COMPLAINT FILED

Jacksons TV Flap Continues

LOS ANGELES—In another chapter of a legal hassle that began in January, erstwhile publicist Bob Levinson and the firm of which he is president, International Home Entertainment, seek \$17.5 million in cumulative damages from various parties.

The local Superior Court cross-complaint follows an original suit filed by the Jacksons against Levinson and his firm, concert promoter Jeff Kruger and Derek Rawden. That action alleged those defendants mishandled a tv deal, wherein they taped a special during a junket to the U.K. (Billboard, Feb. 27).

In the cross-complaint, Levinson said he marketed one show, "The Jacksons Live At The Rainbow," only to withdraw the special when the Jacksons questioned rights to it.

Levinson accuses the defendants, Kruger and his son, Howard R. Kruger, of reneging on payment of moneys the plaintiffs paid to edit and/or produce here.

According to the filing, the Krugers and their local attorney, T.J. Pantaleo, also libeled the plaintiffs. This allegedly impaired IHE's business link with Columbia Pictures Videocassette Services, with which it has a distribution binder. Kruger further interfered with relations between the plaintiffs and its accountants, as well as with Glen Campbell's manager, Stanley B. Schneider, according to the cross-complaint.

Pantaleo is alleged to have defamed IHE in writing, charging it with "committing a criminal act."

JOHN SIPPEL

Billboard Black LPs

Survey For Week Ending 12/25/82

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| ★ | This Week | Last Week | Weeks on Chart | TITLE Artist, Label & Number (Dist. Label) | WEEKS AT #1 | This Week | Last Week | Weeks on Chart | TITLE Artist, Label & Number (Dist. Label) |
|---|-----------|-----------|----------------|---|-------------|-----------|-----------|----------------|---|
| | | | | | | | | | |
| 1 | 1 | 6 | 6 | MIDNIGHT LOVE Marvin Gaye, Columbia FC 38197 CBS | 4 | 38 | 38 | 12 | SECOND TO NUNN Bobby Nunn, Motown 6022ML IND |
| 2 | 2 | 11 | 11 | FOREVER, FOR ALWAYS, FOR LOVE Luther Vandross, Epic FE 38235 CBS | | 39 | 32 | 8 | CASINO LIGHTS Various Artists, Warner Bros. 23718-1 WEA |
| ★ | 3 | 9 | 9 | LIONEL RICHIE Lionel Richie, Motown 6007ML IND | | 40 | 37 | 17 | IF THAT'S WHAT IT TAKES Michael McDonald, Warner Bros. 23703-1 WEA |
| ★ | 4 | 6 | 6 | 1999 Prince, Warner Bros. 23720-1 WEA | | 41 | 35 | 24 | INSTANT LOVE Cheryl Lynn, Columbia FC 38057 CBS |
| ★ | 5 | 5 | 10 | SILK ELECTRIC Diana Ross, RCA AFL1-4384 RCA | | ★ | 58 | 2 | THE RHYTHM & THE BLUES Z.Z. Hill, Malaco 7411 IND |
| ★ | 6 | 6 | 13 | VANITY 6 Vanity 6, Warner Bros. 1-23716 WEA | | ★ | 52 | 4 | THE SUN STILL SHINES Sonny Charles, Highrise HR 102 IND |
| ★ | 10 | 8 | 8 | JANET JACKSON Janet Jackson, A&M SP-4907 RCA | | 44 | 44 | 15 | NEW DIRECTIONS Tavares, RCA AFL1-4357 RCA |
| ★ | 8 | 16 | 16 | GET LOOSE Evelyn King, RCA AFL1-4337 RCA | | 45 | 45 | 7 | IN THE HEAT OF THE NIGHT Imagination, MCA MCA 5373 MCA |
| ★ | 9 | 6 | 6 | PROPOSITIONS The Bar Kays, Mercury SRM-1-4065 (Polygram) PDL | | ★ | NEW ENTRY | | TYRONE DAVIS Tyrone Davis, Highrise HR 101 IND |
| ★ | 10 | 7 | 15 | WHAT TIME IS IT? The Time, Warner Bros. 23701-1 WEA | | ★ | 50 | 4 | TONGUE IN CHIC Chic, Atlantic 8003-1 WEA |
| ★ | 11 | 11 | 10 | THE MESSAGE Grand Master Flash And The Furious Five, Sugar HillSH 268 IND | | 48 | 40 | 11 | ALL THIS LOVE DeBarge, Gordy 6012GL (Motown) IND |
| ★ | 12 | 12 | 12 | AS ONE Kool & The Gang, De-Lite DSR 8505 (Polygram) POL | | 49 | 42 | 13 | I FOOLED YOU THIS TIME Alicia Meyers, MCA MCA 5361 MCA |
| ★ | 13 | 9 | 9 | HEARTBREAKER Dionne Warwick, Arista AL 9609 IND | | ★ | 54 | 3 | FRICITION Chocolate Milk, RCA AFL1-4412 RCA |
| ★ | NEW ENTRY | | | THRILLER Michael Jackson, Epic QE 38112 CBS | | 51 | 51 | 4 | LIVIN' IN THE NEW WAVE Andre Cymone, Columbia FC 38123 CBS |
| ★ | 22 | 3 | 3 | DON'T PLAY WITH FIRE Peabo Bryson, Capitol ST-12241 CAP | | ★ | 55 | 3 | LEARNING TO LOVE Rodney Franklin, Columbia FC 38198 CBS |
| ★ | 16 | 9 | 9 | WILD NIGHT One Way, MCA MCA 5369 MCA | | ★ | 56 | 25 | HERE WE GO AGAIN Bobby Bland, MCA MCA 5297 MCA |
| ★ | 17 | 6 | 6 | TO THE MAX Con Funk Shun, Mercury SRM-1-4067 (Polygram) POL | | ★ | NEW ENTRY | | VISIONS OF THE LITE Slave, Cotillion 90024 (Atlantic) WEA |
| ★ | 20 | 4 | 4 | ALL THE GREATEST HITS Commodores, Motown 6028ML IND | | ★ | 65 | 2 | HIMSELF Bill Cosby, Motown 6026ML IND |
| ★ | 19 | 19 | 9 | JUST AIN'T GOOD ENOUGH Johnnie Taylor, Beverly Glen BG 1000-1 IND | | 56 | 39 | 18 | SNEAKIN' OUT Stacy Lattisav, Cotillion 90002-1 (Atlantic) WEA |
| ★ | 33 | 2 | 2 | THE BEST IS YET TO COME Grover Washington, Jr., Elektra 60215 WEA | | ★ | NEW ENTRY | | RIT?/2 Lee Ritenour, Elektra 60186 WEA |
| ★ | NEW ENTRY | | | CHAKA KHAN Chaka Khan, Warner Bros. 23729 WEA | | ★ | NEW ENTRY | | RIGHT BACK AT CHA Dynasty, Solar 60176 (Elektra) WEA |
| ★ | 25 | 5 | 5 | SKYYJAMMER Skyy, Salsoul SA 8555 (RCA) RCA | | 59 | 59 | 67 | NEVER TOO MUCH Luther Vandross, Epic FE 3745-1 CBS |
| ★ | 34 | 2 | 2 | COMPUTER GAMES George Clinton, Capitol ST-12241 CAP | | ★ | NEW ENTRY | | IT'S A BEAUTIFUL THING Maxine Nightingale, Highrise HR 103 IND |
| ★ | 30 | 3 | 3 | LIVING MY LIFE Grace Jones, Island 90018 (Atco) WEA | | 61 | 61 | 30 | THROWIN' DOWN Rick James, Gordy 6005GL (Motown) IND |
| ★ | 28 | 10 | 10 | EVERY HOME SHOULD HAVE ONE Patti Austin, Qwest QWS 3691 (Warner Bros.) WEA | | 62 | 53 | 20 | DONNA SUMMER Donna Summer, Geffen GHS 2005 (Warner Bros.) WEA |
| ★ | 26 | 14 | 20 | JUMP TO IT Aretha Franklin, Arista AL 9602 IND | | 63 | 63 | 8 | INCOGNITO Spyro Gyra, MCA MCA 5368 MCA |
| ★ | 27 | 27 | 4 | S.O.S. III The S.O.S. Band, Tabu FZ 38352 (Epic) CBS | | 64 | 49 | 19 | THIS ONE'S FOR YOU Teddy Pendergrass, P.R. FZ 38118 (Epic) CBS |
| ★ | 31 | 6 | 6 | TWO OF A KIND Earl Klugh/Bob James, Capitol ST-12244 CAP | | 65 | 43 | 20 | LET ME TICKLE YOUR FANCY Jermaine Jackson, Motown 6017ML IND |
| ★ | 29 | 29 | 6 | HARD TIMES Millie Jackson, Spring SP-1-6737 (Polygram) POL | | 66 | 46 | 4 | GIVE EVERYBODY SOME Richard "Dimples" Fields, Boardwalk NB 33258-1 IND |
| ★ | 30 | 15 | 28 | JEFFREY OSBORNE Jeffrey Osborne, A&M SP-4896 RCA | | 67 | 47 | 7 | SEVENTEEN Bill Summers & Summers Heat, MCA MCA 5367 MCA |
| ★ | 41 | 2 | 2 | GREATEST HITS Ray Parker, Jr., Arista AL 9612 IND | | 68 | 68 | 24 | WE ARE ONE Pieces Of A Dream, Elektra 60142-1 WEA |
| ★ | 36 | 8 | 8 | DISTANT LOVER Alphonse Mouzon, High Rise HR 10084 IND | | 69 | 57 | 25 | WE GO A LONG WAY BACK Bloodstone, T-Neck FZ 38115 (Epic) CBS |
| ★ | 33 | 18 | 28 | GAP BAND IV The Gap Band, Total Experience TE-1-3001 (Polygram) POL | | 70 | 60 | 46 | DOWN HOME Z.Z. Hill, Malaco MAL 7406 IND |
| ★ | 34 | 23 | 21 | ZAPP II Zapp, Warner Bros. 23583-1 WEA | | 71 | 69 | 31 | STEVIE WONDER'S ORIGINAL MUSIQUARIUM I Stevie Wonder, Tamla 60021L2 (Motown) IND |
| ★ | 35 | 21 | 20 | TANTALIZINGLY HOT Stephanie Mills, Casablanca NBLP 7265 (Polygram) POL | | 72 | 73 | 28 | I'M THE ONE Roberta Flack, Atlantic SD 19354 WEA |
| ★ | 36 | 24 | 7 | THE NIGHTFLY Donald Fagen, Warner Bros. 23730-1 WEA | | 73 | 75 | 71 | BREAKIN' AWAY Al Jarreau, Warner Bros. BSK 3576 WEA |
| ★ | 37 | 26 | 8 | THE OTHER SIDE OF THE RAINBOW Melba Moore, EMI-America ST-12243 CAP | | 74 | 48 | 5 | USED TO BE Charlene, Motown 6027ML IND |
| ★ | | | | | | 75 | 70 | 15 | GWEN GUTHRIE Gwen Guthrie, Island 90004-1 (Atlantic) WEA |

★ Superstars are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

COMING COAST TO COAST The Living Giant



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"AIN'T NOTHING BUT A TITTY"

and

"OH, MY LOVE"

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MARGARET RECORDS 3600 W. Roosevelt Road, Chicago, IL 60624

Black

Highrise Label Rising Rapidly With Singles, Albums

• Continued from page 5

solid financially now than they have been at any point in the last three or four years. There's always going to be a need for independents.

Both executives maintain that black music is holding up better in a flat record market than most forms of music. "There's no comparison," says Kreiner, "because black radio is giving you an opportunity to expose and break new artists quicker. And you also have dance clubs, so you can get a lot more exposure for urban product."

Kreiner and Lushka believe that being a small, lean company has helped them get off to such a fast start. As Kreiner notes: "If a major company sells 150,000 copies of an album, they've lost money. At 150,000, we're in the black."

The company started with four full-time employees and now has seven, with plans to add a national promotion person at the first of the year. To augment efforts of the Highrise staff, the label has retained between five and 10 independent promotion people on each of its releases.

Kreiner and Lushka jointly own the company with a third partner, Dallas financier Larry Leal. Highrise Entertainment, the umbrella company, consists of record, film and publishing arms. Highrise Films is in the midst of packaging two films, which would feature the label's acts on the soundtracks.

Maxine Nightingale's hit, "Turn To Me," is a duet with Jimmy Ruffin, who will have an album of his own on Highrise in February. Ruffin previously scored top 10 hits on Soul/Motown in 1966 and RSO in '80.

The instant success that Highrise has achieved is all the more dramatic because both principals were coming off relatively disappointing label ventures. Kreiner was partners with Tom Cossie on Ocean Records, until the two split up in 1980; Lushka had worked with Michael Roshkind in M&M Records and R&L Distributors until June, when he moved over

to Highrise.

Kreiner, 28, says he concentrates on radio activity, while Lushka, 37, keys in on distributors and retailers. The Highrise staff also includes Ar-

leen Schesel in promotion, Muriel Dawson in billing, and Pat Means and Patti Ray in office administration.

Kreiner, who achieved great suc-

cess in disco with his MK Dance Promotions, says that Highrise is like a new beginning.

"It's almost the challenge of starting all over again and getting that

first gold record; of hearing your record for the first time on the radio. Where people thought Highrise was a 'maybe,' an 'if' or a crapshoot, it's proved itself."

A galaxy of solid gold talent on a single label.

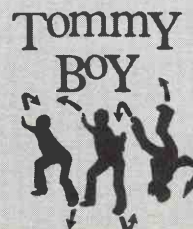
Jonzun Crew Afrika Bambaataa & Soulsonic Force

You don't have to search the endless reaches of space to find the hottest acts in the universe. With artists like the Jonzun Crew with "Pak Jam" TB 826, Afrika Bambaataa & Soulsonic Force with "Planet Rock" TB 823 and Planet Patrol with "Play At Your Own Risk" TB 825, Tommy Boy represents one of the fastest moving record labels in the industry today.

Find out why these dynamic new acts of '82 have quickly won the appeal of millions of record buyers across the nation. And with hot new releases like "Space Is The Place" TB 828 by the Jonzun Crew and the new follow up release to "Planet Rock", "Looking For The Perfect Beat" TB 831 by Afrika Bambaataa & Soulsonic Force, you can be certain that Tommy Boy will be the label to watch for in '83.

When talent booking times rolls your way, remember the Tommy Boy label. Put the selling success of our recording artists to work for you at your next concert event. It's the one sure way to "rock the house."

Look out for the new 12" single from the Jonzun Crew, "Space Is The Place" TB 828 and in the coming week, the long-awaited follow up to "Planet Rock", "Looking For The Perfect Beat" by Afrika Bambaataa & Soulsonic Force.



We're taking music in a new direction.

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Promoter King Wants His Share

By NELSON GEORGE

NEW YORK—Lee King has been an interested bystander in the recent efforts of the National Black Promoters' Assn. (NABP) and Operation PUSH to increase the market share held by black promoters.

King is the kind of basically regional, medium-scale promoter who could benefit most from the two organizations' efforts. Throughout the '70s, he built a reputation as a capable, efficient entrepreneur in his home base, Jackson, Miss., and in nearby cities like Shreveport, La. and Mobile, Ala.

King, however, is cautious about the NABP campaign. "I definitely support the work the association is doing," he says. But he adds, "I'm still watching it to make sure that the smaller promoters get their fair share of dates and don't get lost in the shuffle by the big names."

"My experience so far has been that Dick Griffey, Al Haymon and W.G. Garrison, all big black promoters, have put all their cards on the table with me. But there has been some negative fallout from what the NABP has been doing."

"Both the Prince and Luther Vandross tours avoided the Jackson market, partially because of the

(Continued on page 53)

Billboard® Black Singles


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| THIS WEEK | LAST WEEK | TITLE-Artist (Producer) Writer: Publisher: Licensee: Label & Number (Dist. Label) | WKS. ON CHART | TITLE-Artist (Producer) Writer: Publisher: Licensee: Label & Number (Dist. Label) | WKS. ON CHART | TITLE-Artist (Producer) Writer: Publisher: Licensee: Label & Number (Dist. Label) | WKS. ON CHART | | | |
|-----------|-----------|--|---------------|--|---------------|---|---------------|-----------|--|---|
| ★ | 11 | SEXUAL HEALING —Marvin Gaye (M. Gaye) M. Gaye, April, ASCAP, Columbia 38-03202 | 11 | 55 | 2 | HEARTBEATS —Yarborough & Peoples (L. Simmons) L. Simmons; Total Experience, BMI; Total Experience 8204 (Polygram) | 67 | 72 | 3 | NUNK —Warp 9 (J. Benitez, R. Scher, L. Golden) R. Scher, L. Golden; Snowflake/RC Songs, ASCAP/Prismatic/Sonic Rock, BMI, Prism 450 |
| ★ | 2 | TRULY —Lionel Richie (L. Richie, J.A. Carmichael) L. Richie, Brockman, ASCAP, Motown 1644 | 2 | 36 | 8 | WILD NIGHT —One Way (L. Perkins) A. Hudson, W. Hall, J. Hall, L. White; Perla's/Duchess/MCA, BMI; MCA 52133 | 68 | 68 | 6 | ENUFF IS ENUFF —Rodney Franklin (S. Clarke) R. Franklin, S. Clarke, H. Smith, J. Gilstrap, D. Phinnesse; Maicboom/Clarke, BMI; Columbia 38-03273 |
| ★ | 3 | THE GIRL IS MINE —Michael Jackson & Paul McCartney (Q. Jones) M. Jackson, Miac/Warner-Tamerlane, BMI; Epic 34-03288 | 7 | 39 | 8 | SWEET BABY —Harry Ray (Sylvia Inc., T. Keith, J. Robinson Jr.) H. Ray, T. Keith; Sugar Hill, BMI; Sugar Hill 789 | 69 | 30 | 10 | SCORPIO —Grand Master Flash & The Furious Five (Sylvia, Inc.) Furious Five, Sugar Hill, BMI; Sugar Hill 790 |
| ★ | 4 | 1999 —Prince (Prince) Prince; Controversy, ASCAP; Warner Bros. 7-29896 | 11 | 42 | 5 | MIND UP TONIGHT —Melba Moore (F. Jones, III) L. Thomas; Mighty M, ASCAP; Capitol 5180 | 70 | 44 | 10 | LOOPZILLA —George Clinton (George Clinton) G. Clinton, Malibu/Jobete, ASCAP; Capitol 5160 |
| ★ | 11 | PUT IT IN A MAGAZINE —Sonny Charles (B. Paris) S. Charles, B. Paris; Highrise 2001 | 13 | 43 | 6 | KNOCKOUT —Marge Joseph (T. Jones, III, D. Weatherston, Jr.) T. Jones, III, D. Weatherston, Jr.; Mannish Kid/Funtown, BMI; HC 731200 | 77 | 5 | 5 | ITCHING FOR LOVE —Mikki (N. Harris, M. Farrow) M. Farrow, N. Harris, E.L. Curry; Ensign/Eboni/Dawn/Sin Strings, BMI; Emerald International 101 |
| ★ | 6 | YOUNG LOVE —Janet Jackson (B. Watson, R. Moore, A. Winbush) R. Moore, A. Winbush; A La Mode/Arista, ASCAP, A&M 2440 | 12 | 53 | 4 | YA MAMA —Wuf Ticket (J. Malken, J. Mason) M. Ahmed, J. Mason, E. McField, K. Wolf; Mason/Malcom/Trumar, BMI; Prelude 644 | 82 | 2 | 2 | SUCH A FEELING —Aurra (S. Washington) S. Washington, C. Jones, J. Ivory; Red Africa, BMI; Salsoul 7-7043 (RCA) |
| ★ | 7 | LET'S GO DANCIN' —Kool And The Gang (E. Deodato, Kool And The Gang) A. Bayyan, J. Taylor, Kool And The Gang; Delightful, BMI/Double F, ASCAP; De-Lite 824 (Polygram) | 8 | 41 | 7 | TAKE IT OFF —Chocolate Milk (A.A. Jones) A. Jones, M. Toles; Cessary/Million Dollar, BMI, RCA 13364 | 90 | 2 | 2 | PASS THE DUTCHIE —Musical Youth (P. Collins) J. Minto, L. Ferguson, F. Simpson; Strictly Rockers/G Minor/Hal Shaper, ASCAP |
| ★ | 8 | GOT TO BE THERE —Chaka Khan (A. Mardin) E. Willensky; Jobete/Glenwood, ASCAP; Warner Bros. 7-29881 | 10 | 50 | 6 | DO IT ANYWAY YOU WANT —Robert Winters & Fall (I. Bee) A. Toussaint; Warner-Tamerlane/Marsanti, BMI; Casablanca 2361 (Polygram) | 74 | 35 | 7 | USED TO BE —Charlene and Stevie Under (R. Miller) R. Miller, K. Hirsch; Stone Diamond, BMI; Motown 1650 |
| ★ | 10 | DO IT —Bar-Kays (A. Jones) Bar-Kays, A.A. Jones, M. Toles, Warner-Tamerlane/Bar-Kays, BMI; Mercury 76187 (Polygram) | 10 | 45 | 8 | LET ME BE CLOSE TO YOU—The Valentine Bros. (The Valentine Bros., S. Bethel, B. Lyle) J. & W. Valentine; Stan Flo, BMI; Bridge 1984 | 75 | 46 | 14 | KEEP AWAY GIRLS —Stephanie Mills (N. Ashford, V. Simpson) N. Ashford, V. Simpson; Nick-O-Val, ASCAP; Casablanca 2354 (Polygram) |
| ★ | 20 | ARE YOU SERIOUS —Tyrone Davis (Leo Graham) L.V. Johnson, R. Miner; Content/Taura Aniki, BMI; Highrise 2005 | 6 | 46 | 12 | BODY SLAM —William "Bootsy" Collins (W.B. Collins) W. B. Collins; Mash-A-Mug, BMI; Warner Bros. 0-2919 | 76 | 47 | 9 | KEEPIN' LOVE NEAR —Howard Johnson (Kashif, P.L. Jones, M. Brown) Kashif/Music Corporation Of America, BMI; A&M 2448 |
| ★ | 16 | BETCHA SHE DON'T LOVE YOU —Evelyn King (M. Brown) Kashif; Music Corporation Of America/Kashif, BMI; RCA 13380 | 16 | 47 | 3 | WE DON'T HAVE TO TALK —Peabo Bryson (P. Bryson) P. Bryson; WB/Peabo, ASCAP; Capitol 5188 | NEW ENTRY | NEW ENTRY | NEW ENTRY | ARE YOU GETTING ENOUGH HAPPINESS—Hot Chocolate (M. Most) E. Brown; Finchley, ASCAP; EMI-America 8143 |
| ★ | 12 | MUSCLES —Diana Ross (M. Jackson) M. Jackson; Miac/Warner-Tamerlane, BMI; RCA 13348 | 12 | 51 | 4 | TOO LATE —Shawn Christopher (F. Rodrigo) P. Balsano; Lindee/Man Of Song, ASCAP; Larc 81012 (MCA) | NEW ENTRY | NEW ENTRY | NEW ENTRY | ALL IN MY LOVER'S EYES —The Isley Brothers (The Isley Brothers) E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, April/Bovina, ASCAP; T Neck 4-03420 (Epic) |
| ★ | 15 | WELCOME TO THE CLUB —The Brothers Johnson (G. Johnson, L. Johnson) L. Johnson, V. Johnson, State Of The Arts/Keio, ASCAP; A&M 2506 | 5 | 46 | 12 | BODY SLAM —William "Bootsy" Collins (W.B. Collins) W. B. Collins; Mash-A-Mug, BMI; Warner Bros. 0-2919 | 86 | 2 | 2 | I OWE IT TO ME —Dunn and Bruce Street (D. Pearson Jr., B. Gray) D. Pearson Jr., B. Gray; Muros/Davahike, ASCAP; Devaki 1014 (Mirus) |
| ★ | 14 | HEARTBREAKER —Dionne Warwick (B. Gibb, R. Richardson, A. Galuten) B. Gibb, R. Gibb, M. Gibb; Gibb Brothers/Unichappell, BMI; Arista 1015 | 11 | 48 | 8 | HANGIN' —Chic (N. Rodgers, B. Edwards) B. Edwards, M. Rodgers; Chic/Warner-Tamerlane, BMI; Atlantic 7-89554 | 80 | 80 | 3 | IN THE NAME OF LOVE —Roberta Flack (R. MacDonald, W. Salter, W. Eaton, R. Mack) R. MacDonald, W. Salter, B. McAnis; Atlantic/Bluening, ASCAP; Atlantic 7-89392 |
| ★ | 9 | BABY COME TO ME —Patti Austin (Q. Jones) R. Temperon, Roddongs, ASCAP; Quest 50036 (Warner Bros.) | 9 | 48 | 8 | HIGH HOPES —The S.O.S. Band (R. Sylvester, G. Dozier) T.J. Lewis, Harris, III; Interior/Irving/R. Dapper, BMI/Richer, ASCAP; Tabu 4-03248 (Epic) | 81 | 81 | 3 | INTRO (Come To Blow Mind) —Slave (M.L. Adams, F. Miller, D. Webster) M.L. Adams, F. Miller, D. Webster, M. Wheatley; Slave Song/Cotillion, BMI; Cotillion 7-99953 |
| ★ | 18 | THE SMURF —Tyrone Brunson (R. Timmons) O. Redding III; Oexotis/Band Of Angels, BMI; Believe In A Dream 4-03163 (Epic) | 18 | 49 | 25 | DOO WA DITTY —Zapp (R. Troutman, Z. Troutman) R. Troutman, L. Troutman, Troutmans, BMI; Warner Bros. 7-29891 | 88 | 2 | 2 | HEY THERE LONELY BOY —Stacy Lattisav (N. M. Walden) E. Shuman, L. Carr; Famous, ASCAP; Cotillion 7-99943 (Atlantic) |
| ★ | 19 | NIPPLE TO THE BOTTLE —Grace Jones (C. Blackwell, A. Sadkin) G. Jones, S. Dunbar; Acker/Grace Jones, ASCAP/IXAP/Island, BMI; Island 7-99963 (Atlantic) | 8 | 60 | 4 | THE BEAT GOES ON —Orbit (O. Waz, J. Lewis, I. Tann) Bono; Chris Marc/Cotillion, BMI; Quality/RFC 7025 | 82 | 2 | 2 | THE WOMAN IN ME —Donna Summer (Q. Jones) M. Clark, J. Bettis; Warner-Tamerlane/Rashida/Flying Dutchman, BMI/Sweet Harmony, ASCAP/Geffen 7-29805 (Warner Bros.) |
| ★ | 22 | OUTSTANDING —The Gap Band (L. Simmons) R. Calhoun; Total Experience, BMI; Total Experience 8205 (Polygram) | 4 | 52 | 7 | I LIKE IT —Debarge (I. Gordy, E. Debarge) R. Debarge, E. Debarge; Jobete, ASCAP; Gordy 1645 (Motown) | 83 | NEW ENTRY | NEW ENTRY | THE MESSAGE II (Survival) (Survival)—Melle Mel And Duke Bootee (S. Robinson) M. Mel, S. Robinson; Sugar Hill, BMI; Sugar Hill 594 |
| ★ | 23 | THE LADY IN RED —Alphonse Mouzon (A. Mouzon) A. Mouzon; Mouzon, ASCAP; Highrise 2000 | 13 | 52 | 7 | STROKIN' —Dynasty (L.F. Sylvester II) R. Randolph, R. Smith, G. Barbee, V. Brantley; L.F.S. III/Spectrum VII, ASCAP; Solar 7-69927 (Elektra) | 84 | NEW ENTRY | NEW ENTRY | SPACE IS THE PLACE —Jonzun Crew (M. Johnson, T. Silverman) M. Johnson, T. Boy/Boston International, ASCAP; Tommy 828 |
| ★ | 28 | BAD BOY —Ray Parker Jr. (R. Parker Jr.) R. Parker Jr.; Raydio, ASCAP; Arista 1030 | 4 | NEW ENTRY | NEW ENTRY | GOT TO GET UP ON IT —Bobby Nunn (W. Monesque, B. Nunn) B. Nunn, K. Stover; Stone Diamond, BMI/Chagaus, ASCAP; Motown 1653 | 85 | NEW ENTRY | NEW ENTRY | PAPA WAS A ROLLING STONE —Wolf (B. Weller) N. Whitfield, B. Strong; Stone Diamond, BMI; Constellation 7-69849 (Solar) |
| ★ | 21 | PLAY AT YOUR OWN RISK —Planet Patrol (A. Baker) A. Baker, J. Robie; Shak'n' Baker, BMI; Tommy Boy 825 | 21 | NEW ENTRY | NEW ENTRY | I.G.Y. (WHAT A BEAUTIFUL WORLD) —Donald Fagen (G. Katz) D. Fagen; Frejunktur, ASCAP; Warner Bros. 7-29900 | 86 | NEW ENTRY | NEW ENTRY | SPACE IS THE PLACE —Jonzun Crew (M. Johnson, T. Silverman) M. Johnson, T. Boy/Boston International, ASCAP; Tommy 828 |
| ★ | 29 | LOVE ME RIGHT —Aretha Franklin (L. Vandross) L. Vandross, April/Uncle Ronnie's, ASCAP; Arista 1023 | 5 | 57 | 4 | MUSIC AND LIGHTS —Imagination (T. Swain, S. Jolley) S. Jolley, T. Swain, L. John, A. Ingram; MCA, ASCAP; MCA 52129 | 87 | 87 | 3 | SHE SAID SHE LOVES ME —Kleer (Kleer) W. Cunningham; Stonecase, ASCAP; Atlantic 7-89924 |
| ★ | 31 | TURN TO ME —Maxine Nightingale (S. Brown III) L. Lieberman, G. Scott; Peer International/Jet D'au/Encore, BMI; Highrise 2004 | 12 | 59 | 5 | MAGIC'S WARD —Whodini (T. Dolby) T. Dolby, J. Hutchins, J. Rivas; Zomba, BMI/Participation, ASCAP; Jive/Arista 2004 | 88 | NEW ENTRY | NEW ENTRY | MIRDA ROCK —Reggie Griffin & Technolun (Mr. Lucky, R. Griffin) R. Griffin; Sugar Hill, BMI; Sweet Mountain 2001 (Sugar Hill) |
| ★ | 27 | THE WALK —The Time; (Morris Day, Starr Company) The Time; Tionna, ASCAP; Warner Bros. 7-29856 | 6 | 66 | 4 | FUNNY HOW TIME SLIPS AWAY —Spinners (F. Perren) W. Nelson; Tre, BMI; Atlantic 7-89922 | 89 | 54 | 8 | VERY SPECIAL PART —Jernaine Jackson (C. Jackson, H. Davis, K. Ashby, B. Medina) B. Medina, K. Ashby, C. Liles, W. E. Bickelhaupt; Jobete, ASCAP; Motown 1649 |
| ★ | 25 | NASTY GIRL —Vanity 6 (Starr Company, Vanity 6) Vanity; Girl's Song, ASCAP; Warner Bros. 7-29908 | 14 | 64 | 4 | ONE MORE TIME —McFadden & Whitehead (G. McFadden, J. Whitehead) McFadden, Whitehead, Eastmond; McFadden & Whitehead/Barry Eastmond, BMI/ASCAP; Capitol 5176 | 90 | NEW ENTRY | NEW ENTRY | FUNKY SOUL MAKOSSA —Nairobi (A. Baker, J. Robie) M. Dibango; Rightson/Cooper, BMI; Streetwise 2205 |
| ★ | 26 | MOVIN' VIOLATION —Slyk (R. Muller, S. Roberts Jr.) S. Roberts Jr.; Alligator, ASCAP; Salsoul 7-7038 (RCA) | 16 | 67 | 6 | YOU AND I —Goodie (L. Simmons, J. Ellis) J. Ellis; Total Experience, BMI; Total Experience 8206 (Polygram) | 91 | 61 | 12 | YOUR PRECIOUS LOVE —Al Jarreau and Randy Crawford (T. Li Puma) N. Ashford, V. Simpson; Jobete, ASCAP; Warner Bros. 7-29893 |
| ★ | 27 | BAD BOY/HAVING A PARTY —Luther Vandross (L. Vandross) L. Vandross, M. Miller, S. Cooke; Legend/ABKCO, BMI; Epic 14-03205 | 15 | NEW ENTRY | NEW ENTRY | MS. FINE BROWN FRAME —Syl Johnson (Johnson, Crook) G. Crook, S. Johnson; On The Boardwalk/Syl-Zel, BMI; Boardwalk 99904-9 | 92 | 58 | 9 | SPECIAL OCCASION —Millie Jackson (B. Shapiro, M. Jackson) S. Oeas; Unichappell, BMI; Spring 3028 (Polygram) |
| ★ | 49 | THE BEST IS YET TO COME —Grover Washington Jr. With Patti LaBelle (G. Washington Jr., D. Wanzen) D. Wanzen, C. Biggs; Assorted, BMI, Elektra 7-69887 | 63 | 60 | 7 | 1990 —Dr. America (M. Ragin) N. Whitfield; Stone Diamond, BMI; Elektra 7-69896 | 93 | 83 | 19 | 777-9311 —The Time (M. Day, Starr Company) M. Day; Tionna, ASCAP; Warner Bros. 7-29952 |
| ★ | 40 | PAINTED PICTURES —Commodores (J.A. Carmichael, Commodores) W. Orange, H. Hudson; Walter Orange/Siouxcie, ASCAP; Motown 1651 | 5 | 65 | 3 | IT'S RAINING MEN —Weather Girls (P. Jabara, B. Esty) P. Jabara, P. Shaffer; Songs Of Manhattan Island/Olga, BMI/Postvalda, ASCAP; Columbia 38-03354 | 94 | 85 | 21 | LOVE COME DOWN —Evelyn King (M. Brown) Kashif; Music Corp. Of America/Kashif, BMI; RCA 13273 |
| ★ | 34 | AFTER I CRY TONIGHT —Lanier and Company (G. Bow Legs Miller) P. Mitchell; Song Tailors/Hot Stuff, BMI; Larc 81010 (MCA) | 7 | 71 | 2 | YOU CAN DO IT —Vaughn Mason Featuring Butch Dayo (V. Mason, B. Dayo) R. Dayo, J. Bell, E. Dial; Silver Flute, BMI; Salsoul 7-7042 (RCA) | 95 | 19 | 19 | WALK ON BY —D Train (H. Eaves III) B. Bacharach, H. David; Blue Seas/Jac, ASCAP; Prelude 8057 |
| ★ | 33 | AIN'T NOBODY, BABY —Con Funk Shun (Con Funk Shun) M. Cooge, G.L. Calhoun; Valerie Joe/Bee Germane, BMI; Mercury 7613 (Polygram) | 3 | 75 | 2 | MY LOVE GROWS STRONGER —Bloodstone (Isley Brothers, M. Jackson) M. Jackson, S. Jones, V. Jones; Triple Tree, BMI; T-Neck 4-03394 (Epic) | 97 | 84 | 10 | LOVE'S COMIN' AT YA—Melba Moore (P. L. Jones III) P.L. Jones, III, Mighty M, ASCAP; EMI-America 8126 |
| ★ | 32 | PEOPLE TREAT YOU FUNKY —Richard "Dimples" Fields (Richard "Dimples" Fields) R. D. Fields, B. Wilson; On The Boardwalk/Dat Rhythm Kat/Songs Can Sing, ASCAP; Boardwalk 11-164-7 | 7 | 69 | 4 | PASSION —Barry White (B. White) C. Taylor, B. White, J. Lopez; Ba/Duke/Seven Songs, BMI; Unlimited Gold 4-03379 (Epic) | 98 | 79 | 4 | IN AND OUT —Mellic Wutch (W. Hutch) W. Hutch, Stone Diamond, BMI; Motown 1637 |
| ★ | 37 | THERE I GO —Allie Sillas (J.L. Parker, B. Potter) J.L. Parker, B. Potter; ATV, BMI; RCA 13387 | 6 | 76 | 3 | I BELIEVE IN YOU AND ME —The Four Tops (D. Woffert) S. Songs of Manhattan Island/Sandy Linzer, BMI; Casablanca 2353 (Polygram) | 99 | 73 | 7 | I WAS TIRED OF BEING ALONE —Patrice Rushen (C. Mims Jr., P. Rushen) P. Rushen, C. Mims, Jr., Baby Fingers/Mims/Ameze, ASCAP/Freddie Dee, BMI; Elektra 7-69930 |
| ★ | 38 | CHANGE THE WORLD —Alfonzo (C. McMuray) A. Jones; Claxa/Fine Songs/Lindee, ASCAP; Larc 81011 (MCA) | 6 | 3 | NEW ENTRY | 99 | 73 | 7 | SUREYOUREIGHT —Stephone (P. Sawyer, G. Watson) P. Sawyer, G. Watson; Barlee Lane, ASCAP; Fantasy 930 | |

Superstars are songs from those products demonstrating the greatest airplay and sales gain: this week (Prime Movers). ★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by triangle).

"RICK JAMES" watch
out.....

"STARR WILLIAMS"
is
HERE!



and he's ROCKING!

The Rhythm & The Blues

• Continued from page 48

flected the time and effort that Vandross' management and the promoter put into making the presentation as good as it could be," says Fields.

On his last tour, the singer traveled with a \$17,000 weekly overhead during 14 weeks on the road. He says he made money and, overall, was pleased with audience reaction. He warned promoters, however, that on his next tour "I will not cut my price at any time."

"I was understanding and tried to see the problems of the promoters. But my last time out was a learning experience. I learned that my job is to sing. Their job is to put on a show. If they can't do it properly, they shouldn't do it at all."

FairWest, a Dallas-based music syndicator, in introducing what it claims is the first "scratch and win" sales promotion designed specifically for black radio, the Black History Challenge. Game players scratch the game card to reveal a black history question, and, if they come up with the correct answer, win instantly. The game card also features a lucky day contest. If the lucky day marking on the card matches an announcement on the air, the cardholder also wins. FairWest hopes to tie this in with Black History Month in February.

The "Salute To Rhythm & Blues" awards show, scheduled for airing in March and April, has signed the Dazz Band, Stephanie Mills, Marilyn McCoo & Billy Davis Jr., Richard "Dimples" Fields, Patti LaBelle, the Spinners, the Four Tops, and the Commodores. Other acts are near signing. Debbie McDuffie is acting as talent coordinator and musical director. Also signing talent for the Fremantle USA production are Los Angeles-based entertainment consultants Joanne Geffen and Myrna Williams.

The show is being taped Feb. 47 at Las Vegas' Sahara Hotel. The 13 awards to be given are based on Billboard's year-end Talent In Action issue. New York's WNEW and Chicago's WGN are among the major-market stations already committed to air the program.

www.americanradiohistory.com



1982 NUMBER ONE AWARDS
TOP ARTISTS & RECORDINGS

TALENT IN ACTION

YEAR-END CHARTS

WHEN YOU LOVE ROCK-N ROLL LIKE THEY DO WINNING IS AS EASY AS

1 TOP POP SINGLE
BY A
DUO OR GROUP
"I LOVE ROCK -N ROLL"

2 TOP POP
SINGLE BY
AN ARTIST
"I LOVE ROCK -N ROLL"

3 SINGLE
OF THE
YEAR
"I LOVE ROCK -N ROLL"

Congratulations
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BAD REPUTATION
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On Boardwalk Records
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TALENT IN ACTION

by PAUL GREIN
Music Research Editor

1982 was a year of surprises in pop music. Who, 12 months ago, would have predicted that debut albums by the Go-Go's, Asia and Men At Work would monopolize the No. 1 spot for nearly half the year? Or that LPs by the J. Geils Band, Vangelis and John Cougar would also have lengthy tenures on top? Who would have been willing to bet that Joe Cocker, Chicago and the Steve Miller Band would come back with No. 1 singles? Or that Marvin Gaye, America and Toto would return to the top 10? That LPs by the Rolling Stones, Sheena Easton and Grover Washington, Jr. would fail to reach gold, while three "Hooked on a Feeling" albums and three exercise albums would make the mark with ease? Or that Survivor and Joan Jett & the Blackhearts would each collect a platinum single and album? Or that an honest-to-God novelty record ("Pac-Man Fever") would crack the top 10? Or that a collaboration between opera star Placido Domingo and country star John Denver would become a best-seller? Or that a rockabilly revival band, the Stray Cats, would be poised to hit No. 1 by the end of the year? Or a Southern rock band, 38 Special, would crack the top 10? Or that German heavy metalists the Scorpions would come up gold? The list could go on and on. (Some might argue that it already has.) But the message is clear: In '82, the wisest course was to expect the unexpected.

Not that music in '82 was without direction. In fact, the year brought forth the clearest talent trend since the glory days of disco—the rise of new music bands like the Human League, Soft Cell, A Flock Of Seagulls and the Clash. Ironically, all of these acts and many others like them received their heaviest early exposure in dance clubs, which four years ago were pounding out the traditional disco beat of Sylvester, Cerrone and Voyage.

Two other post-disco pop movements have commanded the industry's attention, but neither sustained over the long haul. Those were the new wave signing spree of 1979, which followed the Knack's sudden surge to No. 1, and the adult contemporary swing of 1980, which was tied to the success of albums by Kenny Rogers, Barbra Streisand and Christopher Cross.

No one would argue that adult contemporary is passe—it remains America's hottest radio format—but in '82 it definitely took a back-seat to more youth-oriented sounds.

Many of the year's biggest new music hits were imported from Britain, where the scene first flowered. Soft Cell's "Tainted Love" cracked the American top 10 in July, nearly a year after it topped the U.K. chart. Toni Basil's "Mickey" hit No. 1 in the U.S. nine months after it peaked at two in Britain; the Human League's "Don't You Want Me" topped the American chart seven months after it hit the summit in Britain.

The Go-Go's are Billboard's top pop artists of the year for combined albums and singles activity, replacing 1981 champs REO Speedwagon. It's fitting that the Go-Go's take the overall '82 crown, because they probably did more than any other act to open the floodgates to new music and fresh talent.

The Go-Go's' "Beauty & The Beat" cracked the top 10 in February, and was followed in May by the Human League's "Dare," in October by "A Flock Of Seagulls" and Men At

EXPLANATION OF TALENT IN ACTION AWARDS

The Billboard Talent In Action Winners are tabulated and selected on the basis of their chart performance, during the eligibility period, November 1, 1981 to October 31, 1982.

The factors that are considered in determining the winners are as follows:

- the number of records that debut on the respective charts.
- the length of time in weeks the records, artists or producers stay on the respective charts.
- the positions the records, artists or producers achieve on the chart during the eligibility period.

When a record (artist or producer) debuts on the chart, it receives a number of points. As the record moves up and down the chart it accumulates points for each week it stays on the chart. If a record reaches No. 1, it receives additional bonus points. At the end of the eligibility period, the computer ranks each record, artist and producer by the total number of points achieved during the specific period in question. Those artists, records and producers with the most points in each category are selected as our Talent In Action award winners.

MARTIN R. FEELY

Director of Research and Database Publishing

Work's "Business As Usual," in November by the Stray Cats' "BUILT For Speed" and Joe Jackson's "Night And Day" and in December by the Clash's "Combat Rock."

And that doesn't count numerous other "new music" acts that scored top 10 singles, but not albums. Among them: Toni Basil, the Motels, Soft Cell, Tommy Tutone and Huey Lewis & the News. The Soft Cell hit, "Tainted Love," deserves special mention, because it logged 43 continuous weeks on the Hot 100, the longest consecutive chart run of any single in the rock era.

Of course, the new music boom didn't start with the Go-Go's. Elvis Costello, Blondie, the Knack, the Cars, the Pretenders and the Police all notched top 10 albums before "Beauty & The Beat." But the Go-Go's' sound was so plainly pop-oriented that it quashed the last remnants of resistance to new music at top 40 radio.

For all this emphasis on new music, it should be noted that old music more than held its own in '82. Numerous '60s veterans garnered top 10 albums during the year, including Marvin Gaye, Stevie Wonder, Barbra Streisand, Paul McCartney, the Rolling Stones, the Who, Simon & Garfunkel, Neil Diamond, the Steve Miller Band, Crosby, Stills & Nash and Led Zeppelin. And Diana Ross scored a pair of top 10 singles in her first full year with RCA.

The Australian connection proved pivotal in '82: AC/DC was No. 1 as the year began with "For Those About To Rock (We Salute You)" and Men At Work was No. 1 as December drew to a close with "Business As Usual." In between, albums by sometime Aussies Olivia Newton-John and Rick Springfield went top 10 and platinum; while singles by Air Supply and the Little River Band cracked the top 10 on the Hot 100.

Another prime source of talent in '82 proved to be superstar bands of the '60s and '70s. Debut solo albums by Stevie Nicks, Robert Plant, Michael McDonald and Lionel Richie all made the top 10 during the year, as did hit singles by Lindsey Buckingham and Don Henley.

Buckingham and Nicks also topped the chart during the year with Fleetwood Mac's "Mirage," the group's third No. 1 LP. And Paul McCartney made it to the top with "Tug Of War," his seventh No. 1 album since the breakup of the Beatles.

Even in a year of change, some things remain the same.

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CREDITS: Coordinators, Ed Ochs (L.A.) & Robyn Wells (N.Y.); All charts under the direction of Martin R. Feely, Director of Research and Database Publishing; Art Director, J. Daniel Chapman.



Music Industry '82

Just as there's vibrant life in rock warhorses like the Rolling Stones and the Who, 1982 saw an almost two-decade old configuration—the prerecorded cassette—gain surprising momentum.

The industry, reacting to the boom in sales of personal stereos of the Walkman-type and "boom boxes," found, too, a way of combatting home taping, which has earned the blank cassette notoriety in recent years.

Significantly, the prerecorded cassette has developed a programming identity of its own, in addition to its increasing share of market by conventional means. Through double-album concepts from the pop and classical fields, the introduction of midline (and lower) pricing structures and, not the least, a concerted effort at sonic upgrading, manufacturers see an opportunity to make the prerecorded cassette too much of a lure to pass up and thereby put a dent in home taping.

Recording retailers, wooed into capturing a slice of the burgeoning home video market, found good reason by mid-year to play up the prerecorded audio cassette, meeting anticipated heavy demand with dramatic readjustments of floor space to accommodate the configuration. Many predicted a 50/50 sales ratio by year's end and at some locations cassette sales were edging out LPs.

The issue of home taping, both audio and visual, continued to divide the programming and manufacturing industries on a global scale. Demand that a royalty be legislated to compensate copyright owners for losses said to occur through home-taping was met with reproach by makers of audio and visual recorder/playback product. In the U.S., the Supreme Court agreed to hear—and perhaps issue its decision by the summer of 1983—arguments on the issue of the legality of video home taping. Meanwhile, legislation was introduced in Congress that could lead to legislative remedies, making home taping a legal act, but creating a copyright royalty on blank tape and hardware as well.

IRV LICHTMAN
News Editor

Video '82

Promises, promises: in video they're made to be broken. 1982 alone saw the arrival and departure of several rental-only schemes and a new commitment to sale. The third video-disk format, JVC's VHD (video high density) system pulled a disappearing act that belied the company's previously stated intention to give CED and laser a run for their money.

(In fact, many believe the system will never come to market, and that JVC, by insisting it will, harms the generic "video-disk" format. Confused consumers avoid the disk altogether, and VCRs gain an even stronger foothold. JVC's own video-cassette recorders are moving well at retail.)

Promises also continue to proliferate of a video industry fueled by original programming—yet feature films are still where the action is. Prospects brighten, though, when one sees the activity "Jane Fonda's Workout" and "The Compleat Beatles" are generating. Let's hope this is one promise yet to be kept.

In general, music appears to be establishing itself quite nicely as a force in video. So far, it has been the area most tapped for original programming (above titles serve as an example). Perhaps the "pioneering" work of such companies as Pioneer Video, Embassy Home Entertainment and MGM/UA, all of whom are committed to the music-video art form, will receive the sales activity it so deserves.

Speaking of sales activity, this year could serve as an example of the best and the worst of marketing. The winners include Paramount's dealer support of "Star Trek II: The Wrath Of Khan," from its \$39.95 list price to point-of-purchase materials and a display contest; Disney's Christmas promotion, MGM/UA's cross-promotion of "The Compleat Beatles" with Delilah Films, Family Home Entertainment's "Gumby" packaging, RCA SelectaVision's "Star Wars" promotion—and its support of the CED disk system in general, Media Home Entertainment's "Securette" display system and Vestron Video's support of "Good Guys Wear Black" and "Benji." This is the stuff of which industries are made.

LAURA FOTI
Video Editor

Pop '82

Pop music got tougher in 1982. While there was still plenty of room at the top for such ballad masters as Lionel Richie and Paul McCartney, most of the year's biggest hits were hard-driving, rock-inflected records that might have had trouble garnering as much airplay even a year or two ago.

Six of the top 10 singles of '82 fall into this category: Survivor's "Eye Of The Tiger," Joan Jett & the Blackhearts' "I Love Rock 'N' Roll," the J. Geils Band's "Centerfold," the Human League's "Don't You Want Me" and John Cougar's "Jack And Diane" and "Hurts So Good."

Several other 1982 hits were hard-sounding (as pop singles

Billboard®

OVERVIEW



Rick Springfield balances on top of two police cars for "Don't Talk To Strangers" video.

go) including Don Henley's "Dirty Laundry," Toto's "Rosanna" and Asia's "Only Time Will Tell." Thus it's ironic that two premier hard rock bands picked off their biggest hits this year with soft ballads—Foreigner with "Waiting For A Girl Like You" and Journey with "Open Arms."

The year's No. 1 single is held by a female soloist for the second straight year, with Olivia Newton-John's "Physical" taking the prize won last year by Kim Carnes' "Bette Davis Eyes." It's the third year in a row that a female has performed the top single: Deborah Harry sang lead on Blondie's "Call Me," the 1980 champ.

The success of "Physical" was instrumental in the selection of John Farrar as the year's top pop singles producer. Runner-up is George Martin, making his first appearance in the producer top 10 since 1975, when he was hot with America. Keith Olsen is the only producer who was in last year's top 10 to repeat this year.

Both of the top two albums on this year's recaps are debut sets—"Asia" on Geffen and the Go-Go's' "Beauty & The Beat" on IRS. It's the first time in Billboard chart history that debut albums have held down both of the top two spots.

One of the year's most potentially significant developments is the easing of the barrier between pop and black music. The two fields were bridged most dramatically in January, when Daryl Hall & John Oates' "I Can't Go For That" was No. 1 on both charts simultaneously. Michael McDonald also climbed high on both charts, as did Paul McCartney & Stevie Wonder and Michael Jackson & McCartney.

The year was filled with examples of white r&b (Tom Tom Club's "Genius Of Love) and black rock (Ray Parker Jr.'s "The Other Woman"), as well as white covers of black hits (Soft Cell's "Tainted Love") and black covers of white hits (Lakeside's "I Want To Hold Your Hand").

One album that attracted both white and black buyers was Geffen's "Dreamgirls," the highest-charting original cast album since "Hair" 13 years ago.

PAUL GREIN
Music Research Editor

International '82

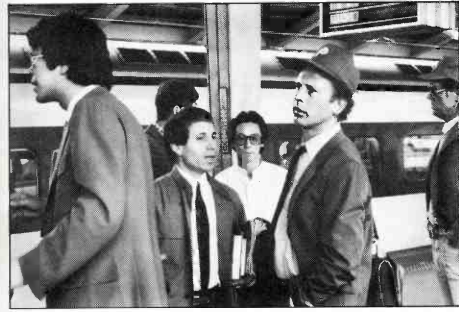
The Anglo-American hold on world record markets may be weakening at last. In a year of conflicting trends the clearest development in non-English speaking countries has been increasing confidence in home-grown artists and local repertoire, a tendency that runs counter to the industry's increasing reliance on international sales, but may reflect the growing role of independent and self-help labels.

From all key European markets the message is the same. In West Germany the new German wave bands have revitalized the scene, with EMI's Spider Murphy Gang, among others, prominent on the charts. In Holland Dutch-speaking acts have threatened American and British chart domination for the

first time, while artists specializing in 'dialect pop'—the idiom of the main cities—have also achieved strong sales.

In Italy the year's top five album-sellers were all national acts, led by Franco Battiato's "La Voce Del Padrone" with 800,000 units sold, and likewise in Sweden, where local artists and releases have hogged the LP limelight to a greater extent than ever in 1982, led by the example of ABBA.

ABBA itself remains a phenomenon of the industry, with No. 1 album placings for "The Visitors" on most Euro-



Simon & Garfunkel check out the crowds at the Osaka train station during their tour of Japan. The tour marked the duo's first performances together since their reunion concert in New York's Central Park last year.

pean charts this year, and a dollar-earning capacity allegedly greater than Volvo's, after a decade of unremitting success.

Few other acts come close to that level of superstardom, but CBS artist Julio Iglesias extended his already colossal MOR appeal to British shores, and French pianist Richard Clayderman took the same route, while Germany's Goombay Dance Band, heirs to Boney M, scored a U.K. No. 1 single with "Seven Tears".

In the U.K. chart honors were divided between a handful of Stateside smashes—Streisand's "Love Songs" and "The Kids From Fame" in particular—and a great variety of local artists—Human League, Jam, Tight Fit, Madness, Dire Straits, Adam Ant, Dexy's Midnight Runners, ABC and even school-aged Musical Youth—with provincial centers rather than London once again the most fertile breeding grounds for new talent.

The influence of top U.K. bands abroad remains strong. Orchestral Manoeuvres In the Dark, Human League, Soft Cell and Paul McCartney were among those who scored multiple number ones in European markets and, often, in Canada, Australia and South Africa.

A number of styles co-existed on this year's charts. Synthesizer music continued its steady infiltration, heavy metal staged a comeback, Louis Clark's "Hooked On Classics" albums packaged the great composers for contemporary listeners. Revivals of hits such as "The Lion Sleeps Tonight," "It's My Party," and "House Of The Rising Sun" testified to the pull of '60s nostalgia, and Beatles' product continued to sell massively all round the world in the year of the group's 20th anniversary.

There were probably more song contests and festivals worldwide than ever before, and despite cynicism in some quarters their capacity to sell records is undiminished, as witness the success of San Remo winner Riccardo Fogli in Italy, of Eurovision winners Bucks Fizz in Britain, and above all of 17-year-old German singer Nicole, whose "Ein Bisschen Frieden," recorded in several languages was a No. 1 throughout Europe.

PETER JONES
International Editor

Concerts '82

If the 1981 tour of the U.S. by the Rolling Stones was the highlight of an otherwise drab year in the concert business, then in 1982 the task fell to the Who to put some life into an equally sluggish year.

"The only thing you can be sure of is that nothing is a sell-out across the board," says Wayne Forte, partner in the International Talent Group. "There are no sure shots, you have to stay atop every date and every ticket."

Even the Who did not sell every ticket on every date it played, while virtually every artist had disappointing dates. Estimates during the year were that business was down as much as 20-30%.

"It was a very difficult year. One had to be a lot more careful," says Frank Barsalona, president of Premier Talent, who says that nevertheless, he came through a "super" year at his agency with clients such as the Who, Journey, Van Halen, Pat Benatar, the Clash, Talking Heads and B-52's.

Barsalona says that one way he managed to facilitate business during the year was by sharing the risks and asking for lower guarantees. However, he says that in this he was going against the grain, since most acts, faced with high touring costs, and uncertain of how well they would do, usually demanded as high a guarantee as they could get.

"I tend to agree with that," says Forte. "There were a number of times when we actually made more money going after a

percentage rather than a high guarantee. It's a way where everybody can make money. It's a give and take situation, and if you just take and take, then nothing is left."

The slow economy made giant festival shows all but obsolete, which was why the US Festival during the Labor Day weekend in Los Angeles was such a surprise. Though it attracted an estimated quarter of a million fans, it still lost money, though reportedly it was still well worth it to computer entrepreneur Steve Wozniak, who funded the show.

Despite the slowdown in business, the New York concert market, once dominated by Ron Delsener, became more competitive. Delsener's showcase club, the Savoy, failed after a year of operations; his Dr Pepper Music Festival was only a mixed success; and the Palladium staged only occasional shows.

Meanwhile, John Scher began operations across the river from New Jersey, and began doing shows at Madison Square Garden and the Beacon Theatre. The Ritz remained the top showcase club, but it too faced competition. Radio City Music Hall also began staging its own concerts.

A bright spot for the year was that a number of new acts were able to break through via the concert circuit. Squeeze and the Go-Go's were both able to sell out Madison Square Garden. Opening act John Cougar helped keep the Heart tour afloat as his album shot to the top of the charts. A Flock Of Seagulls came to the U.S. for a 10-day college trek, and wound up staying six months, playing 120 dates.

"You can't do the same thing all the time. People won't come unless it's new and different," says John Huey, vice president of Frontier Booking International, who specialize in new music, booking such acts as the Police, Go-Go's, Joan Jett, A Flock Of Seagulls, English Beat and others.

One of the innovations this year was that for the first time, a serious effort was made to package new wave acts with more mainstream artists. Blondie and Elvis Costello appeared with Genesis at JFK stadium in Philadelphia. One of the three nights of the US Festival was devoted to new wave, while new



Nancy Reagan wipes away a tear after listening to composer Joe Raposo's "To Love A Child" with ASCAP president and lyricist Hal David. The song was written to promote the Foster Grandparents program, one of the First Lady's favorite charities.

Publishing '82

All things considered, music publishers generally managed a decent financial year in 1982, despite continuing drops in recording (mechanical) income and a weak music print market. Performance revenue, however, appeared to compensate for the slack showing in mechanicals and print.

Perhaps the best sign of the continuing vitality of music



The Rolling Stones follow up their blockbuster U.S. tour with a swing through Europe. Reportedly the largest European concert tour ever, the Stones drew more than two million fans.

wave acts were also a part of the eclectic mix of acts that comprised the World Music Festival in Jamaica over the Thanksgiving holidays. And the Clash opened for the Who on most of its outdoor dates.

The Who tour was also notable because of its close sponsorship by Schlitz Beer, something the band itself solicited via an ad in Advertising Age. Other notable sponsorships included Pioneer helping out Blondie and Levi Jeans sponsoring the European tour of the stylish Roxy Music. Not everything was rosy, through. A sponsorship of a series of concerts in Boston by R.J. Reynolds fell apart after some artists balked at appearing at an event involved with a cigarette company. But Miller Beer later came in to salvage the event.

However, liquor, or its availability in new wave venues, was becoming an increasing problem for new music acts looking to attract a younger audience. Oingo Boingo cancelled a tour of the South because there were no venues available where it could do no-booze shows. In Boston, teenage fans put up posters demanding Stiff Little Fingers play somewhere they could see them.

Agents dealing with new music say that because the financial risk is much lower in club dates where liquor is served, it is very difficult to persuade promoters and club owners to do no booze shows. However, as new wave gets into the mainstream, demand may bring about a resurgence of theatre rock shows.

ROMAN KOZAK
Talent & Venues Editor

publishers was the readiness of major entities to invest record-setting dollars into the acquisition of major publishing setups.

In the fall of 1981, Sir Lew Grade, then chief of U.K.'s Associated Communications Corp., let it be known that the ailing company's ATV Music operation—blessed with the bulk of Lennon & McCartney copyrights—was on the block. Any number of interested parties emerged, apparently eager to take up Lord Grade's asking price of around \$60 million. The decision was later made to hold on to this profitable unit.

However, another financially-strapped company—this time MGM/UA Entertainment—decided in mid-1982 to sell its vast copyright holdings in United Artists Music. Warner Communications Inc. reached an agreement in principle to acquire the copyrights—adding further fuel to its giant Warner Bros. Music catalog—and a library of pre-1950 Warners films obtained by UA in the mid-50's for an estimated \$90 million, with about \$60 million for UA Music alone. This deal fell through, but CBS moved in quickly and made a deal for UA Music at an estimated price of \$70 million. At this writing, the buyout was yet to be made official.

In essence, although concerns about mechanical income from slipping unit recording sales remain, music publishing remains, obviously, a contender for heavy corporate investment, especially in view of new home entertainment technologies that promise intensive exposure of new and standard copyrights.

(Continued on page T1A-8)

Luciano Pavarotti poses with portrait drawn by a fan during in-store autograph session for "Yes Giorgio," the soundtrack album for his debut movie.



Finding

Fun & Humor



Courtesy of Moon Zappa, the "Valley Girl" way of life is as well known as that of its Eastern preppy cousin. The record, a duet with father Frank, hit first on new music leader KROQ-FM Pasadena.

So you think an article with this title might rank as the shortest piece of the year? Well, it's not the easiest article I've ever written, but, armed with a perverse streak of latent humor and a sense of detachment that would do St. Peter proud, I have uncovered the lighter side of a darkish year.

I mean, just seeing Luciano Pavarotti in a "Yes, Giorgio" T-shirt is absurd enough to start a few chuckles coming from the most deadpan of observers. Or Bob and Doug MacKenzie with their nose-head observation at the NARM convention that, at last, the nation's record retailers were getting together to decide, once and for all, on one of the most critical problems facing the industry in these bleak economic climes: whether to put those bin divider cards before, or after, the albums. Or Kenny Rogers, flush with the success and acclaim that made 1982 his best year ever (anyone want to ask Kenny Rogers about the recession?), being presented with a birthday cake backstage by Larry Gatlin and his brothers, Steve and Rudy. In the old days, someone would have made sure that the cake, frosting et al, would end up in Kenny's immaculate face and beard. But now that Kenny is king, no one dared. Trying to put some more fun back into the music business, Rogers took matters, and the cake, into his own hands: He picked up the cake . . . looked at it . . . and smashed it into his own face. If the humor has to come from the top, so be it.

Leave it to some funny fundamentalists to provide some of the lighter moments of '82 during their from-the-pulpit palpitations about the evils of backmasking records: the supposed art and craft of putting subliminal satanic references on records that become liminal when the album is played backwards. Some of the top rock acts were accused of this practice. Let it be known that Placido Domingo and Willie Nelson have never been accused of backmasking, although, person-

The general manager turned confidently to the program director and affirmed, 'So you've got the FCC authorization?' Came the reply from the program director: 'No, I thought you had it.'

ally, I feel that Ravel and Waylon Jennings are somewhat suspect.

Although I hate to puncture the well-researched arguments of those anti-backmasking savers of souls, I'd like to forward a few points that should lay the entire issue to rest:

1. Who the hell has turntables that run backwards? After all, record companies have enough trouble trying to manufacture good-sounding records that run forwards.

2. With cassettes, rather than albums, looking like the wave of the future, this problem should take care of itself. Significantly, there's no slow backward reverse on a cassette player. But perhaps the Satanists could get around this by inventing a high-speed backmasking technique that would become audible when re-winding tapes, but, due to the state of the art, would be limited to messages of less than 10 seconds: "This is the Devil speaking: Do-bad, do-bad, do-bad, do-bad."

3. Finally, who needs to go through all the trouble of backmasking and running a record in reverse to get demonic messages through song lyrics? I get those messages all the time . . . just by playing the album in the regular manner. I feel we don't have to start worrying about this problem until the time comes when we start getting these Satanic messages . . . when the record player is off.

Believe it or not, humor is still alive and well in the world of radio. But, again, that sense of detachment is mandatory.

Joy 94, a beautiful music station in Palm Beach, decided to change its advertising in a local newspaper recently. The general manager took the copy and a mock-up of how he wanted the art department to lay it out. Problem was, the art department didn't lay anything out. They just ran his instructions. That looked rather strange in the newspaper. Terribly apologetic, the newspaper agreed to re-run the ad free of charge the following day. Finally, the layout was perfect. However, the typesetter eliminated one word in the copy, making it read: "Joy 94 is the station for those who have to settle for less."

There was no joy in Joyville tonight.

Meanwhile, back on the Left Coast, former KWST director of research, The Hurricane (only in L.A. could a director of research survive and prosper with the name of "The Hurricane") stumbled across Pat Boone's private telephone line

In The Music Industry

while random-dialing households in the Los Angeles area last summer. Since one of the KWST jocks had been doing a take-off on a Pat Boone commercial on the air, the Hurricane, as a practical joke, sent him a memo that Boone heard the spot—loved it, and wanted the jock to call him at home. The morning team intercepted the memo, believing it to be real, and, soon, had a very befuddled Boone on the air. Not only did Pat not understand who they were, he was convinced he was on the competition.

Also in L.A., veteran radio personality Robert W. Morgan interviewed the Ram's coach Ray Malavasi before the aborted football season. Apparently, he interviewed him too early. Midway through the interview, Malavasi fell asleep. When the engineer raised the level on the phone line, thinking it was a technical problem, every listener in town found out another fact about Malavasi. He snores.

Y-100 in Miami/Fort Lauderdale has had its share of troubles, along with successes. Reportedly, one of the station's air personalities was arrested for selling cocaine. The station issued a recent memo ending with a comment about a recurring bit on the morning show: "it is the management's official position that 'Bowling for Qualaludes' is not funny."

Not to be outdone, we all know about recording the reaction of any winners of any radio contests—from \$1,000.00 to \$10,000.00. Only problem was . . . that the afternoon drive jock forgot to record the winner's reaction after awarding her \$10,000.00—the biggest prize in the station's history.

Oh, well, who cares about promotion?

Which brings to mind a couple of FCC stories. Now, nobody has ever accused the FCC of having an excess of humor. But how could they deal with this:

Deregulation is wonderful, but even with the new leniency, there are still some rules to be followed. KUTE, Los Angeles, learned this recently. Its AM sister stations KGFJ moved to a new location recently, and the FM was slated to join its sister a couple months later. As the staff was packing up the equipment and leaving the building for the last time, the general manager turned confidently to the program director and affirmed, "So you've got the FCC authorization?" Came the reply from the program director: "No, I thought you had it." Nobody had it—or even had applied for it. Result: minor delay; major embarrassment.

Then, from the "Just-Lettin' You-Know-That-We're-Here," Dept., comes this tale from Hoosier-Land: "We're putting on a

radio station here next Sunday," wrote an entrepreneur in Salem, Ind., in a postcard to the FCC. "Thought you might like to know."

Yes . . . the FCC would probably like to know. . . .

It seems that the non-major labels, and the non-record entertainment folks are throwing those wild parties and launching those wild promotions that were the hallmark of the record biz in those halcyon days a thousand days prior to now. Stiff Records deserves accolades for sending out a man dressed as a nun, along with a couple of bimbos in fishnet, distributing jellybeans (Reaganomics or Recordomics?) to the media in a promo for Girlschool.

And, in a flashback to the pre-Saturday Night Fever daze, ActiVision threw a party during the Consumer Electronics Show in Chicago called "Rumble In The Jungle." The thematic foray concentrated on video games, rather than records (from which most of the ActiVision execs had emerged), but the event had the fun, flair and energy of the music business three years ago.

Now it's up to the music/radio industry to snatch back some of the drama and some of the dollars that have escaped.

The good news is that an article with this name—"Finding Fun & Humor In The Music Industry in 1982"—should be much longer this time next year.

The bad news is . . . it should have been *that* long this year.

Kenny Rogers has a frosting-covered face after sampling his birthday cake headfirst. The cake was presented to Rogers onstage at the Nassau Coliseum, Long Island, by WHN New York.

By
GERRY
WOOD
Editor-
In-Chief



In 1982.

One of the best cassette decks you can buy happens to be a Walkman.

Introducing the Walkman Pro.

Don't judge our cassette deck by its size. Judge it by something a lot more meaningful. Our specs: Dolby* noise reduction. Manual record level. LED recording meter. Playback speed control. Signal-to-noise ratio of 58dB with metal tape. Sedust and Ferrite head for frequency response of 40-15,000Hz, ± 3 dB. Disc



Model shown: WM-Pro. *Dolby is a registered trademark of Dolby Laboratories. © 1982 Sony Corporation of America. Sony and Walkman are registered trademarks of Sony Corporation.

drive system for wow and flutter of less than 0.04%. And quartz-locked capstan servo, for speed accuracy of $\pm 0.3\%$.

As you can see from our

list of specifications, the Sony

Walkman Pro offers you more than

many cassette decks ten times its

size. So when you connect

it to a full-size stereo system,

you can expect full-size sound.

In fact, it sounds so good you'll want to take it with you everywhere you go. Which you can easily do. (Remember, it happens to be a Sony Walkman.)

With our featherweight

stereo headphones, you'll be able to

enjoy the same incredible sound

outdoors that you do in your favorite

easy chair.

THE ONE AND ONLY WALKMAN

SONY



TIA-8 Overview 1982

• Continued from page TIA-5

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For in 1982, the tune subtly changed: it has been a sobering year for country. Its longtime friend and ally—country radio—now employs many of the same programming politics seen in top 40 and AOR. Sharply-curtailed weekly adds, computerized playlists and consultant-dominated formats have altered the face of country radio; "personality programming" is nearly a thing of the past.

Only a smattering of new country acts broke through this year. Unlike pop, where a number of unknowns scaled the heights to No. 1 in 1982, country had no such "overnight successes," (with the possible exception of Ricky Skaggs) although radio did lend an ear to such waiting-in-the-wings hopefuls as Karen Brooks, the Whites, Gary Morris, Lee Greenwood and George Strait.

At the same time, though, country music has rarely been stronger. It's attracting young new artists, and young new listeners drawn to country through crossover airplay on other formats.



Overheard on Music Row this fall: there really wasn't a football strike at all; fans were just waiting for George Jones to show up and sing the national anthem. Jones, second from right, acknowledged his erratic concert appearances with a tongue-in-cheek song called "No Show Jones" on his duet album with Merle Haggard. From left: producer Billy Sherrill, Merle Haggard, Jones, and Rick Blackburn, senior vice president & general manager CBS Nashville.

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Record companies, faced with their own problems, took a harder look at how radio might be contributing to home taping. In what may be the start of a trend, Chrysalis Records took the position that the compilation of its albums were held as a copyright by the label and warned stations that to track these albums would be a violation of copyright. WWDC-FM (DC-101) Washington balked at the idea and banned a new Pat Benatar album from Chrysalis.

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A graphic example is the 'punk funk' or rock-influenced records of Ray Parker ("The Other Woman"), Prince ("1999"), Rick James ("69 Times"), and Cameo ("Alligator Woman"), that with their fast tempos and diverse, often freaky lyrics, bare as much resemblance to a soul classic like "Respect" as an Afro does to a gericurl. This is the 1980s folks.

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The street corner was literally a major factor in black music last year. With more black youths joining the unemployment rolls, albums became a luxury, while 12-inchers, easily transferable to cassette tapes and usable on disco turntables, dominated street music. "The Message" by Grandmaster Flash & the Furious Five and "Planet Rock" by Afrika Bambaataa & the Soul Sonic Force were the year's most omnipresent records. Both were on indie labels. Both were products of New York's insatiable dance clubs. Both showed that rap, done well, is hardly dead.



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In the battle of the bands it was hard to declare a winner. The Gap Band with "Early In the Morning," and "You Dropped A Bomb On Me"; Kool & the Gang with the "Something Special" and "As One" albums; and Skyy with "Call Me" and "Let's Celebrate" battled mightily for the crown of number one. That each group could convert their music into exciting live shows just made the competition a little bit more fun.

Any year that Stevie Wonder releases an album it is usually the best (or nearly the best) of that particular 12 months. This year there were only four new songs on "Musicquarium." All were good. But this particular year Luther Vandross' singing, writing and production made him black music's man of the year.

His "Never Too Much" album established him as one of the best vocalists in pop music. Drawing from the styles of Dionne Warwick, Smokey Robinson and Sam Cooke, Vandross developed a smooth, flowing approach to lyric that recalls Nat "King" Cole. But his production of Aretha Franklin ("Jump To It") and Cheryl Lynn ("Instant Love") revealed Vandross as one of the most intelligent and sophisticated music makers in black pop.

NELSON GEORGE
Black Music Editor

Rock '82

The bad news about 1982 is that businesswise it probably was no better than the year before. But the good news is that there were some new faces around the table and some new fingers in the pie.

To be sure, such stalwarts as Journey, Foreigner, Fleetwood Mac, Steve Miller, Bruce Springsteen, the Who, Rolling

(Continued on page TIA-10)

Continued from page TIA-5

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The street corner was literally a major factor in black music last year. With more black youths joining the unemployment rolls, albums became a luxury, while 12-inchers, easily transferable to cassette tapes and usable on disco turntable dominated street music. "The Message" by Grandmaster Flash & the Furious Five and "Planet Rock" by Afrika Bambaataa & the Soul Sonic Force were the year's most omnipresent records. Both were on indie labels. Both were products of New York's insatiable dance clubs. Both showed that rap, done well, is hardly dead.



Top Grammy winner of the year Quincy Jones flashes four of the five accolades he was awarded. Flanking him are Carol Channing and Ben Vereen.

In the battle of the bands it was hard to declare a winner. The Gap Band with "Early In the Morning," and "You Dropped A Bomb On Me"; Kool & the Gang with the "Something Special" and "As One" albums; and Skyy with "Call Me" and "Let's Celebrate" battled mightily for the crown of number one. That each group could convert their music into exciting live shows just made the competition a little bit more fun.

Any year that Stevie Wonder releases an album it is usually the best (or nearly the best) of that particular 12 months. This year there were only four new songs on "Musicquarium." All were good. But this particular year Luther Vandross' singing, writing and production made him black music's man of the year.

His "Never Too Much" album established him as one of the best vocalists in pop music. Drawing from the styles of Dionne Warwick, Smokey Robinson and Sam Cooke, Vandross developed a smooth, flowing approach to lyric that recalls Nat "King" Cole. But his production of Aretha Franklin ("Jump To It") and Cheryl Lynn ("Instant Love") revealed Vandross as one of the most intelligent and sophisticated music makers in black pop.

NELSON GEORGE
Black Music Editor

Rock '82

The bad news about 1982 is that businesswise it probably was no better than the year before. But the good news is that there were some new faces around the table and some new fingers in the pie.

To be sure, such stalwarts as Journey, Foreigner, Fleetwood Mac, Steve Miller, Bruce Springsteen, the Who, Rolling

(Continued on page TIA-10)

JOHN FARRAR

OLIVIA

Dear John,

I'm so glad that finally you've received the recognition you deserve!

I am so proud of you, and I count myself lucky to have had you as my producer for the past few years -

Thank-you for writing such beautiful songs for me -

Love

Olivia
XX

P.S. Is this better than the egg and spoon race?

POP PRODUCER OF THE YEAR

Overview 1982

• Continued from page TIA-8

Stones, Chicago, Rush, Loverboy, Kenny Loggins, etc., had their share of hits and, in fact, dominated the airways and charts. But they had to make room for some newcomers, some playing new, and some playing not so new music.

Notable among the groundbreakers were the technicians and the women. In 1982, the English technopop bands finally broke through, notably the Human League, A Flock Of Seagulls and Soft Cell. Playing (mostly) diluted r&b through their banks of synthesizers and computers, these bands managed to be commercial enough for the radio and to keep a beat steady enough for the clubs, thus offending no one.

Their success has not been overlooked by record companies and the onslaught has already begun of such new and older English bands as ABC, Culture Club, Spandau Ballet, Duran Duran, Talk Talk, Ultravox, Associates, Depeche Mode, Yaz, Shakatak, and others.

On the more human side, 1982 was also a breakthrough year for female or female-led acts, especially for the Go-Go's and Joan Jett, who finally laid to rest any doubts about whether the girls could play rock'n'roll as hard as the boys. In fact, there has never seemed to be so many female voices, with such a diverse group of artists as Laurie Anderson, Missing Persons, Toni Basil, Laura Branigan, Vanity 6, the Motels, X, Romeo Void, Bow Wow Wow and the Waitresses discovering and broadening their audiences. Coming over the horizon are the Camaros, Girlschool, Bananarama, the Flirts, Catholic Girls, Bangles, Helen Schneider, the Triplets, Jail Bait, Vice Squad, and no doubt more.

But men have been working too, especially Men At Work, who came out of nowhere—well, Australia actually—to hit the top of the U.S. singles and album charts. Men At Work were the most successful of what has become a mini Australian invasion with U.S. audiences subjected to such Australian acts as Split Enz, Icehouse, Cold Chisel, Heaven, Mental As Anything, Rose Tattoo, and of course, Rick Springfield, who has parlayed a TV soap opera career with a modest talent for rock'n'roll into teen stardom.

On the more serious side, the Clash finally have a gold album and top 10 album in the U.S. with "Combat Rock." They led a small but hardy group of uncompromising rockers who scored notable breakthroughs during the year. Others were the Stray Cats, the Blasters, Squeeze and Marshall Crenshaw.

As it was noted in the New Music Seminar held in New York in July, "new wave has become the mainstream." And nothing contributed to that happening so much as MTV and KROQ. MTV, for all its shortcomings, now reaches six million



Peter Wolf of the J. Geils Band laughs it up with WOR-AM New York TV personality Joe Franklin. Joining in the fun are two "Centerfold" contenders.

homes across the U.S. with its promotional videoclips. It has shown via sales and requests that there is a desire for new music in the American heartland, especially when it is well presented. And here new wave had an advantage, inasmuch as it has always been more visually oriented and its concept videos, however, pretentious, always tend to look better made, more stylish and sexier than cliché shots of old hippie guitar heroes.

KROQ-FM Los Angeles was the big surprise in rock radio. Starting out with almost no rating at all, but playing the best of new wave and new music in tight top 40 rotation, KROQ in the last year has become the top rock station in the market, spawning imitators whose success or failure this year will affect the future of new music for a while to come.

But don't count the old guard out. Significantly, Asia and Survivor were new groups, although Asia is a group formed from the remnants of various defunct supergroups, while Survivor's "Eye Of The Tiger" is an artful amalgamation of aging arena rock clichés.

Nevertheless, both Bruce Springsteen and Billy Joel made their most mature, if not best, LPs during the year. J. Geils finally had its long-deserved mass breakthrough. Fleetwood Mac and Steve Miller both bounced back after disappointing albums. After four albums, John Cougar finally made it the

traditional way. And Ozzy Osbourne put some humor, in whatever taste, into the creaking heavy metal scene.

But if you heard much about the old guard over the year, it was about splits and suits. Rod Stewart, Meat Loaf, Air Supply, Kiss, Barry Manilow, Styx and AC/DC all split from their managers, amicably or not, while the Eagles and the Doobie Brothers just split up.

Also calling it quits, sort of, was the Who, whose "final" series of concerts was this year's megatour, rivaling the Rolling Stones, who took their own show to Europe. It was also the most commercial—as in advertisement. Sponsored by Schlitz Beer, the tour has resulted in product identification between group and product just short of actual endorsement. That, no doubt, is the next step.

In other rock news: The US Festival attracted about a quarter of a million fans. It still lost money, but computer whiz Steve Wozniak wants to do it again. Joni Mitchell and Neil Young both signed to Geffen Records, but Yoko Ono left to go to PolyGram. The Plasmatics finally got signed to a respectable record company (Capitol), while Stiff Records all but stiffed. The Jam broke up.

R.I.P.: Murray the K, Alex Harvey, John Belushi, Lester Bangs, James Honeyman Scott.

ROMAN KOZAK
Rock Editor

Disco/Dance '82

Oh, so disco's dead, right? Well, believe that not only have egg but the whole flaming henhouse on your faces.

Try Chas Jankel, A Flock of Seagulls, Haircut One Hundred, the Clash, the Go-Go's, Prince, Thompson Twins, Human League, Afrika Bombataa and the Soul Sonic Force, Soft Cell, David Bowie, Tom Tom Club, Billy Idol, Yaz, . . .

But that's not disco, it's new music. That guy on TV told me so.

Okay, then try the Time, Rick James, Imagination, Gap Band, Dazz Band, Patrice Rushen, Evelyn King. . .

But that's funk. It's hip to be into funk now. All the music papers say so. Besides, I mean, I still play "The Heat Is On" to death. That can't be disco, it has too much guitar. Doesn't it?

Be that way. But try Laura Branigan, Cheri, Larry Elgart and His Manhattan Swing Orchestra. . .

1982 was the year that Jermaine Jackson teamed up with Devo. 1982 was the year when it seemed everyone and his mother were doing 12-inches of that, extended versions of that, you know, all that disco stuff.

Yeah, but. . . (Continued on page TIA-46)

DECEMBER 25, 1982, BILLBOARD

Lyricist: JOHN BETTIS, 1982

(Current Single)
HEART OF THE NIGHT
Artist: Juice Newton
Producer: Richard Landis
Co-Writer: Michael Clark

(Current Single)
THE WOMAN IN ME
Artist: Donna Summer
Producer: Quincy Jones
Co-Writer: Michael Clark

(#1 Country Single)
SLOW HAND
Artist: Conway Twitty
Producer: Conway Twitty and Jimmy Bowen
Co-Writer: Michael Clark

FOR YOU
Artist: Dionne Warwick
Producer: Jay Graydon
Co-Writer: Richard Page and Jay Graydon

HERE COMES THE NIGHT
Artist: Barry Manilow
Producer: Barry Manilow
Co-Writer: Barry Manilow

HEART OF STEEL
Artist: Barry Manilow
Producer: Barry Manilow
Co-Writer: Barry Manilow

HUMAN NATURE
Artist: Michael Jackson
Producer: Quincy Jones
Co-Writer: Steve Porcaro

LADY SUNDOWN
Artist: Dr. Hook
Producer: Ron Haffkine
Co-Writer: Michael Clark

REACHING FOR A LITTLE BIT MORE
Artist: Marshall Tucker Band
Producer: Gary Klein
Co-Writer: Michael Clark

EVERYTHING BUT YOU
Artist: Randy Crawford
Producer: Tommy Lipuma
Co-Writer: Richard Page

GET YOU IN OUR LOVE
Artist: Sister Sledge
Producer: Sister Sledge
Co-Writer: Michael Clark

CHRISTMAS IS JUST A SONG FOR US THIS YEAR
Artist: R.C. Bannon and Louise Mandrell
Producer: Eddie Kilroy
Co-Writer: R.C. Bannon



THANKS FOR
ANOTHER GREAT YEAR
OF GREAT RECORDS

Graphics by Karen Lippe

Board Member,
ASCAP Board of Review

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John Bettis Music
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Warner Bros. Music
213/273-3323

Public Relations
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TOP CONCERTS

MERRY
CHRIST
MAS

HAPPY
NEW
YEAR

TOP-CONCERTS WISHES ALL THEIR FRIENDS
A MERRY CHRISTMAS AND A HAPPY NEW YEAR!

WE ARE PROUD TO HAVE PROMOTED
THE FOLLOWING ACTS
IN OUR FIRST YEAR OF EXISTENCE.
THANKS TO ALL OF YOU WHO BELIEVED IN US!

TOTO · MAZE feat.
Frankie Beverly · Mike
Oldfield · Tom Petty & the
Heartbreakers · Ozzy
Osbourne · Thin Lizzy ·
Hot Chocolate · Whitesnake ·
XTC · Dave Edmunds ·
Rainbow · Tom Verlaine ·
Nick Lowe · Fashion · Cold
Chisel · Ultravox ·

Special Thanks to:
The Agency-Neil Warnock, Alec Lesley & Mick Cater,
Asgaard-Paul Fenn & Paul Charles, Derek Block-Rob Hallet,
ITB-Rod McSween & Richard Hermitage, Thames Talent-
Bruce Payne, Fitzgerald-Hartley, TBA-Ian Wright &
John Giddings, Chris Morrison & John Salter, Vernon
Jones & Jogi, Johnny Podell, Lookout Management,
Whitesnake Productions, Toni Z and Barry Dickens.

TO MANY MORE TO COME!

ANTONIOS JOANNOU - OSKAR HOPPE

TALENT IN ACTION



Top POP ARTISTS of the Year

COMBINED LPs & SINGLES

(Males, Females, Duos/Groups)

Pos. ARTIST

(No. of Charted Singles & LPs) Label

1. THE GO-GO'S (6) I.R.S.
2. THE ROLLING STONES (9) Rolling Stones (1) London
3. FOREIGNER (7) Atlantic
4. OLIVIA NEWTON-JOHN (6) MCA
5. THE J. GEILS BAND (5) EMI-America
6. JOURNEY (10) Columbia
7. JOHN COUGAR (3) Riva/Mercury
8. RICK SPRINGFIELD (8) RCA
9. ASIA (3) Geffen
10. KENNY ROGERS (9) Liberty
11. ALABAMA (6) RCA
12. LOVERBOY (4) Columbia
13. THE POLICE (5) A&M
14. AIR SUPPLY (7) Arista
15. JOAN JETT & THE BLACKHEARTS (5) Boardwalk
16. WILLIE NELSON (4) Columbia
17. DARYL HALL & JOHN OATES (4) RCA
18. GENESIS (6) Atlantic
19. OZZY OSBOURNE (3) Jet
20. JUICE NEWTON (6) Capitol
21. AC/DC (6) Atlantic
22. DIANA ROSS (6) RCA (1) Motown
23. SURVIVOR (6) Scotti Bros.
24. VANGELIS (2) Polydor

25. NEIL DIAMOND (7) Columbia (1) Capitol
26. KOOL & THE GANG (7) De-Lite
27. STEVIE NICKS (3) Modern
28. QUARTERFLASH (5) Geffen
29. DAN FOGELBERG (5) Full Moon/Epic
30. REO SPEEDWAGON (5) Epic
31. BILLY SQUIER (6) Capitol
32. PAT BENATAR (5) Chrysalis
33. STEVE MILLER BAND (6) Capitol
34. SOFT CELL (3) Sire
35. RICK JAMES (4) Gordy
36. ROYAL PHILHARMONIC ORCHESTRA CONDUCTED BY LOUIS CLARK (2) RCA
37. THE HUMAN LEAGUE (2) A&M/Virgin
38. FLEETWOOD MAC (3) Warner Bros.
39. AL JARREAU (4) Warner Bros.
40. LITTLE RIVER BAND (4) Capitol
41. SHEENA EASTON (8) EMI-America
42. THE CARS (8) Elektra
43. TOTO (4) Columbia
44. ROD STEWART (4) Warner Bros.
45. HUEY LEWIS & THE NEWS (4) Chrysalis
46. BARRY MANILOW (7) Arista
47. PAUL McCARTNEY (3) Columbia
48. QUINCY JONES (2) A&M
49. QUEEN (4) Elektra
50. BOB SEGER & THE SILVER BULLET BAND (5) Capitol

Top BLACK ARTISTS of the Year

COMBINED LPs & SINGLES

(Males, Females, Duos/Groups)

Pos. ARTIST

(No. of Charted LPs & Singles) Label

1. STEVIE WONDER (4) Tamla
2. EARTH, WIND & FIRE (3) ARC/Columbia
3. THE GAP BAND (3) Total Experience
4. KOOL & THE GANG (6) De-Lite
5. ARETHA FRANKLIN (4) Arista
6. SKYY (5) Salsoul
7. RICK JAMES (6) Gordy
8. DAZZ BAND (4) Motown
9. DIANA ROSS (6) RCA (1) Motown
10. SHALAMAR (7) Solar
11. THE TIME (6) Warner Bros.
12. RAY PARKER JR. (4) Arista
13. ONE WAY (7) MCA
14. TEDDY PENDERGRASS (6) Philadelphia Int'l.
15. BOBBY WOMACK (4) Beverly Glen
16. ATLANTIC STARR (5) A&M
17. LUTHER VANDROSS (6) Epic
18. THE WHISPERS (6) Solar
19. EVELYN KING (5) RCA
20. LAKESIDE (5) Solar
21. PRINCE (4) Warner Bros.
22. PEABO BRYSON (4) Capitol
23. DENIECE WILLIAMS (6) ARC/Columbia
24. CAMEO (6) Chocolate City
25. GEORGE BENSON (3) Warner Bros.
26. ASHFORD & SIMPSON (3) Capitol (2) Warner Bros.
27. RICHARD "DIMPLES" FIELDS (5) Boardwalk
28. JUNIOR (3) Mercury
29. JEFFREY OSBORNE (3) A&M
30. THE ISLEY BROTHERS (6) T-Neck
31. THE O'JAYS (3) Philadelphia Int'l.
32. PATRICE RUSHEN (3) Elektra
33. BAR-KAYS (3) Mercury
34. ROGER (3) Warner Bros.
35. SMOKEY ROBINSON (3) Tamla
36. BLOODSTONE (3) T-Neck
37. WAR (3) RCA
38. D TRAIN (4) Prelude
39. AL JARREAU (4) Warner Bros.
40. SLAVE (3) Cotillion
41. JERMAINE JACKSON (5) Motown
42. LTD (3) A&M
43. Z. Z. HILL (2) Malaco
44. O'BRYAN (3) Capitol
45. JENNIFER HOLLIDAY (2) Geffen
46. ROBERTA FLACK (3) Atlantic
47. AURRA (4) Salsoul
48. GROVER WASHINGTON JR. (3) Elektra (1) Motown
49. ZAPP (3) Warner Bros.
50. TOM TOM CLUB (2) Sire



Top COUNTRY ARTISTS of the Year

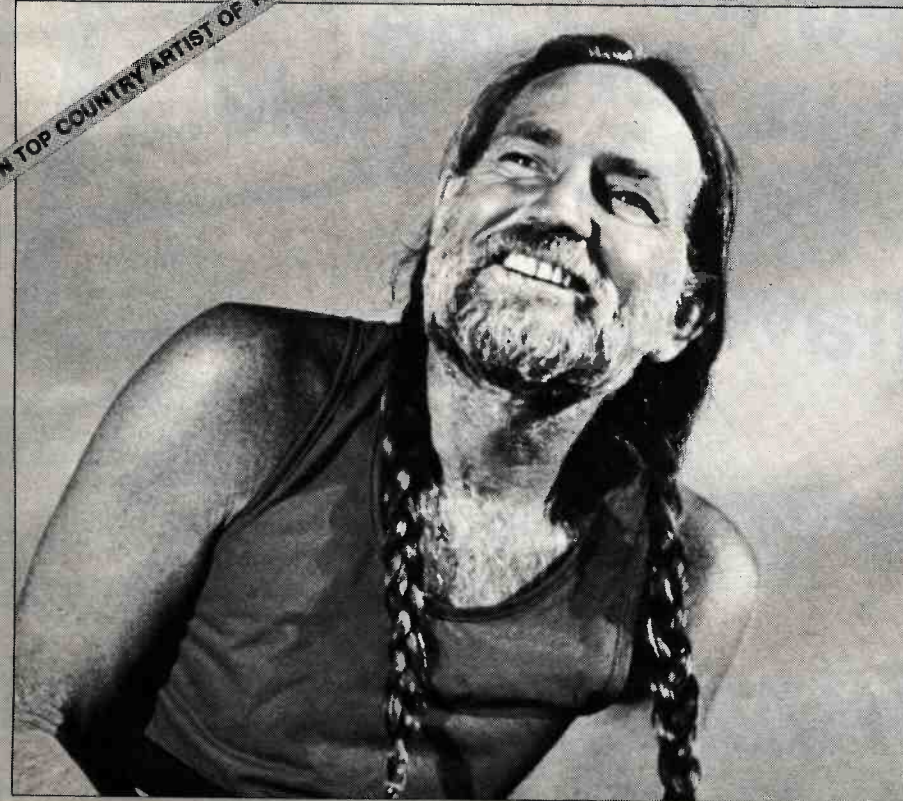
COMBINED LPs & SINGLES

(Males, Females, Duos/Groups)

Pos. ARTIST

(No. of Charted Singles & LPs) Label

1. WILLIE NELSON (7) Columbia (2) RCA
2. ALABAMA (7) RCA
3. HANK WILLIAMS JR. (14) Elektra/Curb
4. OAK RIDGE BOYS (7) MCA
5. KENNY ROGERS (9) Liberty
6. CONWAY TWITTY (6) Elektra (4) MCA
7. RONNIE MILSAP (7) RCA
8. MERLE HAGGARD (5) Epic (4) MCA
9. RICKY SKAGGS (6) Epic (1) Rounder
10. GEORGE JONES (5) Epic
11. EDDIE RABBITT (7) Elektra
12. GEORGE STRAIT (6) MCA
13. DON WILLIAMS (6) MCA
14. JUICE NEWTON (5) Capitol
15. ROSANNE CASH (6) Columbia
16. CHARLEY PRIDE (6) RCA
17. DAVID FRIZZELL & SHELLEY WEST (5) Warner/Viva
18. WAYLON JENNINGS (4) RCA
19. T.G. SHEPPARD (7) Warner/Curb
20. MICKEY GILLEY (8) Epic
21. STATLER BROTHERS (6) Mercury
22. CRYSTAL GAYLE (4) Columbia
23. JOHN CONLEE (6) MCA
24. BARBARA MANDRELL (6) MCA
25. BELLAMY BROTHERS (3) Elektra/Curb (4) Warner/Curb
26. DOLLY PARTON (7) RCA
27. JOHNNY LEE (6) Full Moon/Asylum
28. EDDY RAVEN (4) Elektra
29. ANNE MURRAY (7) Capitol
30. LEE GREENWOOD (4) MCA
31. RAZZY BAILEY (6) RCA
32. MOE BANDY (6) Columbia
33. CHARLY McCLAIN (6) Epic
34. RONNIE McDOWELL (5) Epic
35. EARL THOMAS CONLEY (6) RCA
36. SYLVIA (6) RCA
37. EMMYLOU HARRIS (4) Warner Bros.
38. LARRY GATLIN & THE GATLIN BROTHERS BAND (6) Columbia
39. GENE WATSON (5) MCA
40. LACY J. DALTON (6) Columbia
41. JERRY REED (5) RCA
42. ED BRUCE (5) MCA
43. LEON EVERETTE (5) RCA
44. REBA McENTIRE (6) Mercury
45. JANIE FRICKE (6) Columbia
46. GARY MORRIS (4) Warner Bros.
47. RAY PRICE (5) Dimension
48. JOHN ANDERSON (6) Warner Bros.
49. BOBBY BARE (5) Columbia
50. KIERAN KANE (5) Elektra



ALL TOP 10 SINGLES OF 1982 LICENSED BY ASCAP

| TITLE | WRITER | PUBLISHER |
|---------------------------|---|--------------------------|
| 1. Physical | Stephen Kipner | April Music, Inc. |
| 2. Eye of the Tiger | James Peterik | WB Music Corp. |
| 3. I Love Rock 'N' Roll | Alan Merrill | Finchley Music Corp. |
| 4. Ebony & Ivory* | Paul McCartney (PRS) | MPL Communications, Inc. |
| 5. Centerfold | Seth Justman | Center City Music |
| 6. Don't You Want Me* | John Callis (PRS), Philip Oakey (PRS), Adrian Wright (PRS) | Chappell & Co., Inc. |
| 7. Jack and Diane | John Cougar | Riva Music, Inc. |
| 8. Hurts So Good | John Cougar, George Green | Riva Music, Inc. |
| 9. Abracadabra | Steve Miller | Sailor Music |
| 10. Hard to Say I'm Sorry | Peter Dinklage | Double Virgo Music |

The Top ASCAP Songs of 1982 as reflected in the Billboard year-end listings.

ASCAP

American Society of Composers, Authors & Publishers

We've always had the greats.

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TALENT IN ACTION

ASIA—NEW POP ARTISTS OF THE YEAR



A Billboard Spotlight

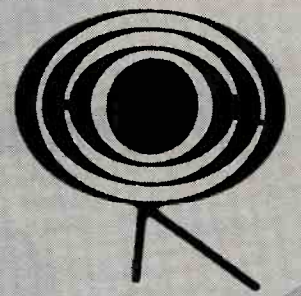
NEW POP ARTISTS

COMBINED LPs & SINGLES

- Pos. ARTIST LABEL
1. ASIA Geffen
 2. QUARTERFLASH Geffen
 3. SOFT CELL Sire
 4. HUMAN LEAGUE A&M/Virgin
 5. HUEY LEWIS & THE NEWS
Chrysalis
 6. ALDO NOVA Portrait
 7. TOMMY TUTONE Columbia
 8. BERTIE HIGGINS Kat Family
 9. A FLOCK OF SEAGULLS Jive/
Arista
 10. TOM TOM CLUB Sire
 11. LINDSEY BUCKINGHAM Elektra/
Asylum
 12. HAIRCUT ONE HUNDRED Arista
 13. GLENN FREY Elektra/Asylum
 14. MEN AT WORK Columbia
 15. BOB & DOUG MCKENZIE Mercury

5. ARISTA (63)
6. ATLANTIC (64)
7. A&M (47)
8. MCA (51)
9. ELEKTRA (53)
10. GEFLEN (21)
11. EPIC (44)
12. EMI-AMERICA (42)
13. CHRYSALIS (31)
14. MERCURY (30)
15. LIBERTY (20)

Columbia



COLUMBIA—TOP POP LABEL OF THE YEAR

Top POP LABELS

COMBINED LPs & SINGLES

- Pos. LABEL
(No. of Charted LPs & Singles)
1. COLUMBIA (117)
 2. WARNER BROS. (100)
 3. RCA (95)
 4. CAPITOL (76)

New BLACK ARTISTS

COMBINED LPs & SINGLES

- Pos. ARTIST
(No. of Charted LPs & Singles)—Label
1. JUNIOR (3) Mercury
 2. JEFFREY OSBORNE (3) A&M
 3. D TRAIN (4) Prelude
 4. O'BRYAN (3) Capitol
 5. JENNIFER HOLLIDAY (2) Geffen
 6. HOWARD JOHNSON (3) A&M
 7. XAVIER (3) Liberty
 8. CHOCOLATE MILK (3) RCA
 9. CENTRAL LINE (2) Mercury
 10. PIECES OF A DREAM (4) Elektra
 11. AFRIKA BAMBAATAA & THE SOUL
SONIC FORCE (1) Tommy Boy
 12. CHERI (2) Venture
 13. STEVIE WOODS (4) Cotillion
 14. VERNON BURCH (3) Spector Int'l.
 15. PLEASURE (3) RCA

6. SOLAR (22)
7. MOTOWN (31)
8. MCA (39)
9. TAMLA (9)
10. ARC/COLUMBIA (11)
11. COLUMBIA (42)
12. MERCURY (15)
13. ELEKTRA (26)
14. GORDY (20)
15. SALSOUL (19)



WARNER BROS.—TOP BLACK LABEL OF THE YEAR

Top BLACK LABELS

COMBINED LPs & SINGLES

- Pos. LABEL
(No. of Charted LPs & Singles)
1. WARNER BROS. (54)
 2. RCA (42)
 3. CAPITOL (51)
 4. A&M (35)
 5. ARISTA (37)



JUNIOR—NEW BLACK ARTIST OF THE YEAR

DECEMBER 25, 1982, BILLBOARD

LEE GREENWOOD—NEW COUNTRY ARTIST OF THE YEAR



New COUNTRY ARTISTS

COMBINED LPs & SINGLES

- Pos. ARTIST
(No. of Charted LPs & Singles) Label
1. LEE GREENWOOD (4) MCA
 2. GARY MORRIS (4) Warner Bros.
 3. BOXCAR WILLIE (4) Main Street
 4. THE OSMONDS (1) Elektra/Curb
 5. BANDANA (3) Warner Bros.
 6. TOM CARLILE (6) Doorknob
 7. CINDY HURT (4) Churchill
 8. RONNIE ROGERS (5) Lifesong
 9. YOUNGER BROTHERS (2) MCA
 10. KAREN BROOKS (1) Warner Bros.
 11. CHARLIE ROSS (2) Townhouse
 12. ALBERT COLEMAN'S ATLANTA
POPS (3) Epic
 13. THE WRIGHT BROTHERS (2)
Warner Bros.
 14. THE WHITES (1) Elektra
 15. KAREN TAYLOR (2) Mesa

3. COLUMBIA (75)
4. EPIC (63)
5. ELEKTRA (63)
6. WARNER BROS. (49)
7. LIBERTY (38)
8. ELEKTRA/CURB (23)
9. CAPITOL (28)
10. MERCURY (29)
11. WARNER/VIVA (8)
12. WARNER/CURB (9)
13. DIMENSION (11)
14. SCOTTI BROS. (9)
15. FULL MOON/ASYLUM (4)

Top COUNTRY LABELS

COMBINED LPs & SINGLES

- Pos. LABEL
(No. Of Charted LPs & Singles)
1. RCA (106)
 2. MCA (84)



RCA—TOP COUNTRY LABEL OF THE YEAR

Congratulations to all our MCA Artists and our staff for making 1982 a most successful year.



**MCA
RECORDS**

Backstreet
RECORDS



MCA DISTRIBUTING CORP.

SONG
GOLD

8

2

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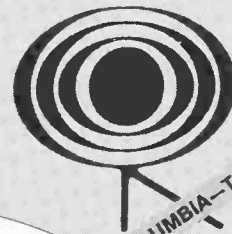


ASIA—TOP POP ALBUMS

Top Pop Album LABELS

- Pos. LABEL
(No. of Charted LPs)
1. COLUMBIA (78)
 2. WARNER BROS. (67)
 3. RCA (49)
 4. CAPITOL (41)
 5. A&M (28)
 6. ATLANTIC (37)
 7. ARISTA (35)
 8. MCA (35)
 9. EPIC (27)
 10. ELEKTRA (29)
 11. GEFLEN (8)
 12. CHRYSALIS (21)
 13. MERCURY (22)
 14. EMI-AMERICA (20)
 15. LIBERTY (12)

Columbia



COLUMBIA—TOP POP ALBUM LABEL

Top POP ALBUMS

Pos. TITLE—Artist—Label

1. ASIA—Asia—Geffen
2. BEAUTY AND THE BEAT—Go-Go's—I.R.S.
3. 4—Foreigner—Atlantic
4. AMERICAN FOOL—John Cougar—Riva/Mercury
5. FREEZE-FRAME—J. Geils Band—EMI-America
6. ESCAPE—Journey—Columbia
7. GET LUCKY—Loverboy—Columbia
8. BELLA DONNA—Stevie Nicks—Modern
9. CHARIOTS OF FIRE—Vangelis—Polydor
10. GHOST IN THE MACHINE—The Police—A&M
11. TATTOO YOU—Rolling Stones—Rolling Stones
12. ABACAB—Genesis—Atlantic
13. HOOKED ON CLASSICS—Royal Philharmonic Orchestra Conducted By Louis Clark—RCA
14. SOMETHING SPECIAL—Kool & The Gang—De-Lite
15. PHYSICAL—Olivia Newton-John—MCA
16. PRIVATE EYES—Daryl Hall & John Oates—RCA
17. DIARY OF A MADMAN—Ozzy Osbourne—Jet
18. FEELS SO RIGHT—Alabama—RCA
19. THE INNOCENT AGE—Dan Fogelberg—Full Moon/Epic
20. QUARTERFLASH—Quarterflash—Geffen
21. BREAKIN' AWAY—Al Jarreau—Warner Bros.
22. I LOVE ROCK 'N' ROLL—Joan Jett & The Blackhearts—Boardwalk
23. DON'T SAY NO—Billy Squier—Capitol
24. MIRAGE—Fleetwood Mac—Warner Bros.
25. THE DUDE—Quincy Jones—A&M
26. ALWAYS ON MY MIND—Willie Nelson—Columbia
27. WILLIE NELSON'S GREATEST HITS (And Some That Will Be)—Willie Nelson—Columbia
28. TUG OF WAR—Paul McCartney—Columbia
29. DARE—Human League—A&M/Virgin
30. MOUNTAIN MUSIC—Alabama—RCA
31. WORKING CLASS DOG—Rick Springfield—RCA
32. NON-STOP EROTIC CABARET—Soft Cell—Sire
33. JUICE—Juice Newton—Capitol
34. SHAKE IT UP—The Cars—Elektra
35. SUCCESS HASN'T SPOILED ME YET—Rick Springfield—RCA
36. BLIZZARD OF OZZ—Ozzy Osbourne—Jet
37. BLACKOUT—Scorpions—Mercury
38. ALDO NOVA—Aldo Nova—Portrait
39. HI INFIDELITY—REO Speedwagon—Epic
40. STREET SONGS—Rick James—Gordy

41. TOTO IV—Toto—Columbia
42. PICTURE THIS—Huey Lewis & The News—Chrysalis
43. FOR THOSE ABOUT TO ROCK—AC/DC—Atlantic
44. THE ONE THAT YOU LOVE—Air Supply—Arista
45. WHY DO FOOLS FALL IN LOVE—Diana Ross—RCA
46. GREATEST HITS—Kenny Rogers—Liberty
47. TONIGHT I'M YOURS—Rod Stewart—Warner Bros.
48. PRECIOUS TIME—Pat Benatar—Chrysalis
49. STANDING HAMPTON—Sammy Hagar—Geffen
50. KEEP IT LIVE—Dazz Band—Motown
51. ALL FOUR ONE—The Motels—Capitol
52. TIME EXPOSURE—Little River Band—Capitol
53. YOU COULD HAVE BEEN WITH ME—Sheena Easton—EMI-America
54. ALLIED FORCES—Triumph—RCA
55. MEMORIES—Barbra Streisand—Columbia
56. NEVER TOO MUCH—Luther Vandross—Epic
57. SKYLINE—Skee-Do—Salsoul
58. ZENYATTA MONDATT—The Police—A&M
59. CONTROVERSY—Prince—Warner Bros.
60. DIVER DOWN—Van Halen—Warner Bros.
61. JUMP UP—Elton John—Geffen
62. SHARE YOUR LOVE—Kenny Rogers—Liberty
63. A FLOCK OF SEAGULLS—A Flock Of Seagulls—Jive/Arista
64. DREAMGIRLS—Original Cast—Geffen
65. DARK SIDE OF THE MOON—Pink Floyd—Harvest
66. SPECIAL FORCES—.38 Special—A&M
67. RAISE—Earth, Wind & Fire—ARC/Columbia
68. NINE TONIGHT—Bob Seger & The Silver Bullet Band—Capitol
69. THE OTHER WOMAN—Ray Parker Jr.—Arista
70. COMBAT ROCK—The Clash—Epic
71. THE GEORGE BENSON COLLECTION—George Benson—Warner Bros.
72. TOM TOM CLUB—Tom Tom Club—Sire
73. LOVERBOY—Loverboy—Columbia
74. GAP BAND IV—Gap Band—Total Experience
75. THE CONCERT IN CENTRAL PARK—Simon & Garfunkel—Warner Bros.
76. EYE IN THE SKY—Alan Parsons Project—Arista
77. ABRACADABRA—Steve Miller Band—Capitol
78. EYE OF THE TIGER—Survivor—Scotti Bros.
79. HEY RICKY—Melissa Manchester—Arista
80. GIVE THE PEOPLE WHAT THEY WANT—The Kinks—Arista



GO-GO'S—TOP POP ALBUM ARTISTS—DUOS/GROUPS

81. QUIET LIES—Juice Newton—Capitol
82. ONE ON ONE—Cheap Trick—Epic
83. WILD HEART OF THE YOUNG—Karla Bonoff—Columbia
84. PELICAN WEST—Haircut One Hundred—Arista
85. COME MORNING—Grover Washington Jr.—Elektra
86. STEVIE WONDER'S ORIGINAL MUSIQUARIUM I—Stevie Wonder—Tamlia
87. JANE FONDA'S WORKOUT RECORD—Jane Fonda—Columbia
88. TUTONE II—Tommy Tutone—Columbia
89. CHICAGO 16—Chicago—Warner Bros.
90. HOOKED ON SWING—Larry Elgart And His Manhattan Swing Orchestra—RCA
91. IF I SHOULD LOVE AGAIN—Barry Manilow—Arista
92. THE BLASTERS—The Blasters—Slash
93. THE NUMBER OF THE BEAST—Iron Maiden—Capitol
94. ON THE WAY TO THE SKY—Neil Diamond—Columbia
95. ANNIE—Soundtrack—Columbia
96. GOOD TROUBLE—REO Speedwagon—Epic
97. STRAIGHT FROM THE HEART—Patrice Rushen—Elektra
98. SONGS IN THE ATTIC—Billy Joel—Columbia
99. VOICES—Daryl Hall & John Oates—RCA
100. GREATEST HITS—Queen—Elektra

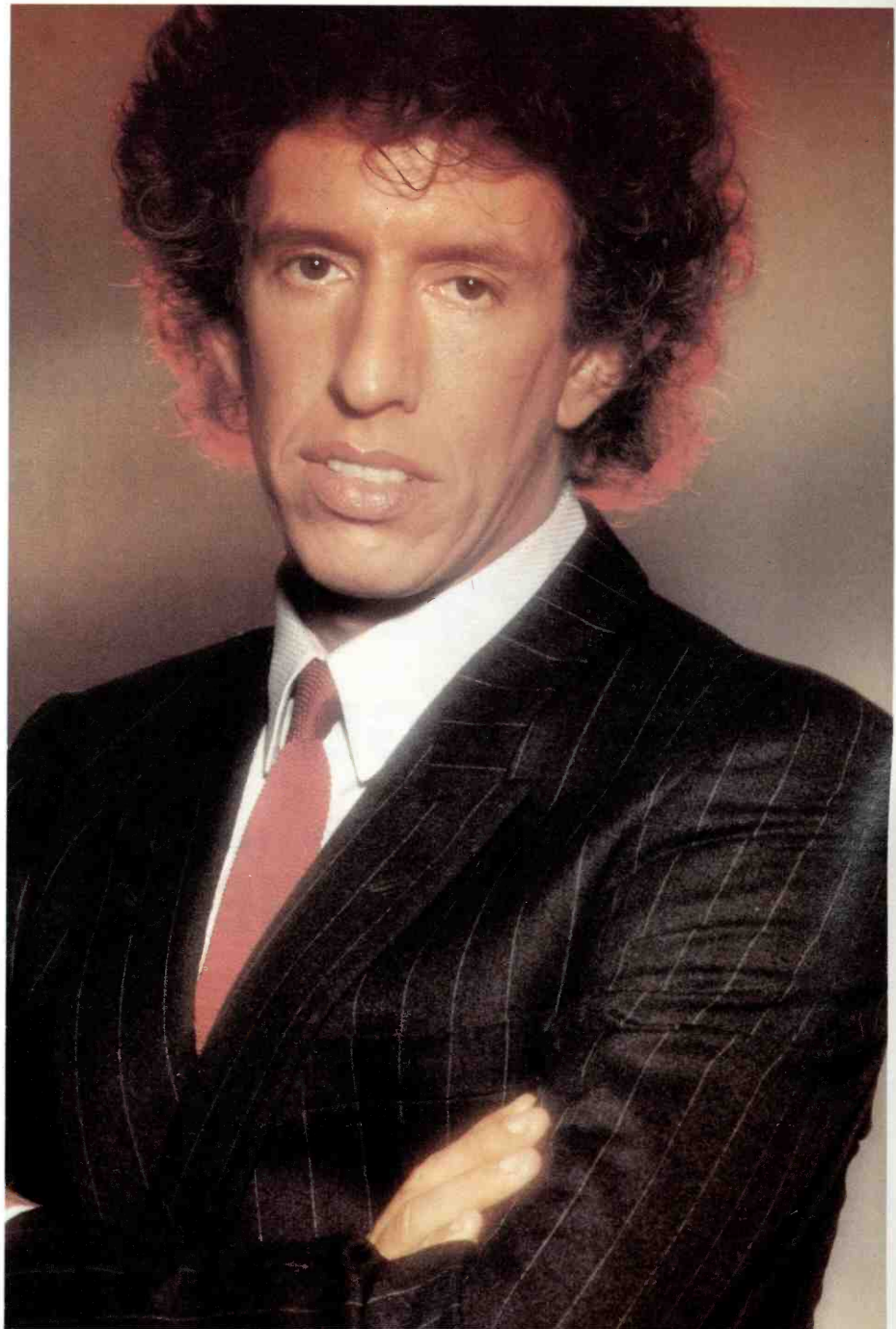
Top Pop Album ARTISTS-DUOS/GROUPS

Pos. ARTIST
(No. of Charted LPs) Label

1. THE GO-GO'S (2) I.R.S.
2. THE ROLLING STONES (5) Rolling Stones
3. FOREIGNER (2) Atlantic
4. LOVERBOY (2) Columbia
5. ASIA (1) Geffen
6. ALABAMA (2) RCA
7. THE POLICE (2) A&M
8. JOURNEY (6) Columbia
9. AC/DC (5) Atlantic
10. GENESIS (2) Atlantic
11. DARYL HALL & JOHN OATES (2) RCA
12. THE J. GEILS BAND (2) EMI-America
13. AIR SUPPLY (3) Arista
14. REO SPEEDWAGON (2) Epic
15. JOAN JETT & THE BLACKHEARTS (2) Boardwalk
16. KOOL & THE GANG (2) De-Lite
17. SOFT CELL (2) Sire
18. QUARTERFLASH (1) Geffen
19. PINK FLOYD (1) Harvest (2) Columbia
20. FLEETWOOD MAC (1) Warner Bros.
21. RUSH (4) Mercury
22. THE STEVE MILLER BAND (2) Capitol
23. SURVIVOR (2) Scotti Bros.
24. HUMAN LEAGUE (1) A&M/Virgin
25. OAK RIDGE BOYS (2) MCA

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OLIVIA #1

CONGRATULATIONS ON BEING ACCLAIMED BILLBOARD'S

#1 SINGLE OF THE YEAR

#1 SINGLE ARTIST OF THE YEAR

#1 SINGLE ARTIST/FEMALE

THE NEW SINGLE FROM HER PLATINUM ALBUM

"TIED UP"

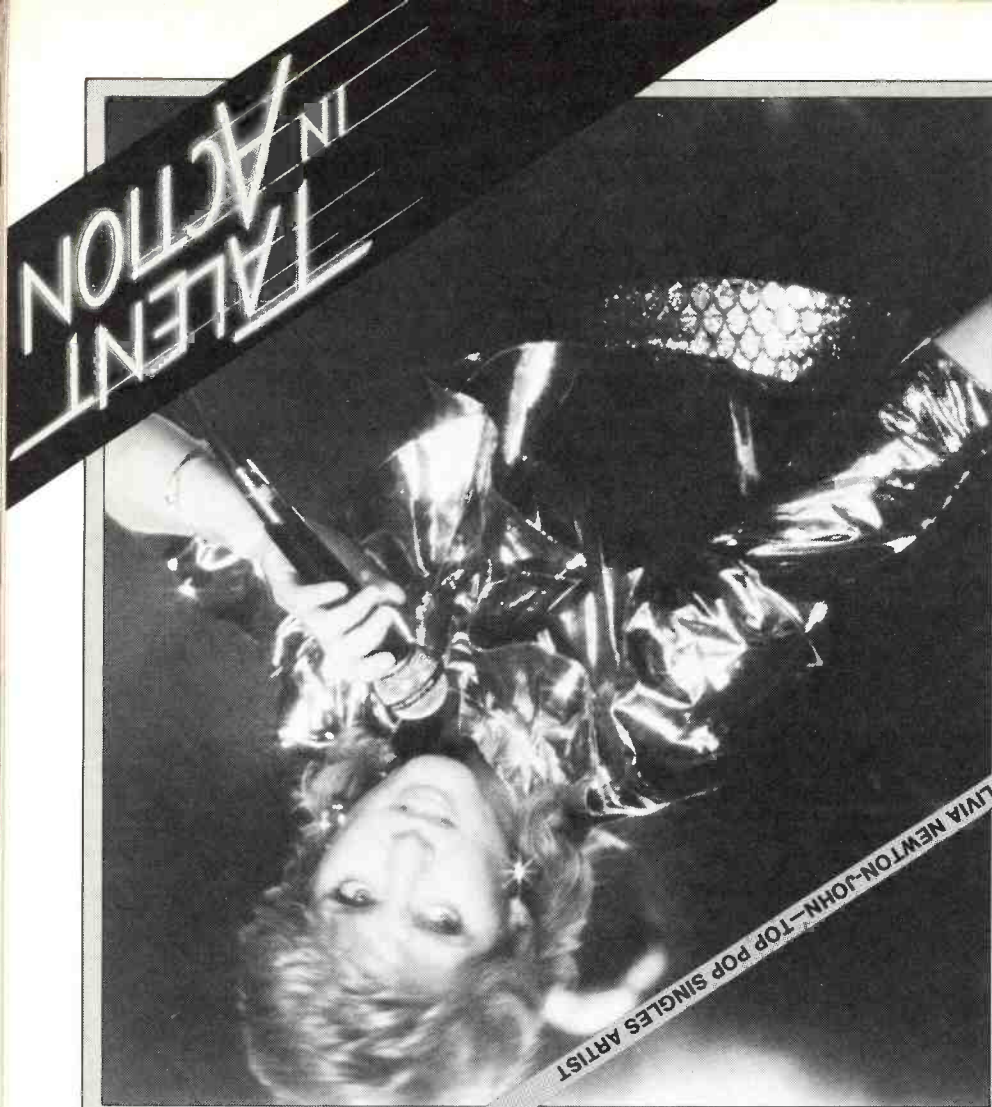


PRODUCED BY JOHN FARRAR
MANAGEMENT: ROGER DAVIES MANAGEMENT, INC.

WATCH "OLIVIA IN CONCERT" JANUARY 23, 1983 8PM ON

HBO
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MCA RECORDS
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OLIVIA NEWTON-JOHN—TOP POP SINGLES ARTIST

Top POP SINGLES ARTISTS

(No. of Charted Singles) Label

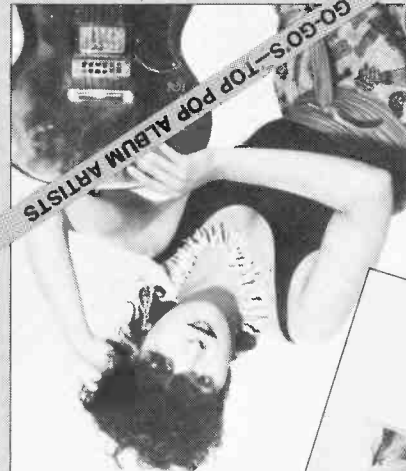
52. THE MOTELS (2) Capitol
53. ROBERTA FLACK (2) Atlantic
54. MELISSA MANCHESTER (1) Arista
55. LOVERBOY (2) Columbia
56. '38 SPECIAL (2) A&M
57. EARTH, WIND & FIRE (2) ARC/ Columbia
58. MIKE POST (2) Elektra
59. DAZZ BAND (1) Motown
60. CROSBY, STILLS & NASH (2) Atlantic
61. BILLY JOEL (3) Columbia
62. VAN HALEN (2) Warner Bros.
63. STEVIE NICKS (2) Modern
64. ALAN PARSONS PROJECT (2) Arista
65. MEN AT WORK (1) Columbia
66. STEVIE WOODS (3) Cotillion
67. THE GAP BAND (2) Total
68. CHILLWACK (3) Millennium Experience
69. DONNA SUMMER (2) Geffen
70. STEVIE NICKS WITH DON HENLEY (1) Modern
71. CHARLENE (1) Motown
72. GLENN FREY (2) Elektra/Asylum
73. KARLA BONOFF (2) Columbia
74. BUCKNER & GARCIA (1) Columbia
75. PAUL McCARTNEY (2) Columbia
76. THE COMMODORES (3) Motown
77. EDDIE MONEY (2) Columbia
78. BARBRA STREISAND (2) Columbia
79. DONNIE IRIS (4) MCA
80. LINDSEY BUCKINGHAM (1) Elektra
81. LAURA BRANIGAN (2) Atlantic
82. ROYAL PHILHARMONIC CONDUCTED BY LOUIS CLARK (1) RCA
83. AMERICA (1) Capitol
84. A FLOCK OF SEAGULLS (1) Jive/ Arista
85. JACKSON BROWNE (1) Asylum
86. AL JARREAU (3) Warner Bros.
87. DENICÉ WILLIAMS (1) ARC/ Columbia
88. BOB SEGER & THE SILVER BULLET BAND (2) Capitol
89. KANSAS (2) Kirshner
90. JERMAINE JACKSON (2) Motown
91. QUEEN (2) Elektra
92. MICHAEL McDONALD (1) Warner Bros.
93. BILLY IDOL (1) Chrysalis
94. KIM WILDE (1) EMI-America
95. GREG GUDRY (2) Columbia/ Badlands
96. MICHAEL MURPHEY (1) Liberty
97. OAK RIDGE BOYS (2) MCA
98. CHRISTOPHER CROSS (1) Warner Bros.
99. ABBA (2) Atlantic
100. GARY U.S. BONDS (1) EMI-America

51. TOMMY TUTONE (1) Columbia
50. JAMES INGRAM (2) A&M
49. PAUL DAVIS (3) Arista
48. VANGELIS (1) Polydor
47. REO SPEEDWAGON (2) Epic
46. GEORGE BENSON (2) Warner Bros.
45. EDDIE RABBITT (3) Elektra
44. DARYL HALL & JOHN OATES (3) RCA
43. RAY PARKER JR. (2) Arista
42. SOFT CELL (1) Sire
41. THE CARS (2) Elektra
40. FLEETWOOD MAC (2) Warner Bros.
39. WILLIE NELSON (2) Columbia
38. HUEY LEWIS & THE NEWS (3) Kat Family
37. BERTIE HIGGINS (2) Warner Bros.
36. ASIA (2) Geffen
35. ELTON JOHN (2) Geffen
34. RONNIE MILSAP (4) RCA
33. ALABAMA (4) RCA
32. THE POINTER SISTERS (4) Planet
31. THE POLICE (3) A&M
30. ROD STEWART (3) Warner Bros.
29. TOTO (3) Columbia
28. STEVIE WONDER (3) Tamla Bros.
27. CHICAGO (2) Full Moon/Warner
26. GENESIS (4) Atlantic
25. BARRY MANILOW (4) Arista
24. SHEENA EASTON (5) EMI-America
23. KENNY ROGERS (5) Liberty
22. NEIL DIAMOND (4) Columbia
21. HUMAN LEAGUE (1) A&M/Virgin
20. KOOL & THE GANG (5) De-Lite
19. DIANA ROSS (4) RCA
18. DAN FOGELBERG (4) Full Moon/ Epic
17. LITTLE RIVER BAND (3) Capitol
16. QUARTERFLASH (4) Geffen
15. DARYL HALL & JOHN OATES (2) Stones
14. THE ROLLING STONES (4) Rolling Capitol
13. THE STEVE MILLER BAND (4) Capitol
12. FOREIGNER (5) Atlantic
11. JOURNEY (4) Columbia
10. JUICE NEWTON (4) Capitol
9. THE GO-GO'S (4) I.R.S.
8. AIR SUPPLY (4) Arista
7. RICK SPRINGFIELD (6) RCA
6. PAUL McCARTNEY & STEVIE WONDER (1) Columbia
5. JOHN COUGAR (2) Riva/Mercury
4. SURVIVOR (4) Scotti Bros.
3. J. GEILS BAND (3) EMI-America (3) Boardwalk
2. JOAN JETT & THE BLACKHEARTS
1. OLIVIA NEWTON-JOHN (4) MCA

Top POP ALBUM ARTISTS

(Pos. ARTIST (No. of Charted LPs) Label

1. THE GO-GO'S (2) I.R.S.
2. THE ROLLING STONES (5) Rolling Stones
3. FOREIGNER (2) Atlantic
4. LOVERBOY (2) Columbia
5. OZZY OSBOURNE (3) Jet
6. ASIA (1) Geffen
7. ALABAMA (2) RCA
8. THE POLICE (2) A&M
9. JOHN COUGAR (1) Riva/Mercury
10. JOURNEY (6) Columbia
11. KENNY ROGERS (4) Liberty
12. WILLIE NELSON (2) Columbia
13. AC/DC (5) Atlantic
14. GENESIS (2) Atlantic
15. RICK SPRINGFIELD (2) RCA
16. DARYL HALL & JOHN OATES (2) RCA
17. THE J. GEILS BAND (2) EMI-America
18. AIR SUPPLY (3) Arista
19. BILLY SQUIER (2) Capitol
20. JUICE NEWTON (2) Capitol
21. STEVIE NICKS (1) Modern
22. VANGELIS (1) Polydor
23. PAT BENATAR (3) Chrysalis
24. DIANA ROSS (2) RCA (1) Motown
25. NEIL DIAMOND (3) Columbia (1) Capitol
26. REO SPEEDWAGON (2) Epic
27. JOAN JETT & THE BLACKHEARTS (2) Boardwalk
28. KOOL & THE GANG (2) De-Lite
29. OLIVIA NEWTON-JOHN (2) MCA
30. RICK JAMES (2) Gordy
31. ROYAL PHILHARMONIC ORCHESTRA CONDUCTED BY LOUIS CLARK (1) RCA
32. DAN FOGELBERG (1) Full Moon/ Epic
33. SOFT CELL (2) Sire
34. QUARTERFLASH (1) Geffen
35. AL JARREAU (1) Warner Bros.
36. QUINCY JONES (2) A&M
37. PINK FLOYD (1) Harvest (2) Columbia
38. FLEETWOOD MAC (1) Warner Bros.
39. RUSH (4) Mercury
40. STEVE MILLER BAND (2) Capitol
41. PAUL McCARTNEY (1) Columbia
42. SURVIVOR (2) Scotti Bros.
43. HUMAN LEAGUE (1) A&M/Virgin
44. OAK RIDGE BOYS (2) MCA
45. QUEEN (2) Elektra
46. BOB SEGER & THE SILVER BULLET BAND (3) Capitol
47. THE CARS (1) Elektra
48. '38 SPECIAL (2) A&M
49. SCORPIONS (1) Mercury
50. ALDO NOVA (1) Portrait





OLIVIA NEWTON-JOHN—TOP POP SINGLES

Top POP SINGLES

Pos. TITLE—Artist—Label

1. **PHYSICAL**—Olivia Newton-John—MCA
2. **EYE OF THE TIGER (The Theme From "Rocky III")**—Survivor—Scotti Bros.
3. **I LOVE ROCK 'N' ROLL**—Joan Jett & The Blackhearts—Boardwalk
4. **EBONY & IVORY**—Paul McCartney & Stevie Wonder—Columbia
5. **CENTERFOLD**—J. Geils Band—EMI-America
6. **DON'T YOU WANT ME**—Human League—A&M/Virgin
7. **JACK AND DIANE**—John Cougar—Riva/Mercury
8. **HURTS SO GOOD**—John Cougar—Riva/Mercury
9. **ABRACADABRA**—Steve Miller Band—Capitol
10. **HARD TO SAY I'M SORRY**—Chicago—Full Moon/Warner Bros.
11. **TAINTED LOVE/WHERE DID OUR LOVE GO**—Soft Cell—Sire
12. **CHARIOTS OF FIRE**—Vangelis—Polydor
13. **HARDEN MY HEART**—Quarterflash—Geffen
14. **ROSANNA**—Toto—Columbia
15. **I CAN'T GO FOR THAT (No Can Do)**—Daryl Hall & John Oates—RCA
16. **867-5309/JENNY**—Tommy Tutone—Columbia
17. **KEY LARGO**—Bertie Higgins—Kat Family
18. **YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU**—Melissa Manchester—Arista
19. **WAITING FOR A GIRL LIKE YOU**—Foreigner—Atlantic
20. **DON'T TALK TO STRANGERS**—Rick Springfield—RCA
21. **THE SWEETEST THING**—Juice Newton—Capitol
22. **ALWAYS ON MY MIND**—Willie Nelson—Columbia
23. **SHAKE IT UP**—The Cars—Elektra
24. **LET IT WHIP**—Dazz Band—Motown
25. **WE GOT THE BEAT**—Go-Go's—I.R.S.
26. **THE OTHER WOMAN**—Ray Parker Jr.—Arista
27. **TURN YOUR LOVE AROUND**—George Benson—Warner Bros.
28. **SWEET DREAMS**—Air Supply—Arista
29. **ONLY THE LONELY**—The Motels—Capitol
30. **WHO CAN IT BE NOW**—Men At Work—Columbia
31. **HOLD ME**—Fleetwood Mac—Warner Bros.
32. **EYE IN THE SKY**—Alan Parsons Project—Arista
33. **LET'S GROOVE**—Earth, Wind & Fire—ARC/Columbia
34. **OPEN ARMS**—Journey—Columbia
35. **LEADER OF THE BAND**—Dan Fogelberg—Full Moon/Epic
36. **LEATHER AND LACE**—Stevie Nicks with Don Henley—Modern
37. **EVEN THE NIGHTS ARE BETTER**—Air Supply—Arista
38. **I'VE NEVER BEEN TO ME**—Charlene—Motown
39. **'65 LOVE AFFAIR**—Paul Davis—Arista
40. **HEAT OF THE MOMENT**—Asia—Geffen
41. **TAKE IT EASY ON ME**—Little River Band—Capitol
42. **PAC-MAN FEVER**—Buckner & Garcia—Columbia

43. **THAT GIRL**—Stevie Wonder—Tamla
44. **PRIVATE EYES**—Daryl Hall & John Oates—RCA
45. **TROUBLE**—Lindsey Buckingham—Elektra
46. **MAKING LOVE**—Roberta Flack—Atlantic
47. **LOVE'S BEEN A LITTLE BIT HARD ON ME**—Juice Newton—Capitol
48. **YOUNG TURKS**—Rod Stewart—Warner Bros.
49. **FREEZE-FRAME**—J. Geils Band—EMI-America
50. **KEEP THE FIRE BURNIN'**—REO Speedwagon—Epic
51. **DO YOU BELIEVE IN LOVE**—Huey Lewis & The News—Chrysalis
52. **COOL NIGHT**—Paul Davis—Arista
53. **CAUGHT UP IN YOU**—.38 Special—A&M
54. **WHY DO FOOLS FALL IN LOVE**—Diana Ross—RCA
55. **LOVE IN THE FIRST DEGREE**—Alabama—RCA
56. **HOOKED ON CLASSICS**—Royal Philharmonic Orchestra Conducted By Louis Clark—RCA
57. **WASTED ON THE WAY**—Crosby, Stills & Nash—Atlantic
58. **THINK I'M IN LOVE**—Eddie Money—Columbia
59. **LOVE IS IN CONTROL (Finger On The Trigger)**—Donna Summer—Geffen
60. **PERSONALLY**—Karla Bonoff—Columbia
61. **ONE HUNDRED WAYS**—Quincy Jones Featuring James Ingram—A&M
62. **BLUE EYES**—Elton John—Geffen
63. **OUR LIPS ARE SEALED**—Go-Go's—I.R.S.
64. **YOU COULD HAVE BEEN WITH ME**—Sheena Easton—EMI-America
65. **YOU CAN DO MAGIC**—America—Capitol
66. **DID IT IN A MINUTE**—Daryl Hall & John Oates—RCA
67. **I RAN**—A Flock Of Seagulls—Jive/Arista
68. **SOMEBODY'S BABY**—Jackson Browne—Asylum
69. **OH NO**—Commodores—Motown
70. **TAKE IT AWAY**—Paul McCartney—Columbia
71. **IT'S GONNA TAKE A MIRACLE**—Deniece Williams—ARC/Columbia
72. **LOVE WILL TURN YOU AROUND**—Kenny Rogers—Liberty
73. **DON'T STOP BELIEVIN'**—Journey—Columbia
74. **COMIN' IN AND OUT OF YOUR LIFE**—Barbra Streisand—Columbia
75. **GLORIA**—Laura Branigan—Atlantic
76. **EMPTY GARDEN**—Elton John—Geffen
77. **YESTERDAY'S SONGS**—Neil Diamond—Columbia
78. **CRIMSON AND CLOVER**—Joan Jett & The Blackhearts—Boardwalk
79. **EVERY LITTLE THING SHE DOES IS MAGIC**—The Police—A&M
80. **HERE I AM**—Air Supply—Arista
81. **I KEEP FORGETTIN' (Every Time You're Near)**—Michael McDonald—Warner Bros.
82. **GET DOWN ON IT**—Kool & The Gang—De-Lite
83. **ANY DAY NOW**—Ronnie Milsap—RCA
84. **MAKE A MOVE ON ME**—Olivia Newton-John—MCA
85. **TAKE MY HEART**—Kool & The Gang—De-Lite
86. **MIRROR MIRROR**—Diana Ross—RCA
87. **VACATION**—Go-Go's—I.R.S.
88. **(OH) PRETTY WOMAN**—Van Halen—Warner Bros.
89. **SHOULD I DO IT**—Pointer Sisters—Planet
90. **HOT IN THE CITY**—Billy Idol—Chrysalis
91. **KIDS IN AMERICA**—Kim Wilde—EMI-America
92. **MAN ON YOUR MIND**—Little River Band—Capitol
93. **WHAT'S FOREVER FOR**—Michael Murphey—Liberty
94. **WAITING ON A FRIEND**—Rolling Stones—Rolling Stones
95. **DO I DO**—Stevie Wonder—Tamla
96. **WORKING FOR THE WEEKEND**—Loverboy—Columbia
97. **GOIN' DOWN**—Greg Guidry—Columbia/Badlands
98. **ARTHUR'S THEME**—Christopher Cross—Warner Bros.
99. **THROUGH THE YEARS**—Kenny Rogers—Liberty
100. **EDGE OF SEVENTEEN**—Stevie Nicks—Modern

Top Pop Singles LABELS

Pos. LABEL

(No. of Charted Singles)

1. **COLUMBIA** (39)
2. **RCA** (46)
3. **CAPITOL** (35)
4. **ARISTA** (28)
5. **WARNER BROS.** (33)
6. **ATLANTIC** (27)
7. **EMI-AMERICA** (22)
8. **MCA** (16)
9. **A&M** (18)
10. **ELEKTRA** (24)
11. **GEFFEN** (13)
12. **BOARDWALK** (9)
13. **EPIC** (17)
14. **MOTOWN** (11)
15. **SCOTTI BROS.** (8)

Columbia



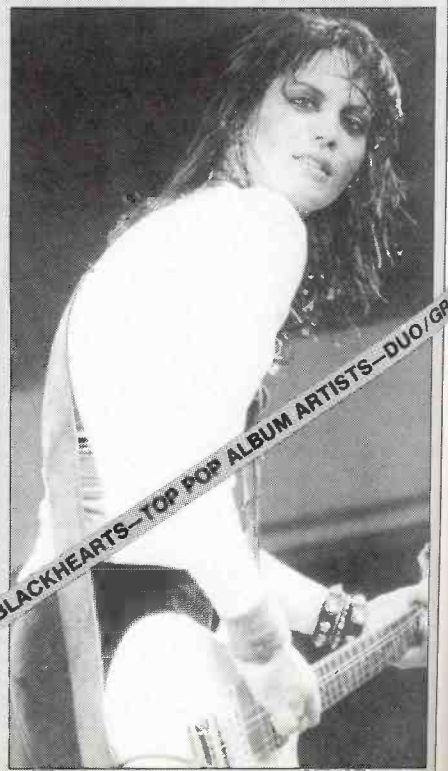
COLUMBIA—TOP POP SINGLES LABEL

Top Pop Singles ARTISTS-DUOS/GROUPS

Pos. ARTIST

(No. of Charted Singles) Label

1. **JOAN JETT & THE BLACKHEARTS** (3) Boardwalk
2. **J. GEILS BAND** (3) EMI-America
3. **SURVIVOR** (4) Scotti Bros.
4. **PAUL McCARTNEY & STEVIE WONDER** (1) Columbia
5. **AIR SUPPLY** (4) Arista
6. **THE GO-GO'S** (4) I.R.S.
7. **JOURNEY** (4) Columbia
8. **FOREIGNER** (5) Atlantic
9. **STEVE MILLER BAND** (4) Capitol
10. **THE ROLLING STONES** (4) Rolling Stones
11. **DARYL HALL & JOHN OATES** (2) RCA
12. **QUARTERFLASH** (4) Geffen
13. **LITTLE RIVER BAND** (3) Capitol
14. **KOOL & THE GANG** (5) De-Lite
15. **HUMAN LEAGUE** (1) A&M/Virgin
16. **GENESIS** (4) Atlantic
17. **CHICAGO** (2) Full Moon/Warner Bros.
18. **TOTO** (3) Columbia
19. **THE POLICE** (3) A&M
20. **THE POINTER SISTERS** (4) Planet
21. **ALABAMA** (4) RCA
22. **ASIA** (2) Geffen
23. **HUEY LEWIS & THE NEWS** (3) Chrysalis
24. **FLEETWOOD MAC** (2) Warner Bros.
25. **THE CARS** (2) Elektra



JOAN JETT & THE BLACKHEARTS—TOP POP ALBUM ARTISTS—DUO/GROUPS



"My sincere appreciation to Billboard and its staff for the honors of Number 1 A/C Single of the Year for "ANY DAY NOW," and and A/C Male Artist of the Year. A very special surprise at the end of a very special year!"

I Love Ya!
Ronnie Milsap
RONNIE MILSAP

Top POP ALBUM ARTISTS-MALE

- Pos. ARTIST
(No. of Charted LPs) Label
1. OZZY OSBOURNE (3) Jet
 2. JOHN COUGAR (1) Riva/Mercury
 3. KENNY ROGERS (4) Liberty
 4. WILLIE NELSON (2) Columbia
 5. RICK SPRINGFIELD (2) RCA
 6. BILLY SQUIER (2) Capitol
 7. VANGELIS (1) Polydor
 8. NEIL DIAMOND (3) Columbia (1) Capitol
 9. RICK JAMES (2) Gordy
 10. DAN FOGELBERG (1) Full Moon/Epic
 11. AL JARREAU (1) Warner Bros.
 12. QUINCY JONES (2) A&M
 13. PAUL McCARTNEY (1) Columbia
 14. ALDO NOVA (1) Portrait
 15. ROD STEWART (1) Warner Bros.
 16. LUTHER VANDROSS (2) Epic
 17. SAMMY HAGAR (1) Geffen
 18. BARRY MANILOW (3) Arista
 19. PRINCE (1) Warner Bros.
 20. ELTON JOHN (1) Geffen
 21. TEDDY PENDERGRASS (2) Philadelphia Int'l.
 22. BILLY JOEL (5) Columbia
 23. GROVER WASHINGTON JR. (2) Elektra (1) Motown
 24. RAY PARKER JR. (1) Arista
 25. GEORGE BENSON (1) Warner Bros.



OZZY OSBOURNE—TOP POP ALBUM ARTIST—MALE

Top Pop Album ARTISTS-FEMALE

- Pos. ARTIST
(No. of Charted LPs) Label
1. JUICE NEWTON (2) Capitol
 2. STEVIE NICKS (1) Modern
 3. PAT BENATAR (3) Chrysalis
 4. DIANA ROSS (2) RCA (1) Motown
 5. OLIVIA NEWTON-JOHN (2) MCA
 6. SHEENA EASTON (3) EMI-America
 7. CAROL HENSEL (2) Vintage
 8. BARBRA STREISAND (2) Columbia
 9. MELISSA MANCHESTER (1) Arista
 10. KARLA BONOFF (1) Columbia
 11. JANE FONDA (1) Columbia
 12. PATRICE RUSHEN (1) Elektra
 13. DENIECE WILLIAMS (2) ARC/Columbia
 14. ARETHA FRANKLIN (2) Arista
 15. KIM CARNES (2) EMI-America
 16. CHARLENE (1) Motown
 17. CARLY SIMON (1) Warner Bros.
 18. JOAN ARMATRADING (1) A&M
 19. ROBERTA FLACK (1) Atlantic
 20. ANGELA BOFILL (1) Arista
 21. DONNA SUMMER (1) Geffen
 22. EMMYLOU HARRIS (1) Warner Bros.
 23. BONNIE RAITT (1) Warner Bros.
 24. STEPHANIE MILLS (1) Casablanca
 25. RICKIE LEE JONES (1) Warner Bros.



JUICE NEWTON—TOP POP ALBUMS ARTIST—FEMALE



JOHN COUGAR—TOP POP SINGLES ARTIST—MALE

Top Pop SINGLES ARTISTS-MALE

- Pos. ARTIST
(No. Charted Singles) Label
1. JOHN COUGAR (2) Riva/Mercury
 2. RICK SPRINGFIELD (6) RCA
 3. DAN FOGELBERG (4) Full Moon/Epic
 4. NEIL DIAMOND (4) Columbia
 5. KENNY ROGERS (5) Liberty
 6. BARRY MANILOW (4) Arista
 7. STEVIE WONDER (3) Tamla
 8. ROD STEWART (3) Warner Bros.
 9. RONNIE MILSAP (4) RCA
 10. ELTON JOHN (2) Geffen
 11. BERTIE HIGGINS (2) Kat Family
 12. WILLIE NELSON (2) Columbia
 13. RAY PARKER JR. (2) Arista
 14. EDDIE RABBITT (3) Elektra
 15. GEORGE BENSON (2) Warner Bros.
 16. VANGELIS (1) Polydor
 17. PAUL DAVIS (3) Arista
 18. TOMMY TUTONE (1) Columbia
 19. MIKE POST (2) Elektra
 20. BILLY JOEL (3) Columbia
 21. STEVIE WOODS (3) Cotillion
 22. GLENN FREY (2) Elektra/Asylum
 23. PAUL McCARTNEY (2) Columbia
 24. EDDIE MONEY (2) Columbia
 25. DONNIE IRIS (4) MCA



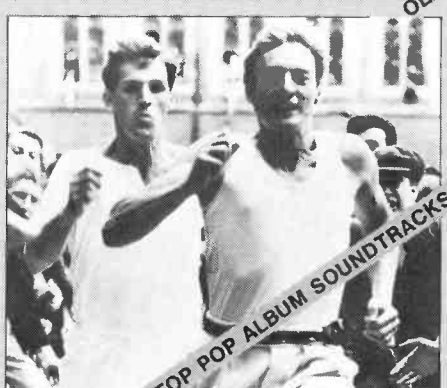
OLIVIA NEWTON-JOHN—TOP POP SINGLES ARTIST—FEMALE

Top Pop Singles ARTISTS-FEMALE

- Pos. ARTIST
(No. of Charted Singles) Label
1. OLIVIA NEWTON-JOHN (4) MCA
 2. JUICE NEWTON (4) Capitol
 3. DIANA ROSS (4) RCA
 4. SHEENA EASTON (5) EMI-America
 5. ROBERTA FLACK (2) Atlantic
 6. MELISSA MANCHESTER (1) Arista
 7. STEVIE NICKS (2) Modern
 8. DONNA SUMMER (2) Geffen
 9. CHARLENE (1) Motown
 10. KARLA BONOFF (2) Columbia
 11. BARBRA STREISAND (2) Columbia
 12. LAURA BRANIGAN (2) Atlantic
 13. DENIECE WILLIAMS (1) ARC/Columbia
 14. KIM WILDE (1) EMI-America
 15. PATRICE RUSHEN (1) Elektra
 16. LESLIE PEARL (1) RCA
 17. KIM CARNES (2) EMI-America
 18. JENNIFER HOLLIDAY (1) Geffen
 19. ARETHA FRANKLIN (1) Arista
 20. IRENE CARA (2) Network
 21. EVELYN KING (1) RCA
 22. LULU (2) Alfa
 23. SYLVIA (1) RCA
 24. ANNE MURRAY (2) Capitol
 25. TONI BASIL (1) Chrysalis

Top Pop Album SOUNDTRACKS

- Pos. TITLE—Label
1. CHARIOTS OF FIRE—Polydor
 2. ANNIE—Columbia
 3. ROCKY III—Liberty
 4. E.T.—MCA
 5. THE JAZZ SINGER—Capitol
 6. FAME—RSO
 7. HEAVY METAL—Full Moon/Asylum
 8. CAT PEOPLE—Backstreet
 9. FAST TIMES AT RIDGEMONT HIGH—Full Moon/Asylum
 10. THE BEST LITTLE WHOREHOUSE TEXAS—MCA



CHARIOTS OF FIRE—TOP POP ALBUM SOUNDTRACKS

Top POP ALBUM ORIGINAL CAST

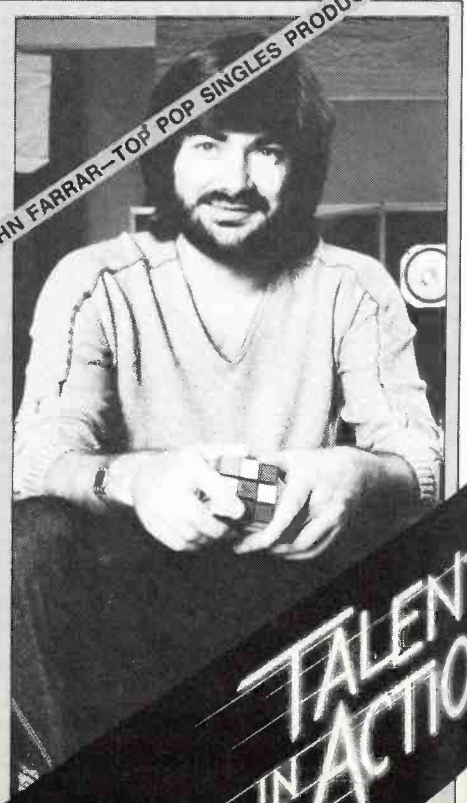
- Pos. TITLE—Label
1. DREAMGIRLS—Geffen



DREAMGIRLS—TOP POP ALBUM ORIGINAL CAST

Top Pop Singles PRODUCERS

- Pos. PRODUCER (No. of Charted Singles)
1. JOHN FARRAR (4)
 2. GEORGE MARTIN (7)
 3. SETH JUSTMAN (2)
 4. KEITH OLSEN (12)
 5. MIKE STONE (7)
 6. JOHN BOYLAN (5)
 7. HARRY MASLIN (4)
 8. RICHARD LANDIS (4)
 9. JIMMY IOVINE (4)
 10. RICHIE CORDELL & KENNY LAGUNA (3)
 11. KEVIN ELSON (4)
 12. JIM PETERIK & FRANKIE SULLIVAN (4)
 13. RICHARD GOTTEHRER (5)
 14. JAY GRAYDON (5)
 15. STEVIE WONDER (3)
 16. ROY THOMAS BAKER (4)
 17. DON GEHMAN/JOHN COUGAR (2)
 18. DARYL HALL & JOHN OATES (5)
 19. VANGELIS (3)
 20. ROD STEWART (3)
 21. TOTO (3)
 22. QUINCY JONES (7)
 23. STEVE MILLER (4)
 24. RICHARD PERRY (5)
 25. NEIL DIAMOND (4)



JOHN FARRAR—TOP POP SINGLES PRODUCER

TALENT IN ACTION

GOING PLATINUM WITH 'PHYSICAL' PUT OLIVIA NEWTON-JOHN IN GOOD SHAPE FOR A SCOTTY.

When an artist as talented as Olivia Newton-John records the biggest hit of her career, you know it must be something special.

Listening to Olivia's 'Physical' album confirms just how special it is. Its bold, innovative sound took it all the way to platinum, while spinning off a smash hit single.

That's why the six judges on the Scotty Board of Governors have chosen 'Physical' to receive our latest Scotty award.

We congratulate Olivia Newton-John, her producer John Farrar, engineer David J. Holman and the David J. Holman studio for their work on the album. And we're proud that Scotch® Recording Tape was part of the effort.

Their Scotty is one of six given each year to super achievers in any category of music. To qualify, an album must go gold

or platinum by RIAA standards and be mastered on Scotch® Recording Tape.

Winners get to share their experience with someone less fortunate, because we award \$1,000 in their name to the Muscular Dystrophy Association. That money goes toward helping kids like Kelsey Neumann.

We also award a \$5,000 music scholarship to a promising new artist chosen by the top Scotty winner.

If you know a super achiever, now's the time to nominate that artist for this year's

Scotty competition. We'll donate \$100 to Muscular Dystrophy for each qualified nomination.

Contact your 3M Field Representative for details and nomination forms, and help your artist join the list of greats like Olivia Newton-John.

Magnetic A/V Products Division/3M.



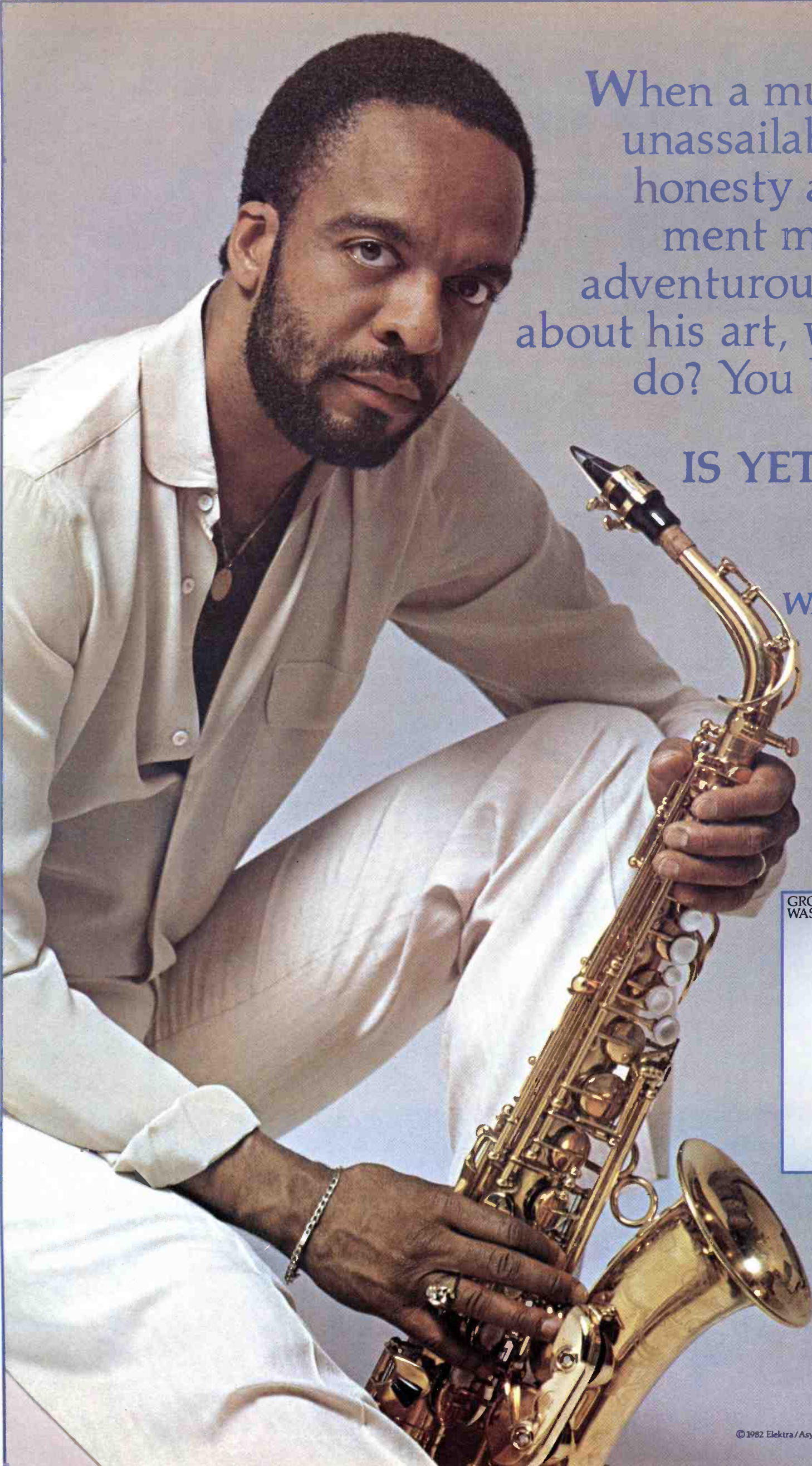
Kelsey Neumann,
St. Paul, Minnesota
MD Association



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3M hears you...

3M



When a musician with unassailable integrity, honesty and commitment makes a bold, adventurous statement about his art, what do you do? You believe him.

"THE BEST IS YET TO COME"

The greatly anticipated new album from Billboard's Jazz Artist Of The Year,

GROVER WASHINGTON, JR.

Contains the hit single
"THE BEST IS YET TO COME"

69887

GROVER WASHINGTON, JR. THE BEST IS YET TO COME



60215



Executive Producer:
GROVER WASHINGTON, JR.

Career Management:
Lloyd Zane Remick / Zane Management Inc.



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Top Jazz Album

- Pos. ARTIST (No. of Charted Albums) Label
1. GROVER WASHINGTON JR. (2) Elektra (1) Motown
 2. AL JARREAU (2) Warner Bros.
 3. JEAN-LUC PONTY (1) Atlantic
 4. PAT METHENY GROUP (1) ECM
 5. GEORGE BENSON (1) Warner Bros.
 6. QUINCY JONES (2) A&M
 7. EARL KLUGH (1) Liberty
 8. DAVID SANBORN (2) Warner Bros.
 9. SPYRO GYRA (2) MCA
 10. MILES DAVIS (3) Columbia
 11. GIL SCOTT-HERON (2) Arista
 12. BOB JAMES (2) Columbia/Tappan Zee
 13. WYNTON MARSALIS (1) Columbia
 14. PAT METHENY AND LYLE MAYS (1) ECM
 15. ANGELA BOFILL (1) Arista
 16. RONNIE LAWS (1) Liberty
 17. AL DIMEOLA (1) Columbia
 18. MICHAEL FRANKS (1) Warner Bros.
 19. THE CRUSADERS (1) MCA
 20. LEE RITENOUR (1) Musician (1) Elektra
 21. FUSE ONE (2) CTI
 22. PIECES OF A DREAM (2) Elektra
 23. FREDDIE HUBBARD (1) Liberty (2) Fantasy
 24. LARRY CARLTON (1) Warner Bros.
 25. LENA HORNE (1) Qwest



Top Jazz Labels

- Pos. LABEL (No. of Charted LPs)
1. WARNER BROS. (22)
 2. COLUMBIA (28)
 3. ELEKTRA (15)
 4. ECM (9)
 5. MCA (7)
 6. ARISTA (6)
 7. ATLANTIC (4)
 8. LIBERTY (3)
 9. MUSICIAN (17)
 10. A&M (4)



AL JARREAU—TOP JAZZ ALBUM ARTIST



GROVER WASHINGTON JR.—TOP JAZZ ALBUM ARTIST

Top Jazz Albums

- Pos. TITLE—Artist—Label
1. BREAKIN' AWAY—Al Jarreau—Warner Bros.
 2. COME MORNING—Grover Washington Jr.—Elektra
 3. MYSTICAL ADVENTURE—Jean-Luc Ponty—Atlantic
 4. THE GEORGE BENSON COLLECTION—George Benson—Warner Bros.
 5. OFFRAMP—Pat Metheny Group—ECM
 6. THE DUDE—Quincy Jones—A&M
 7. CRAZY FOR YOU—Earl Klugh—Liberty
 8. FREETIME—Spyro Gyra—MCA
 9. REFLECTIONS—Gil Scott-Heron—Arista
 10. WYNTON MARSALIS—Wynton Marsalis—Columbia
 11. AS FALLS WICHITA SO FALLS WICHITA FALLS—Pat Metheny & Lyle Mays—ECM
 12. SOMETHING ABOUT YOU—Angela Bofill—Arista
 13. AS WE SPEAK—David Sanborn—Warner Bros.
 14. SOLID GROUND—Ronnie Laws—Liberty
 15. ELECTRIC RENDEVOUS—Al Dimeola—Columbia
 16. OBJECTS OF DESIRE—Michael Franks—Warner Bros.
 17. STANDING TALL—Crusaders—MCA
 18. WINELIGHT—Grover Washington Jr.—Elektra
 19. SLEEPWALK—Larry Carlton—Warner Bros.
 20. A LADY AND HER MUSIC—Lena Horne—Qwest
 21. SIGN OF THE TIMES—Bob James—Columbia/Tappan Zee
 22. WEATHER REPORT—Weather Report—ARC/Columbia
 23. THE MAN WITH THE HORN—Miles Davis—Columbia
 24. IT'S A FACT—Jeff Lorber—Arista
 25. EVERY HOME SHOULD HAVE ONE—Patti Austin—Qwest
 26. WE WANT MILES—Miles Davis—Columbia

Top Classical Albums

- Pos. TITLE—Artist—Label
1. PACHELBEL: CANON—Fallstad Chamber Orchestra, RCA
 2. THE UNKNOWN KURT WEIL—Pallard Chamber Orchestra, RCA
 3. BEETHOVEN: VIOLIN CONCERTO IN D—Perleman (Gullini), Angel
 4. SUITE FOR FLUTE AND JAZZ PIANO—Perleman (Gullini), Angel
 5. 60TH ANNIVERSARY GALA—Rampal, Bolling, CBS Masterworks
 6. O SOLE MIO: NEAPOLITAN SONGS—Luciano Pavarotti, DG
 7. HOLST: THE PLANETS—Luciano Pavarotti, London
 8. PACHELBEL: CANON—Academy Of Ancient Music (Hogwood), L'Oiseau Lyre
 9. PAVAROTTI'S GREATEST HITS—Luciano Pavarotti, London
 10. BEETHOVEN: COMPLETE SYMPHONIES—Berlin Philharmonic (Karajan), DG
 11. LIVE FROM LINCOLN CENTER—Sutherland, Horne & Pavarotti, New York City Opera Orchestra (Bonyage), London
 12. ANNIE'S SONG—James Galway, National Philharmonic Orch. (Gerhardt), RCA
 13. MAHLER: SYMPHONY NO. 2 (Solti), London



THE CANON—PACHELBEL: CANON—TOP CLASSICAL ALBUM

14. BOLING: TOOT SUITE FOR TRUMPET AND JAZZ PIANO—Andre, Bolling, CBS
15. A LITTLE STREET MUSIC—The Cambridge Buskers, Deutsche Grammophon
16. PLACIDO DOMINGO GALA OPERATIC CONCERT—Placido Domingo (Gullini), Deutsche Grammophon
17. PLACIDO DOMINGO SINGS TANGOS—Placido Domingo, Deutsche Grammophon
18. PICNIC SUITE—Bolling, Rampal, Lagoya, CBS Masterworks
19. THE TANGO PROJECT—Schimmel, Sahl, Kurtis, Nonesuch
20. VIVALDI: THE FOUR SEASONS (Karajan), Deutsche Grammophon



LUCIANO PAVAROTTI—TOP CLASSICAL ARTIST

Top Classical Artists

- Pos. ARTIST
1. LUCIANO PAVAROTTI
 2. ITZHAK PERLMAN
 3. HERBERT VON KARAJAN
 4. CLAUDE BOLING
 5. PLACIDO DOMINGO
 6. THE PALLARD CHAMBER ORCH.
 7. TERESA STRATAS
 8. JAMES GALWAY
 9. THE ACADEMY OF ANCIENT MUSIC
 10. SIR GEORG SOLTI

Top Classical Labels

- Pos. LABEL
1. LONDON
 2. DEUTSCHE GRAMMOPHON
 3. CBS MASTERWORKS
 4. RCA
 5. ANGEL
 6. NONESUCH
 7. PHILIPS
 8. L'OISEAU LYRE
 9. ARGO
 10. TELARC



LONDON—TOP CLASSICAL LABEL

Top BLACK SINGLES

Pos. TITLE—Artist—Label

1. THAT GIRL—Stevie Wonder—Tamla
2. LET'S GROOVE—Earth, Wind & Fire—ARC/Columbia
3. LET IT WHIP—Dazz Band—Motown
4. LOVE COME DOWN—Evelyn King—RCA
5. JUMP TO IT—Aretha Franklin—Arista
6. AND I AM TELLING YOU I'M NOT GOING—Jennifer Holliday—Geffen
7. EARLY IN THE MORNING—The Gap Band—Total Experience
8. CALL ME—Skyy—Salsoul
9. IF IT AIN'T ONE THING IT'S ANOTHER—Richard "Dimples" Fields—Boardwalk
10. I REALLY DON'T NEED NO LIGHT—Jeffrey Osborne—A&M
11. FORGET ME NOTS—Patrice Rushen—Elektra
12. IT'S GONNA TAKE A MIRACLE—Deniece Williams—ARC/Columbia
13. DANCE FLOOR—Zapp—Warner Bros.
14. STREET CORNER—Ashford & Simpson—Capitol
15. WE GO A LONG WAY BACK—Bloodstone—T-Neck
16. TURN YOUR LOVE AROUND—George Benson—Warner Bros.
17. THE OTHER WOMAN—Ray Parker Jr.—Arista
18. LET THE FEELING FLOW—Peabo Bryson—Capitol
19. ONE HUNDRED WAYS—Quincy Jones featuring James Ingram—A&M
20. TAKE MY HEART—Kool & The Gang—De-Lite
21. CIRCLES—Atlantic Starr—A&M
22. DO I DO—Stevie Wonder—Tamla
23. LET ME GO—Ray Parker Jr.—Arista
24. TELL ME TOMORROW—Smokey Robinson—Tamla
25. HIT AND RUN—Bar-Kays—Mercury
26. MAMA USED TO SAY—Junior—Mercury
27. LOVE IS IN CONTROL (Finger On The Trigger)—Donna Summer—Geffen
28. EBONY & IVORY—Paul McCartney & Stevie Wonder—Columbia
29. I HEARD IT THROUGH THE GRAPEVINE—Roger—Warner Bros.
30. I WANT TO HOLD YOUR HAND—Lakeside—Solar
31. TOO LATE—Junior—Mercury
32. DANCE WIT' ME—Rick James—Gordy
33. PLANET ROCK—Afrika Bambaataa & the Soul Sonic Force—Tommy Boy
34. IF YOU THINK YOU'RE LONELY NOW—Bobby Womack—Beverly Glen
35. I CAN'T GO FOR THAT—Daryl Hall & John Oates—RCA
36. STANDING ON THE TOP—The Temptations featuring Rick James—Gordy
37. CUTIE PIE—One Way—MCA
38. YOU'RE MY LATEST, MY GREATEST INSPIRATION—Teddy Pendergrass—Philadelphia Int'l.
39. COOL PART I—The Time—Warner Bros.
40. SO FINE—Howard Johnson—A&M
41. MAKE UP YOUR MIND—Aurra—Salsoul
42. GENIUS OF LOVE—Tom Tom Club—Sire
43. WHY DO FOOLS FALL IN LOVE—Diana Ross—RCA
44. CONTROVERSY—Prince—Warner Bros.
45. LET ME TICKLE YOUR FANCY—Jermaine Jackson—Motown
46. MURPHY'S LAW—Cheri—Venture
47. THE GIGOLO—O'Bryan—Capitol
48. THE MESSAGE—Grand Master Flash & the Furious Five—Sugarhill
49. JUST BE YOURSELF—Cameo—Chocolate City
50. CHEATING IN THE NEXT ROOM—Z.Z. Hill—Malaco

STEVIE WONDER—TOP BLACK SINGLES & BLACK SINGLES ARTIST



Top Black Singles ARTISTS

Pos. ARTIST

(No. Of Charted Singles) Label

1. STEVIE WONDER (3) Tamla
2. EARTH, WIND & FIRE (2) ARC/Columbia
3. KOOL & THE GANG (4) De-Lite
4. DAZZ BAND (2) Motown
5. SKYY (4) Salsoul
6. THE GAP BAND (2) Total Experience
7. EVELYN KING (3) RCA
8. RAY PARKER JR. (3) Arista
9. THE TIME (4) Warner Bros.
10. ARETHA FRANKLIN (2) Arista
11. DIANA ROSS (4) RCA
12. RICK JAMES (4) Gordy
13. ONE WAY (4) MCA
14. JUNIOR (2) Mercury
15. JENNIFER HOLLIDAY (2) Geffen
16. TEDDY PENDERGRASS (4) Philadelphia Int'l.
17. SHALAMAR (3) Solar
18. PEABO BRYSON (3) Capitol
19. JEFFREY OSBORNE (2) A&M
20. DENIECE WILLIAMS (4) ARC/Columbia
21. ASHFORD & SIMPSON (2) Capitol (1) Warner Bros.
22. CAMEO (4) Chocolate City
23. PRINCE (3) Warner Bros.
24. GEORGE BENSON (2) Warner Bros.
25. LUTHER VANDROSS (4) Epic
26. LAKESIDE (3) Solar
27. RICHARD "DIMPLES" FIELDS (3) Boardwalk
28. BLOODSTONE (2) T-Neck
29. ATLANTIC STARR (3) A&M
30. THE ISLEY BROTHERS (4) T-Neck
31. THE WHISPERS (3) Solar
32. THE O'JAYS (2) Philadelphia Int'l.
33. SMOKEY ROBINSON (2) Tamla
34. QUINCY JONES FEATURING JAMES INGRAM (2) A&M
35. ROGER (2) Warner Bros.
36. D TRAIN (3) Prelude
37. PATRICE RUSHEN (2) Elektra
38. BAR-KAYS (2) Mercury
39. LTD (2) A&M
40. AURRA (3) Salsoul
41. JERMAINE JACKSON (3) Motown
42. GRAND MASTER FLASH & THE FURIOUS FIVE (3) Sugarhill
43. MELBA MOORE (3) EMI/America
44. BOBBY WOMACK (3) Beverly Glen
45. O'BRYAN (2) Capitol
46. SLAVE (2) Cotillion
47. WAR (2) RCA
48. ZAPP (2) Warner Bros.
49. DARYL HALL & JOHN OATES (2) RCA
50. ROBERTA FLACK (2) Atlantic




Top Black Singles LABELS

Pos. LABEL

(No. of Charted Singles)

1. WARNER BROS. (35)
2. RCA (29)
3. CAPITOL (33)
4. A&M (21)
5. ARISTA (24)
6. TAMLA (6)
7. MOTOWN (17)
8. SOLAR (13)
9. MCA (23)
10. COLUMBIA (27)



ARNE WORSØE

Merry Christmas
and a Happy New
Year

24 KNABROSTRÆDE . DK-1210 COPENHAGEN K . PHONE (01) *12 20 00 . CABLES INTERMUSIC-COPENHAGEN . TELEX 27531

Sold-out tours 1981/82:

DIANA ROSS
15 concerts in Europe

STEVIE WONDER
19 concerts in Europe

EARTH, WIND & FIRE
14 concerts in Europe

BRUCE SPRINGSTEEN
5 concerts in Scandinavia

HARRY BELAFONTE
64 concerts in Europe

BOB DYLAN
4 concerts in Scandinavia

SIMON & GARFUNKEL
2 concerts in Scandinavia

SAMMY DAVIS
2 concerts in Scandinavia

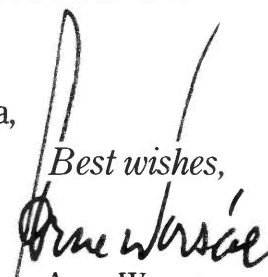
CLIFF RICHARD
18 concerts in Europe

MILES DAVIS
4 concerts in Europe

BENNY GOODMAN
7 concerts in Europe

KISS
2 concerts in Scandinavia

If you want to tour Europe or Scandinavia,
we would be delighted to hear
from you.

Best wishes,

Arne Worsøe



INTERNATIONAL CONCERT ORGANISATION A/S

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TALENT
IN ACTION

Top BLACK ALBUMS

Pos. TITLE—Artist—Label

1. RAISE—Earth, Wind & Fire—ARC/Columbia
2. GAP BAND IV—The Gap Band—Total Experience
3. JUMP TO IT—Aretha Franklin—Arista
4. THE POET—Bobby Womack—Beverly Glen
5. SKYYLINE—Skyy—Salsoul
6. SOMETHING SPECIAL—Kool & the Gang—De-Lite
7. BRILLIANCE—Atlantic Starr—A&M
8. NEVER TOO MUCH—Luther Vandross—Epic
9. THE DUDE—Quincy Jones—A&M
10. FRIENDS—Shalamar—Solar
11. KEEP IT LIVE—Dazz Band—Motown
12. LOVE IS WHERE YOU FIND IT—The Whispers—Solar
13. BREAKIN' AWAY—Al Jarreau—Warner Bros.
14. STEVIE WONDER'S ORIGINAL MUSIQUARIUM I—Stevie Wonder—Tamla
15. CONTROVERSY—Prince—Warner Bros.
16. THE OTHER WOMAN—Ray Parker Jr.—Arista
17. DOWN HOME—Z.Z. Hill—Malaco
18. WHY DO FOOLS FALL IN LOVE—Diana Ross—RCA
19. STREET SONGS—Rick James—Gordy
20. IT'S TIME FOR LOVE—Teddy Pendergrass—Philadelphia Int'l.
21. NIGHTCRUISING—Bar-Kays—Mercury
22. I AM LOVE—Peabo Bryson—Capitol
23. STRAIGHT FROM THE HEART—Patrice Rushen—Elektra
24. THROWIN' DOWN—Rick James—Gordy
25. OUTLAW—War—RCA
26. MY FAVORITE PERSON—The O'Jays—Philadelphia Int'l.
27. THE TIME—The Time—Warner Bros.
28. YOUR WISH IS MY COMMAND—Lakeside—Solar
29. ALLIGATOR WOMAN—Cameo—Chocolate City
30. THE GEORGE BENSON COLLECTION—George Benson—Warner Bros.
31. WHO'S FOOLIN' WHO—One Way—MCA
32. NIECY—Deniece Williams—ARC/Columbia
33. MR. LOOK SO GOOD—Richard "Dimples" Fields—Boardwalk
34. COME MORNING—Grover Washington Jr.—Elektra
35. THE MANY FACETS OF ROGER—Roger—Warner Bros.
36. STREET OPERA—Ashford & Simpson—Capitol
37. TOM TOM CLUB—Tom Tom Club—Sire
38. JEFFREY OSBORNE—Jeffrey Osborne—A&M
39. REUNION—The Temptations—Gordy
40. DREAMGIRLS—Original Cast—Geffen
41. YES IT'S YOU LADY—Smokey Robinson—Tamla
42. SHOW TIME—Slave—Cotillion
43. D TRAIN—D Train—Prelude
44. SOMETHING ABOUT YOU—Angela Bofill—Arista
45. JI—Junior—Mercury
46. INSTANT LOVE—Cheryl Lynn—Columbia
47. I'M THE ONE—Roberta Flack—Atlantic
48. WE GO A LONG WAY BACK—Bloodstone—T-Neck
49. LIVE AND OUTRAGEOUS—Millie Jackson—Spring
50. DOIN' ALRIGHT—O'Bryan—Capitol

Top Black Album ARTISTS

Pos. ARTIST
(No. of Charted Albums) Label

1. EARTH, WIND & FIRE (1) ARC/Columbia
2. THE GAP BAND (1) Total Experience
3. ARETHA FRANKLIN (2) Arista
4. RICK JAMES (2) Gordy
5. BOBBY WOMACK (1) Beverly Glen
6. SHALAMAR (4) Solar
7. KOOL & THE GANG (2) De-Lite
8. SKYY (1) Salsoul
9. DIANA ROSS (2) RCA (1) Motown
10. ATLANTIC STARR (2) A&M
11. THE WHISPERS (3) Solar
12. LUTHER VANDROSS (2) Epic
13. TEDDY PENDERGRASS (2) Philadelphia Int'l.
14. QUINCY JONES (2) A&M
15. ONE WAY (3) MCA
16. DAZZ BAND (2) Motown
17. THE TIME (2) Warner Bros.
18. AL JARREAU (1) Warner Bros.
19. LAKESIDE (2) Solar
20. STEVIE WONDER (1) Tamla
21. PRINCE (1) Warner Bros.
22. RAY PARKER JR. (1) Arista
23. Z.Z. HILL (1) Malaco
24. BAR-KAYS (1) Mercury
25. PEABO BRYSON (1) Capitol
26. PATRICE RUSHEN (1) Elektra
27. DENIECE WILLIAMS (2) ARC/Columbia
28. WAR (1) RCA
29. CAMEO (2) Chocolate City
30. GROVER WASHINGTON JR. (1) Elektra (1) Motown
31. THE O'JAYS (1) Philadelphia Int'l.
32. RICHARD "DIMPLES" FIELDS (2) Boardwalk
33. GEORGE BENSON (1) Warner Bros.
34. ASHFORD & SIMPSON (1) Capitol (1) Warner Bros.
35. THE ISLEY BROTHERS (2) T-Neck
36. ROGER (1) Warner Bros.
37. THE TEMPTATIONS (2) Gordy
38. TOM TOM CLUB (1) Sire
39. JEFFREY OSBORNE (1) A&M
40. SMOKEY ROBINSON (1) Tamla
41. SLAVE (1) Cotillion
42. D TRAIN (1) Prelude
43. ANGELA BOFILL (1) Arista
44. JUNIOR (1) Mercury
45. CHERYL LYNN (1) Columbia
46. GIL SCOTT-HERON (2) Arista
47. ROBERTA FLACK (1) Atlantic
48. JERMAINE JACKSON (2) Motown
49. EVELYN KING (2) RCA
50. BLOODSTONE (1) T-Neck



Top Black Album LABELS

Pos. LABEL
(No. Charted LPs)

1. WARNER BROS. (19)
2. ARISTA (13)
3. A&M (14)
4. RCA (13)
5. SOLAR (9)
6. CAPITOL (18)
7. MCA (16)
8. ARC/COLUMBIA (4)
9. MOTOWN (14)
10. TOTAL EXPERIENCE (2)

NORBY WALTERS ASSOCIATES



RICK JAMES
#1 "THROWIN DOWN"
(Album - 8/14/82)



KOOL & THE GANG
#1 "SOMETHING SPECIAL"
(Album - 1/9/82)

CONGRATULATIONS TO OUR #1 STARS



ZAPP
#1 "DANCE FLOOR"
(Single - 8/21/82)
"ZAPP II"
(Album - 9/25/82)



SHALAMAR
#1 "FRIENDS"
(Album - 5/1/82)



SKYY
#1 "CALL ME"
(Single - 2/13/82)
"SKYY LINE"
(Album - 2/13/82)



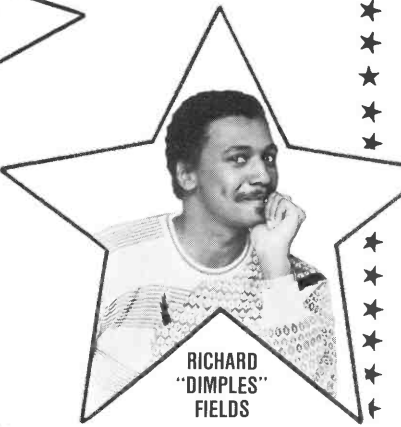
LUTHER VANDROSS
#1 "FOREVER, FOR ALWAYS, FOR LOVE"
(Album - 11/6/82)



WHISPERS
#1 "LOVE IS WHERE YOU FIND IT"
(Album - 4/17/82)



GAP BAND
#1 "EARLY IN THE MORNING"
(Single - 7/3/82)
"GAP BAND IV"
(Album - 7/3/82)



RICHARD "DIMPLES" FIELDS
#1 "IF IT AIN'T ONE THING"
(Single - 4/24/82)



EVELYN KING
#1 "LOVE COME DOWN"
(Single - 10/9/82)
"GET LOOSE"
(Album - 10/23/82)



DAZZ BAND
#1 "LET IT WHIP"
(Single - 5/29/82)
"KEEP IT LIVE"
(Album - 6/19/82)



BOBBY WOMACK
#1 "IF YOU THINK YOU'RE LONELY NOW"
(Single - 2/20/82)
"THE POET"
(Album - 2/20/82)



JUNIOR
#1 "MY MAMA USED TO SAY"
(Single - 4/10/82)

NORBY WALTERS ASSOCIATES

Artists Representatives

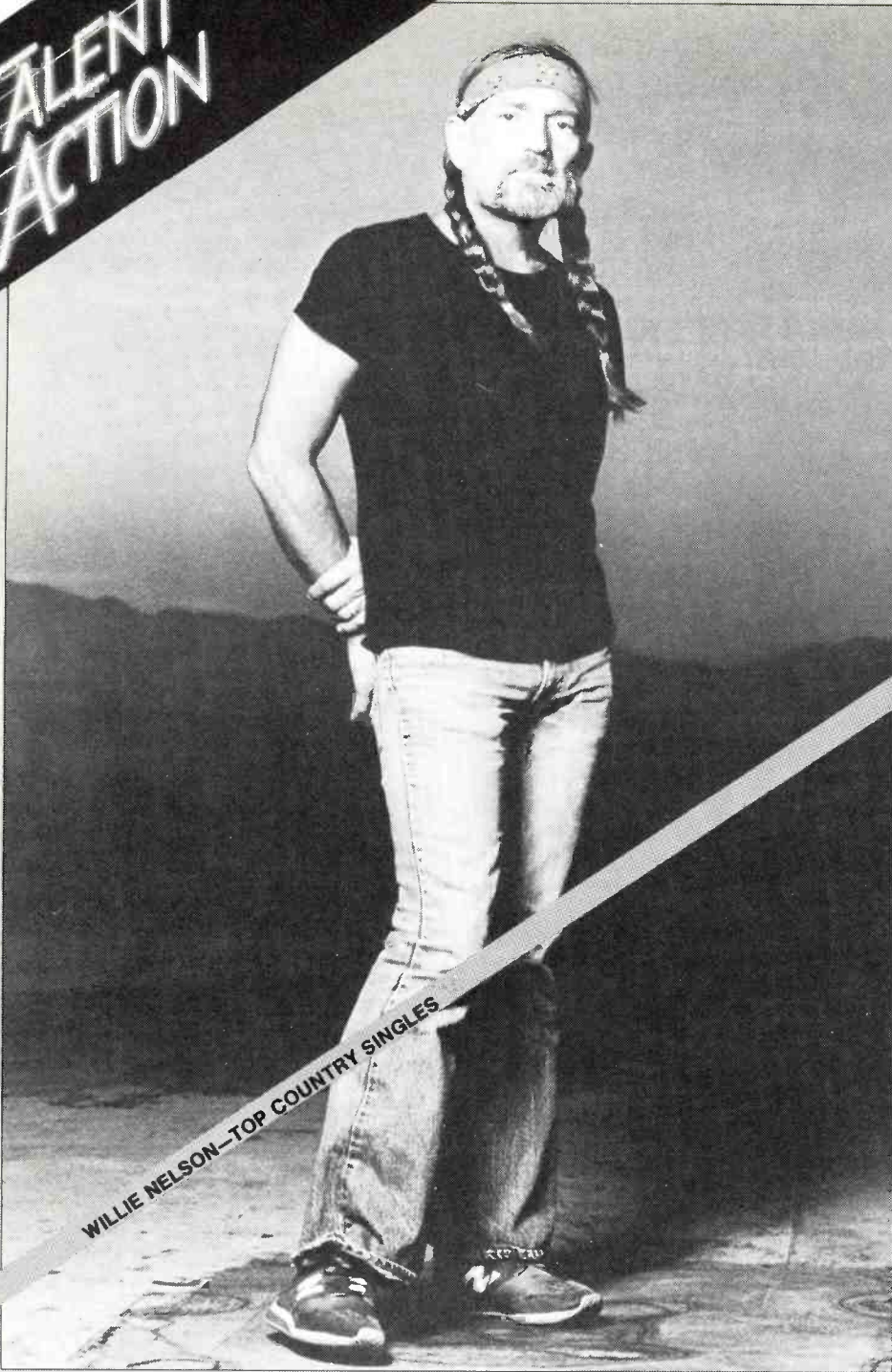
EAST COAST
(212) 245-3939

WEST COAST
(213) 275-9449

200 W. 51st St., N.Y., N.Y. 10019

9200 Sunset Blvd., Beverly Hills, CA 90069

TALENT IN ACTION



WILLIE NELSON—TOP COUNTRY SINGLES

Top COUNTRY SINGLES

Pos. TITLE—Artist—Label

1. ALWAYS ON MY MIND—Willie Nelson—Columbia
2. NOBODY—Sylvia—RCA
3. WHAT'S FOREVER FOR—Michael Murphey—Liberty
4. CRYING MY HEART OUT OVER YOU—Ricky Skaggs—Epic
5. I'M GONNA HIRE A WINO TO DECORATE OUR HOME—David Frizzell—Warner/Viva
6. JUST TO SATISFY YOU—Waylon & Willie—RCA
7. SHE GOT THE GOLDMINE (I GOT THE SHAFT)—Jerry Reed—RCA
8. IF YOU'RE THINKING YOU WANT A STRANGER—George Strait—MCA
9. A COUNTRY BOY CAN SURVIVE—Hank Williams Jr.—Elektra/Curb
10. SHE LEFT LOVE ALL OVER ME—Razzy Bailey—RCA
11. 'TIL YOU'RE GONE—Barbara Mandrell—MCA
12. LORD, I HOPE THIS DAY IS GOOD—Don Williams—MCA
13. BIG CITY—Merle Haggard—Epic
14. YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD—Ed Bruce—MCA
15. FOOL HEARTED MEMORY—George Strait—MCA
16. I'M NOT THAT LONELY YET—Reba McEntire—Mercury
17. THE CLOWN—Conway Twitty—Elektra
18. LOVE WILL TURN YOU AROUND—Kenny Rogers—Liberty
19. DANCING YOUR MEMORY AWAY—Charly McClain—Epic
20. SLOW HAND—Conway Twitty—Elektra
21. I DON'T CARE—Ricky Skaggs—Epic
22. SAME OLE ME—George Jones—Epic
23. I LIE—Loretta Lynn—MCA
24. MOUNTAIN MUSIC—Alabama—RCA
25. FOR ALL THE WRONG REASONS—Bellamy Bros.—Elektra/Curb

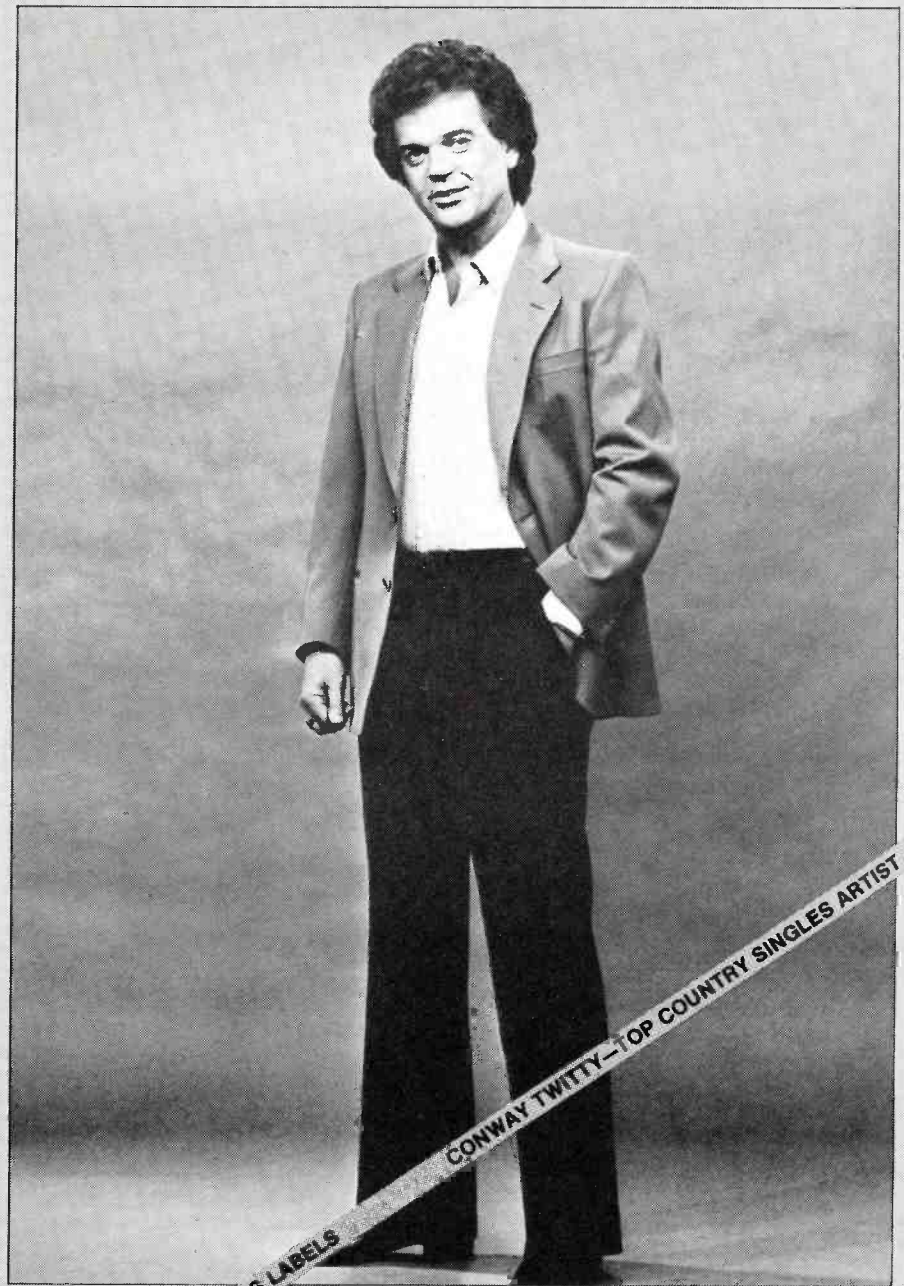
26. THE SWEETEST THING—Juice Newton—Capitol
27. ARE THE GOOD TIMES REALLY OVER—Merle Haggard—Epic
28. YOU NEVER GAVE UP ON ME—Crystal Gayle—Columbia
29. ANOTHER SLEEPLESS NIGHT—Anne Murray—Capitol
30. LONELY NIGHTS—Mickey Gilley—Epic
31. I DON'T THINK SHE'S IN LOVE ANYMORE—Charley Pride—RCA
32. TAKE ME DOWN—Alabama—RCA
33. ONLY ONE YOU—T. G. Sheppard—Warner/Curb
34. TEARS OF THE LONELY—Mickey Gilley—Epic
35. SHE'S NOT REALLY CHEATIN' (SHE'S JUST GETTIN' EVEN)—Moe Bandy—Columbia
36. DON'T WORRY 'BOUT ME BABY—Janie Fricke—Columbia
37. ANY DAY NOW—Ronnie Milsap—RCA
38. MOUNTAIN OF LOVE—Charley Pride—RCA
39. BIG OLE BREW—Mel McDaniel—Capitol
40. HONKY TONKIN'—Hank Williams Jr.—Elektra/Curb
41. BLUE MOON WITH HEARTACHE—Rosanne Cash—Columbia
42. WOULD YOU CATCH A FALLING STAR—John Anderson—Warner Bros.
43. BOBBIE SUE—The Oak Ridge Boys—MCA
44. AIN'T NO MONEY—Rosanne Cash—Columbia
45. SOMEONE COULD LOSE A HEART TONIGHT—Eddie Rabbitt—Elektra
46. YOU'LL BE BACK—The Statler Bros.—Mercury
47. BORN TO RUN—Emmylou Harris—Warner Bros.
48. BUSTED—John Conlee—MCA
49. RING ON HER FINGERS, TIME ON HER HANDS—Lee Greenwood—MCA
50. ANOTHER HONKY TONK NIGHT ON BROADWAY—David Frizzell & Shelly West—Warner/Viva

Top Country Singles ARTISTS

Pos. ARTIST

(No. of Charted Singles) Label

1. CONWAY TWITTY (3) Elektra (2) MCA
2. ALABAMA (4) RCA
3. RICKY SKAGGS (4) Epic
4. KENNY ROGERS (5) Liberty
5. MERLE HAGGARD (4) Epic (1) MCA
6. MICKEY GILLEY (3) Epic
7. HANK WILLIAMS JR. (4) Elektra/Curb
8. CHARLEY PRIDE (4) RCA
9. GEORGE STRAIT (4) MCA
10. WILLIE NELSON (3) Columbia (1) RCA
11. RONNIE MILSAP (3) RCA
12. DON WILLIAMS (3) MCA
13. DOLLY PARTON (4) RCA
14. GENE WATSON (3) MCA
15. BELLAMY BROTHERS (2) Elektra/Curb (3) Warner/Curb
16. OAK RIDGE BOYS (4) MCA
17. CRYSTAL GAYLE (3) Columbia
18. STATLER BROTHERS (4) Mercury
19. EDDY RAVEN (3) Elektra
20. EARL THOMAS CONLEY (4) RCA
21. ROSANNE CASH (4) Columbia
22. RAZZY BAILEY (4) RCA
23. MOE BANDY (4) Columbia
24. T. G. SHEPPARD (4) Warner/Curb
25. DAVID FRIZZELL & SHELLY WEST (3) Warner/Viva
26. JANIE FRICKE (4) Columbia
27. LEON EVERETTE (4) RCA
28. ED BRUCE (4) MCA
29. LEE GREENWOOD (3) MCA
30. GARY MORRIS (3) Warner Bros.
31. SYLVIA (4) RCA
32. CHARLY McCLAIN (4) Epic
33. JOHN CONLEE (4) MCA
34. LARRY GATLIN & THE GATLIN BROTHERS BAND (4) Columbia
35. ANNE MURRAY (3) Capitol
36. RONNIE McDOWELL (3) Epic
37. JOHN ANDERSON (4) Warner Bros.
38. JOHNNY LEE (3) Full Moon/Asylum
39. REBA McENTIRE (4) Mercury
40. JERRY REED (4) RCA
41. STEVE WARINER (3) RCA
42. JUICE NEWTON (3) Capitol
43. BARBARA MANDRELL (3) MCA
44. EDDIE RABBITT (3) Elektra
45. LACY J. DALTON (4) Columbia
46. KIERAN KANE (4) Elektra
47. EMMYLOU HARRIS (3) Warner Bros.
48. WAYLON JENNINGS (2) RCA
49. BOBBY BARE (4) Columbia
50. GAIL DAVIES (4) Warner Bros.



CONWAY TWITTY—TOP COUNTRY SINGLES ARTIST

RCA TOP COUNTRY SINGLES LABELS



Top Country Singles LABELS

Pos. LABEL

(No. Charted Singles)

1. RCA (74)
2. MCA (55)
3. COLUMBIA (56)
4. EPIC (43)
5. ELEKTRA (44)
6. WARNER BROS. (39)
7. LIBERTY (30)
8. CAPITOL (19)
9. MERCURY (21)
10. ELEKTRA/CURB (8)
11. WARNER/VIVA (6)
12. DIMENSION (10)
13. SCOTTI BROS. (7)
14. WARNER/CURB (6)
15. AMI (10)

Top COUNTRY ALBUMS

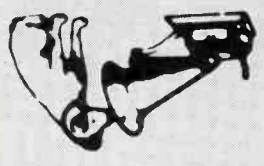
- Pos. TITLE—Artist—Label
1. ALWAYS ON MY MIND—Willie Nelson—Columbia
 2. FEELS SO RIGHT—Alabama—RCA
 3. MOUNTAIN MUSIC—Alabama—RCA
 4. WILLIE NELSON'S GREATEST HITS (And Some That Will Be)—Willie Nelson—Columbia
 5. BIG CITY—Merte Haggard—Epic
 6. THE PRESSURE IS ON—Hank Williams Jr.—Elektra/Curb
 7. WAITIN' FOR THE SUN TO SHINE—Ricky Skaggs—Epic
 8. MY HOME'S IN ALABAMA—Alabama—RCA
 9. FANCY FREE—Oak Ridge Boys—MCA
 10. GREATEST HITS—Kenny Rogers—Liberty
 11. BOBBIE SUE—Oak Ridge Boys—MCA
 12. STEP BY STEP—Eddie Rabbit—MCA
 13. SOUTHERN COMFORT—Conway Twitty—Elektra
 14. STILL THE SAME OLE ME—George Jones—Epic
 15. JUICE—Juice Newton—Capitol
 16. BET YOUR HEART ON ME—Johnny Lee—Full Moon/Asylum
 17. I AM WHAT I AM—George Jones—Lee—Full Moon/Asylum
 18. STRAIT COUNTRY—George Strait—Epic
 19. BLACK ON BLACK—Waylon Jennings—RCA
 20. GREATEST HITS—Oak Ridge Boys—MCA
 21. SHARE YOUR LOVE—Kenny Rogers—Liberty
 22. HIGH NOTES—Hank Williams Jr.—Elektra/Curb
 23. THE DAVID FRIZZELL & SHELLY WEST ALBUM—David Frizzell & Shelly West—Warner/Viva
 24. HOLLYWOOD TENNESSEE—Crystal Gayle—Columbia
 25. THERE'S NO GETTIN' OVER ME—Ronnie Milsap—RCA
 26. SEVEN YEAR ACHIE—Rosanne Cash—Columbia
 27. CIMARRON—Emmylou Harris—Warner Bros.
 28. GREATEST HITS—Ronnie Milsap—Warner Bros.
 29. FINALLY—T. G. Sheppard—Warner/Curb
 30. DESPERATE DREAMS—Eddy Raven—Elektra
 31. INSIDE AND OUT—Lee Greenwood—MCA
 32. HEARTBREAK EXPRESS—Dolly Parton—RCA
 33. ROWDY—Hank Williams Jr.—Elektra/Curb
 34. QUIET LIES—Juice Newton—Capitol
 35. LISTEN TO THE RADIO—Don Williams—MCA
 36. GREATEST HITS—Charley Pride—Williams—MCA
 37. ESPECIALLY FOR YOU—Don Williams—MCA
 38. GREATEST HITS—Waylon Jennings—RCA
 39. YEARS AGO—Statler Bros.—Mercury
 40. LIVE—Barbara Mandrell—MCA
 41. YOU DON'T KNOW ME—Mickey Gilley—Epic
 42. WINDOWS—Charlie Daniels Band—Epic
 43. NOT GUILTY—Larry Gatlin & The Gatlin Brothers Band—Columbia
 44. WHEN WE WERE BOYS—Bellamy Brothers—Elektra/Curb
 45. INSIDE RONNIE MILSAP—Ronnie Milsap—RCA
 46. BUSTED—John Conlee—MCA
 47. JUST SYLVIA—Sylvia—RCA
 48. IN BLACK AND WHITE—Barbara Mandrell—MCA
 49. GREATEST HITS—Anne Murray—Capitol
 50. SOMEWHERE IN THE STARS—Rosanne Cash—Columbia

Top Country Album Artists

- Pos. ARTIST (No. of Charted LPs) Label
1. WILLIE NELSON (4) Columbia
 2. ALABAMA (3) RCA
 3. HANK WILLIAMS JR. (9) Elektra/Curb
 4. THE OAK RIDGE BOYS (3) MCA
 5. KENNY ROGERS (4) Liberty
 6. CONWAY TWITTY (3) Elektra
 7. RONNIE MILSAP (4) RCA
 8. GEORGE JONES (3) Epic
 9. EDDIE RABBITT (4) Elektra
 10. JUICE NEWTON (2) Capitol
 11. MERLE HAGGARD (1) Epic (3) MCA
 12. WAYLON JENNINGS (2) RCA
 13. RICKY SKAGGS (2) Epic
 14. DON WILLIAMS (3) MCA
 15. ROSANNE CASH (2) Columbia
 16. GEORGE STRAIT (2) MCA
 17. DAVID FRIZZELL & SHELLY WEST (2) Warner/Viva
 18. BARBARA MANDRELL (3) MCA
 19. CHARLEY PRIDE (2) RCA
 20. T. G. SHEPPARD (3) Warner/Curb

21. JOHN CONLEE (2) MCA
22. JOHNNY LEE (2) Full Moon/Asylum
23. STATLER BROTHERS (1) Mercury
24. ANNE MURRAY (2) Capitol
25. CRYSTAL GAYLE (4) Columbia
26. MICKEY GILLEY (1) Epic
27. EMMYLOU HARRIS (5) Warner Bros.
28. BELLAMY BROTHERS (1) Warner/Curb (1) Elektra/Curb
29. JOHN DENVER (2) RCA
30. DOLLY PARTON (3) RCA
31. RONNIE MCDOWELL (2) Epic
32. CHARLY MCCLAIN (2) Epic
33. EDDY RAVEN (1) MCA
34. LEE GREENWOOD (1) MCA
35. LARRY GATLIN & THE GATLIN BROTHERS BAND (2) Columbia
36. LACY J. DALTON (2) Columbia
37. CHARLIE DANIELS BAND (1) Epic
38. SYLVIA (2) RCA
39. RAZZY BAILEY (2) RCA
40. MOE BANDY (2) Columbia
41. BOXCAR WILLIE (2) Main Street
42. EARL THOMAS CONLEY (2) RCA
43. JERRY REED (1) RCA
44. RAY PRICE (1) Dimension
45. DAVID FRIZZELL (1) Warner/Viva
46. JIM REEVES & PATSY CLINE (1) RCA
47. MEL MCDANIEL (2) Capitol
48. TOMPA & THE GLASER BROTHERS (2) Elektra
49. JOHN SCHNEIDER (2) Scotti Bros.
50. REBA MENTIRE (2) Mercury

Top Country Album Labels



RCA

RCA TOP COUNTRY ALBUM LABEL

- Pos. LABEL (No. of Charted LPs)
1. RCA (32)
 2. COLUMBIA (19)
 3. MCA (29)
 4. EPIC (20)
 5. ELEKTRA/CURB (15)
 6. ELEKTRA (19)
 7. LIBERTY (8)
 8. CAPITOL (9)
 9. WARNER BROS. (10)
 10. MERCURY (8)
 11. WARNER/VIVA (2)
 12. WARNER/CURB (3)
 13. FULL MOON/ASYLUM (2)
 14. MAIN STREET (2)
 15. DIMENSION (1)





RONNIE MILSAP—TOP AC SINGLES & ARTIST

30. COOL NIGHT—Paul Davis—Arista
31. MY GUY—Sister Sledge—Cotillion
32. LOVE IN THE FIRST DEGREE—Alabama—RCA
33. '65 LOVE AFFAIR—Paul Davis—Arista
34. I WOULDN'T HAVE MISSED IT FOR THE WORLD—Ronnie Milsap—RCA
35. ON THE WAY TO THE SKY—Neil Diamond—Columbia
36. I DON'T KNOW WHERE TO START—Eddie Rabbitt—Elektra
37. RUN FOR THE ROSES—Dan Fogelberg—Full Moon/Epic
38. IT'S GONNA TAKE A MIRACLE—Deniece Williams—ARC/Columbia
39. TURN YOUR LOVE AROUND—George Benson—Warner Bros.
40. SWEET DREAMS—Air Supply—Arista
41. YOU COULD HAVE BEEN WITH ME—Sheena Easton—EMI-America
42. WHAT'S FOREVER FOR—Michael Murphey—Liberty
43. SHE'S GOT A WAY—Billy Joel—Columbia
44. FRIENDS IN LOVE—Dionne Warwick & Johnny Mathis—Arista
45. EYE IN THE SKY—Alan Parsons Project—Arista
46. WHY DO FOOLS FALL IN LOVE—Diana Ross—RCA
47. TAKE IT AWAY—Paul McCartney—Columbia
48. I'VE NEVER BEEN TO ME—Charlene—Motown
49. JUST ANOTHER DAY IN PARADISE—Bertie Higgins—Kat Family
50. DADDY'S HOME—Cliff Richard—EMI-America

Top Adult Contemporary ARTISTS

- Pos. ARTIST (No. of Charted Singles) Label
1. RONNIE MILSAP (4) RCA
 2. NEIL DIAMOND (4) Columbia
 3. AIR SUPPLY (4) Arista
 4. KENNY ROGERS (5) Liberty
 5. BARRY MANILOW (4) Arista
 6. JUICE NEWTON (4) Capitol
 7. DAN FOGELBERG (4) Full Moon/Epic
 8. PAUL DAVIS (3) Arista
 9. VANGELIS (1) Polydor
 10. PAUL McCARTNEY & STEVIE WONDER (1) Columbia
 11. BERTIE HIGGINS (2) Kat Family
 12. ALABAMA (3) RCA
 13. WILLIE NELSON (2) Columbia
 14. CHICAGO (2) Full Moon/Warner Bros.
 15. EDDIE RABBITT (3) Elektra
 16. ROBERTA FLACK (2) Atlantic
 17. SHEENA EASTON (2) EMI-America (1) Liberty
 18. ELTON JOHN (2) Geffen
 19. BARBRA STREISAND (2) Columbia
 20. QUINCY JONES FEATURING JAMES INGRAM (2) A&M
 21. JOHN DENVER (2) RCA
 22. KARLA BONOFF (2) Columbia
 23. CROSBY, STILLS & NASH (2) Atlantic
 24. STEVIE WONDER (3) Tamla
 25. FLEETWOOD MAC (2) Warner Bros.

Columbia



COLUMBIA—TOP AC LABEL

Top Adult Contemporary LABELS

- Pos. LABEL (No. of Charted Singles)
1. COLUMBIA (29)
 2. ARISTA (26)
 3. RCA (19)
 4. WARNER BROS. (17)
 5. CAPITOL (15)
 6. ATLANTIC (9)
 7. LIBERTY (7)
 8. ELEKTRA (11)
 9. A&M (7)
 10. MCA (10)

Top DISCO/DANCE SINGLES/ALBUMS

- Pos.—TITLE—Artist—Label
1. GLAD TO KNOW YOU/3,000,000 SYNTHS—Chas Janke!—A&M
 2. CONTROVERSY/LET'S WORK—Prince—Warner Bros.
 3. KEEP ON/YOU'RE THE ONE FOR ME—D Train—Prelude
 4. IN THE NAME OF LOVE—Thompson Twins—Arista
 5. DON'T YOU WANT ME/OPEN YOUR HEART—The Human League—A&M/Virgin
 6. SITUATION—Yaz—Sire
 7. DON'T COME CRYING TO ME/LET IT RIDE—Linda Clifford—Capitol
 8. YOU CAN/FIRE IN MY HEART—Madleen Kane—Chalet
 9. TAINTED LOVE/WHERE DID OUR LOVE GO—Soft Cell—Sire
 10. MURPHY'S LAW—Cheri—Venture
 11. CAN YOU MOVE/CLUBLAND MIX/BRING ON THE FUNKATEERS—Modern Romance—Atlantic
 12. DO I DO—Stevie Wonder—Tamla
 13. I RAN—A Flock of Seagulls—Jive/Arista
 14. DESIGNER MUSIC/HOLD ME DOWN—Lipps Inc.—Casablanca
 15. MEGATRON MAN/GET A LITTLE—Patrick Cowley—Megatone
 16. COMBAT ROCK—The Clash—Epic
 17. THANKS TO YOU—Sinnamon—Becket
 18. LET IT WHIP—Dazz Band—Motown
 19. WORDY RAPPINGHOOD/GENIUS OF LOVE—Tom Tom Club—Sire
 20. CALL ME/LET'S CELEBRATE—Skiyy—Salsoul
 21. (THE BEST PART OF) BREAKIN' UP—Roni Griffith—Vanguard
 22. I SPECIALIZE IN LOVE—Sharon Brown—Profile
 23. PLANET ROCK—Afrika Bambaataa & The Soul Sonic Force—Tommy Boy
 24. LOVE COME DOWN—Evelyn King—RCA
 25. SURE SHOT—Tracy Weber—RFC/Quality
 26. RIGHT ON TARGET/PUSHING TOO HARD—Paul Parker—Megatone
 27. IT'S ALRIGHT—Gino Soccio—RFC/Atlantic
 28. MENERGY/I WANNA TAKE YOU HOME—Patrick Cowley—Fusion
 29. CENTERFOLD/FLAMETHROWER—The J. Geils Band—EMI-America
 30. TELL ME THAT I'M DREAMING—WAS (Not Was)—Island
 31. LOVE PLUS ONE—Haircut One Hundred—Arista
 32. THE VISITORS/WHEN ALL IS SAID AND DONE—ABBA—Atlantic
 33. MAMA USED TO SAY—Junior—Mercury
 34. STORMY WEATHER—Viola Wills—Sunergy
 35. GLORIA—Laura Branigan—Atlantic
 36. LET'S GROOVE—Earth, Wind & Fire—ARC/Columbia
 37. LOVE IS IN CONTROL (FINGER ON THE TRIGGER)—Donna Summer—Geffen
 38. FORGET ME NOTS—Patrice Rushen—Elektra
 39. LIVE IT UP—Time Bandits—Columbia
 40. TIME—Stone—West End

41. BURNIN' UP/SO GOOD SO RIGHT—Imagination—MCA
42. WALKING ON SUNSHINE—Rocker's Revenge—Streetwise
43. SO FINE—Howard Johnson—A&M
44. I CAN'T GO FOR THAT (NO CAN DO)—Daryl Hall & John Oates—RCA
45. TAKE MY LOVE—Melba Moore—EMI-America
46. BABE, WE'RE GONNA LOVE TONITE—Lime—Prism
47. GIVE ME JUST A LITTLE MORE TIME—Angela Clemmons—Portrait
48. JUMP SHOUT—Lisa—Moby Dick
49. DON'T MAKE ME WAIT—Peech Boys—West End
50. MESOPOTAMIA—The B-52's—Warner Bros.

Top Disco/Dance ARTISTS

- Pos. ARTIST (No. Charted Products) Label
1. CHAS JANKE! (2) A&M
 2. PRINCE (2) Warner Bros.
 3. D TRAIN (2) Prelude
 4. YAZ (2) Sire
 5. PATRICK COWLEY (1) Megatone (1) Fusion
 6. THOMPSON TWINS (1) Arista
 7. THE HUMAN LEAGUE (2) A&M/Virgin (1) Import
 8. A FLOCK OF SEAGULLS (2) Jive/Arista
 9. SOFT CELL (2) Sire (1) Import
 10. STEVIE WONDER (2) Tamla
 11. THE CLASH (2) Epic
 12. HAIRCUT ONE HUNDRED (3) Arista
 13. IMAGINATION (2) MCA
 14. LINDA CLIFFORD (1) Capitol
 15. TOM TOM CLUB (2) Sire
 16. MADLEEN KANE (1) Chalet
 17. MELBA MOORE (2) EMI-America
 18. CHERI (1) Venture
 19. BILLY IDOL (2) Chrysalis
 20. MODERN ROMANCE (1) Atlantic
 21. LIPPS INC. (1) Casablanca
 22. EVELYN KING (3) RCA
 23. SINNAMON (1) Becket
 24. DAZZ BAND (1) Motown
 25. SKYY (1) Salsoul



A&M—TOP DISCO/DANCE LABEL

Top Disco/Dance LABELS

- Pos. LABEL (No. of Charted Product)
1. A&M (15)
 2. WARNER BROS. (18)
 3. ARISTA (17)
 4. ATLANTIC (16)
 5. PRELUDE (14)
 6. SIRE (10)
 7. RCA (16)
 8. EPIC (10)
 9. CAPITOL (10)
 10. RFC/QUALITY (9)



CHAS JANKE!—TOP DISCO/DANCE SINGLES/ALBUMS & ARTIST

TALENT IN ACTION

THANK YOU...FOR AN '82...



"FASTER THAN THE SPEED OF LIGHT"

SUPERSPOTS

MARKETING FOR THE ENTERTAINMENT INDUSTRY • FROM JOE KELLY CREATIVE SERVICES • (312) 266-6637

TALENT IN ACTION



Scenes from the MGM/UA Home Video movie, "Clash of the Titans."

Top Videocassettes SALES

- Pos. TITLE—Manufacturer
1. CLASH OF THE TITANS—MGM/UA Home Video
 2. AN AMERICAN WEREWOLF IN LONDON—MCA Dist.
 3. ATLANTIC CITY—Paramount Home Video
 4. STIR CRAZY—Columbia Pictures Home Ent.
 5. JAZZ SINGER—Paramount Home Video
 6. BLUE LAGOON—Columbia Pictures Home Ent.
 7. KRAMER VS. KRAMER—Columbia Pictures Home Ent.
 8. CASABLANCA—CBS/Fox Video
 9. RAGING BULL—CBS/Fox Video
 10. JANE FONDA'S WORKOUT—Karl Video Corp.
 11. STRIPES—Columbia Pictures Home Ent.

12. FRENCH LIEUTENANT'S WOMAN—CBS/Fox Video
13. RICHARD PRYOR IN CONCERT—Vestron Video
14. ON GOLDEN POND—CBS/Fox Video
15. ENDLESS LOVE—MCA Dist.
16. FORT APACHE, THE BRONX—Vestron Video
17. TIME BANDITS—Paramount Home Video
18. MOMMIE DEAREST—Paramount Home Video
19. ROCKY II—CBS/Fox Video
20. AIRPLANE—Paramount Home Video
21. APOCALYPSE NOW—Paramount Home Video
22. AEROBICISE—Paramount Home Video
23. FOUR SEASONS—MCA Dist.
24. NIGHTHAWKS—MCA Dist.
25. ORDINARY PEOPLE—Paramount Home Video
26. TEXAS CHAIN SAW MASSACRE—Wizard Video
27. FRIDAY THE 13TH—Paramount Home Video
28. PATERNITY—Paramount Home Video
29. HALLOWEEN II—MCA Dist.
30. BUSTIN' LOOSE—MCA Dist.
31. THE HOWLING—CBS/Fox Video
32. CANNONBALL RUN—Vestron Video
33. DUMBO—Walt Disney Home Video
34. CONTINENTAL DIVIDE—MCA Dist.
35. DRAGONSLAYER—Paramount Home Video
36. THE THIEF—CBS/Fox Video
37. ONLY WHEN I LAUGH—Columbia Pictures Home Ent.
38. DRESSED TO KILL—Warner Home Video
39. TESS—Columbia Pictures Home Ent.
40. THE POSTMAN ALWAYS RINGS TWICE—CBS/Fox Video
41. PRIVATE LESSONS—MCA Dist.
42. GOLDFINGER—CBS/Fox Video
43. RAGTIME—Paramount Home Video
44. ABSENCE OF MALICE—Columbia Pictures Home Ent.
45. LORD OF THE RINGS—Thorn EMI Video
46. SCANNERS—CBS/Fox Video
47. NEIGHBORS—Columbia Pictures Home Ent.
48. ONE FLEW OVER THE CUCKOO'S NEST—Thorn EMI Video
49. MODERN PROBLEMS—CBS/Fox Video
50. ELEPHANT MAN—Paramount Home Video

Top VIDEOCASSETTES RENTALS

- Pos. TITLE—Manufacturer
1. CLASH OF THE TITANS—MGM/UA Home Video
 2. AN AMERICAN WEREWOLF IN LONDON—MCA Dist.
 3. ARTHUR—Orion Pictures/Warner Home Video
 4. STAR WARS—CBS/Fox Video
 5. FORT APACHE, THE BRONX—Vestron Video
 6. FOR YOUR EYES ONLY—CBS/Fox Video
 7. ON GOLDEN POND—CBS/Fox Video
 8. STRIPES—Columbia Pictures Home Ent.
 9. CANNONBALL RUN—Vestron Video
 10. SUPERMAN II—Warner Home Video
 11. ATLANTIC CITY—Paramount Home Video
 12. TIME BANDITS—Paramount Home Video
 13. FRENCH LIEUTENANT'S WOMAN—CBS/Fox Video
 14. MOMMIE DEAREST—Paramount Home Video
 15. FOUR SEASONS—MCA Dist.
 16. PATERNITY—Paramount Home Video
 17. RICHARD PRYOR LIVE IN CONCERT—Vestron Video
 18. TEXAS CHAINSAW MASSACRE—Wizard Video
 19. ABSENCE OF MALICE—Columbia Pictures Home Ent.
 20. APOCALYPSE NOW—Paramount Home Video
 21. DRAGONSLAYER—Paramount Home Video
 22. CONTINENTAL DIVIDE—MCA Dist.
 23. THE HOWLING—MCA Dist.
 24. TAPS—CBS/Fox Video
 25. HALLOWEEN II—MCA Dist.
 26. SHARKY'S MACHINE—Warner Home Video
 27. PRIVATE LESSONS—MCA Dist.
 28. STIR CRAZY—Columbia Pictures Home Ent.
 29. NEIGHBORS—Columbia Pictures Home Ent.
 30. ONLY WHEN I LAUGH—Columbia Pictures Home Ent.
 31. MODERN PROBLEMS—CBS/Fox Video
 32. SCANNERS—CBS/Fox Video
 33. CAT PEOPLE—MCA Dist.
 34. THE THIEF—CBS/Fox Video
 35. TRUE CONFESSIONS—MGM/UA Home Video
 36. BODY HEAT—Warner Home Video
 37. CADDYSHACK—Warner Home Video

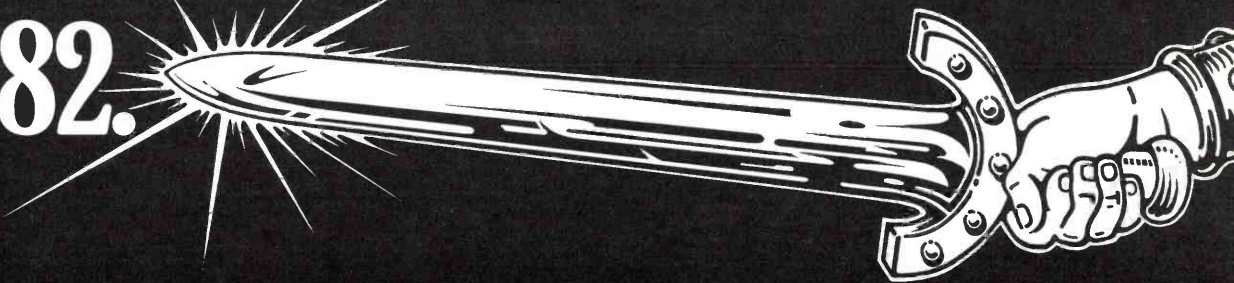


CLASH OF THE TITANS—TOP VIDEOCASSETTE RENTALS & SALES

38. EXCALIBUR—Warner Home Video
39. ONE FLEW OVER THE CUCKOO'S NEST—Thorn EMI Video
40. AIRPLANE—Paramount Home Video
41. TARZAN, THE APE MAN—MGM/UA Home Video
42. CHARIOTS OF FIRE—Warner Home Video
43. DIAMONDS ARE FOREVER—CBS/Fox Video
44. PRINCE OF THE CITY—Warner Home Video
45. HISTORY OF THE WORLD PART I—CBS/Fox Video
46. FRIDAY THE 13TH II—Paramount Home Video
47. MANIAC—Media Home Ent.
48. FIRST MONDAY IN OCTOBER—Paramount Home Video
49. KRAMER VS. KRAMER—Columbia Pictures Home Ent.
50. DR. NO—CBS/Fox Video

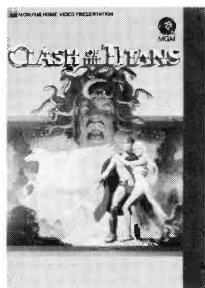


Outclashing them all. MGM/UA Home Video's "Clash of the Titans" No.1 in Sales and No.1 in Rentals for 1982.



And following that act in 1983 with such popular new blockbuster attractions as *Poltergeist*, *Victor/Victoria*, *Diner*. And our new Top Ten feature, *The Compleat Beatles*.

Our sincere thanks to our distributors and retailers for their invaluable support in making our 1982 record possible.



We're also pleased to announce our new Merchandising Hotline (212/975-1597)-just part of our effort to get you all you need to make MGM/UA's new releases work harder for you.

And part of our promise to motivate even more customers to "Bring it home in 1983."

**The Greatest Film Studio on Earth
brings it home to you.**



MGM/UA Home Video. 1700 Broadway, New York, NY 10019.

This is a list of the top-grossing concerts of the year, as reported in Amusement Business, a Billboard Publication, from Nov. 1, 1981 through Oct. 23, 1982.

Top BOXSCORES

1. \$2,695,332, **ROLLING STONES, ZZ TOP, THE FABULOUS THUNDERBIRDS**, 156,000 (2), two sellouts, \$17.50, Stone City Attractions/Pace Concerts, Cotton Bowl, Dallas, 10/30-11/1/81
2. \$2,290,000, **ROLLING STONES, SANTANA, IGGY POP**, 152,696 (2), two sellouts, \$15, Brass Ring Prods./Son of Bamboo, Pontiac (Mich.) Silverdome, 11/30-12/1/81
3. \$2,092,500, **ROLLING STONES, J. GEILS BAND, GEORGE THOROGOOD & THE DESTROYERS**, 135,000 (20, two sellouts, \$15.50, Bill Graham Presents, Candlestick Park, San Francisco, 10/ 17-18/81
4. \$1,887,600, **ROLLING STONES, VAN HALEN, HENRY PAUL BAND**, 121,000 (2), two sellouts, \$15.60, Beach Club Concerts, Tangerine Bowl, Orlando, Fla., 10/24-25/81
5. \$1,531,250, **ROLLING STONES, GEORGE THOROGOOD & THE DESTROYERS, NEVILLE BROTHERS**, 87,500 (1), one sellout, \$17.50, Pace Concerts/Barry Mendelson Presents/Tony Ruffino-Larry Vaughn Prods., Louisiana Superdome, New Orleans U.S. indoor attendance record, 12/5/ 81
6. \$1,440,353, **THE WHO, THE CLASH, SANTANA, THE HOOTERS**, 91,451 (1) one sellout, \$15.75, Electric Factory Concerts, JFK Stadium, Philadelphia, House single-day gross & attendance record, 9/ 25/82
7. 1,373,031, **JOURNEY, BLUE OYSTER CULT, TRIUMPH, ALDO NOVA**, 83,214 (1), (90,000 capacity), \$18.50 & \$16.50, Bill Graham Presents/Avalon Attractions, Rose Bowl, Pasadena, Calif., 7/2/82
8. \$1,327,022, **PETER ALLEN & THE ROCKETTES**, 56,696 (10) (58,740), 10 shows, five sellouts, \$30-\$17.50, in-house (RCMH Prods.) promotion, Radio City Music Hall, New York City, 9/24-25, 28, 10/3, 8/82
9. \$1,287,488, **ROLLING STONES, GEORGE THOROGOOD & THE DESTROYERS, JOE ELY**, 74,637 (1), one sellout, \$17.25, Feyline Presents, Ariz. State Univ. Sun Devil Stadium, Tempe, 12/13/81
10. \$1,280,000, (Can.), **THE WHO, JOE JACKSON**, 64,000 (1), one sellout, \$20, Concert Prods. Int'l., Canadian Nat'l. Exhibition Stadium, Toronto, 10/9/82
11. \$1,274,765, **NEIL DIAMOND**, 90,787 (5), five sellouts, \$15, \$12.50 & \$10, Jerry Weintraub-Concerts West, Chicago Stadium, house gross & attendance records, 5/28-31, 6/1/82
12. \$1,202,500, **ROLLING STONES, ZZ TOP, THE FABULOUS THUNDERBIRDS**, 65,000 (2) two sellouts, \$18.50, Pace Concerts, Astrodome, Houston, 10/ 28-29/81
13. \$1,200,000, **THE WHO, DAVID JOHANSEN, THE CLASH**, 80,000 (1), one sellout, \$15, Harvey & Corky Prods./Concert Prod. Int'l, Rich Stadium, Buffalo, N.Y., 9/26/82
14. \$1,199,310, **JOURNEY, SANTANA, SAMMY HAGAR, JOAN JETT & THE BLACKHEARTS, POINT BLANK**, 64,945 (1), (70,000 capacity), \$18.50 & \$17.50, Pace Concerts/w/aid of Stone City Attractions, Cotton Bowl, Dallas, 6/12/82
15. \$1,160,504, **JOURNEY, SANTANA, SAMMY HAGAR, JOAN JETT & THE BLACKHEARTS, POINT BLANK**, 65,000 (1), one sellout, \$18.50 & \$17.50, Pace Concerts/w/aid of Pantera-Ten Prods., Astrodome, Houston, 6/13/82
16. \$1,119,000, **THE WHO, THE CLASH, EDDIE MONEY**, 75,000 (1), one sellout, \$15, Belkin Prods./Cherry Hill Prods., Pontiac (Mich.) Silverdome, 9/30/82
17. \$1,100,265, **FOREIGNER, LOVERBOY, SCORPIONS, IRON MAIDEN**, 73,351 (1), one sellout, \$15, Avalon Attractions, Anaheim (Calif.) Stadium, 7/17/82
18. \$1,092,829, **STEVIE WONDER, QUINCY JONES, JAMES INGRAM, PATTI AUSTIN, MAZE w/ FRANKIE BEVERLY, ASHFORD & SIMPSON, KOOL & THE GANG**, 62,365 (1), (75,000), \$20-\$12.50, Michael A. Rosenberg/Barry Mendelson Presents, Louisiana Superdome, New Orleans, 8/14/82
19. \$1,020,773, **FOREIGNER, KINKS, LOVERBOY, JOAN JETT & THE BLACKHEARTS, HUEY LEWIS & THE NEWS**, 64,974 (1), (90,000), \$15.75, Electric Factory Concerts, JFK Stadium, Philadelphia, 6/19/82

20. \$972,902, **STEVIE WONDER, ARETHA FRANKLIN, QUINCY JONES, PATTI AUSTIN, JAMES INGRAM, ASHFORD & SIMPSON, LUTHER VANDROSS, MAZE w/FRANKIE BEVERLY, THIRD WORLD**, 60,174 (1, (85,000), \$25-\$12.50, Michael A. Rosenberg/Brotherhood Attractions, Rose Bowl, Pasadena, Calif., 8/1/82
21. \$957,851, **JOURNEY, SANTANA, TOTO, GAMMA, THE TUBES**, 57,500 (1), one sellout, \$17 & \$16.50, Bill Graham Presents, Oakland (Calif.) Stadium, 6/ 26/82
22. \$943,782, **ROLLING STONES, TINA TURNER**, 61,035 (3), three sellouts, \$15.75, Monarch Entertainment Bureau, Brendan Bryne Meadowlands Arena, E. Rutherford, N.J. 11/5-7/ 81
23. \$925,429, **FOREIGNER, LOVERBOY, SCORPIONS, IRON MAIDEN**, 57,528 (1), one sellout, \$17.50 & \$16, Bill Graham Presents, Oakland (Calif.) Stadium, 7/18/82
24. \$918,776, **GENESIS, ELVIS COSTELLO & THE ATTRACTIONS, BLONDIE, A FLOCK OF SEAGULLS, ROBERT HAZARD & THE HEROES**, 58,335 (1), (90,000), \$15.75, Electric Factory Concerts, JFK Stadium, Philadelphia, 8/21/82
25. \$876,826, **ROLLING STONES, BOBBY WOMACK**, 54,765 (3), three sellouts, \$17.50, Tiger Flower & Co./Cellar Door Prods./Entertainment Industries, Capital Centre, Landover, Md., 12/7-9/81



A Billboard Spotlight

DECEMBER 25, 1982, BILLBOARD



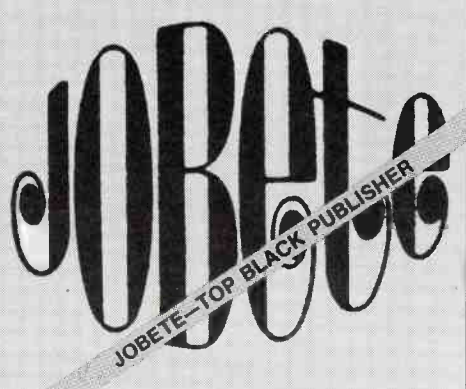
Top POP SINGLES PUBLISHERS

- Pos. PUBLISHER, Licensee (No. of Charted Singles)
1. WARNER BROS., ASCAP (27)
 2. RIVA, ASCAP (5)
 3. APRIL, ASCAP (12)
 4. FINCHLEY, ASCAP (2)
 5. CENTER CITY, ASCAP (2)
 6. JOBETE, ASCAP (16)
 7. MPL COMMUNICATIONS, ASCAP (2)
 8. CHAPPELL, ASCAP (11)
 9. SCREEN GEMS-EMI, BMI (8)
 10. ATV, BMI (12)
 11. COLGEMS-EMI, ASCAP (6)
 12. WEED HIGH NIGHTMARE, BMI (4)
 13. HOUSE OF GOLD, BMI (7)
 14. WELSH WITCH, BMI (4)
 15. SAILOR, ASCAP (3)
 16. ROBIE PORTER, BMI (4)
 17. MCA, ASCAP (5)
 18. INTERSONG, ASCAP (3)
 19. ZOMBA PRODUCTIONS INC., BMI (3)
 20. WEB IV, BMI (4)
 21. WARNER-TAMERLANE, BMI (11)
 22. HUDMAR, ASCAP (3)
 23. SAGGIFIRE, ASCAP (2)
 24. VIRGIN, ASCAP (5)
 25. TERRY SCHADDICK, BMI (1)
 26. MCA, BMI (6)
 27. BLACKWOOD, ASCAP (3)
 28. EQUINOX, BMI (1)
 29. HOLY MOLY, BMI (5)
 30. FATE, ASCAP (2)
 31. TREE, BMI (3)
 32. IRVING, BMI (11)
 33. BLACKWOOD, BMI (8)
 34. RUDE, BMI (4)
 35. TUTONE KELLER, BMI (1)
 36. QUEEN OF HEARTS, BMI (1)
 37. DELIGHTFUL, BMI (5)
 38. HOT CHA, BMI (4)
 39. SNOW, BMI (3)
 40. STONEBRIDGE, ASCAP (2)
 41. PUN, ASCAP (4)
 42. SOMERSET, ASCAP (4)
 43. DADDY OH, BMI (1)
 44. RAYDIOLA, BMI (1)
 45. ALL IN ALL, BMI (1)
 46. ALMO, ASCAP (10)
 47. CLEAN SHEETS, BMI (1)
 48. TOTAL EXPERIENCE, BMI (2)
 49. BLACK BULL, ASCAP (4)
 50. CAREERS, BMI (5)



Top COUNTRY SINGLES PUBLISHERS

- Pos. PUBLISHER, Licensee (No. of Charted Singles)
1. TREE, BMI (44)
 2. HOUSE OF GOLD, BMI (25)
 3. CEDARWOOD, BMI (7)
 4. CROSS KEYS, ASCAP (14)
 5. HALL-CLEMENT, BMI (19)
 6. CHAPPELL, ASCAP (9)
 7. SHADE TREE, BMI (5)
 8. TOM COLLINS, BMI (3)
 9. BLACKWOOD, BMI (14)
 10. MILENE, ASCAP (5)
 11. LARRY GATLIN, BMI (4)
 12. VELVET APPLE, BMI (4)
 13. SWALLOWFORK, ASCAP (3)
 14. PESO, BMI (6)
 15. COAL MINERS, BMI (4)
 16. DEBDAVE, BMI (6)
 17. ALGEE, BMI (11)
 18. BOCEPHUS, BMI (3)
 19. BIBO, BMI (5)
 20. RICK HALL, ASCAP (3)
 21. BELLAMY BROS., ASCAP (6)
 22. WARNER-TAMERLANE, BMI (10)
 23. BARAY, BMI (4)
 24. SOUTHERN NIGHTS, ASCAP (6)
 25. ROY ALHAVEN, BMI (2)
 26. AMERICAN COWBOY, BMI (3)
 27. IRVING, BMI (6)
 28. PI-GEM, BMI (3)
 29. CHIPLIN, ASCAP (3)
 30. APRIL, ASCAP (10)
 31. ATLANTIC, BMI (6)
 32. SABAL, ASCAP (2)
 33. SONGPAINTER, BMI (3)
 34. WAYLON JENNINGS, BMI (3)
 35. BLUE MOON, ASCAP (4)
 36. ACUFF-ROSE, BMI (10)
 37. ROSE BRIDGE, BMI (2)
 38. MUSIC CITY, ASCAP (8)
 39. FAMOUS, ASCAP (6)
 40. BARNWOOD, BMI (2)
 41. WORLD SONG, ASCAP (2)
 42. WALLET, BMI (3)
 43. EASY LISTENING, ASCAP (5)
 44. CONTENTION, SESAC (2)
 45. BRIARPATCH, BMI (6)
 46. MAYPOP, BMI (2)
 47. DUCHESS, BMI(2)
 48. SILVERLINE, BMI (1)
 49. GIL, BMI (2)
 50. MCA, BMI (3)



Top BLACK SINGLES PUBLISHERS

- Pos. PUBLISHER, Licensee (No. of Charted Singles)
1. JOBETE, ASCAP (29)
 2. MIGHTY THREE, BMI (12)
 3. BLACK BULL, ASCAP (5)
 4. ALMO, ASCAP (15)
 5. TOTAL EXPERIENCE, BMI (3)
 6. SUGAR HILL, BMI (10)
 7. NICK-O-VAL, ASCAP (6)
 8. ONE TO ONE, ASCAP (5)
 9. DELIGHTFUL, BMI (5)
 10. TIONNA, BMI (4)
 11. SPECTRUM VII, ASCAP (9)
 12. RAYDIOLA, ASCAP (4)
 13. APRIL, ASCAP (10)
 14. WARNER BROS., ASCAP (11)
 15. BLACK STALLION, ASCAP (4)
 16. YOUNGOULET, ASCAP (2)
 17. SAGGIFIRE, ASCAP (2)
 18. CHARDAX, BMI (3)
 19. TRIPLE THREE, BMI (2)
 20. UNCLE RONNIE'S, ASCAP (5)
 21. DUCHESS, BMI (5)
 22. IRVING, BMI (15)
 23. WARNER-TAMERLANE, BMI (8)
 24. TROUTMAN'S, BMI (3)
 25. SILVER SOUNDS, ASCAP (6)
 26. UJIMA, ASCAP (3)
 27. GARDEN RAKE, BMI (2)
 28. ANTISTA, ASCAP (2)
 29. METERED, ASCAP (3)
 30. ALL SEEING EYE, BMI (3)
 31. RODSONGS, ASCAP (7)
 32. VOGUE, BMI (1)
 33. PERKS, BMI (5)
 34. TRUMAR, BMI (4)
 35. MIGHT M, ASCAP (4)
 36. MACVACOLAC, ASCAP (1)
 37. STONE AGATE, BMI (2)
 38. LUCKY THREE, BMI (5)
 39. FROZEN BUTTERFLY, BMI (5)
 40. SIX CONTINENTS, BMI (5)
 41. GRAHAM-O-TUNES, BMI (2)
 42. DREAMETTES, BMI (2)
 43. DREAMGIRLS, ASCAP (2)
 44. MPL COMMUNICATIONS, ASCAP (1)
 45. TERRY PHILLIPS, ASCAP (2)
 46. MCA, ASCAP (4)
 47. SUNSET BURGUNDY, ASCAP (3)
 48. SKAKIN' BAKER, BMI (1)
 49. KASHIF, BMI (1)
 50. MUSIC CORP. OF AMER. BMI (1)

AN OPEN

INMATION



TO RAISE THE ROOF THIS SUMMER IN PITTSBURGH

No matter how aesthetically pleasing to performer or patron, an outdoor concert is still a very risky venture. Rain. Wind. A stifling heat wave in August. Or a brisk stretch in late spring or early fall. It's enough to send the most enterprising promoter running for shelter. In Pittsburgh, where the Edward J. DeBartolo Corporation now operates the Civic Arena and promotes many of its own concerts, it's not a problem. (Weather should be the least of a promoter's problems.) In two minutes, an indoor concert can be an outdoor "big event"—or vice versa—thanks to the Civic Arena's huge retractable dome, the only one of its kind anywhere in the world. Two minutes is all it takes for six mammoth steel leaves to rotate and nest outside two stationary leaves by moving along curved rails laid on a concrete ring girder. It provides a magnificent effect. Pittsburghers recall Olivia Newton-John's Concert at the

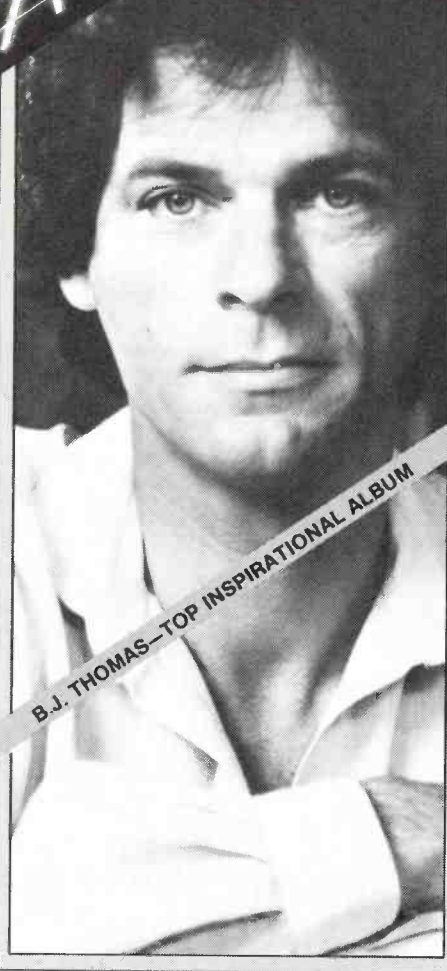


Civic Arena Corporation
 City skyline with the band blasting out an instrumental reprise of the final song. The Civic Arena Corporation extends an opportunity to promoters, agencies and artists to experience its indoor-outdoor capability this late spring, summer or early fall. This is an "Open Invitation" to raise the roof in Pittsburgh. The Civic Arena Corporation will promote, co-promote or lease for events of all kinds. Contact CAC at (412) 642-1800.

Arena last September. It being a special occasion (Olivia's first concert in the City), the Civic Arena Corporation arranged for fireworks to explode in a truly grand finale. Concert reviewer Bill Stieg of the Pittsburgh Post-Gazette saw it this way in his next morning's review: "Then as the crowd applauded Newton-John's encore, 'I Honestly Love You,' fireworks went off just outside the Arena. It was a splendid finish—the explosions lighting up the

TALENT IN ACTION

A Billboard Spotlight



B.J. THOMAS—TOP INSPIRATIONAL ALBUM

Top INSPIRATIONAL ALBUMS

- Pos. TITLE—Artist—Label
1. AMAZING GRACE—B. J. Thomas—Myrrh
 2. PRIORITY—The Imperials—Day Spring
 3. BULLFROGS AND BUTTERFLIES—Candle—Birdwing
 4. JONI'S SONG—Joni Eareckson—Word
 5. HEARTS OF FIRE—Sweet Comfort Band—Light
 6. AMY GRANT IN CONCERT, VOL. I—Amy Grant—Myrrh
 7. MY FATHER'S EYES—Amy Grant—Myrrh
 8. UNFAILING LOVE—Evie Tournquist—Word
 9. IN HIS TIME, PRAISE IV—Maranatha Singers—Maranatha
 10. MUSIC MACHINE—Candle—Birdwing
 11. BEST OF B.J. THOMAS—B.J. Thomas—Myrrh
 12. ONE MORE SONG—The Imperials—Dayspring
 13. DON'T GIVE IN—Leon Patillo—Myrrh
 14. THE KEITH GREEN COLLECTION—Keith Green—Sparrow
 15. I SAW THE LORD—Dallas Holm—Benson
 16. KIDS PRAISE ALBUM—Various Artists—Maranatha
 17. THE BEST OF PRAISE—Maranatha Singers—Maranatha
 18. HEY, I'M A BELIEVER—Dallas Holm And Praise—Greentree
 19. HOLM, SHEPPARD, JOHNSEN—Holm, Sheppard, Johnsen—Greentree
 20. THE VERY BEST OF THE IMPERIALS—The Imperials—Day Spring
 21. FORGIVIN'—Don Francisco—New Pax
 22. THE TRAVELER—Don Francisco—New Pax
 23. ARE YOU READY—David Meece—Myrrh

24. THE NEW GAITHER VOCAL BAND—The New Gaither Vocal Band—Day Spring
25. JUST PIANO . . . PRAISE—Dino—Light

Top Inspirational ARTISTS

- Pos. ARTIST Label
1. THE IMPERIALS Day Spring
 2. AMY GRANT Myrrh
 3. B. J. THOMAS Myrrh
 4. MARANATHA SINGERS Maranatha
 5. EVIE TOURNQUIST Word
 6. DALLAS HOLM Benson
 7. JONI EARECKSON Word
 8. DON FRANCISCO New Pax
 9. LEON PATILLO Myrrh
 10. KEITH GREEN Sparrow

Top Inspirational LABELS

- Pos. LABEL
1. MYRRH
 2. DAYSPRING
 3. WORD
 4. MARANATHA
 5. BIRDWING
 6. GREENTREE
 7. LIGHT
 8. NEWPAX
 9. SPARROW
 10. BENSON



MYRRH—TOP INSPIRATIONAL LABEL/THE IMPERIALS—TOP INSPIRATIONAL ARTIST

DECEMBER 25, 1982, BILLBOARD



THE CLARK SISTERS—TOP SPIRITUAL ALBUM

Top SPIRITUAL ALBUMS

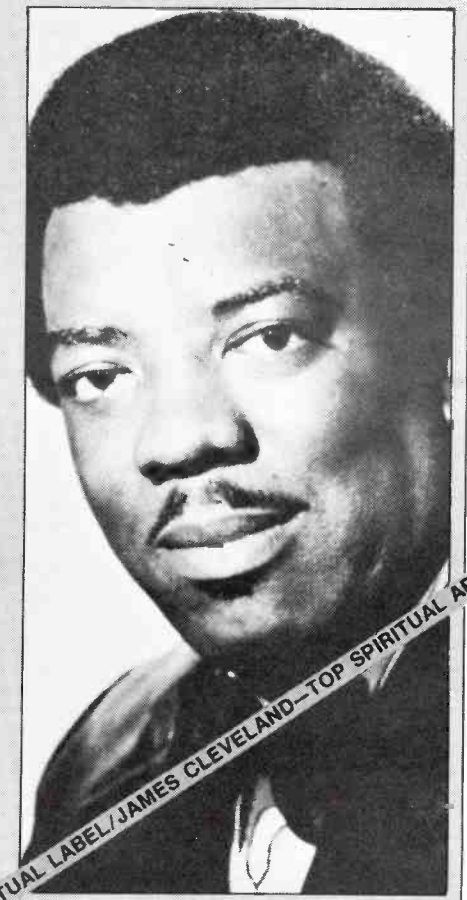
- Pos. TITLE—Artist—Label
1. IS MY LIVING IN VAIN—The Clark Sisters—New Birth
 2. WHERE IS YOUR FAITH—James Cleveland & The Southern Calif. Comm. Choir—Savoy
 3. CLOUDBURST—The Mighty Clouds Of Joy—Myrrh
 4. TRUE VICTORY—Pentecostal Choir—Savoy
 5. THE LORD WILL MAKE A WAY—Al Green—Myrrh
 6. 20TH ANNIVERSARY ALBUM—James Cleveland & The World's Greatest Choirs—Savoy
 7. THE HAWKINS FAMILY LIVE—Light
 8. IT'S A NEW DAY—James Cleveland & The Southern Calif. Comm. Choir.—Savoy
 9. THE LORD IS MY LIGHT—New Jerusalem Baptist Choir—Savoy
 10. GO—Shirley Caesar—Myrrh
 11. INTRODUCING THE WINANS—The Winans—Light

12. TRAMAINE—Tramaime Hawkins—Light
13. BE ENCOURAGED—Florida Mass Choir—Savoy
14. WHEN ALL GOD'S CHILDREN GET TOGETHER—Min. Keith Pringle—Savoy
15. HIGHER PLAIN—Al Green—Myrrh
16. YOU DON'T KNOW HOW GOOD—Charles Ford—Savoy
17. SAINTS HOLD ON—Sensational Nightingales—Malaco
18. EDWIN HAWKINS LIVE—With The Oakland Symphony Orch.—Myrrh
19. WHEN YOU BELIEVE—WYCB Mass Choir—Savoy
20. A PRAYING SPIRIT—James Cleveland & The Cornerstone Choir—Savoy
21. I CAN GO WITH GOD IN PRAYER—Albertina Walker—Savoy
22. LOVE ALIVE II—Walter Hawkins & The Love Center Choir—Light
23. JAMES CLEVELAND & THE METRO MASS CHOIR—Live—Savoy
24. LORD I NEED A MIRACLE MAN—Right Man Solomon Burke—Savoy
25. LOOK TO JESUS—Patrick Henderson—New Pax



Top Spiritual LABELS

- Pos. LABEL (No. Of Charted LPs)
1. SAVOY
 2. MYRRH
 3. LIGHT
 4. NEW BIRTH
 5. MALACO
 6. NEWPAX
 7. PEARL
 8. ETERNAL
 9. JEWEL
 10. ELEKTRA



SAVOY—TOP SPIRITUAL LABEL/JAMES CLEVELAND—TOP SPIRITUAL ARTIST

Top Spiritual ARTISTS

- Pos. ARTIST Label
1. JAMES CLEVELAND Savoy
 2. AL GREEN Myrrh
 3. PENTECOSTAL CHOIR Savoy
 4. THE CLARK SISTERS New Birth
 5. MIGHTY CLOUDS OF JOY Myrrh
 6. SHIRLEY CAESAR Myrrh
 7. THE HAWKINS FAMILY Light
 8. FLORIDA MASS CHOIR Savoy
 9. JACKSON SOUTHERNAIRES Malaco
 10. ALBERTINA WALKER Savoy

TOP ARTISTS

The following is a list of top chart artists and their record label booking agents, personal managers and contacts. Artist section was based predominantly upon total points that accounted for the number of records each artist had on a particular Billboard chart, the positions of those records and the number of weeks they were on a chart.

Charts used and the number of artists selected separately for each chart include the following: The top 100 artists of the Top 100, Top LPs & Tape, Hot Country Singles, Hot Country LPs, Black Singles, Black LPs, Adult Contemporary Singles and Jazz LPs. In addition, the top 200 artists from the Hot 100 and Top LPs & Tape combined, the Hot Country Singles & LPs combined, and the Black Singles and LPs combined charts were eligible for inclusion.

Artists who made the same charts during the same time period (October 1981 through September 1982) but without sufficient point totals to make the top artist listings for any of the aforementioned charts are not included. Also, eligible artists without an agent, manager or contact reference are not listed.

Information was supplied mainly by the artists' record companies and booking agents. The addresses and telephone numbers for the booking agents (BA), personal managers (PM) and contacts follow this section.

AC/DC, Atlantic, BA: ATI
 ABBA, Atlantic, BA: ICM
 AERBROOME, JOHN, RCA, BA: Ted Nurland
 AGOSTINI, ROY, Elektra, PM: Acuff-Rose Publ'g
 AIG, SIPEY, Arista, BA: ICM, PM: Tim Neenan
 AISHA, RCA, BA: Barbara Skye/Ed-Mgmt. PM: Dale Morris - Morris & Assocs.
 ALKONSON, SUSIE, Liberty, PM: BNA Mgmt.
 ALLEN, DEBORAH, Capitol, BA: APA
 ALLEN, REX, Jr., Warner Bros., BA: William Morris, PM: David Brock
 ALPERT, HERB, A&M, PM: Jerry Weintraub - Management III
 ALMENDY, BILLY, Weyco, Contact: Willie Mitchell
 ALWAYS ENTERTAINMENT PARK, Our Gang Entertainment, Contact: Ben Rogin
 ANDERSON, BILL, MCA Southern Tracks, BA: Top Billing
 ANDERSON, JOHN, Warner Bros., BA: Joe Taylor, PM: Gene Fer
 ANTHONY, JOHN, A&M, BA: ICM
 ANTO, EDDY, RCA, PM: Gerard W. Purcell
 ART ENSEMBLE OF CHICAGO, ECM, BA: Art Ensemble Of Chicago
 ASHROD & SIMPSON, Capitol, BA: ABC
 ASA, Serfin, BA: Premier Talent
 ASHLEY, WARNER, MCA, PM: Alan Mink - BNB Assocs.
 ATLANTA RHYTHM SECTION, Columbia, BA: ICM
 ATLANTIC STARR, A&M, BA: Don Fischel - Regency Artists, PM: Earl Cole
 AUSTIN, PATTI, Qwest, BA: Regency Artists, PM: Weisner/De
 mario
 ATON, HOYT, Jeremia, BA: (concerts) Hoyt Aton Prod's & Shory Lavender, (movies, TV, commercials) Charles Stern
 B&S, Warner Bros., BA: Premier Talent, PM: Gary Kurlist - Grand Prod's
 B & Q BAND, Capitol, PM: Claude Ismael
 B EXPRESS, Coast to Coast, PM: King Davis
 BAILEY, JUDY, Warner Bros., BA: Neal Agency
 BAKER, RAZZY, RCA, BA: Regency Artists
 BALK, HARRY, EMI America, BA: ICM, PM: Great Pyramid Ent's
 BALLEW, MICHAEL, Liberty, Contact: Record One
 BANDANA, Warner Bros., BA: United Talent, PM: Stan Cornelius
 BANDY, MDE, Columbia, BA: Ronnie Spillman - Encore Talent, PM: Ray Baker
 BANNO, R.C., RCA, BA: Dick Blake, PM: Irbj Mandrell - Man
 del
 BARE, BOBBY, Columbia, BA: Variety Artists, PM: Greiworks
 BARAS, Mercury, BA: Don Dorich
 BARON, RANDY, James, BA: United Talent
 BEACH, COUNT, & ORCH., Pablo, BA: Willard Alexander
 BEICH, ROSS, Carbu/CBS, PM: Management III
 BEGG, ROD, Contact: Dick Ashby
 BELLMY BROTHERS, Elektra/Curb, BA: APA, PM: Lucille Mus
 co
 BENKART, PAT, Chrysalis, BA: Barbara Skye/Ed - Premier Talent, PM: Rick Newman & Richie Fields - Rising Star
 BENSON, GEORGE, Warner Bros., BA: William Morris, PM: Fritz/J
 on
 BILLY, ART, & THE MESSENGERS, Concord Jazz, BA: Jack
 Whitmore
 BLAND, BOBBY, MCA, BA: ABC, PM: Wilbur Brassfield
 BOASTY, SLASH, BA: ICM, PM: Shelly Heber - Vision Mgmt.
 BLONDE, DORIS, BA: Jon Podell - Jon Podell Ent's, PM: Shep
 Gordon & Denny Webster - Alive Ent's
 BLOODSTONE, I Neck, BA: Regency Artists
 BLUE OYSTER CULT, Columbia, BA: ATI
 BOLL, ANGELA, Arista, BA: William Morris, PM: Vincent
 Rom
 BONDS, GARY U.S., EMI America, BA: William Morris, PM: Apos
 to Ent's
 BONOFF, KARLA, Columbia, PM: Norman Epstein
 BOWIE, LESTER, ECM, Contact: Bob Hurwitz

BOXCAR WILLIE, Main Street, BA/PM: Lee Marshall - Boxcar
 Willie Ent's
 BRANNON, KIPPI, MCA, BA: Regency Artists, PM: Chuck Howard
 Jr.
 BRASS CONSTRUCTION, Liberty, PM: Muller Org.
 BROCK, LANE, Liberty, PM: Steve Wax
 BROOKS, KAREN, Warner Bros., BA: Regency Artists, PM: John
 Cambotta
 BROWN, BOBBY, Arista/GRP, BA: William Morris, PM: Mar
 tiarella Mgmt.
 BROWN, DENNIS, A&M, BA: John Huey - Frontier Booking, PM:
 Joe Gibbs, Larry Maxwell, G. Fitz Barkley - Music Co
 BROWN, SHARON, Profile, Contact: Profile Recs
 BROWNE, TOM, Arista/GRP, BA: United Entertainment Com
 pany, PM: B&B Booking
 BRUCE, ED, MCA, BA: Buddy Lee, PM: Patsy Bruce
 Bryson, PEARO, Capitol, BA: William Morris, PM: David Frank
 lin
 BUCKINGHAM, LINDESEY, Asylum, PM: Larry Solters - Front Line
 Mgmt.
 BURRITO BROTHERS, Curb/CBS, BA: International Celebrity
 Servs.
 BYRD, DONALD, & 125TH STREET NYC, Elektra, BA: Regency
 Artists
 CALAMEY, JANE, Columbia, BA: ABC
 CALMUD, Chocolate City, BA: Norby Walters
 CAMPBELL, GLEN, Atlantic America, BA: Regency Artists
 CANDELA, Arista, Contact: Progress Recs
 CANNON, JIMM, Warner Bros., PM: Claymyn M/Cat
 CARA, IRENE, Newkirk, BA: William Morris, PM: Selma Rubin
 CARLILE, TOM, Door Knob, BA: United Talent, PM: J Prof'n's
 CARLISLE, STEVE, MCA, Contact: Carl Madari
 CARLTON, CARL, RCA, PM: David Robinson
 CAROLYN LARRY, Warner Bros., BA: ICM, PM: Charlie Lico
 CARIN, JEAN, Motown, BA: ABC, General Artists, PM: Charles
 Huggins - Hush Prod's
 CARNES, KIM, EMI America, BA: ICM, PM: Michael Brokaw - Kra
 gen & Co.
 CARPENTERS, A&M, BA: William Morris, PM: Jerry Weintraub &
 S! Bonafede - Management III
 CAS, ELEKTRA, BA: ATI
 CASH, JOHNNY, Columbia, BA: APA, PM: Lou Robin - Artists
 Consultants
 CASH, ROSANNE, Columbia, BA: APA
 CEDAR CREEK, Moons Shine, BA: Jim Halsey
 CHAMPLIN, BILL, Elektra, PM: John Baruck
 CHANDLER, GENE, Chi-Sound, BA: ABC
 CHANCE, RCF/Atlantic, BA: Norby Walters
 CHARLENE, Motown, BA: William Morris, PM: Ron Miller
 CHEAR TRICKS, Epic, BA: ICM
 CHIC, ATLANTIC, BA: Steve Ellis
 CHICAGO, Full Moon/Warner Bros., BA: Howard Ross, PM: Front
 Line Mgmt.
 CHILLIWACK, Millennium, BA: DMA, PM: Dixon-Propas Mgmt.
 CHIPMUNKS, RCA, Contact: Dan & Delroy Music
 CHOCOLATE MILK, RCA, BA: James Mason - Don Dorich Int'l
 CLARK, ROY, Chrysalis, BA/PM: Jim Halsey
 CLARK, STANLEY, Epic, BA: ICM
 CLASH, THE, Epic, BA: Premier Talent
 CLOVER, JERRY, MCA, PM: Tandy Rice - Top Billing
 COBHAM, BILLY (GLASS MENAGERIE), Elektra/Musician, BA:
 Gipsy Agency
 COE, DAVID ALAN, Columbia, BA: Empire Agency
 COLLINS, WILLIAM BOOTSIE, Warner Bros., BA: William Morris
 COLTER, JESSI, RCA, PM: Management III
 COMMERFORDS, Motown, BA: Norby Walters, PM: Commodores
 Entertainment
 CON FUNG SHUN, Mercury, BA: Regency Artists
 CONLEY, JOHN, MCA, BA: Bill Goodwin, Bus Mgr: Dave Rob
 erts - John Conley Ent's
 CONLEY, EARL THOMAS, RCA, BA: Shory Lavender, PM: Man
 agement III
 CORBIN/HANNAH BAND, Alfa, BA: Jim Halsey
 COREA, CHICK, Warner Bros., BA: Ted Nurland
 CORNELIUS, HELEN, Elektra, BA: United Talent, PM: South Side
 Music
 COSTELLO, ELVIS, & THE ATTRactions, Columbia, BA: ATI
 COUGAR, JOHN, Riva/Mercury, BA: ATI
 CRADDOCK, BILLY "CRASH", Capitol, BA: International House of
 Talent
 CRAND, RANDY, Warner Bros., BA: William Morris, PM:
 Fritz/Turner
 CRENSHAW, MARSHALL, Warner Bros., BA: ITC, PM: Richard
 Sarbin
 CROWLEY, STILLS & NASH, Atlantic, BA: William Morris
 CROSS, CHRISTOPHER, Warner Bros., BA: ICM, PM: Tim Neenan
 CROSBY, ROLLY, Warner Bros., BA: APA
 CRUSADERS, MCA, BA: William Morris, PM: George Greif & Sid
 Garris - Greif Garris Mgmt.
 D TRAIN, Prelude, BA: Steve Ellis
 DALTON, LACY J., Columbia, BA: Variety Artists
 DANIELS, CHARLIE, BAND, Epic, BA: Empire Agency, PM: Joe
 Sullivan - Sound Seventy
 DAVIES, GAIL, Warner Bros., BA: William Morris, PM: John Dou
 man
 DAVIS, MAC, Casablanca, BA: ICM, PM: Jim Morey - Katz Gallin
 Morey Ent's
 DAVIS, MILES, Columbia, BA: Ted Nurland
 DAVIS, PAUL, Arista, BA: Monterey Peninsula
 DAWSON, CLIFF, Boardwalk, Contact: Ruben Rodriguez
 DAY, ARLAN, Pasha, PM: Spencer Proffer - Pasha Music
 DAYTON, Liberty, PM: Debbie Sandridge
 DAZZ BAND, Motown, BA: Norby Walters, PM: Joe Simone
 DELUCIA, PACO, Columbia, BA: Premier Talent
 DENVER, JOHN, RCA, PM: Jerry Weintraub - Management III
 DEODATO, Warner Bros., PM: David Sonnenberg
 DEVO, Warner Bros., BA: William Morris, PM: Lookout Mgmt.
 DIAMOND, NEIL, Columbia, BA: Concerts West, PM: Manage
 ment III
 DIESEL, Regency, BA: Jon Podell, PM: Dave Libert
 DILLON, OZAN, RCA, BA: Shory Lavender, PM: Johnny
 McCollum
 DIMOLA, AL, Columbia, BA: Premier Talent
 DIR, HOON, Casablanca, BA: William Morris, PM: Entertainment
 Mgmt.

DR. JOHN, Clean Cuts, BA: ABC
 DOMINGO, PLACIDO, RCA, Columbia, BA: Eric Semon
 DOOS, ELEKTRA, Contact: Rich Lunell
 DOWNING, BIG AL, Team, BA: ICM, PM: Bob Walters - B W
 Mgr.
 DRAMATICS, Capitol, BA: Steve Ellis, PM: Forest Hamilton
 DUKE, GEORGE, Epic, BA: Monterey Peninsula
 DUNCAN, JOHNNY, Columbia, BA: Ronnie Spillman - Encore Tal
 ent
 EARTH, WIND & FIRE, Columbia/ARC, PM: Cavallo, Ruffalo &
 Fargoli
 EARWOOD, MUNDO, Primer, Excelsior, BA: American Mgmt.,
 PM: Jay Collier
 EASTON, SHEENA, EMI America, BA: ICM, PM: Deke Alton - DJ
 Ent's
 EBENEZE WETB, Capitol, BA: Don Dorich, PM: Anthony Taylor
 ELECTRIC LIGHT ORCH., Jet, BA: ATI
 ELGAR, LARRY, & HIS MANHATTAN SWING ORCH., RCA, BA:
 Willard Alexander
 EVANS, BILL, Warner Bros., PM: Helen Keane
 EVERETTE, LEON, RCA, BA: Shory Lavender, PM: Carroll Ful
 mer
 FAMELY BROWN, RCA, BA: Neal Agency, Top Ten Talent, PM:
 Management Group
 FARGO, DONNA, RCA, BA: Buddy Lee, PM: Stan Silver - Prima
 Donna
 FATBACK BAND, Spring, BA: ABC, PM: Fatback Prod'n's
 FELIX & JARVIS, RFD/Quality, PM: Tamn/Ferguson Prod'n's
 FELTS, NIKOLE, Loto, GMS, BA: Bleskey & Smiley, Joe Taylor
 FERGUSON, MAYNARD, Columbia, BA: Willard Alexander, PM:
 Maynard Ferguson Music
 FIELDS, RICHARD "DIMPLES", Boardwalk, BA: Norby Walters
 FITZGERALD, ELLA, Pablo, BA: Sale Prod'n's, PM: Norman
 Grant
 FLACK, ROBERTA, Atlantic, BA: William Morris
 FLEETWOOD M&C, Warner Bros., BA: ICM, PM: Penguin Promos.
 A FLOCK OF SEAGULLS, Jive/Arista, BA: Frontier Booking, PM:
 Chickamouth
 FOGLEBERG, DAN, Full Moon/Epic, BA: Howard Ross, PM: Front
 Line Mgmt.
 FOREIGNER, Atlantic, BA: Monterey Peninsula
 FORMAN, PEGGY, Dimension, BA: American Mgmt., PM: Ken
 Galt
 FOSTER, LLOYD DAVID, MCA, PM: Peter Svendsson
 FOUR TOPS, Casablanca, BA: Norby Walters
 FRANKE & THE KNOCKOUTS, Millennium, BA: ICM
 FRANKLIN, ARETHA, Arista, BA: William Morris, PM: Paul Cantor
 Ent's
 FRANKLIN, RODNEY, Columbia, PM: Jerry Heller
 FRANKS, MICHAEL, Warner Bros., BA: ICM
 FREY, GLENN, Asylum, PM: Irving Azoff - Front Line Mgmt.
 FRIEKE, JAMIE, Columbia, BA: William Morris, PM: Randy Jack
 son
 FRIZZELL, DAVID, & SHELLY WEST, Warner/Viva, BA: Jim Hal
 sey, PM: Jack Brumley
 FULL MOON featuring NEIL LARSON & BUZZ FEITEN, Warner
 Bros., BA: William Morris, PM: Pat Rains
 GALE, ERIC, Elektra/Musician, PM: Sanford Ross
 GAF BAND, Total Experience, BA: Norby Walters
 GARFUNKEL, ART, Columbia, Contact: Arthur Garfunkel Ent's
 GATES, DAVID, Arista, BA: Monterey Peninsula, PM: Schlesinger
 & Gipsy Agency
 GATLIN LARRY, & THE GATLIN BROTHERS BAND, Columbia, BA:
 APA, PM: Gatlin Ent's
 GAYLE, CRYSTAL, Columbia, BA: William Morris, PM: Gayle Ent's
 GEILS, J., BAND, EMI America, BA: Premier Talent, PM: Kragen
 & Co. in N.Y.
 GENERAL CAIN, Tabu, BA: William Morris
 GENESIS, Atlantic, BA: ITC
 GIBBS, TERRI, MCA, BA: Jim Halsey, PM: Ed Penney
 GILLEY, MICKEL, RCA, BA: William Morris
 GINSBURG, BOB, BA: International Celebrity Servs./Ginger Canzone
 ri
 GOLDSBORO, BOBBY, Curb/CBS, BA: ICM
 GOODNIGHT, GARY, Door Knob, PM: Gene Kennedy
 GORDON, DEXTER, Elektra/Musician, Milestone, PM: Maxine
 Gregg - Mgmt.
 GOSVIN, VERN, Quotson, BA: Top Billing
 GRACE, FRED, & RHINSTONE, RCA, PM: Ed Howard & David
 Franklin - David M. Franklin & Assocs
 GRAHAM, LARRY, Warner Bros., BA: Regency Artists, PM: Tent
 makers
 GRAND MASTER FLASH & THE FURIOUS FIVE, Sugarhill, BA:
 Norby Walters
 GRAPPELLI, STEPHANE, Warner Bros., BA: Abby Hoffer
 GREENWOOD, LEE, MCA, BA: Jim Halsey, PM: Larry McFaden -
 Green Wood
 GREGORY, TERRY, Handshake, PM: Al Gallico
 GRISMAN, DAVID, Warner Bros., BA: Magna Artists, PM: MCA
 Mgmt.
 GRUSIN, DAVE, Arista/GRP, PM: Grusin/Rosen Prod'n's
 HAGAN, SAMMY, Geffen, BA: ICM
 HAGARD, MERLE, Epic, BA: Jim Halsey, Bus Mgr: Tex Whit
 son - Shade Tree Music
 HAIRCUT ONE HUNDRED, Arista, PM: IBA Int'l
 HALL & OATES, RCA, BA: ATI, PM: Tommy Motolla - Champion
 Entertainment
 HANCOCK, HERBIE, Columbia, BA: William Morris
 HARRIS, EMMYLOU, Warner Bros., BA: Monterey Peninsula
 HART, FREDIE, Sunbird, BA: Tesser Talent, PM: Roy Tesser -
 Tesser Talent
 HEAD, ROY, Chrysalis, BA: Carolyn Hughes, PM: Hugh Dancy
 HEART, Epic, BA: ICM
 HEATH BROTHERS, Columbia, BA: Ted Nurland
 HENDERSON, MICHAEL, Buddha, BA: Norby Walters
 HENLEY, ODON, Modern, PM: Irving Azoff - Front Line
 HENSEL, CAROL, Vantage, PM: Joe Savello - Big Mgmt.
 HIGGINS, BERTIE, Kat Family, BA: William Morris, PM: Joel A.
 Cherry - Kat Family Mgmt.
 HIGH FASHION, Capitol, PM: Claude Ismael
 HIGH MEYER, Gordy, PM: Owen Fuller
 HILL, Z.Z., Maseco, BA: Rodgers Redding & Assocs., PM: Tom
 Couch
 HOLMES, RUPERT, Elektra, BA: Magna Artists
 HORNE, LENA, Qwest, BA/PM: Ralph Harris & Sherman Speed, PM:
 Mgmt.

HURBAD, FREDDIE, Elektra/Musician, PM: Michael Daven
 port - Merlin Co
 HUMAN LEAGUE, A&M, BA: ICM, PM: Bob Last & Rob War
 rington - Noise Ltd
 HUNTER, GOM, Warner Bros., BA: Jim Halsey, PM: Mickey
 Baker - Stellar Mgmt.
 HURT, CINDY, Chrysalis, BA: Jim Halsey, PM: Beth Hurt
 IMAGINATION, MCA, BA: Ben Morgan - General Artists
 INGRAM, GAMES, Qwest, BA: Regency Artists
 IRON MAIDEN, Carusel, BA: ATI, PM: Carl Maduri - Belkin Mu
 sic
 IRON MAIDEN, Capitol, BA: ATI, PM: Rod Smallwood
 ISLEY BROTHERS, T Neck, BA: ATI
 JACKSON, JERMAIN, Motown, PM: Hazel Jackson
 JACKSON, JOE, A&M, BA: Wayne Forte - ITC, PM: John Telfer -
 Ebeneze Music
 JACKSON, MILLIE, Spring, BA: ABC, PM: Keshval Ent's
 JACKSONS, Epic, PM: Weisner/Demann
 JAMES, BOB, Columbia/Tappan Zee, Contact: Tappan Zee
 JAMES, RICK, Gordy, BA: Norby Walters, PM: Jerry Weintraub -
 Management III
 JAMES, SONNY, Dimension, BA: United Talent, PM: Reggie
 Mac - United Talent
 JANELL CHAS, A&M, PM: Charlie Preest - Mismanagement
 JARREAU, AL, Warner Bros., BA: William Morris, PM: Pat Rains
 JARRET, KEITH, Epic, PM: Brian Carr
 JEGULM, KAREN, Door Knob, PM: Gene Kennedy Ent's
 JENNINGS, WAYLON, RCA, BA: Regency Artists, PM: Burt Zell
 - Management III
 JETHRO TULL, Chrysalis, BA: Barbara Skye/Ed - Premier Talent,
 PM: Tim Woolley
 JETT, JOAN, & THE BLACKHEARTS, Boardwalk, BA: Frontier
 Booking
 JOEL, BILLY, Columbia, BA: William Morris
 JOHN, ELTON, Geffen, BA: Howard Ross
 JOHNSON, HOWARD, A&M, BA: Norby Walters, PM: Stan Bern
 stein - Sid Bernstein Mgmt.
 JONES, GEORGE, Epic, BA: Shory Lavender
 JONES GIRLS, Philadelphia Int'l, BA: William Morris
 JONES, JONIC, A&M, BA: Regency Artists
 JONES, RICHIE LEE, Warner Bros., BA: ICM
 JONES, TOM, Mercury, BA: ICM, PM: Gordon Mills
 JUNIOR, Mercury, BA: Premier Talent
 KANSAS, Kishner, BA: Monterey Peninsula, PM: Carr Co
 KELLY, RICH, Carere/CBS, Contact: Freddy Cannon
 KEMP, WAYNE, Epic, BA: Buckley & Smiley
 KENDALLS, Mercury, BA: International Celebrity Servs.
 KENNEDY, GENE, Door Knob, PM: Gene Kennedy Ent's
 KIM, MERLE & THE COCONUTS, Sirs, BA/PM: Champion Entei
 nment
 KUNIGRE, CREOLE & FRIENDS, Elektra, BA: Shory Lavender
 KING, B.B., MCA, A&M, PM: Sid Sodenberg
 KING, CAROLE, Atlantic, BA: Monterey Peninsula

KING CRIMSON, Warner Bros., BA: ITC, PM: EG Mgmt.
 KING, DON, Epic, BA: Top Billing, PM: Network Inc
 KING, EVELYN, RCA, BA: Norby Walters, PM: Bob Schwad -
 Sight & Sound Mgmt.
 KING, ARISTA, BA: ICM, PM: Renaissance Mgmt.
 KLEMMER, JOHN, Elektra, BA: William Morris, PM: Gary Bor
 man
 KLIQUE, MCA, PM: George Murphy - Forest Hamilton
 KLOUG, EARL, Liberty, BA: Magna Artists, PM: Block Meyer
 KNOWLES, FRED, South Bros., BA: William Morris
 KNOOL & THE GANG, De Lite, BA: Norby Walters, Bus Mgr: Ger
 ald Dele - TWM Mgmt. Servs.
 KRAFTWERK, Warner Bros., BA: Premier Talent, PM: Marvin
 Katz
 KURTIS, STAN, Nonesuch, PM: Kurtis Virtuoso
 L T D, A&M, PM: Jerry Heller
 LABOINTY, BILL, Warner Bros., PM: BNB Assocs
 LANE, CRYSTAL, RCA, BA: Norby Walters
 LANE, CRYSTAL, RCA, BA: Norby Walters
 LEE, JOHNNY, Mercury, BA: Leo Stoller
 LEXLEY, DAVID, EMI America, BA: ICM, PM: Gary Barm
 an
 LATTISAW, STACY, Cotillion, BA: William Morris, PM: Buddy Al
 len
 LAWS, RONNIE, Liberty, BA: William Morris, PM: Kragen & Co.
 LAZY, RODNEY, & THE WILD WEST, Chrysalis, BA: Jim Halsey, PM:
 Rodney Jay
 LE ROUX, RCA, BA: Monterey Peninsula, PM: Budd Carr - Carr
 Co
 LEE, BRENDAN, MCA, BA: Dick Blake, PM: Ronnie Shacklett
 LEE, DICKIE, Mercury, BA: Neal Agency
 LEE, JOHNNY, Full Moon/Asylum, BA: William Morris, PM: David
 Brock
 LEWIS, HUEY, & THE NEWS, Chrysalis, BA: Monterey Peninsula,
 PM: Bob Brown - Bear Prod'n's
 LEWIS, JERRY LEE, NCA, BA: Al Emby - Talent House, PM: Rob
 ert Porter - Talent House
 LEWIS, RAMSEY, Columbia, BA: Regency Artists
 LIGHTFOOT, GORDON, Warner Bros., BA: ICM
 LITTLE, RICHIE, Boardwalk, BA: Regency Artists
 LITTLE RIVER BAND, Capitol, BA: Regency Artists, BA: Chas
 Whelan
 LORBER, JEFF, Arista, BA: Variety Artists, PM: Jeffrey Ross Mu
 sic
 LOVERBOY, Columbia, BA: ICM
 LUIE, Rita, BA: ICM
 LYNN, CHERYL, Columbia, BA: Norby Walters
 LYNN, LORETTA, MCA, BA: Jimmy Jay - United Talent, PM: David
 Skegner - Loretta Lynn Ent's
 MACKAY, BOBBY, Moon Shine, PM: R.J. Seiler
 MAINWATER, MIKE, Warner Bros., PM: Christine Martin
 MANCHESTER, MELISSA, Arista, BA: William Morris, PM: Mi
 chael Luggan
 MANDRELL, BARBARA, MCA, BA: Dick Kent - Dick Blake Int'l,
 PM: Irbj Mandrell - Mandrell Mgmt.

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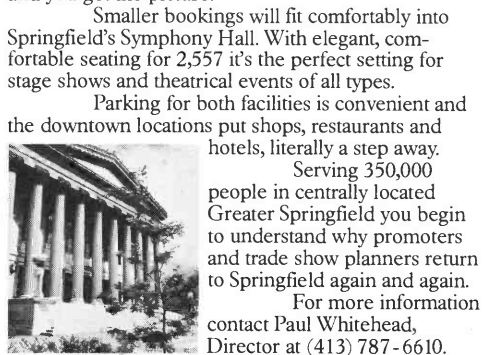
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 MAZE featuring FRANKIE BEVERLY, Capitol; BA: ABC; PM: Vernon Jones.
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McDOWELL, RONNIE, Epic; BA: Dick Blake Int'l.
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 McLAUGHLIN, JOHN, Elektra/Musician; BA: Ted Kurland.
 McLEAN, DON, Millennium; BA: ICM; PM: Herb Gart—Rainbow Collection.
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 METHENY, PAT, GROUP, ICM; BA/PM: Ted Kurland.
 MIGHTY FIRE, Elektra; PM: Eddie Pugh.
 MILLER, ROGER, Elektra; BA: ICM; PM: Stan Moress—Scotti Bros.
 MILLER, STEVE, BAND, Capitol; BA: Concerts West; PM: Greg Fischbach.
 MILLS, STEPHANIE, Casablanca; BA: William Morris.
 MILSAP, RONNIE, RCA; BA: Dick Blake; PM: BNB.
 MISSING PERSONS, Capitol; BA: ITA; PM: Ken Scott.
 MONEY, EDDIE, Columbia; BA: Premier Talent.

MOODY BLUES, Threshold; PM: Management III.
 MOORE, MELBA, EMI America; BA: Abby Hoffer, Norby Walters; PM: Hush Prod's.
 MORRIS, GARY, Warner Bros.; BA: Regency Artists; PM: Art Stone.
 MOTELS, Capitol; BA: ICM; PM: Val Caray.
 MURPHY, MICHAEL, Liberty; PM: Bob Burwell.
 MURRAY, ANNE, Capitol; BA: APA; PM: Leonard Rambeau—Balmur Ltd.
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 NEWTON-JOHN, OLIVIA, MCA; BA: Peter Grosslight—Regency Artists; PM: Roger Davies—Roger Davies Mgmt.
 NOVA, ALDO, Portrait; BA: ATI.
 OAK RIDGE BOYS, MCA; BA: Jim Halsey; PM: Shelly Davis & Kathy McClintock—Oak Ridge Boys Office.

O'BRYAN, Capitol; BA: William Morris; PM: Don Cornelius.
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 O'JAYS, Philadelphia Int'l; BA: ABC; PM: Bill Wyatt—O'Jays, Inc.
 ONE WAY, MCA; BA: Jerry Ade & Jeff Frasco—Norby Walters; PM: Al Perkins—Perk's Music.
 OSBORNE, JEFFREY, A&M; BA: Don Fischel—Regency Artists; PM: Jack Nelson.
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 PARKER, CHARLIE, with THE ORCH., Elektra/Musician; PM: Bill Potts.
 PARKER, RAY, JR., & RAYDIO, Arista; BA: William Morris; PM: Cavallo, Ruffalo & Fargnoli.
 PARSONS, ALAN, PROJECT, Arista; PM: Starboard Mgmt.
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 PARTON, STELLA, Townhouse; BA: William Morris.
 PASTORIUS, JACO, Warner Bros.; PM: Mowgli Mgmt.

PAYCHECK, JOHNNY, Epic; BA/PM: Buddy Lee.
 PEARL, LESLIE, RCA; Contact: Fred Disipio.
 PENDERGRASS, TEDDY, Philadelphia Int'l; BA/PM: Alive Ent.
 PFEIFER, DIANE, Capitol; BA: Creative Artist; PM: Ted Hacker—Creative Artist.
 PIECES OF A DREAM, Elektra; PM: Danny Harmon.
 PINK FLOYD, Columbia; BA: Alley Frey—ARSE Mgmt.
 PLANT, ROBERT, Swan Song; Contact: Swan Song Recs.
 PLEASURE, RCA; Contact: Chad Debnam—B. Chadwick.
 POINTER SISTERS, Planet; BA: Regency Artists; PM: Burt Zell—Management III.
 POLICE, A&M; BA: Ian Copeland—Frontier Booking; PM: Miles Copeland & Kim Turner—Faulty Prods.
 POST, MIKE, Elektra; BA: Regency Artists.
 POWELL, SANDY, BA/PM: Jim Prater—Chardon.
 POWELL, SUE, RCA; BA: Buddy Lee.
 PRESTON, BILLY, Motown; BA: William Morris; PM: De Passe & Jones Mgmt.
 PRICE, RAY, Columbia, Dimension; BA/PM: Ray Price.
 PRIDE, CHARLEY, RCA; BA/PM: Chardon.
 PRINCE, Warner Bros.; BA: William Morris; PM: Steve Fargnoli—Cavallo, Ruffalo & Fargnoli.
 PRISM, Capitol; BA: ICM; PM: Bruce Allen.
 PRYOR, RICHARD, Warner Bros.; PM: Indigo.
 QUARTERFLASH, Geffen; BA: ICM.
 QUEEN, Elektra; Contact: GLS Prod's.
 R E O SPEEDWAGON, Epic; BA: ATI.
 R J's LATEST ARRIVAL, Zoo York; Contact: Christopher Douglass.
 RABBITT, EDDIE, Elektra; BA: William Morris; PM: Stan Moress—Scotti Bros.
 RAINBOW, Polydor; BA: ATI.
 RAITT, BONNIE, Warner Bros.; BA: Avalon Prod's; PM: Group Raitt Tours.
 RAVEN, EDDY, Elektra; BA: American Mgmt.; PM: Ken Stults.
 RAWLS, LOU, Epic; BA: William Morris; PM: BNB Assocs.
 REED, JERRY, RCA; BA: Top Billing; PM: Frank Rogers—Jerry Reed Ent's.
 REEVES, DEL, Koala; BA: Blackley & Smiley.
 RENE & ANGELA, Capitol; PM: Hilery Johnson.
 RICHARD, CLIFF, EMI America; BA: ICM; PM: Peter Gormley & David Bryce—Gormley Mgmt.
 RICHIE, LIONEL, JR., Motown; PM: Kragen & Co.
 RITCHIE FAMILY, RCA; PM: Russel Sidelsky—Can't Stop Prod's.
 RITENOUR, LEE, Elektra; BA: William Morris; PM: Dave Bendett & Barry Menes—DBAM.
 ROBBINS, ROCKIE, A&M; BA: William Morris.
 ROBERTS, JUDY, Inner City; PM: William Traut—Open Door.
 ROBINSON, SMOKEY, Tamla; BA: William Morris; PM: Star Direction.
 RODRIGUEZ, JOHNNY, Epic; BA: Neal Agency; PM: John D. Lentz.
 ROGER, Warner Bros.; BA: Norby Walters; PM: Troutman Ent's.
 ROGERS, KENNY, RCA, Liberty; BA: North American Talent; PM: Kragen & Co.
 ROGERS, RONNIE, Lifesong; BA: Jim Halsey; PM: Bob Burwell.
 ROLLING STONES, Rolling Stones; Contact: Rolling Stones Recs.
 ROLLINS, SONNY, Milestone, BA/PM: Lucille Rollins.
 ROSE ROYCE, Epic; PM: Jerry Heller.
 ROSS, DIANA, RCA; PM: Gail Davis—RTC Mgmt.
 ROWLAND, DAVE, (& SUGAR), Elektra; BA: Top Billing; PM: Patie Gaines.
 RUFUS (featuring CHAKA KHAN), MCA; BA: Regency Artists; PM: Larry Fitzgerald & Mark Hartley—Fitzgerald/Hartley.
 RUSH, Mercury; BA: ATI; PM: SRO Prod's.
 RUSHEN, PATRICE, Elektra; PM: Ronald White & Charles Mims Jr.—Class Act.
 SADANE, MARC, Warner Bros.; PM: D'Martella Mgmt.
 SANBORN, DAVID, Warner Bros.; BA: William Morris; PM: Pat Rains.
 SCHNEIDER, JOHN, Scotti Bros.; BA: ICM.
 SCORPIONS, Mercury; BA: DMA.
 SCOTT, TOM, Musician, Columbia; BA: Regency Artists.
 SCOTT-HERON, GIL, Arista; BA: TP&B Prod's; PM: Spice Inc.
 SEGER, BOB, & THE SILVER BULLET BAND, Capitol; BA: ATI; PM: Ed Andrews.
 SHALAMAR, Solar; BA: Norby Walters.
 SHEPPARD, T.G., Warner/Curb; BA: Ray Singer—Jack D. Johnson; PM: Jack D. Johnson.
 SHOCK, Fantasy; BA/PM: David Leiken—Double Tee Promos.
 SHOOTING STAR, Virgin/Epic; BA: ATI.
 SIEGEL, DAN, Elektra, Inner City; PM: Allen Kovac & Stan Garrett—TDA Mgmt.
 SIMMONS, RICHARD, Elektra; PM: Alan Lenard.
 SIMON, CARLY, Warner Bros.; BA: William Morris; PM: Arlyne Rothberg.
 SIMON, PAUL, Warner Bros.; PM: Ian Hoblyn.
 SINATRA, FRANK, Reprise; Contact: Sarge Weiss.
 SISTER SLEDGE, Cotillion; BA: Regency Artists.
 SKAGGS, RICKY, Epic; BA: Dick Blake Int'l; PM: Chipp Peay.
 SKYY, Salsoul; BA: Norby Walters.
 SMITH, LESLIE, Elektra; PM: Al Bunetta.
 SMITH, MARGO, AMI; PM: Richard Cammeron—C&S Music Co.
 SMITH, O.C., Motown; BA: Regency Artists.
 SMITH, RICHARD JON, Jive/Arista; Contact: Zomba Prod's.
 SMITH, RUSSELL, Capitol; BA: Empire Agency; PM: MSS.
 SNEAKER, Handshake; BA: Monterey Peninsula.
 SOCCIO, GINO, RFC/Atlantic; BA: Bob Caviano Ent's.
 SOFT CELL, Sire; BA: ITG; PM: Steve—Some Bizarre.
 SOUL SONIC FORCE, Tommy Boy; BA: Norby Walters; PM: Joe Barnes.
 SPRINGFIELD, RICK, RCA; BA: ICM; PM: Joe Gottfried—Carmen Prod's.
 SPYRO GYRA, MCA; BA: Andy Kaufman—United Entertainment; PM: Richard Calandra, Jay Beckenstein & Phil Brennan—Crosseyed Bear Prod's.
 SQUEEZE, A&M; BA: Frontier Booking; PM: David Enthoven & Mike Hedge—B&E Mgmt.
 SQUIER, BILLY, Capitol; BA: Premier Talent; PM: Stewart Young.
 STAMPEL, JOE, Epic; BA: Encore Talent.
 STATLER BROTHERS, Mercury; BA: Dick Blake; PM: Bill Utz—Steele & Utz.
 STEVENS, RAY, RCA; BA: William Morris; PM: Williams-Cimini.
 STEWART, GARY, RCA; BA/PM: Shorty Lavender.
 STEWART, ROD, Warner Bros.; BA: William Morris.
 STRAIT, GEORGE, MCA; BA: Buddy Lee; PM: Strait Ahead.
 STREISAND, BARBRA, Columbia; BA: ICM; PM: Jon Peters.
 STYX, A&M; BA: ICM; PM: Irving Azoff—Front Line.
 SUGARHILL GANG, Sugarhill; BA: Norby Walters.
 SUMMER, DONNA, Geffen; BA: William Morris.
 SUMMERS, BILL, & SUMMERS HEAT, MCA; BA: Norby Walters; PM: Capas Hope—Mack 'N' Hope.
 SUN, JOE, (with SHOTGUN), Elektra; PM: Management Group.
 SUPER GRIT COWBOY BAND, Hoodswamp; BA/PM: Buzz Ledford—Hoodswamp Ent's.
 SUPERIOR MOVEMENT, CIM; PM: Christian Smith.
 SURVIVOR, Scotti Bros.; BA: Premier Talent.
 SWAN, BILLY, Epic; BA: William Morris; PM: Bert Block—Block Kewley Mgmt.
 SYLVIA, RCA; BA/PM: Chardon.
 T-CONNECTION, Capitol; BA: General Artists; PM: Don Taylor.
 A TASTE OF HONEY, Capitol; BA: William Morris; PM: Forest Hamilton.
 TAYLOR, KAREN, Mesa; Contact: Taylor Sparks.
 TEENA MARIE, Gordy; BA: William Morris.
 TEMPTATIONS, Gordy; BA: William Morris; PM: Shelly Berger—Star Direction.
 THIRD WORLD, Columbia; BA: Frontier Booking.
 '38 SPECIAL, A&M; BA: ICM; PM: Mark Spector.
 THOMAS, B.J., Cleveland Int'l; Priority; BA: Regency Artists; PM: Gloria Thomas—RainSong Mgmt.
 THOMPSON TWINS, Arista; BA: Magna Artists; PM: John Hade.
 TILLIS, MEL, MCA; BA: William Morris.
 TIME, The, Warner Bros.; BA: William Morris; PM: Steve Fargnoli—Cavallo, Ruffalo & Fargnoli.
 TOM TOM CLUB, Sire; BA/PM: Gary Kurlist—Overland Prod's.
 TOMPALL & THE GLASER BROTHERS, Elektra; BA: Jonna Yuric; PM: Chuck Glaser—Glaser Sound Studios.
 TOTO, Columbia; BA: Monterey Peninsula.
 TOWNER, RALPH, ECM; BA: Ted Kurland.
 TRIPP, ALLEN, Nashville; Contact: James Allen.
 TRIUMPH, RCA; BA: ICM; PM: Joe Owens.
 TUCKER, LA COSTA, Elektra; PM: James Stroud.
 TUCKER, TANYA, MCA; BA: William Morris.
 TURNTINE, STANLEY, Elektra; PM: Richard Carpenter.
 TUTONE, TOMMY, Columbia; BA: ICM.
 TWITTY, CONWAY, Elektra; BA: United Talent; PM: Dee Henry.
 TYNER, McCoy, Columbia; PM: Jack Walker.
 UPCHURCH, PHIL, JAM; BA/PM: Bob Wirtz.
 VALENTIN, DAVE, Arista/GRP; BA: William Morris; PM: Third Wave Mgmt.

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 ☆ DAN HILL ☆ LONG JOHN BALDRY ☆ MIKE LOVE & DEAN TORRENCE ☆ DIZZY GILLESPIE ☆ VALDY ☆ RICHARD NADER'S
 ROCK AND ROLL SPECTACULAR ☆ THE ROVERS ☆ THE TEMPTATIONS ☆ THE LEGENDARY BLUES BAND ☆ THE JAMES
 COTTON BAND ☆ JOSE FELICIANO ☆ THE CANADIAN BRASS ☆ THE NYLONS ☆ EDWARD, HARDING AND MCLEAN ☆
 ☆ RAMSEY LEWIS ☆ SERGIO MENDES BRASIL '88 ☆ VICTOR BORGE ☆ ANDRE GAGNON ☆ THE GOOD BROTHERS ☆
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 MCLEAN ☆ SMOKEY ROBINSON ☆ PETER ALLEN ☆ PETER, PAUL & MARY ☆ MAYNARD FERGUSON & HIS
 ORCHESTRA ☆ FRANKI VALLI & THE FOUR SEASONS ☆ ROBERTA FLACK ☆ KRIS KRISTOFFERSON ☆
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The top chart artists of the agents, managers and contacts are listed alphabetically (by artist name) in the preceding section.

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Overview 1982

• Continued from page TIA-10

The Dance/Disco chart was the only chart to place such diverse performers as Laurie Anderson, Aretha Franklin, Grandmaster Flash, Gang of Four, Kid Creole and the Coconuts, Stevie Wonder, Boystown Gang, Abba, Lipps Inc., Third World and the J. Geils Band.

Yeah, but... The Dance/Disco scene, along with its parallel stream on the airwaves—urban contemporary radio—is providing the much-needed avenue for new and experimental acts to get a hearing. Without it, many of today's new young heroes would still be getting reactions like "oh yeah, that's all that punk stuff."

Yeah, but I just don't like the sound of the word "disco." I guess no one else did either because now it's "dance/disco" or "dance music." No matter. The overall effect is the same.

I guess that's right. All those acts mentioned made music people could dance to, which is the ultimate participatory, democratizing aspect of rock/pop culture in the first place, and I guess that's what disco was all about, right?

Case closed.

CARY DARLING
Dance Reporter

Classical '82

It wasn't a bad year for classics. Hit to a lesser degree than other musical genres by the slump in record buying, classical albums became an even more valuable part of the product mix.

Like the rest of the industry, classics watched cassettes stoke up a new head of steam, but added a few wrinkles of its own. And if the rest of the industry was laggard in adopting new technology, classics pulled out all stops on digital.

Traditionally in the technological vanguard, the classical side of the industry was again pushing at the future, stockpiling programming ammo for the approaching market onslaught of the compact digital disk.

On the radio side, commercial classical stations reported profitable operations at their annual convention, again largely insulated from the abrupt dips and surges in fortune experienced by their pop colleagues. More AM stations were said to be eyeing classical formats, a leaning certain to be stimulated with the arrival of AM stereo.

The most visible and dramatic retailing development of the year was the explosive exploitation of the budget classical cassette. In short order, London Records, Vanguard, CBS and RCA joined Moss Music and Sine Qua Non in spreading before an economy-minded public an enormous array of attractive performances on cassette, priced to deliver a profit at a list of \$3.98, or even when discounted to \$2.98.

Almost as significant was the introduction during the year of 90-minute prerecorded cassettes by Deutsche Grammophon and Angel at prices below those of top-line single albums. Here, too, the effect was to broaden the retail universe for classical product, in addition to raising grosses for traditional outlets.

Imports began showing up more abundantly in classical bins as a robust U.S. dollar abroad favored domestic buyers even as it penalized exporters.

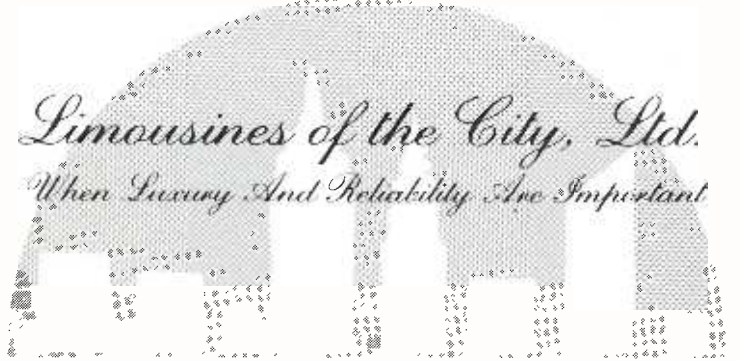
But the big bucks still came from crossover product. Tenor Jose Carreras began challenging Placido Domingo, who challenged Luciano Pavarotti for shares of the action. And flutist John Galway went to Nashville.

Aware of its heritage, the industry also marked a few milestones during the year. The centenary of Stravinsky's birth was celebrated by a flood of reissues and new recordings. The Berlin Philharmonic, at the ripe age of 100, was subject of a host of retrospective boxed sets. Lesser anniversaries, among them those of Paganini (200) and Kodaly (100) also received some notice.

But despite all developments, the "Canon," or "Kanon" by Johann Pachelbel, in whose works Bach himself is said to have found inspiration, at year's end still outsold most every other classical title.

IS HOROWITZ
Classical Editor

(Continued on page TIA-48)



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- #1 Black Contemporary New Male—Albums **Quincy Jones**
- #1 Black Contemporary New Male—Singles **Jeffrey Osborne**
- #1 Black Contemporary Instrumentalist—Albums **Quincy Jones**



Adult Contemporary '82

Adult contemporary and country radio became kissin' cousins in '82, as seen by the fact that Ronnie Milsap, Kenny Rogers, Juice Newton, Alabama, Willie Nelson and Eddie Rabbitt all ranked among the top 15 AC artists of the year.

Milsap's "Any Day Now" was the year's top AC single, having spent five weeks at No. 1 in early summer. Rogers and Newton also topped the chart during the year. Rogers scored with "Through The Years" and "Love Will Turn You Around;" Newton with "The Sweetest Thing" and "Break It To Me Gently."

The only other artist to collect two No. 1 AC records in '82 was Neil Diamond, who was on top as the year began with "Yesterday's Songs" and made it back to No. 1 in October with "Heartlight."

Milsap was also declared the year's top artist, replacing '81 champ Kenny Rogers. Diamond and Air Supply held the place and show positions on the artist listing for the second year in a row.

While soft, easy-tempo hits like Sylvia's "Nobody" dominated the year in adult contemporary, several harder-textured tracks also made noise. Survivor's "Eye Of The Tiger," Toto's

"Rosanna" and Laura Branigan's "Gloria" all hit the AC chart during the year, while Fleetwood Mac's "Hold Me," Melissa Manchester's "You Should Hear How She Talks About You" and the Pointer Sisters' "American Music" all cracked the top 10.

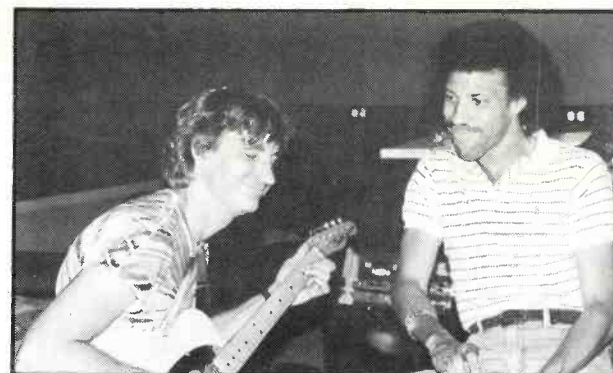
A variety of mainstream rock acts scored during the year with softer hits. Journey reached the AC chart with both "Open Arms" and "Still They Ride;" Supertramp with "It's Raining Again" and Phil Collins with a remake of "You Can't Hurry Love."

Several acts that fall under the broad new music banner also broke through at AC radio in '82, paced by Joe Jackson, who stepped into the top 10 with "Steppin' Out." The Motels' ballad "Only The Lonely" and Men At Work's reggae-tinged "Down Under" also hit the chart.

Ray Parker Jr.'s rock-inflected "The Other Woman" and Marvin Gaye's frank "Sexual Healing" also broke on to the AC chart in '82, as did many other more conventional black hits. Of these, Paul McCartney & Stevie Wonder's "Ebony & Ivory," Lionel Richie's "Truly" and Dionne Warwick's "Heartbreaker" all made it to No. 1.

Vangelis' instrumental "Chariots Of Fire" also topped the AC chart for five weeks in April, becoming the year's number two hit. The Greek composer was one of only two new or developing acts to break through to No. 1 during the year. The other was Bertie Higgins, who took the nostalgic "Key Largo" to the top spot in March.

PAUL GREIN
Music Research Editor



Joe Walsh, left, tries out a guitar part for one of the tracks on Lionel Richie's self-titled solo album debut.



A tearful Yoko Ono and Sean Lennon accept a Grammy for "Double Fantasy," voted best album of the year. During the year, Yoko left the Geffen fold for PolyGram.

Jazz '82

More than a decade after the opening volleys of the Fusion Wars were sounded by such pioneers as Miles Davis, Weather Report and the Mahavishnu Orchestra, enough critics and industry executives remain sufficiently polarized to keep the battle alive. Yet the music and its audience have, in recent year, offered evidence that those twin poles of "straightahead," acoustic jazz and up-to-the-minute fusion are enhancing each other, not undercutting their respective merits.

That's particularly apparent when examining 1982's contributions to both extremes. Despite the major labels' continued retreat from new acoustic jazz projects, a flow of important historical reissues and anthologies, coupled with a wide spectrum of newly-recorded masters from both U.S. and overseas independents has kept tradition alive. And while fusion has generated the expected body of explicitly commercial, artistically modest successes, that sector has also spawned its own share of daring, potentially influential experiments.

Together, these tributaries of jazz have enabled the field to fare comparatively well amid the much publicized music trade recession. Despite the sluggish economy, unit sales for jazz have held steady or increased slightly; although most corporate share of market breakdowns still peg jazz at between 3% and 5% of the overall sales generated, most retail estimates are significantly higher. Savvier full-line dealers have proven that jazz can account for as much as 20% of a store's sales volume given the right mix of market, selection, service and merchandising. These same retailers can testify to the influx of new, young buyers for older jazz styles, an audience lured by—you guessed it, fusion.

Add in such other sub-genres as Japanese and European fusion and avant garde music, and the folk-based chamber music that has taken the tiny Windham Hill label onto the jazz charts, and the diversity of music to be found in the bins is clearly increasing. This growth is all the more significant in light of jazz radio's beleaguered position on the FM and AM bands, where pinched funding for non-commercial NPR outlets and further erosion of commercial jazz formats describe reduced avenues for exposure. Despite that friction, however, crossover stars of the '70s are often underscoring the coexistence of newer fusion equations and older traditional styles through tours and recordings that explicitly revive their traditional sources.

Such '70s fusion stylists as Chick Corea and Freddie Hubbard have balanced their crossover fare with recent acoustic jazz projects. And among the ranks of "new music" proponents, musicians like Oliver Lake and Anthony Davis are attempting to explore several different threads within a single career, alternating their more esoteric work with forays into funk-laced dance music or serious hybrids of jazz and classical traditions. At the same time, a literal second generation of acoustic stylists such as Chico Freeman and Wynton Marsalis is extending the line from bebop and '50s cool into the '80s.

Such musical riches remain the bright hope for jazz, despite the often precarious fiscal strength for a field where the dominance of smaller independents carries with it chronic problems in cash flow and payment. If the threat of insolvency remains an ironic leit motif for the indies, there is also some evidence that the technological seachange now affecting electronic media could work on behalf of jazz: cable TV is eyeing the music as a natural feature for "narrowcasting" to an adult population eager for alternative entertainment, and growing interest in spinning off cable audio channels likewise bodes well for jazz.

SAM SUTHERLAND
Jazz Editor

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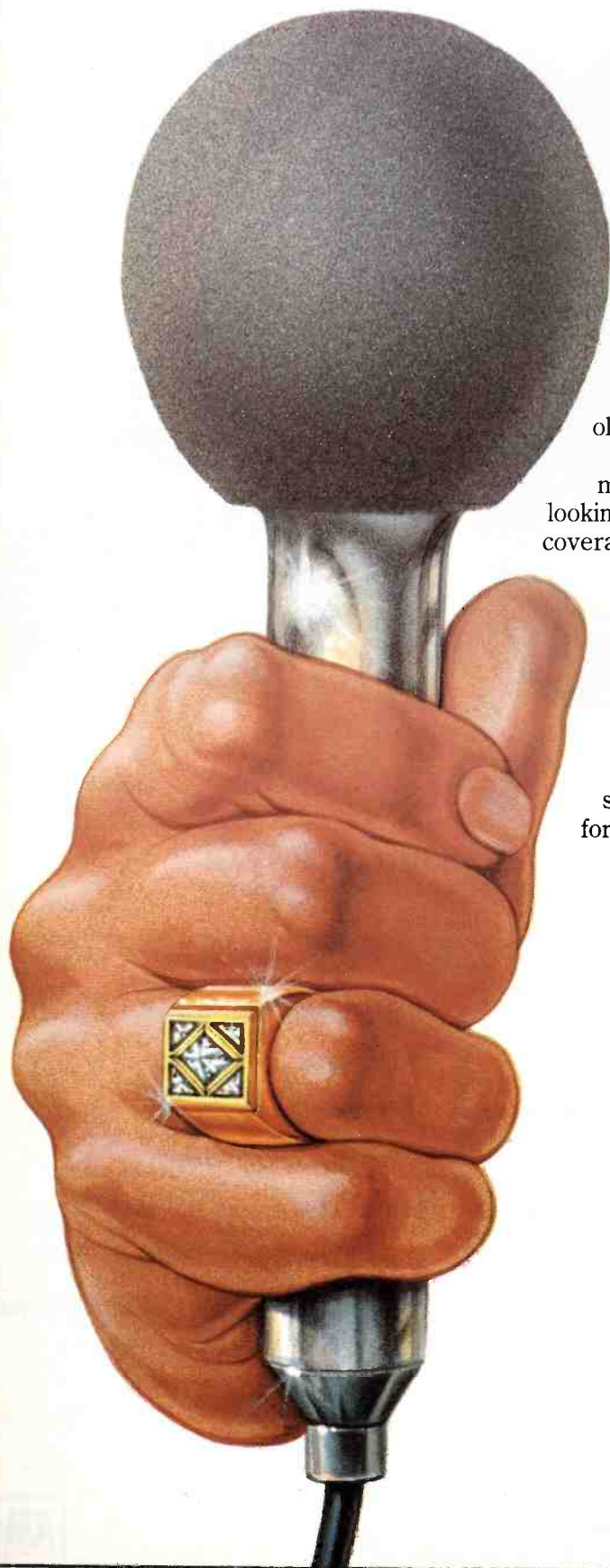
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A Billboard SPOTLIGHT ON THE LIVE TALENT OF AUSTRALIA



Birthday Party



Split Enz



The Church



Little River Band

By GLENN A. BAKER

Of all the phrases used to describe the dramatic emergence of Australia as a leading international contemporary music source, the least accurate is "the Liverpool of the '80s." The term is a misnomer because the staggering diversity of acts and product on offer from the lower continent ensures that, unlike the British Invasion which the Beatles unleashed upon the world in 1964, the balloon will not burst as a result of being based upon a singular sound or style.

Australian music is not a craze or fad or momentary fascination. Rather it is a rich, textured, and staggeringly diverse spectrum of sound—the culmination of three decades' distillation of overseas influences and indigenous forces. Where once it begged for attention, it now basks in the admiring gaze of an international marketplace.

Popular music is the cultural lifeblood of Australia. It penetrates into the core of society to a greater extent than in possibly any other western country. It saturates television programming, print media and radio airwaves. While the cultural media of theatre, cinema, literature, art and 'serious' music prosper down under and certainly claim their own share of international acclaim, contemporary music dwarfs them all with its effect and influence.

In this land of just 14 million inhabitants, the creative community is very much an expanded artists' colony, a hothouse of fertile thought, motivated by an intangible spirit born of vindicated self-confidence. When there is a welcome market for their wares, craftsmen give of their best.

"You have to be here to understand the atmosphere," says successful music publisher/record producer Chris Gilbey. "There is a feeling, right down to the youngest garage band, that the world is our oyster, that we only have to reach out and take it. For young musicians, songwriters and performers it is

no longer a case of them thinking can they make it overseas, but how big they can make it. They go to concerts and see overseas hot-shot acts and come away even surer of their own talent."

Asked to define the 'Australian sound,' recently departed Little River Band lead singer Glenn Shorrock offers, "I can't really pick an actual Australian sound. All I know is that there is a freshness about it and a confidence. We're no longer professional Aussies, like Rolf Harris. We're not going out and pushing the boomerang and koala sort of image. We now relate to a more urban identity. Men At Work's 'Down Under' is, I think, a classic example of the way Australian music is now."

"Sometimes when I step out of the hotel front door onto Sunset Strip I feel that I'm not even on the same planet as Australia," admits Men At Work's Greg Ham, underlining the very real sense of geographic and social isolation which Australians have come to accept and turn to their advantage. "We've already found our market in Australia," Ham recently told an American interviewer. "I don't think people at home are going to think, well, they've made it in the states, they must be OK, I'll go out and buy their record. Australians don't work like that."

In fact, Australians have become a more critical audience to their own talent than those encountered in the Northern Hemisphere—a sobering fact which Little River Band and Air Supply have discovered. Some acts are choosing to offer themselves to foreign markets first, wary of winning a chunk of the enormously competitive and demanding domestic market. This is very much the case with left-of-center new wave outfits who are devoting more energy to breaking London than Sydney—the Birthday Party, Go-Betweens, Saints and Laughing Clowns among them.

The key factor of the seeming 'Aussie Invasion' is that the

(Continued on page T1A-50)

A Billboard
SPOTLIGHT
ON THE
LIVE
TALENT
OF
AUSTRALIA

From Down Under to Over The Top . . .

Australia Rules the Waves!

Continued from page TIA-49

acts are not being accepted because they are Australian but because their product is imaginative and interesting. Split Enz leader Tim Finn concedes that, "being an Australian is seen as a bit of a novelty, a hook—and the Americans love hooks!" But AC/DC's original manager Michael Browning balances this with his description of launching the heavy metal heroes on an unsuspecting world. "Coming from Australia was the major barrier we had to overcome in 1976, and we overcame it by putting the band in the marketplace in front of people. They beat the stigma by simply going out and being good. We played down that we were from Australia and played up the Scottish bit. But you don't have to do that now. It's an advantage to be Australian."

Ray Hearn, manager of Icehouse, signed to Chrysalis internationally, explains, "There's a great deal of time and planning involved in getting an Australian band into an international marketplace. In the past this made record companies reluctant to get involved but with every Australian record that breaks the charts that reluctance is further broken down." Glenn Wheatley, manager of Little River Band and Australian Crawl, expands, "American companies don't want the responsibility of breaking an act that's 12,000 kilometers away. That's the big paranoia. So it's up to management to convince them that it's not going to be a problem. Take that responsibility away from them and they're more inclined to take a chance on something they think has potential."

In 1982 chances are being taken. Every major level and many second-level Australian recording acts have an international deal. A&M Records, having fared well from deals with Split Enz, Peter Dinklage and others, has recently established an 'A&M Oz' label, in conjunction with Australia's Mushroom Records, to exploit the hit sound from the bottom of the world. All major international record labels seem to have an Australian signing, even if it may be a 'token' gesture. Capitol, Atlantic, A&M, Polydor, CBS, MCA, Warner, Arista, EMI America, RCA, Chrysalis—they've all jumped atop the Oz bandwagon. And if the interest was strong 'B.M.A.W.' (before Men At Work), it is now absolutely overpowering. For a band to score an American No. 1 album and single with its debut recordings is a landmark achievement, whether it hails from Sydney, Sacramento or Stockholm. In a market where decade-old bands are finally cracking the summit with their 10th album (read REO Speedwagon, J. Geils), this sort of damburst is enough to give the record industry back its confidence in the future.

Yes, international doors have opened wide, so wide that there is the very real danger of a backlash of resentment. Rick Sutton, manager of Moving Pictures, explains, "A lot of managers in Los Angeles cannot meet many of the people that I met on my first trips over. They just can't get their tapes played, they can't get to anybody really important to pitch their acts. But the big guys in the companies rarely refuse to see anybody from Australia."

"I recently attended the American Record Contract 1982 seminar at the Beverly Hilton and was looking forward to the final session, which was devoted to questions. I thought I would learn a great deal from it but about four out of every five questions was 'How can I get my tapes heard by a record company?' It takes that sort of experience for Australians to realize just how fortunate we are. Just by being from Australia we have one rung over thousands of American bands."

Moving Pictures lead singer Alex Smith cautions, "In the long run it's not in this country's best interests to be seen as something different or novel, because novelties wear off quickly. It is vital that Australian music becomes accepted as being as important as American or English or European music. It has taken such a long time to become accepted as an equal partner and not a little brother in international music, and we can't afford to lose that identity."

While everyone involved with Australian music admits that the sound is 'fresh,' few are able to single out any tangible differences. Ultimately it comes down to the giant cultural melting pot that is Australia. Television, "the window on the world,"



MARCIA HINES—Bostonian turned Sydneysider in the early 1970s is still a major draw.



STARSTRUCK—Jo Kennedy (center) frolics in a scene from "Starstruck," a rock-fantasy musical film opening in the U.S.



AUSTRALIAN CRAWL—Purveyors of a surfside, suburban cynicism, this sextet is one of Melbourne's major contributions to the Australian rock scene.



RENEE GEYER—A powerful belter of the blues, Geyer is one of Australia's most acclaimed vocalists.

fits that description best down under. Since inception it has offered basically the same programming pattern—one-third American, one-third English, one-third Australian. Accordingly, young Australians grow up as familiar with U.S. and U.K. culture as their own, as knowledgeable of London and New York as Sydney and Melbourne. And of course the process is highly selective, with generally the best material for other countries filtering through. Compare this to an American situation where domestic culture accounts for 95% of air-space and you begin to understand why Australians have such a deft grasp on a universal cultural identity.

This situation is paralleled in music. Although criminally denied, most American black music of the '60s and, to a lesser extent the '70s, Australians have been exposed to the cream of rock'n'roll on their radio airwaves. "We are like one giant whirlpool sucking in the best the world has to offer," reasons Alex Smith. "Australia is aware and intelligent in its tastes. It knows what is good and what is bad and local artists can no longer get away with dishing up second-rate stuff. After more than 20 years of absorbing so many quality influences, our music has become like a giant pressure cooker. What we are witnessing now is the steam being let off."

In this scenario, the aspect of isolation must now make an appearance. Essentially its effect has been positive, though it might not have always seemed that way to pioneering artists who beat their heads against one brick wall after another in the search for an international market. Apart from being able to filter out the less worthy overseas influences, it has given Australian music an opportunity to file off its rough edges in private. "What we present to the world now is a road-tested, polished music," says Glenn Shorrock. "Hidden away in Australia we have been able to refine and perfect it and only let the world hear what we wanted them to. We have come to them as mature adults, not ambitious children."

The route to the lucrative American market is still by no means as direct as it might be. Taking a lead from England, Australia is increasingly using the warm and responsive Canadian market as a 'back door' to the United States. Mental As Anything, Split Enz, Icehouse, Mi-Sex, and Men At Work have all racked up enormous sales figures in Canada, just as the Police did before their breakthrough.

To an extent, Australia has taken over England's role as a

secondary repertoire source for the North American market. Or at least that's how it appears from down here. Since the Beatles, Britain has called the shots in terms of truly significant shifts in contemporary music direction—initiating psychedelia (Cream, a transplanted Jimi Hendrix), heavy metal (Led Zeppelin, Deep Purple), art-rock (Bowie), glam-rock (T. Rex), and punk/new wave (Sex Pistols onward). But over the past five years, America and England have drifted so far apart socially, culturally and economically that new British music has lost a large portion of what was once a guaranteed market. So into the picture steps the brash Aussies.

"American music now sounds stale to even the Americans," contends Rick Sutton. "They're tired of listening to the same stuff from their own market and England isn't giving them what they want, so it makes sense that they are checking us out."

"Australia hasn't gone through as much as other countries. We still sound a bit positive. We're a little looser because we're still having a good time. My impression of America is people with their heads down, working hard, hoping that the world doesn't blow up. Like, the nuclear question is a fairly minor concern here. We still want to go out, see a band and forget daily hassles."

Charlie Fisher is one of Australia's finest record producers and a leader in the recent international push. He produced "Lost In Love" for Air Supply (at a cost of only \$1,700!) and Moving Pictures current stateside hit "What About Me?" in his own Trafalgar Studio in Sydney. Described as a "walking dichotomy," he once produced Air Supply, Radio Birdman (anarchistic power rock) and O1 '55 (rock revival) in the one year. In his opinion, "Americans have taken their music as far as it can go. It has become very rigid, very formulaic. The key is they're making records for radio but in Australia we're making records for people. It really comes down to that. I think we are still trying things to see if they'll work but we're not falling over the edge like the English."

"I'm still going after the performance before the formula. I'm so totally song oriented that genres don't mean very much to me. I jump from sound to sound because I react to emotion more than anything else. Radio hasn't taken over here. We don't care so much about AOR and FM and Out of the Box,

(Continued on page TIA-56)

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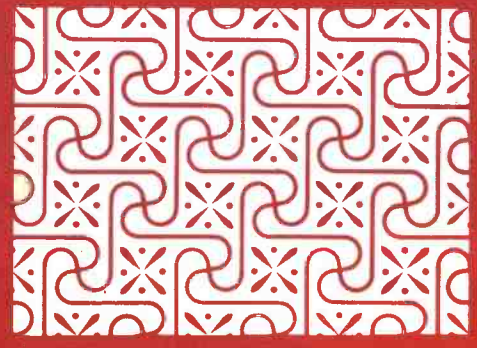
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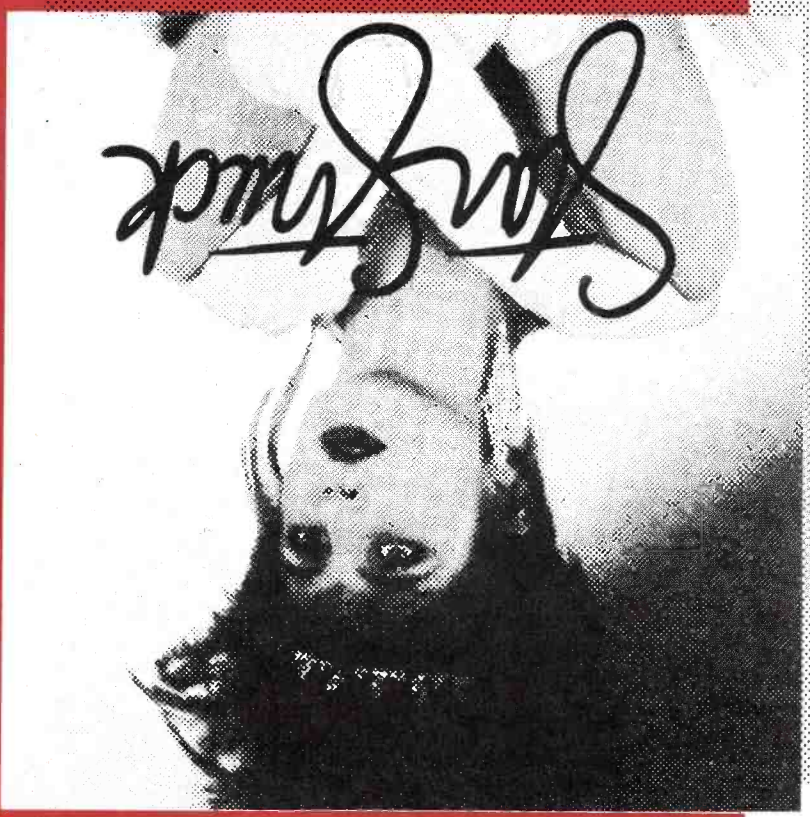
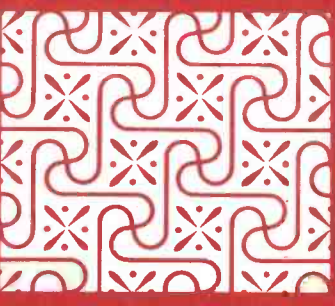
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INVASION



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SPOTLIGHT
ON THE
**LIVE
TALENT
OF
AUSTRALIA**

Two Decades In Rehearsal

**Now the World
Is Coming to Oz**

RADIO BIRDMAN—Specializing in adrenaline-pumping thermo-nuclear punk, Radio Birdman proved that the 1970s were not just for the laid-back.



The international acceptance of Australia contemporary music did not begin, as it might appear, with Little River Band. Antipodean artists have been making their presence felt on English and American charts since 1959. Representation since that time has been erratic but without any doubts considerable.

Australia's country music king SLIM DUSTY was the first down under international chart performer, scoring a U.K. number three in early 1959 with "The Pub With No Beer." Eighteen months later, bearded bush comedian/painter/storyteller/singer ROLF HARRIS hit number nine there with "Tie Me Kangaroo Down Sport," a song that made number three in America exactly three years later. Rolf scored a string of British hits, including "Sun Arise" (number three, 1962) and "Two Little Boys" (No. 1, 1969).

After this initial impact, there was silence from the lower continent until 1965 when Australia's first pop export of the '60s, THE SEEKERS, began their run of eight U.K. top 10 hits. In the U.S. they made number four with "I'll Never Find Another You" and number two with "Georgy Girl." They were followed within a year by the fiery EASYBEATS, hot from a streak of eight top 10 home market hits in just 18 months. In October 1966 they zoomed to number six with the rock anthem "Friday On My Mind." By March 1967 it had made number 16 in the U.S. with "Hello How Are You?," which made number 20 in England in 1968.

The young BEE GEES arrived in England shortly after the Easybeats, on the wave of a No. 1 Australian hit with "Spicks & Specks" (the last of 11 down under singles during six years of performance). In April 1967 they made number 12 in England with "New York Mining Disaster 1941," followed in June with a number 14 placing in America. By September they were No. 1 in England with their fourth single, "Massachusetts." In 1968 the Brothers Gibb helped their Brisbane TV host friend Trevor Gordon score a number five hit with "Only One Woman," as one half of THE MARBLES.

By 1970 Seekers manager Bill Joseph had assembled THE NEW SEEKERS with a number of Australian members, including Marty Kristian and Peter Doyle. They enjoyed 15 U.K. chart entries through 1978, including two No. 1s and two number twos. In the U.S. they charted nine singles, including a number seven with "I'd Like To Teach The World To Sing."

Considerably more satisfying though, was the U.K. number two and U.S. number 44 success of "The Pushbike Song" by Melbourne group THE MIXTURES early in 1971. Recorded in Australia, this track took off by the sheer commercial force of the song and was a giant hit before the group had even arrived in London to promote it. At the same time, Australian trio THE NEW WORLD were winning British TV talent quests and commencing a run of five U.K. hits, including a number six for "Tom Tom Turnaround." Meanwhile TIN TIN, another Oz trio based in London, were finding top 20 American success with the atmospheric "Toast & Marmalade." This group, eventually a quartet, disgorged four notable hit songwriters who made their mark through the '70s. 1971 was an extraordinary year of achievement for Australians abroad. Apart from the three acts already mentioned, two expatriates were com-



SKYHOOKS—Heavy on the outrage, Skyhooks caused scenes of frenzy wherever they played.



ZOOT—Known for wearing all-pink suits, Zoot included Rick Springfield, right, and Little River Band's Beeb Birtles, second from right.



JOHNNY O'KEEFE AND THE DEE JAYS—Australia's first major rock sensation, the group proved there was musical life below the equator in the 1950s.

mencing superstar careers. OLIVIA NEWTON-JOHN, who had failed to find fame as a member of Don Kirshner's ill-fated Tomorrow concept group, scored a number seven U.K. hit with Bob Dylan's "If Not For You." A few months later it hit number 25 in the U.S., followed by number six in the U.K. for "Banks Of The Ohio." By the time Olivia had scored a No. 1 in America in 1974 with "I Honestly Love You," she was a major global chart star. Similarly, HELEN REDDY began her American hit run in 1971, commencing with a number 13 placing for "I Don't Know How To Love Him." Between 1972 and 1974 she racked up three American No. 1s.

Sydney r&b outfit PYTHON LEE JACKSON tried their luck in England at the end of the '60s and landed themselves a recording deal with the independent Youngblood label in 1971. When recording a composition by organist David Bentley called "In A Broken Dream," they hired a virtually unknown session singer called Rod Stewart to handle the lead vocal. The result was a classic single that made number three in England in September 1972 and has been reissued a dozen times since.

Teen idol RICK SPRINGFIELD headed off to the States after the disbandment of the Zoot in 1971 and by September 1972 had himself a number 14 hit with "Speak To The Sky," followed by a No. 1 a decade later with "Jessie's Girl." Rick's Aussie bandmate Darryl Cotton followed him over a few years later and teamed up with Tin Tin's Steve Kipner (recently the composer of "Physical") in SKYBAND on RCA. From there he moved on to Michael Lloyd's new group COTTON, LLOYD & CHRISTIAN and participated in the number 66 U.S. hit "I Go To Pieces" in 1975. Plaintive singer/songwriter KEVIN JOHNSON reached number 73 in America in November 1973 with the oft-recorded "Rock'n'Roll (I Gave You The Best Years Of My Life)." A year later it had reached number 23 in England. In 1974 Australian '60s radical folk music entity GARY SHEARSTON scored a freak number seven U.K. hit with a bizarre reworking of Cole Porter's "I Get A Kick Out Of You."

1974 also saw the advent of the biggest Australian international hit (until displaced by Joe Dolce's "Shaddap You Face" in 1981). An Adelaide Catholic nun, SISTER JANET

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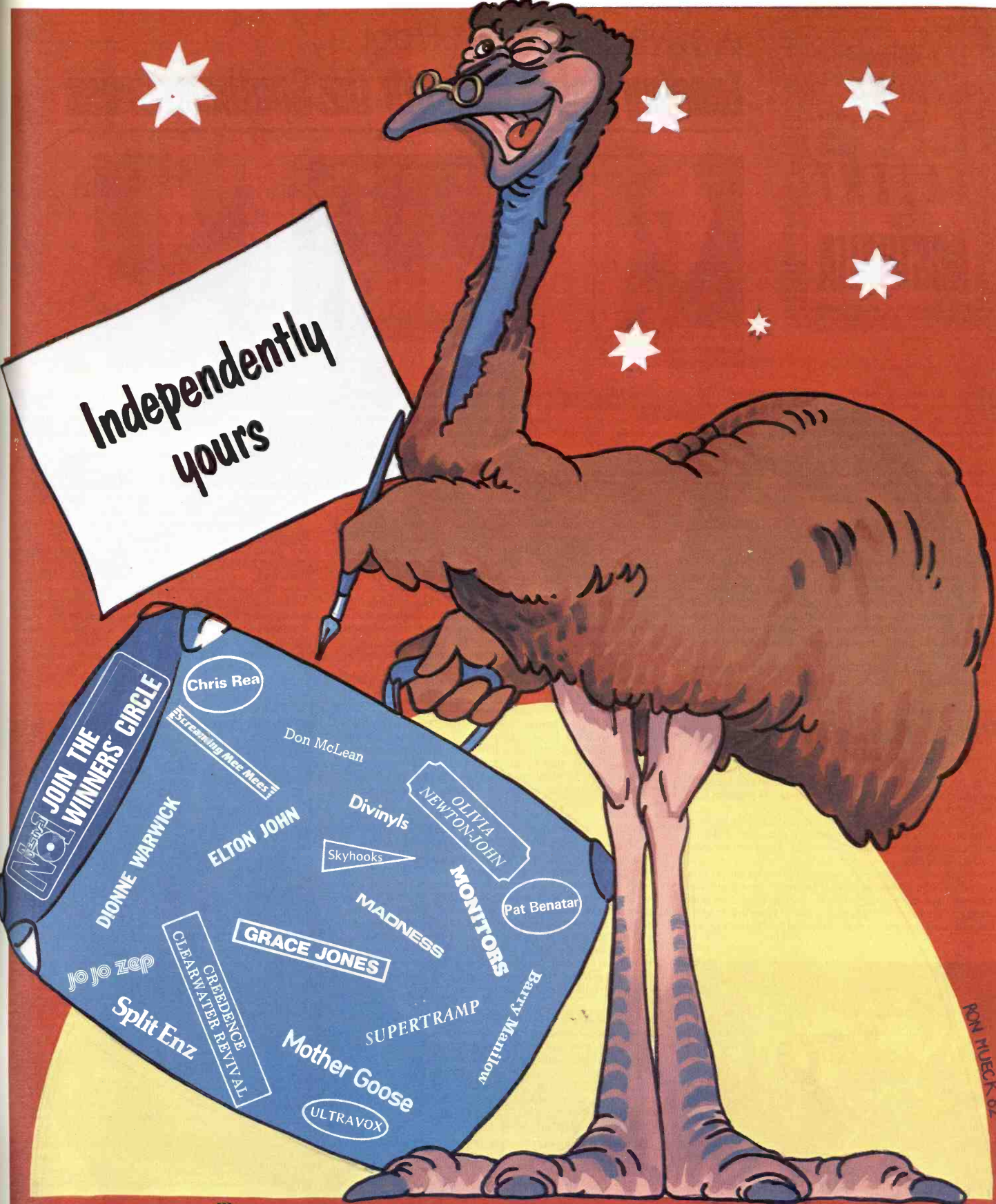


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A Billboard SPOTLIGHT ON THE LIVE TALENT OF AUSTRALIA

A Diverse Talent Pool Leading Lights Beneath the Southern Cross



ISADOR GOODMAN—One of Australia's best-known classical performers.



MEN OF HARLECH—Taking Welsh choir music to the world.



KAMAHL—Selling over five million albums globally with his dramatic brand of MOR.

Although the high-profile acts currently emerging from Australia are almost without exception in the rock/pop area, the lower continent certainly has no dearth of exceptional talent in every avenue of contemporary and traditional music.

The domestic market is remarkably broad-based, ensuring a fair livelihood for performers and creators in all genres. Country & western, jazz, folk, comedy, opera, MOR, classics choral and traditional 'bush' musics are all vigorously pursued and appreciated beneath the southern cross. Here are a few of the leading lights.

ISADOR GOODMAN is Australia's best known classical performer. David Frost has described him as "one of the greatest pianists." Performing professionally for well over 50 years, Goodman enjoys record sales commensurate with PolyGram's leading international classical artists, with releases in England on Philips. KEVIN PEEK, a classical guitarist (who once played in Glenn Shorrock's first group the Twilights), has achieved international recognition both as a member of the acclaimed Sky (with fellow Australian John Williams) and as a solo RCA recording artist. He now lives in Australia after more than a decade in England.

GEORGE GOLLA & DON BURROWS are Australia's jazz ambassadors. Golla, a guitarist, and Burrows, a flautist, have

toured the world extensively, representing Australia at every major international jazz festival. Currently recording for specialist independent Cherry Pie, they have issued (jointly and severally) more albums than anyone can seem to count.

SLIM DUSTY is the father of Australian country music. He has been recording for EMI for 25 years and has recorded 52 albums for the company. These have yielded up 60 gold and 15 platinum album awards, acknowledging over two million sales. Slim's daughter ANNE KIRKPATRICK is a successful entity in her own right, performing and recording in a Linda Ronstadt/Emmylou Harris vein. A little more traditional but certainly as successful as Anne is CBS' JEWEL BLANCH, a recent winner at the Australasian Country Music Awards in Tamworth. Jewel is the daughter (and sometimes partner) of veteran country figure ARTHUR BLANCH, who also records for CBS.

GRAND JUNCTION are Australia's leading country-rock outfit, led by Doug Rowe, formerly leader of the Flying Circus who were based in Canada for many years. They have recently recorded a gold album for RCA. WEA has rock-turned-country veteran JOHNNY CHESTER under contract and enjoys as much success with him as with many of their rock acts.

JOHN WILLIAMSON (Festival) fuses a traditional Australian

folk style with country music to create an appealing individual style; while the politically orientated REDGUM (CBS) blend folk, country and rock for an arresting, if overstated, 'Australiana' music that is enormously popular in university communities.

WALLIS & MATILDA and THE COBBERS (Festival) ply traditional Australian (Irish-derived) folk music in a rollicking, exuberant manner. They draw upon classic Australian poetry and legend for a musical form which is gathering new devotees at a rapid rate. Both are solid album sellers.

In the lucrative MOR and AOR market, Australia is remarkably well represented. KAMAHL (PolyGram) heads the field, with almost five million album sales globally. Melbourne schoolgirl KAREN KNOWLES has notched up three gold albums and a (rare) gold single for "Why Won't You Explain?" under the guidance of industry veteran Ron Tudor, for his Fable label. Young and big-voiced DENIS WALTER sells moderately well for RCA and is generating considerable European attention; while SIMON GALLAHER, a popular daytime TV regular, has proven to be a big seller for Festival. Rock revival piano thumper JADE HURLEY has achieved platinum sales with three Festival TV-marketed albums of rock standards;

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Rules The Waves

Continued from page TIA-50

and all the other restrictions. We still make records because they sound good and we figure somebody will want to buy them out there.

"While America is choking itself off musically, Australian artists, producers, engineers, songwriters, managers and musicians are just reaching their stride. Once it was one Australian band every four years that had the potential to make it overseas. Now it's one every four weeks. We're just getting our act together. Admittedly, we still lag behind in some technical areas—we have more good bands than good producers and managers. But as soon as you have a Glenn Wheatley or a Michael Gudinski to pass on their expertise to others it snowballs.



THE BUSHWACKERS—When this band plays its brand of out-back hoedown, audience members have been known to dance so hard that legs are broken.

"We're still a young and idealistic business. Most Australian music people would rather work out their deals without attorneys and accountants. We don't need that sort of structure because there's still a strong element of trust that we hope we can retain. In America you add \$25,000 to a record deal to cover the legal fees. In Australia I've produced a triple platinum album for less than a third of that. Like I said, we don't need it. The people running this business are those who were frustrated with the problems of the past and did something about it."

Rick Sutton does add a cautionary note. "The high profile is still very much on an industry level in America. The average American really doesn't know very much about this country. Most people think that Air Supply, Little River Band and probably even Men At Work are Americans. In New York I had a number of people tell me that my English was very good. It took me a while to realize that they honestly didn't know that Australia is an English-speaking country. It's not uncommon to try and ring home and be told by the operator that the call will be delayed because all the lines to Europe are down!"

The relative ignorance of Americans is not nearly as disconcerting as the overpowering hostility of the British. Achievements within the English market are a mere fraction what they are in America. The rock press (NME, Sounds, Melody Maker, The Face, etc.) lampoons, ridicules and dismisses virtually all rock from down under. Critics implement every anti-podean cliché at their disposal, so that almost no review is free of mentions of sheilas, drongos, Bruces, koalas, kangaroos, blow flies and Rolf Harris. It is a treatment which angers and frustrates the Australian industry as a whole, and from which only a handful of acts, notably heavily leftfield, are spared.

Men At Work's Greg Ham offers a simple and obvious explanation. "They hate us because we're their convicts. The idea of the scum that was sent out of England to a penal colony coming back and selling a product to them, hurts them. In terms of British pride, it hurts. I don't know if they take it all that personally but they think that colonials can't come back and start doing what they do and then do it better. They call us bimbos, which is the tradition in England of the ugly Australian hanging around Earls Court."

So it would seem that the American War of Independence has resulted in a safe refuge for the poor criminal-stock Aussies. The Americans welcome us with open arms, as fellow colonials. "The last time I went into the office of John Marx of Regency Artists, who handle LRB, Moving Pictures and Men At Work in America, I was greeted with 'Ow are ya mate?'" laughs Rick Sutton. "On his desk was the Australian Music Directory and a Dictionary of Australian Slang. You see, we're creeping in everywhere; there's not just one or two of us anymore. There are Aussie bar-b-q's all over the Hollywood Hills and you'd be lucky to find an American at one of them. Once all the Australian managers looked to Wheatley and Gudinski for guidance. Now there's a few more with the guts to get on a plane and do it themselves, to go and find the pot of gold at the end of the rock rainbow. Over the past seven months I've spent three and a half in America, quietly looking around and learning. Two years ago I was a starving rock musician and I've still got a lot to learn."

Michael Gudinski, head of Mushroom Records and the obvious figurehead of the 'new' Australian music industry, esti-



PETER McIAN—An American producer who struck platinum with Men At Work's "Business As Usual."

mates that he has trekked to the other side of the world approximately 35 times in the past seven years. "I started earbashing people overseas about Australian music around 1975," he boasts. "So what is happening now is very gratifying to me personally. I learned the hard way, by going overseas time after time, doing deals for Ayers Rock, the Dingoes, Skyhooks, Split Enz and others. I started with little deals with companies like A&M, who believed in us right from the start, and then laboriously worked my way up into the big-money deals. Nothing was handed to me, nobody told me how to do it.

"Now it's all gone the other way. It's checkbook rock'n'roll in Australia these days. Once I was the only one interested in signing local artists. Then, when I showed what sort of success could be achieved, I had to compete with the major companies. Now I'm fighting against foreign giants to sign acts—they're approaching acts direct, not even using their local offices. To sign up my latest band The Expression, I had to contend with direct offers from CBS International and Capitol. Steve Perry was phoning the band at home! Over the past couple of years we've seen an incredible number of foreign A&M men and high-level management people coming out here to check out what we've got.

"Ten years ago, even five years ago, we were not making the right records for the American market. Now we are; our records have become far more accessible than English records. One of the major reasons for this change has been the infusion of international producers who filled in the only real hole we had. I think I had a lot to do with that, by bringing in people like Pete Solley and David Tickle. Now everybody's

(Continued on page TIA-58)

1982 WAS A BIG YEAR

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|---|
| CHARIOTS OF FIRE – VANGELIS |
| TRIPLE PLATINUM |
| I'VE NEVER BEEN TO ME – CHARLENE |
| GOLD |
| TROUBLE – LINDSEY BUCKINGHAM |
| PLATINUM |
| TAINTED LOVE – SOFT CELL |
| GOLD |
| LAW & ORDER – LINDSEY BUCKINGHAM |
| GOLD |
| OXYGENE – JEAN MICHAEL JARRE |
| PLATINUM |
| FRIENDS OF MR. CAIRO – JON & VANGELIS |
| PLATINUM |
| GRASSHOPPER – J.J. CALE |
| GOLD |
| MUSIQUARIUM – STEVIE WONDER |
| GOLD |
| LOVES US ALL – KAREN KNOWLES |
| GOLD |
| YOU ARE THE REASON – KAREN KNOWLES |
| PLATINUM |
| JUMP UP – ELTON JOHN |
| PLATINUM |
| BEAUTIFUL VISION – VAN MORRISON |
| GOLD |
| BEATING THE BOARDS – JON ENGLISH |
| GOLD |
| PLAYERS IN THE DARK – DR. HOOK |
| GOLD |
| LOVE OVER GOLD – DIRE STRAITS |
| DOUBLE PLATINUM |
| AVALON – ROXY MUSIC |
| DOUBLE PLATINUM |
| HOT AUGUST NIGHT – NEIL DIAMOND |
| TV SPECIAL – 16 TIMES PLATINUM |
| GREATEST HITS – STEELY DAN |
| PLATINUM |
| KILLERS – KISS |
| GOLD |
| ABRACADABRA – STEVE MILLER BAND |
| PLATINUM |
| ABACAB – GENESIS |
| GOLD |
| PIRATE MOVIE – SOUNDTRACK |
| GOLD |
| LEXICON OF LOVE – ABC |
| GOLD |
| TOO-RYE-AY – DEXYS MIDNIGHT RUNNERS |
| PLATINUM |
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RICK SPRINGFIELD—A.K.A. Dr. Noah Drake on ABC-TV's "General Hospital" has proven to be one of Australia's most valuable exports.



THE SHERBS—Formerly teen heartthrobs known as Sherbert, the approach has been modified with the band gaining an AOR following in the U.S.



MOVING PICTURES—Urban intensity suffused with a gritty romanticism has made this band a success in the U.S. with its first release.

By CARY DARLING

Ava Gardner, while filming Stanley Kramer's apocalyptic "On The Beach" in Melbourne in 1959, is alleged to have said that Australia was the perfect place to film the end of the world. Ten years later, the Kinks, on the "Arthur" album, wrote a song called "Australia" and said—perhaps with tongue firmly lodged in cheek—that the country was the chance of a lifetime. These statements were made at a time when Australia, and neighboring New Zealand, were seen as hopeless repositories for low-rent British and American culture. Little did the average American or Britisher realize that both, over the next 10 years, Australian and New Zealand would take their place and be making an impact on the world stage.

In film, such antipodean offerings as "The Road Warrior

Cary Darling is a Billboard contributor and freelance writer in Los Angeles who, with Bill Wolfe, publishes "One Step Ahead," a newsletter/fanzine about Australian and New Zealand music.

(Mad Max 2)," "Gallipoli," "Smash Palace," "Goodbye Pork Pie," "Breaker Morant," "Mad Max," "My Brilliant Career," "Starstruck," "Heatwave," "Newsfront," "Picnic At Hanging Rock," "The Chant of Jimmie Blacksmith," "The Last Wave," and "Don's Party" have forced the world box-office to stand up and take notice of the antipodeans' use of film language. American and European TV viewers have been pleasantly surprised by such Australian offerings as "A Town Like Alice," "Against the Wind," and "The Sullivans." An Australian TV series, the bawdy "Number 96," was even an inspiration for an ill-fated American show of the same name.

As could be expected, popular music is also part of this cultural explosion. Not only have Men At Work and Olivia Newton-John confirmed Australia's artistic emergence to the mainstream musical audience, but there has been antipodean infiltration at all levels of the pop infrastructure. The European avant-garde has found much to like in such acts the Birthday Party, the Saints, the Go-Betweens and the Laughing Clowns. A collection of such off-the-wall hands as the Dead Travel Fast, Splendid Mess and Solipsik was reportedly a big-seller in France.

American pop audiences, whose tastes are slightly less catholic, are still finding much to like in Australian music. AC/DC, Men At Work, Air Supply, Rick Springfield, and Olivia Newton-John have earned either a number one single or album in the last two years. Though not reaching the heady heights of number one, such acts as the Little River Band, Split Enz, Icehouse, the Sherbs, Moving Pictures, Billy Thorpe, Rose Tattoo, Mi-Sex, Peter Allen, Cold Chisel, the Sports, Flash & the Pan, and Joe Dolce have charted over the last three years. Earning significant critical or cult success, without the concomitant chart numbers, have been Renee Geyer, Crossfire, the Church, the Swingers, Jo Jo Zep, Mondo Rock, Australian Crawl, Cheetah, Marcia Hines and Jon English. Meanwhile, the next generation—hungry and ready—stands poised at the American door. These include InXs (pronounced In Excess), Mark Gillespie, Heaven, Billy Field, the Divynils, Sharon O'Neill, Little Heroes, Midnight Oil, Hunters and Collectors, Ignatius Jones, Mental As Anything and the Sunnyboys. Each of these acts has recently signed or is close to signing with an American company.

(Continued on page TIA-60)

Rules The Waves

• Continued from page TIA-56

doing it. I think that Peter McIan was the real trigger to the Men At Work success.

"In the rush to find and expose brand new Australian talent, I don't think that we should overlook some of the great artists that have become well-established here, because they have a strong international potential as well. Renee Geyer has been with Mushroom for 10 years, yet she only recently scored a No. 1 record. Now she has the experience and the talent to really take on the world. It's the same with Jo Jo Zep, Kevin Borich and Mike Rudd—they have a lot to offer."

There is, obviously, a number of distinct features of Australian rock style which sets it apart. But rockerism or traditional Australiana is certainly not one of them. According to Alex Smith, "I'm very conscious of not using too many Australian terms when I'm writing songs. Alternatively, I'm not writing about a honky tonk in New Orleans. I think that most of the bands here are dealing in symbols and identities that are universal, with just enough of a taste of Australia to make it interesting." Manager Rick Sutton adds, "We don't play like Americans and we don't write like Americans. We're not going

down that lonely road to Georgia and we're not going to Gundagai either. It's not heavy metal, it's not 'new music', it's not anything in particular. But it's ours!"

George Young, one half of the legendary Vanda & Young writing/production duo (which also masquerades as the internationally successful Flash & the Pan), is of the opinion that, "If there is any Australian rock tradition then it's loud, hard, tough pub rock. That sort of music is closely associated with the Australian character—no-nonsense, unpretentious, raw—whether the trendy Australian media likes it or not. Real people like to go see bands who bust down the doors and generate excitement, like AC/DC, Rose Tattoo, Cold Chisel and the Angels (Angel City).

"What's come out of here for the most part, has been hit singles, which is fine but not what we need to really come of age. Men At Work make clever pop but they don't particularly inspire me. It's a case of been there, done that, 15 years ago. To become a real musical force Australia needs to develop a truly original direction that is completely separate from England and America. I respect the success of bands like Little River Band and Air Supply but they're still taking coals to Newcastle.

"We've always had great talent here, the voices and musicians, and suddenly we've been given a great chance to catch up because all the other markets have either gone backwards or are standing still. Standards have decreased terribly overseas, something drastic. Popular music has become so plastic and uniform over the past five years. Like the years between the death of rock'n'roll and the rise of the Beatles—bland nothingness. America and England have run their race—for the time being. As I see it, they've gone around in the same circle three times and you can only wring so much life out of any trend.

"The real promise in Australian music is the generation of young musicians and writers that we haven't heard yet. From the demos I receive, there are indications of a real attempt to create something that is very different to what's going down now. When they get together, that's when the real Aussie Invasion will begin."

Michael Hutchence, leader of young Sydney band InXs, might almost fit Young's description. His band formed in a sympathetic high school and has so far given the market three highly-acclaimed albums of progressive, imaginative '80s rock. "When we started we were probably spending too much time on our music and not enough on our studies but as we worked our way up the one thing very obvious to us was the support, not so much from the industry but from the people, people we played to in pubs. That's one thing Australia has a lot of, pubs.

"Apart from the obvious influences that any young band has, we were strongly influenced by Australian bands like

(Continued on page TIA-62)



COLD CHISEL—Proving that hard rock doesn't have to be mindless, Cold Chisel writes of such concerns as the Vietnam War and Australian civil strife.

Diverse Talent Pool

• Continued from page TIA-56

while resonant singer-songwriter KEVIN JOHNSON is a major record seller in Ireland and Germany. COLLEEN HEWETT is a well-established middle-area pop vocalist who scored two top 10 hits in the early '70s and a number two gold single in 1980 with "Dreamin' My Dreams With You." Her Avenue label stablemate is '60s teen sensation NORMIE ROWE, now established as major adult drawcard.

Australia's capacity to laugh at itself is reflected in the success of such comic figures as FRED DAGG, RODNEY RUDE, THOMAS & MOORE and that grand old lady, DAME EDNA EVERAGE, who skirted the charts a couple of years ago with "A Boy Like Elton." Comedy infused with contemporary music has proved highly marketable for MOTHER GOOSE, THE GLOBOS, THE DEAD LIVERS, THE WHITTLE FAMILY, and IAN McRAE & THE HON. NICK JONES (who actually appeared on England's "Top of the Pops" last year performing their Australian hit "Ballad of Lady Di".) The sound of a Welsh choir was captured on disk by the MEN OF HARLECH, whose "Charlie's Getting Married At Last" was released internationally (and drew praise from no less than Queen Elizabeth!).

BILLY FIELD simply defies description. His combination of piano ballads, '40s jumpin' jive, Satchmo voice and dapper image resulted in a multi-platinum No. 1 debut album, "Bad Habits," and a No. 1 hit with "You Weren't In Love With Me" (covered for America by Mick Fleetwood. Released in a dozen countries through WEA, with American release in January 1983).

From the demented bush shrieking of CHAD MORGAN to the dire punk bleat of J.F.K. & THE CUBAN CRISIS, Australia is a generous home to all nature of creative musical expression. Even the SYDNEY SYMPHONY ORCHESTRA manages to sell a few records!

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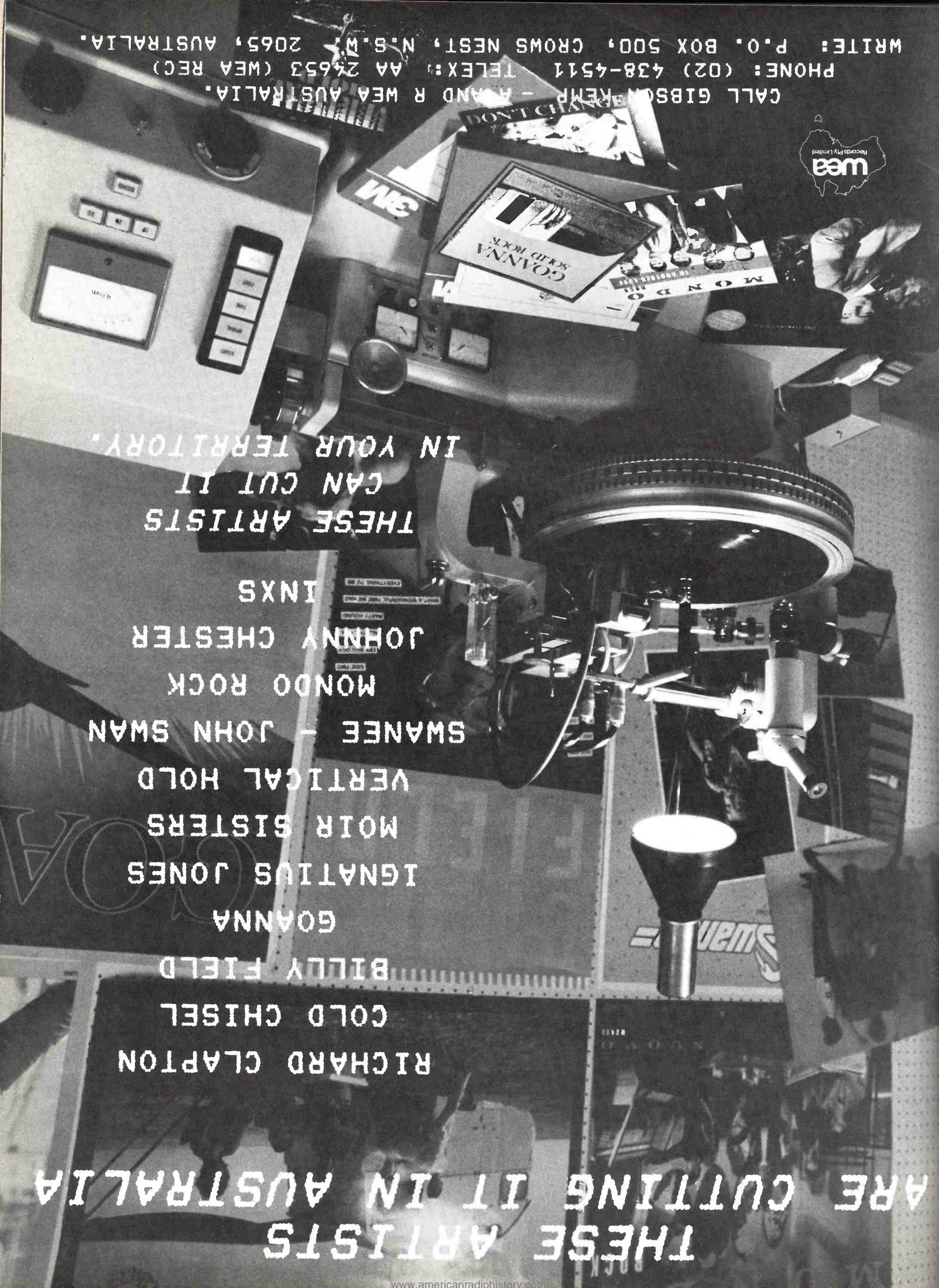
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MONDO ROCK—Ross Wilson, one of Australia's most popular performers, fronts this band which juggles such diverse music styles as adult contemporary and all-stops-out rock.



IGNATIUS JONES—He shocked even the trendily jaded as leader of Jimmy & the Boys. Now, he's embarking on a solo career.

After Men At Work . . .

The Next Wave

Part of the fun of being involved in Australian music is the long range forecasting, the punting on just who will be the next act to storm international charts. The Men At Work example illustrates that the future champions may be total unknowns this year and mega-stars next year.

Nonetheless, there was a number of outfits who display all the credentials for success outside the domestic market. Some have already made a mark in foreign markets, others are still recording their debut releases.

COLD CHISEL and AUSTRALIAN CRAWL, two of the five biggest Australian acts domestically, have encountered puzzling resistance to their product in America. Cold Chisel, with two albums on Elektra, and Australian Crawl with a new Mike Chapman-produced album on Capitol, are in fact considerably better bands than Men At Work, with far stronger track



EUROGLIDERS—Brash and smart yet coolly subtle, this sextet is indicative of new Australian bands who infuse American and European aesthetics with their own ideas.



SHARON O'NEILL—Whether as a vocalist or film scorer ("Smash Palace"), New Zealand-bred O'Neill is a major contributor to the music scene.

records (a string of number one albums for each). Both bands will be directing the thrust of their exceptional talents toward the American market in 1983 and are hopeful of finally breaking through strongly.

The same situation applies to both MONDO ROCK and THE MODELS, who have had international releases on Atlantic and A&M respectively, with very moderate success. The former, in

particular, have all the pieces in the right place and penetration can not be too far away. Mondo Rock leader Ross Wilson made a slight impact on the American market a decade ago when Warner released product by his band Daddy Cool.

JOHN SWAN, a wide-appealing rock vocalist who teeters between Lionel Richie-type ballads and Cold Chisel-type power

(Continued on page TIA-63)

Best Pop Music

• Continued from page TIA-58

Australian businessmen have not been slow on the uptake either. In the last year, three different Australian firms have moved into the U.S. market. Most significant is Oz Records, a label in its own right distributed by A&M in Canada, while completely under the A&M umbrella in the U.S. The label, though headed by Mushroom Australia's Michael Gudinski, is distributing in North America records by acts on various independent Australian labels. In fact, the first release is Mental As Anything's "If You Leave Me, Can I Come Too?" album, a Regular release in Australia. The second release is the soundtrack to the rock musical "Starstruck" which features the Swingers, Mental As Anything, Turnaround, Jo Kennedy, and Ross O'Donovan.

Harry Vanda and George Young, former 1960s Aussie sensations in the Easybeats turned producers as well as members of Flash & the Pan, help administer Albert Productions which has signed deals with Atlantic (Cheetah) and Epic (Flash & the Pan). Big Time, the label which launched Air Supply in Australia and several other world territories though the group is signed to Arista in the U.S., linked with MCA in the U.S. for distribution of some of its material. The first release was from New Zealand singer/songwriter Jon Stevens.

It should also be noted that the diversity of American labels having signed either one-off or long-term deals with Australian acts is wide. They range from the CBS (Men At Work, Billy Thorpe, Renee Geyer) and WEA families (Moving Pictures, AC/DC, Rose Tattoo) to Bomp Records (the Lipstick Killers) SST/Thermidor (Birthday Party, SPK) and even tiny, Kansas-based Flesh Records (SPK). Critics, once openly hostile to Australian and New Zealand music, are slowly being weaned away from their idea that Antipodean music can't be as creative and energetic as its northern equatorial counterparts. In recent months, the Village Voice, the New Music Express, Sounds, Rolling Stone, NY Rocker, and Musician have either lauded a particular Australian artist or the scene in general.

Those who think the antipodean scene is limited solely to rock should get a taste of something different when Australia's jazz and black acts begin getting worldwide attention. Crossfire, a jazz-fusion sextet released on the small Headfirst label in the U.S., has backed Michael Franks, earned acclaimed at the Montreaux Jazz Festival, and recently finished its first U.S. club tour. Ghanain-turned-Australian saxophonist King Cobra could do well on an international level as could former Bostonian Marcia Hines who achieved some U.S. and European disco success earlier this year with "Your Love Still Brings Me To My Knees." Native-grown reggae is getting a hearing through such bands as Un Tabu and the Aboriginal No Fixed Address.

In country and folk, the politically radical Redgum as well as Slim Dusty, the Bushwackers, Saltbush, the Dead Livers, and the Dingoes have all earned some amount of international recognition over the past decade.

All this musical action comes from a country of 15 million people. If New Zealand's three million are added, the total is still less than the population of California spread over a land area as big as the continental U.S. Granted, the casual observer may say, Australia/New Zealand may—in proportion to population—have the most vital music scene in the world, but why are the antipodes only now being recognized?

Part of this reason has nothing to do with Australia itself. Neither the U.S. or the U.K. have offered anything "new" since the initial punk outbursts in London, New York and Los Angeles between 1976-78. So, it is somewhat natural that pop fans are exploring other parts of the world: Japan (the Plastics, YMO, Ippu Do, etc.), Germany (Kraftwerk, Trio, DAF, Malaria), Africa (King Sunny Ade among others), Jamaica (the reggae and ska scenes), and Australia/New Zealand. Interest

has also been shown in pop music from Iceland, Holland, East Europe and mainland China. Of these, Australia/New Zealand is the closest culturally and linguistically to the bulk of North Americans and Britishers. However, cultural linkage would be nothing if the music itself wasn't there. Over the last 20 years, from the time when Rolf Harris charted with "Tie Me Kangaroo Down Sport" to Men At Work, France, W. Germany and Israel, Australian music has matured and grown.

During the 1960s, Americans heard very little from Australia on a musical level. The Easybeats, Australia's equivalent of the Beatles, got to number 16 in the U.S. with "Friday On My Mind," recently covered by Peter Frampton. However, the Easybeats failed to earn a followup and other Australian bands—Wild Colonial, the Twilights, the Masters Apprentices, Running Jumping Standing Still, Ray Columbus & the Invaders (from New Zealand) and the Vacant Lot—of the era never got any American interest at all. Only the Bee Gees proved to be consistent hitmakers.

It wasn't until the early 1970s when Helen Reddy, Olivia Newton-John, Rick Springfield and Peter Allen came to America that radio listeners began to hear about Australia again. Ironically, it was the success of these artists—as well as that of Little River Band and Air Supply—that gave Australia the reputation as an MOR market. However, due to the club/pub tour situation (new and veteran bands may do almost 300 dates a year) and the ready availability of American and European influences, Australia and New Zealand are perhaps two of the most rock-oriented markets in the world.

Australian rock acts Daddy Cool, and Skyhooks—sensations at home—generated only mild interest in the U.S. Not until the late 1970s, when thrash kings Radio Birdman were signed to Sire and the Saints picked up a cult following in France, did rock fans begin to hear about Australia. New Zealand's Split Enz, flirting on the edge of world success since the release of the "Mental Notes" album in 1975, finally broke through in 1980 with "True Colours." All along, AC/DC has been laying the groundwork for their number one "For Those About To Rock" album in 1982. Already hitting or about to hit these shores, were albums and tours by Jo Jo Zep, Cold Chisel, the Sports, Angel City, Mi-Sex (also originally from New Zealand), Icehouse, and the Reels.

However, to say that Australia is the Liverpool of the '80s, as some have said, may be a bit of an overstatement. Liverpool in the early 1960s was a unique place and to expect Australia to produce "the next Beatles" is unfair to the market and the artists. Australia and New Zealand are simply two countries which, despite the worldwide recession and the "tyranny of distance" which may make them seem culturally lagging when they actually got on a trend simultaneously or before their American or British counterparts, are producing some of the best pop music.

Now, the world charts are beginning to reflect this.

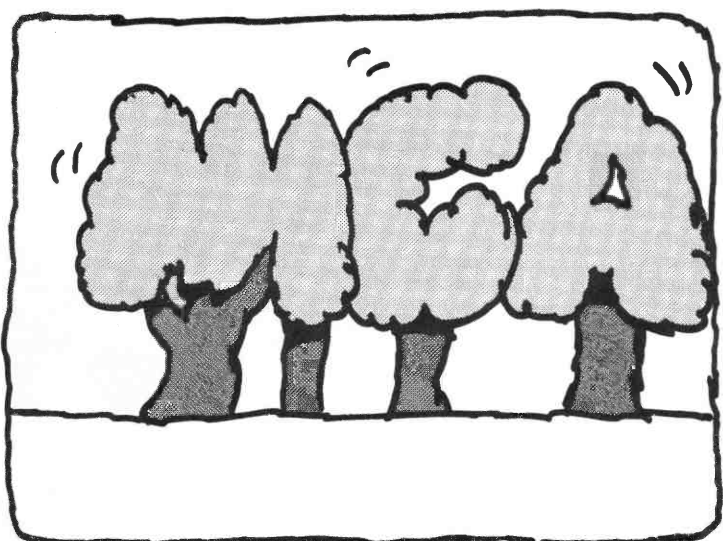
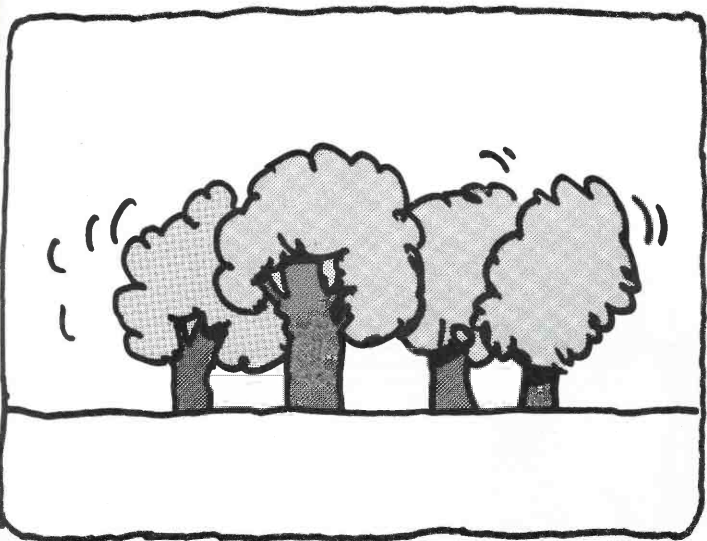
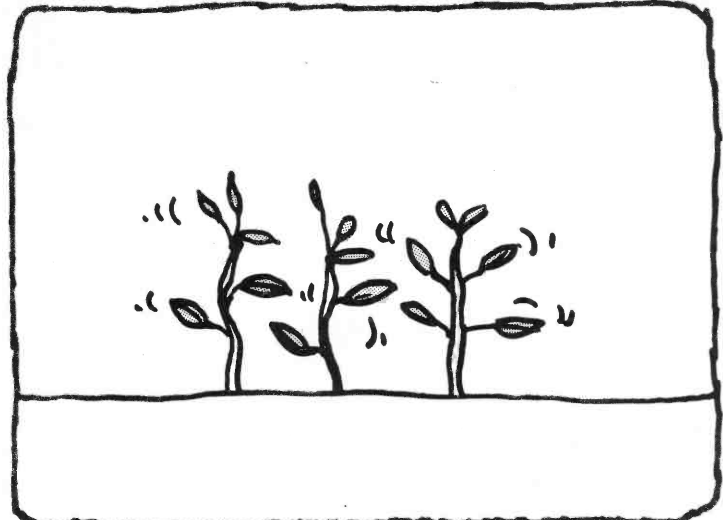
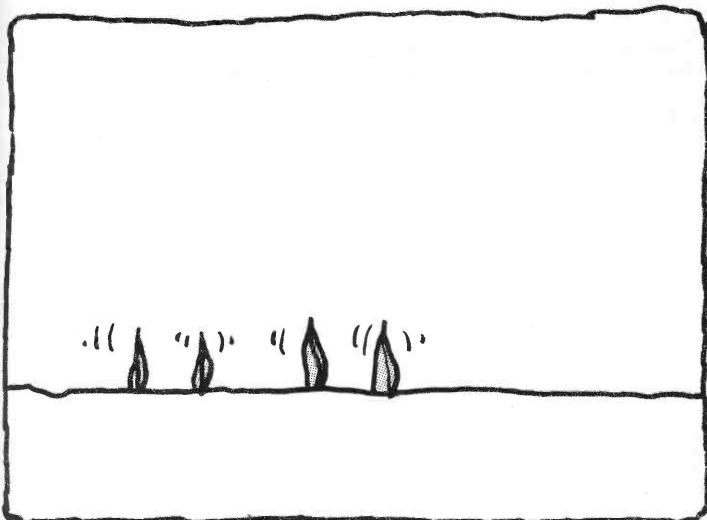


AIR SUPPLY—The soft approach has made this duo of Graham Russell and Russell Hitchcock a worldwide name.

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• Continued from page TIA-58

Daddy Cool, Spectrum, Ariel and the Loved Ones. In fact we did a version of a big hit by the Loved Ones as a single. We did it just at the right time, when Australians were getting behind their own musical heritage and realizing how strong and good our own music actually is.

"The best of all about being an Australian band is that we no longer have to leave the country that we are most creative in and go overseas. Now we can stay here and the world is coming to us."

Just why the world is coming to Australia's door after years of kamikaze missions and lemming rushes to the other side of the world, has no convenient answer but the bottom line seems to be the power, the rawness, the edge that characterizes the music—the almighty 'pub boogies.'

When film producer David Elfick made the rock musical "Starstruck," he approached it with the aim of moving away from a "Grease/Can't Stop the Music" type slickness and instead capturing the rough'n'ready, street-level rawness of Oz rock. Australian's have very firm demands as regards the presentation of music culture. For example, although screened down under, the TV show "Solid Gold" could never have been made in Australia—a market which has no time at all for Las Vegas productions, glittering dancers and glib hosts. By contrast, Australian pop TV is spontaneous, pun-kish and scrupulously current. Compare "Countdown" to England's "Top of the Pops" and the latter comes off looking like the Johnny Carson Show—a sentiment expressed by 80% of all visiting U.K. rock artists.



MENTAL AS ANYTHING—Country punk? Rockabilly funk? Whatever it is, it's fun.

Australia has given the world a hardy, resilient breed of power rockers. If any bands have molded a firm Aussie image it is the likes of AC/DC, Rose Tattoo, Midnight Oil, Cheatah, Heaven, Angel City and the Saints. These acts have cut their teeth on iron, just making a living in a country which is the size of continental Europe and more. A vast often desolate land which contains a scant 14 million souls and no more than a dozen centers which could be called cities; the two largest of which are 600 miles apart.

By virtue of an extraordinary multi-tiered live work structure, Australian acts have the rare and priceless opportunity to work hard and often, honing their skills in the process. They play to some of the most demanding and discriminating audiences in the world, often side-by-side with the best that the Northern Hemisphere has to offer. The flash in the pans, the weekend hobbyists just don't make it. If you can't cut it in the Melbourne pubs before 1,500 sweaty punters, you can give up hope of New York, London and Toronto.

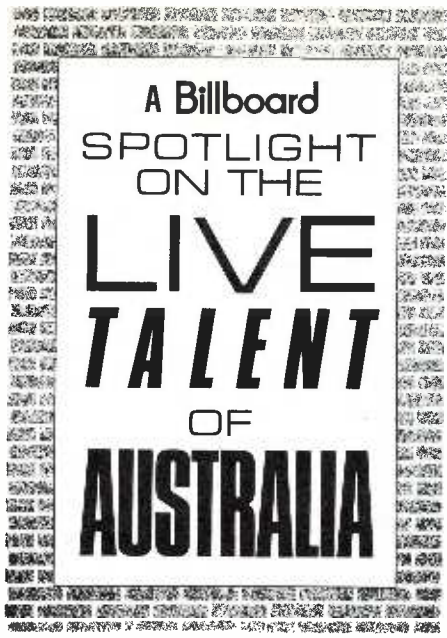
And when an Australian act lobs into town on the other side of the world, that's what stands out. Before they have even made a moderate international name for themselves, most Australian bands have more base-level experience than most international mega-star acts.

"In New Zealand we saw Australia as nothing more than a stepping stone to England," admits Split Enz leader Tim Finn, "but our attitude underwent a drastic change once we arrived and worked here. We found that the competition was much stiffer than we'd thought and that the standards were a great deal higher. We're now in a position where we can base ourselves really wherever we wish but we've chosen to work out of Australia because it's proven to be healthy for the band. We have an audience here that is exceptionally loyal.

"I'm as excited as anyone about the level of acceptance of Australian music internationally but let's not get too carried away. England is still the most important country in terms of progression and innovation in rock music. We have a long way to go before we can lay any claims to that sort of position. I refuse to accept that America is turning to Australian music because it is better than what's happening in England. America is just getting narrow in its tastes and what we're offering is a bit safer for them. We've got a lot to offer but there's still a long way to go."

According to Cameron Allan, "If Australian music is really going to make its mark, I think it will be in film music, the only new form of music this century." Allen pursues highly successful careers as both a record producer (Icehouse, Metal As Anything, Sports, Numbers, others) and film score composer ("Night of the Prowler," "Stir," "Hoodwink," "Heatwave," three others).

"We shouldn't be trying to find more and more MOR artists; the rest of the world does that well enough. We should be seeking new perspectives, new ideas, not trying to rehash traditional areas. Australia has a perspective on the world that



HUNTERS & COLLECTORS—Tribal funk that, despite no U.S. record deal, has picked up airplay in North America.

World Coming To Oz

• Continued from page TIA-54

MEAD, sang a rocked-up version of "The Lord's Prayer" and suddenly found herself in the American top five with a two-million-selling international monster on the (equally startled) A&M label. The following year, long-departed pianist-singer Lana Cantrell scored a minor U.S. hit (number 63) with "Like A Sunday Morning."

SHERBET were the next chart champions, in 1976. They echoed the Mixtures effort by reaching number four in England (and top five in many European countries) with the Australian-recorded "Howzat." They toured the world twice after this hit and were signed by Robert Stigwood to the RSO label. After one album as Highway, they became THE SHERBS on Atco. The following year Brisbane's THE SAINTS, Australia's pioneering punk outfit, were at number 34 on the U.K. charts with "This Perfect Day."

JOHN PAUL YOUNG broke out internationally for the Vanda & Young team in 1978. After considerable European success with "Standing In The Rain," Young hit number five U.K. and number seven U.S. with the wide-appealing "Love Is In The Air," which has now been covered by more than 50 artists. This was the year that Vanda & Young's other main act, AC/DC, began scoring British chart hits, beginning with "Rock'n'Roll Damnation" at number 24.

That year also saw big-voiced SAMANTHA SANG, who had been a Melbourne hit artist in 1967 under the name Cheryl Gray and recorded under Barry Gibb in London in 1969, storm right to No. 1 in America with the Gibb Brother's "Emotions," a pinnacle she was never able to equal.

Also in America, LITTLE RIVER BAND had confirmed their high-profile chart status with the number three hit "Reminiscing," one of 10 (to date) chart entries. 1979 saw Melbourne's THE SPORTS stop just outside the U.S. top 40 (number 41) with "Who Listens To The Radio?"—Arista's first pre-Air Supply Oz signing. 1980 saw TMG enter the lower reaches of the Billboard Hot 100 with "Lazy Eyes" and PLAYBACK crack the Billboard disco chart with "Space Invaders."

Of course there have been many acts who have made a significant international impact without actually scoring hits. In 1959 Australia's rock'n'roll dynamo, the 'Wild One,' JOHNNY O'KEEFE, was signed to a five year contract by Liberty during an American tour and launched on the U.S. market as 'the Boomerang Boy.' Though he never made the American charts, his Liberty tracks were home-market chartbusters.

During the '60s 'beat boom' a great many hot Aussie acts recorded and toured in England to varying degrees of success and acceptance. Some of the notable were NORMIE ROWE, JOHNNY YOUNG, THE TWILIGHTS, LA DE DAS, THE GROOVE (Eureka Stockade), THE GIBSONS and AXIOM. THE MASTERS APPRENTICES came closer than most to breaking through, recording two critically-acclaimed albums for EMI. Their bassist was Glenn Wheatley, who later used his skills to launch Little River Band In America.

The '70s saw Australian jazz outfit DALY WILSON BIG BAND tour Russia with MARCIA HINES; Sydney boy Dave Tice front London's COUNT BISHOPS; JO JO ZEP & THE FALCONS perform at the Montreaux Jazz Festival with product released by WEA worldwide; THE BUSHWACKERS educate the British about Australian traditional music and score an encore at the Reading Rock Festival to boot; AYERS ROCK and THE DINGOES record albums for A&M and tour America; SKYHOOKS tour America to support their Mercury album releases; DADDY COOL tour America three times to support their two Warner album releases; RENEE GEYER record and perform in America for Polydor; off-the-wall comedian NORMAN GUNSTON appear in the Who movie "The Kids Are Alright"; DIANA TRASK appear on the American country charts; MOTHER GOOSE and MARK HOLDEN signs to the Scotti Bros. label; RADIO BIRDMAN tour England and Europe, creating a cult following that outlived the band; '50s star Rob E.G. become ROBIE PORTER, successful international record producer; '60s star RONNIE CHARLES fronts U.K. group Atlas; RUSSELL MORRIS record two albums in America for RCA; MAX MERRITT & THE METEORS become the first signing to the British arm of Arista Records; Australian classical guitarists JOHN WILLIAMS (extensively represented on CBS Masterworks label) and KEVIN PEEK join the incomparable British supergroup SKY; DAME JOAN SUTHERLAND continues her standing as one of the world's greatest operatic sopranos; and Aussie musicians pop up in uncountable British bands, including Greenslade, Jade Warrior, Esperanto Rock Orchestra, Pink Faries, Fotheringay and many others.

GLENN A. BAKER

others don't have and I feel the best way we can express that is through the medium of film music."

Film music is by no means the only avenue by which Australian music can leave an indelible mark for the ages to come. The most exciting and satisfying development in recent times is the long overdue emergence of real Australian music—the traditional jigs, reels and shanties of the Bushwackers, Cobbers, Bullamakanka and the like, and the rhythms and 'new age Dreamtime' of black Aboriginal bands such as No Fixed Address and Us Mob.

For a decade or more, young Australians have readily consumed the Elizabethan chants of Jethro Tull, Fairport Convention and Steeleye Span, the Rastafarian reggae of Bob Marley and Peter Tosh, the North American folk roots of The Band—without turning toward their own cultural heritage. Jamaica's tradition has been exciting but ours has been embarrassing, for far too many years.

Both the black Aboriginal bands and the white traditional outfits have picked up vast audiences over the past two years, as tastes expand in the general marketplace. The Bushwackers, Australia's leading 'bush band,' have six consecutive gold albums to their credit. They command the same fees and audience sizes as rock bands like Cold Chisel, and generate such fervor that there are documented instances of fans dancing so hard and fast that they have broken their legs on the floor. The appeal of bands like this, underlined by the top 20 charting of a brisk version of the traditional poem "Clancy of the Overflow" by Wallis & Matilda, is ridiculously broad. Woolshed dances are booked out months in advance, by kids, parents, punks, hippies and businessmen.



JO JO ZEP—A New York street sensibility and more than a dash of fun.

With the most imposing of all barriers broken down—Australia's rejection of its own heritage—the future offers enormous promise. The spirit is high and the motivation immense. English-born Australian hit songwriter Allan Caswell expresses a predominant attitude when he says, "Every so often I shudder at the prospect of not having come out here. My ultimate aim is to find success overseas but to do it from Australia. Because I don't think there's a better place to live and work."

*"In Australia
The banner is unfurled
We're going to the U.K.
Gonna take it to the U.S.A.
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"Mondomania" by Ross Wilson, recorded by Mondo Rock.

Credits: Special Issues Coordinator, Ed Ochs; Editorial Coordinator & Chief Writer, Glenn A. Baker; U.S. Analyst, Cary Darling, One Step Ahead, 6038 Reseda Blvd., Tarzana, Ca. 91356; Cover art & design, Miriam King, Los Angeles.

L.R.B. Split Enz Men at Work Australian Crawl Jo Jo Zep



MIDNIGHT OIL—An intense live act, Midnight Oil recently opened for the Who in England.

The Next Wave

• Continued from page TIA-60

rock, goes out on WEA labels in Canada, Germany, England and Mexico early in 1983. His single "Lady What's Your Name?" has all the earmarks of a huge international chart hit. An exceptionally credible performer with an overpowering voice.

SHARON O'NEILL is currently recording a new album for CBS International in America under John Boylan. O'Neill is a quality rock performer and songwriter somewhere in the area of Pat Benatar and has a number of well-received albums on release by CBS in home market. Likewise, LISA BADE, a bluesy, blustery female rocker who recorded her debut album "Suspicion" under David Kershenbaum in Los Angeles, New York and Sydney, for Capitol. With musical contributions from Peter Frampton, Mick Ronson, Waddy Wachtel, Toto, Earl Slick and other luminaries, the album seems tailor-made for the American market. Live, Lisa is a knockout, which she proved as support to Little River Band's recent Australian tour.

The international success of the film "Starstruck" will be the mitigating factor in the establishment outside of Australia of THE SWINGERS and JO KENNEDY & ROSS O'DONOVAN. The Swingers, a Split Enz offshoot, scored a No. 1 platinum single in 1980 with "Counting The Beat" but have been unable to follow it up. Jo Kennedy hit No. 1 with a song from the film "Body & Soul" and displays great potential as a chart performer. She and O'Donovan appear with the Swingers on the soundtrack album released on the new A&M Oz label.

LIONHEART are very much a dark horse at the moment but the street vibe is fierce! Chris Gilbey's first 'discovery' since the Church, they have been secretly inked to RCA internationally for a reportedly enormous advance. Currently in the studio with Bob Clearmountain and Chris Gilbey.

THE EUROGLIDERS from Perth recorded their first album in the Philippines for PolyGram and have impressed critics with their freshness. THE RUNNERS are being touted by Mushroom Records boss Michael Gudinski as "the next big thing," with more than one comparison to Moving Pictures and Men At Work. Time will tell. THE LITTLE HEROES, helmed by distinguished painter and songwriter Roger Hart, have been signed to Capitol in America, as has powerful singer-songwriter MARK GILLESPIE, who has been described as 'a street-wise Jackson Browne.'

HEAVEN have been well-received in England and Europe with their brain-numbing heavy metal and have recently embarked on their first American tour. THE DIVINYLS, after splitting from WEA here, have been snapped up by Chrysalis and recently recorded an album in New York under Mark Opitz and Bob Clearmountain.

IGNATIUS JONES, the stylish leader of defunct outrage band Jimmy & the Boys, has begun recording solo for WEA. His first single, "Like A Ghost," has become a fave in discos and rock clubs in both Europe and America. InXs, also with WEA, have released three superb albums of intelligent '80s rock. Young, appealing and immensely talented, their foreign breakout is already overdue.

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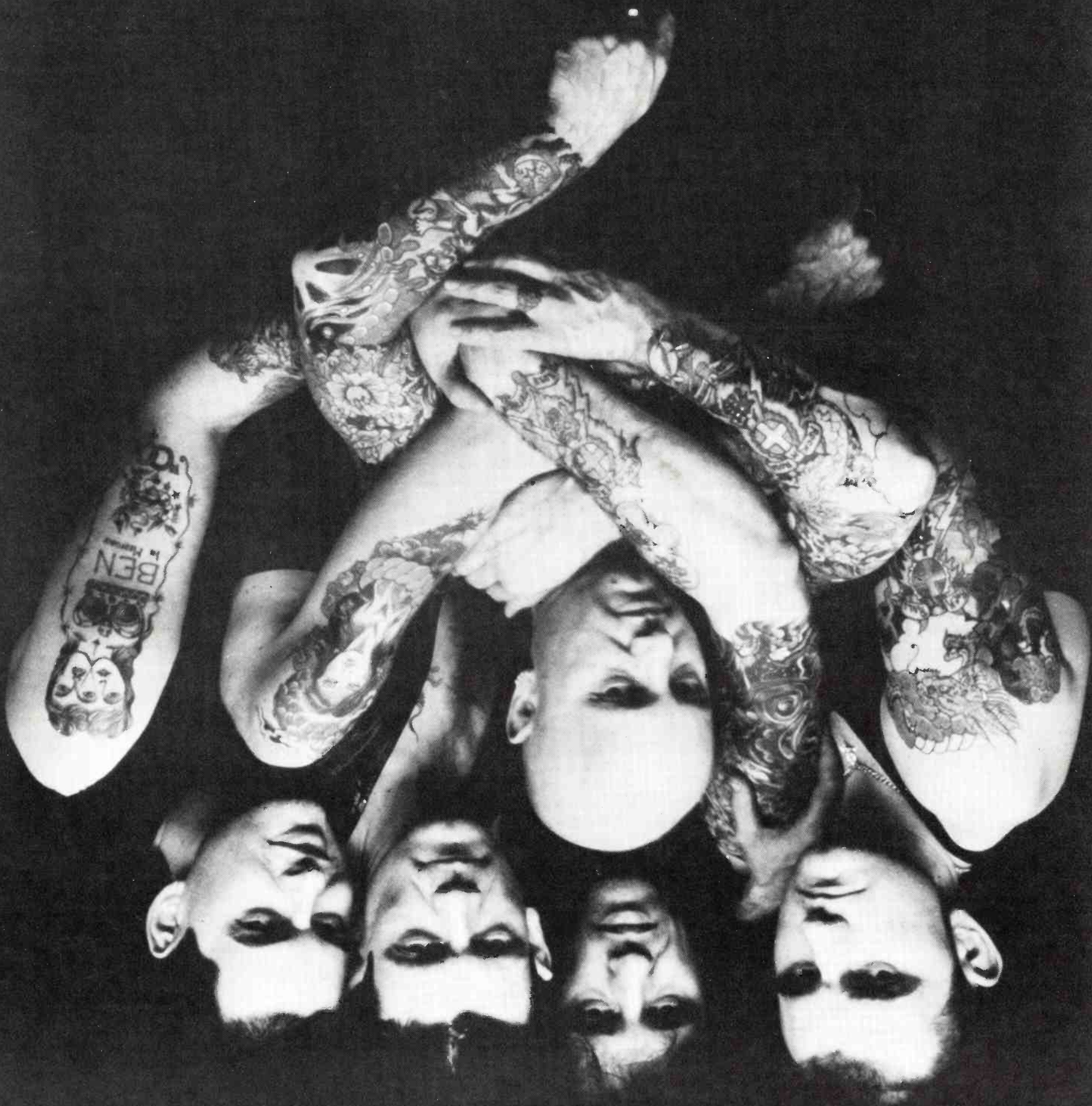
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Landlords Claim Rissmiller's Club Is In Arrears

LOS ANGELES—Jim Rissmiller and a group of defendants are being sued by the landlords of property leased by the concert promoter for the operation of his Rissmiller's nightclub in Reseda, Calif. Suit claims that rent and pledged percentage of gross volume are in arrears.

Plaintiffs Chuck Landis, David Pick, Rubin Bird and Herman Saunders, doing business as Country Club Investments, are suing Rissmiller and his spouse; Michael Osterman; Seattle concert promoter John E. Bauer; the firm of MPR-WR; and Alan Rothenberg.

The complaint seeks \$100,000 plus interest in unpaid rent, allegedly due at \$20,000 per month and 10% of the gross volume of the club, which books mostly rock and country/rock acts, since May, 1982.

Originally, the October, 1980 lease with Fore Productions, Rissmiller's firm, called for \$300,000 per year payable in advance of the year. The complaint states that November, 1981 rent was reduced to \$240,000 yearly at \$20,000 per month.

The plaintiffs also point up a July Superior Court complaint by Abe Guny, Robert Medvin and Jordan L. Uttal, which alleges parking infractions and poor business and economic procedures in the club area, which they attribute to Fore Productions.



Billboard photo by Chuck Pulin
FURS SHOW—Psychedelic Furs singer Richard Butler sheds his topcoat during a recent performance by the Columbia group at the Beacon Theatre in New York.

Blues Band Playing Farewell Gigs

LONDON—The Blues Band, formed four years ago by former Manfred Mann group members Paul Jones and Tom McGuinness, plays its last gigs Dec. 17 and 18 at the Venue here, having played a major role in spearheading a U.K. blues/r&b revival in Britain.

The band was formed on a "just for fun" basis by the two ex-Mann men. The final lineup featured Dave Kelly, Gary Fletcher and Rob Townsend, who replaced Hughie Flint earlier this year.

The group was initially rejected

by most major record companies here but eventually financed its own debut LP, "The Official Blues Band Bootleg Album," releasing it on its own label. The initial pressing of 3,000 quickly sold out, and an "official" rerelease through Arista charted in the first week.

The band, which pushed British blues back into prominence at the end of the 1970s, has played more than 750 gigs, put out four albums, appeared in a feature film and made many television and radio appearances.

Economic Pressures Hit Country Booking

By CARTER MOODY

NASHVILLE—Economic pressures have the buying habits of auditorium, fair and club managers in a state of flux, and there appears to be a trend toward booking less expensive country talent as a cautionary measure.

This is the consensus of country managers and talent agents who left recent conventions in Las Vegas with mixed opinions about where the market is headed.

A number of Nashville-based agents who attended the International Assn. of Fairs and Expositions convention and the adjunct International Country Music Buyers Assn. (ICMBA) conference in Las Vegas in late November see buyers leaning toward family-oriented acts who can be booked for \$10,000 or less per day. They say that superstars' demands make them poor risks for a market deflated by a stagnant economy and reduced entertainment dollars.

This is good news for smaller agencies which subsist on modest rosters of new and name talent falling in that price range. But for large agencies, caution on the part of talent buyers—and the public—is causing some agents to rethink the viability of acts without labels. Few require that artists be signed to record companies, and the old theory that a live act need only be a good ticket-seller with or without

records still prevails, but agents have the issue on their minds.

Harry "Hap" Peebles, chairman and executive director of the ICMBA, says the economy will be slow to correct itself, just as the recession was slow to develop in the late 1970s. He says buyers are increasingly interested in medium- and low-priced acts, "especially those priced at \$10,000 or less."

Fairs, finishing a year of 10%-30% drops from last year's profit levels, may not routinely book the expensive Charlie Daniels/Kenny Rogers category, Peebles explains. "Through the ICMBA," he says, "I notice a lot of artists are uptight and switching agencies. And more name artists want to showcase now at fair conventions to get work—they used to not have to." At the Iowa fairs convention Dec. 6-8, country acts demonstrating their stage talents to fair managers included Rex Allen Jr., Helen Cornelius, Dave Rowland & Sugar and Margo Smith.

To prevent acts from switching on them, most agencies rely on contracts and continual booking to keep artists happy, although some acts "will risk lawsuits or anything else to get out of a contract they don't like," says Reggie Mac of United Talent.

Tony Conway of Buddy Lee Attractions cautions agents that "any time there's a change in buying

(Continued on page 71)

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Talent & Venues

Black Promoter King Wants His Share

• Continued from page 49

publicity and partially because Dick Klotzman and I have had run-ins before. The Prince tour had been booked into the Mississippi Coliseum, in Jackson, but soon after I called they pulled it out. Luther was never even scheduled for the area. If this boycott activity is going to mean acts being routed past areas the national promoter or manager doesn't want to deal with, it's gonna hurt."

Overall, says King, "This was the worst year I've ever seen" for concerts. In all of 1982, he brought only four concerts to Jackson. A show featuring Ray Parker Jr., Roger Zapp and the Dazz Band sold out, and concerts headlining B.B. King, Lou Rawls and Kool & the Gang all did well. "But there just were not enough strong packages out there," says King. "You can get low-level acts any day of the week."

In the face of a lackluster concert scene, King has focused his atten-

tion on Wynd Chymes, a self-contained band he manages signed to RCA, and "Black Gold," a 10-year-old black music television show he produces and hosts. The program is

broadcast in Mississippi, Arkansas, Louisiana and parts of Texas and, according to King, has a format similar to that of the nationally distributed "Soul Train." "The differ-

ence is that 'Black Gold' has more of a regional slant," says King, since the show highlights records most popular in the South. The show will shortly be syndicated to a wider national audience.

"There is still a stigma about the South, so we've found it difficult to

obtain records and promotional videos for the show," says King. "You'd think with all the emphasis today on video and television, those areas wouldn't be a problem, but they are. RCA and Capitol are the only companies supplying us with videos on a consistent basis."

London's Canteen Marks First Year

LONDON—London jazz and blues venue The Canteen celebrates its first anniversary with a concert featuring bluesman Jimmy Witherspoon and jazz singer Bobby McFerrin, which will be shown on the new Channel Four tv station early next year.

The Covent Garden drinks-and-eats room is currently adding a second dance floor for what director Joe Bryan calls "smooch dancing." "We've had so much success with people dancing to bands like Morrissey-Mullen, Juice On The Loose and Bobby Rosengarden that we've simply run out of dancing space," he says.

Musical director "K.C." Sulkin pays tribute to Pete Thomas and his Jivin' Jump Band for starting the club's live dancing craze. The ex-Bill Haley and Joe Jackson sideman plays material by Cab Calloway, Glenn Miller, Benny Goodman, Louis Jordan and old rock'n'roll hits, and specializes in a highly visual presentation, with parades round the club and bar-top finales.

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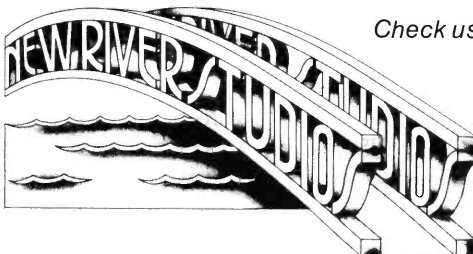
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Survey For Week Ending 12/25/82

Boxscore

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

- **THE WHO, DAVID JOHANSEN**—\$711,375, 47,716, \$15, John Scher Presents, Carrier Dome, Syracuse (N.Y.) Univ., sellout, house attendance and house gross records, Dec. 10.
- **PRINCE, THE TIME, VANITY 6**—\$354,636, 25,932, \$15 & \$13.50, Talent Coordinators of Amer., Masonic Hall, Detroit, sellout, Nov. 30-Dec. 3.
- **RUSH, RORY GALLAGHER**—\$315,705, 30,592, \$11 & \$9, Electric Factory Concerts, Spectrum, Philadelphia, two sellouts, Dec. 13-14.
- **KENNY ROGERS, LARRY GATLIN & THE GATLIN BROTHERS BAND**—\$290,744 (Canadian), 17,266 (18,000 capacity), \$17.50, \$15.50, & \$12.50, C.K. Spurlock/Donald K. Donald Prods., Montreal (Que.) Forum, Dec. 3.
- **THE WHO, THE ROCKETS**—\$267,750, 18,195, \$15, Contemporary Presentations, Rosemont Horizon, Chicago, sellout, Dec. 8.
- **RUSH, RORY GALLAGHER**—\$262,177, 21,641, \$12.50 & \$10.50, Tony Ruffino-Larry Vaughn Prods./Ron Delsener Enterprises/Cedric Kushner Presents, Nassau Coliseum, Uniondale, N.Y., two shows, one sellout, Dec. 8-9.
- **PAT BENATAR, SAGA**—\$260,969, 21,001, \$13.50 & \$11.50, Monarch Entertainment Bureau, Brendan Bryne Meadowlands Arena, E. Rutherford, N.J., sellout, Dec. 11.
- **PAT BENATAR, SAGA**—\$253,173, 19,354, \$13.50 & \$11.50, John Scher Presents/Ron Delsener Enterprises, Madison Square Garden, New York City, sellout, Dec. 13.
- **VAN HALEN, JOE WHITING & THE BANDIT BAND**—\$246,611, 21,921, \$11.75, Beach Club/Cellar Door, Miami Sportatorium, two sellouts, house gross and house attendance records, Dec. 9-10.
- **THE WHO, DAVID JOHANSEN**—\$202,112, 12,907, \$16, Don Law Co., Centrum, Worcester, Mass., sellout, Dec. 11.
- **BILLY JOEL**—\$174,325, 11,967, \$15 & \$12.50, Bill Graham Presents, Oakland (Calif.) Coliseum, sellout, Dec. 12.
- **KENNY ROGERS, LARRY GATLIN & THE GATLIN BROTHERS BAND, LONNIE SHORR**—\$172,657, 11,849 (14,000), \$15 & \$12.50, C.K. Spurlock/John Scher Presents, Atlantic City (N.J.) Convention Hall, Nov. 30.
- **PRINCE, THE TIME, VANITY 6**—\$169,695, 16,323, \$11.50 & \$10.50, Talent Coordinators of Amer., Checkerdome, St. Louis, sellout, Dec. 4.
- **PAT BENATAR, SAGA**—\$157,127, 17,143, \$11, \$9, & \$6, Electric Factory Concerts, Spectrum, Philadelphia, Dec. 10.
- **BILLY SQUIER, NAZARETH**—\$145,699, 12,199, \$12.50 & \$10.50, Brass Ring Prods., Cobo Arena, Detroit, sellout, Dec. 10.
- **RUSH, RORY GALLAGHER**—\$140,346, 12,300, \$11.50 & \$10.50, Don Law Co., Boston Garden, sellout, Dec. 6.
- **PRINCE, THE TIME, VANITY 6**—\$139,751, 13,800, \$10.50 & \$9.50, Talent Coordinators of Amer., Hampton (Va.) Coliseum, sellout, Nov. 27.
- **JOE JACKSON, THE PERSUASIONS, JOE PISCOPO**—\$137,190, 11,933 (14,000), \$12.50 & \$10.50, Monarch Entertainment Bureau, Brendan Bryne Meadowlands Arena, E. Rutherford, N.J., Dec. 12.
- **RUSH, RORY GALLAGHER**—\$135,059, 12,159, \$11.50 & \$10.50, Frank J. Russo, Providence (R.I.) Civic Center, sellout, Dec. 5.
- **PRINCE, THE TIME, VANITY 6**—\$134,265, 12,187 (12,500), \$11.50 & \$10.50, Talent Coordinators of Amer., Charlotte (N.C.) Coliseum, Nov. 26.
- **PAT BENATAR, SAGA**—\$131,629, 11,852 (12,743), \$11.50 & \$10.50, Don Law Co., Centrum, Worcester, Mass., Dec. 7.
- **BETTE MIDLER**—\$127,555, 6,036, \$22.50, \$20, & \$17.50, Northwest Entertainment Consultants, Paramount Theater, Seattle, two sellouts, Dec. 10-11.
- **VAN HALEN, JOE WHITING & THE BANDIT BAND**—\$127,271, 11,628, \$11.50 & \$10.50, Beach Club/Cellar Door, Jacksonville (Fla.) Memorial Coliseum, sellout, Dec. 11.
- **RUSH, RORY GALLAGHER**—\$115,422, 10,145, \$11.50 & \$10.50, Cross Country Concerts, New Haven (Conn.) Coliseum, sellout, Dec. 11.
- **BILLY JOEL**—\$11,512, 9,089, \$12.50 & \$10, Double Tee Promotions/Albatross Prods., Portland (Ore.) Coliseum, sellout, Dec. 9.
- **BILLY JOEL**—\$109,441, 8,987 (12,512), \$12.50 & \$10.50, in-house promotion/produced by Pace Concerts, Univ. of Texas Frank Erwin Center, Austin, Dec. 2.
- **PAT BENATAR, SAGA**—\$109,250, 9,500, \$11.50, Tony Ruffino-Larry Vaughn Prods./Freefall Presentations, Cumberland County Civic Center, Portland, Maine, sellout, Dec. 20.
- **BETTE MIDLER**—\$107,538, 5,571 (5,846), \$20, \$18, & \$16.50, Northwest Entertainment Consultants, Paramount Theater, Portland, Ore., two shows, Dec. 8-9.
- **VAN HALEN, JOE WHITING & THE BANDIT BAND**—\$107,446, 10,000, \$10.75, Silver Star Prods., Lakeland (Fla.) Civic Center, sellout, Dec. 7.
- **PHIL COLLINS**—\$105,118, 8,908, \$12.50, \$10, & \$8.50, Electric Factory Concerts, Tower Theatre, Philadelphia, three sellouts, Dec. 9-10.
- **KENNY ROGERS, LARRY GATLIN & THE GATLIN BROTHERS BAND, LONNIE SHORR**—\$103,770, 7,018, \$15, C.K. Spurlock, Broome County Memorial Arena, Binghamton, N.Y., sellout, Dec. 1.
- **WILLIE NELSON & FAMILY**—\$103,293, 9,349 (10,228), \$11.50 & \$10.50, Alex Cooley Prods./Concert Promotions Inc., Jacksonville (Fla.) Veterans Memorial Coliseum, Dec. 10.
- **PRINCE, THE TIME, VANITY 6**—\$103,107, 12,352, \$11.50 & \$10.50, Talent Coordinators of Amer., Carolina Coliseum, Columbia, S.C., sellout, Nov. 28.
- **BILLY SQUIER, NAZARETH**—\$102,590, 10,200, \$11 & \$10, John Scher Presents, Rochester (N.Y.) War Memorial, sellout, Dec. 11.
- **CHARLIE DANIELS BAND, THE OUTLAWS**—\$101,185, 10,136 (11,000), \$10.50 & \$9.50, Frank J. Russo, Centrum, Worcester, Mass., Dec. 10.
- **OAK RIDGE BOYS, SYLVIA**—\$100,314, 8,763 (9,138), \$11.50 & \$10.50, Jerry Bentley Prods., Mississippi Gulf Coast Coliseum, Jackson, Dec. 11.
- **PAT BENATAR, SAGA**—\$98,510, 8,956 (9,826), \$11.50 & \$10.50, Frank J. Russo/Tony Ruffino-Larry Vaughn Prods., Providence (R.I.) Civic Center, Dec. 8.
- **.38 SPECIAL, EDDIE MONEY**—\$93,829, 8,478 (11,628), \$11 & \$10, Jet Set Entertainment, Jacksonville (Fla.) Veterans Memorial Coliseum, Dec. 3.
- **BILLY SQUIER, NAZARETH**—\$92,727, 9,900, \$9.50 & \$8.50, Cumberland Concert Co., Nashville Municipal Auditorium, sellout, Nov. 30.

Copyrighted and compiled by Amusement Business, a Billboard Publications, Inc. publication. Boxscores are compiled every Tuesday. If you wish to file your concert report, please call Patricia Bates in Nashville at 615/748-8120; Ancil Davis in New York at 212/764-7314; or Hedy Weisbart in Los Angeles at 213/273-7040.

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*Rumors, Atlanta
Tickets: \$6*

It was easy to see that several encore-permeated Bruce Springsteen appearances in the Atlanta market have had a spin-off effect on the fortunes of his E Street sidemen, as tenor saxo-

phonist Clarence Clemons drew a near-capacity crowd to this national showcase venue for two sets of party soul on Nov. 17 with a heavy Memphis-Stax influence.

The warmly received 12-song shows were virtually identical in composition. After a hot sax jam curtain raiser, Clemons took the vocal chores for "Wild Man," and then concentrated on the sax as featured lead singer John Bowman

took the stage for such familiar chestnuts as "What Kind Of Fool?," "Try A Little Tenderness," and a Sam & Dave tune, "You Left The Water Runnin'." "Tenderness" was a particular highlight, as the gospel-influenced vocal testifying of Bowman was matched by some especially gritty wails by Clemons. The Sam & Dave selection not only reinforced what initial impressions had provided—the exceptionally

strong Memphis bent here—but offered a passage in which Clemons and Bowman traded vocal harmonies with call-and-response entreaties, a Sam & Dave trademark.

Clemons and Bowman were backed by five very capable musicians. None was given more than a brief individual moment in the sun, but all worked well together. Perceptive music fans noted the presence of bassist Harvey Brooks,

the former Electric Flag member who lived in Atlanta for several years in the '70s. Brooks' timing was razor-sharp, as always.

Predictably, though, it was Clemons who stole the show—not only in terms of gate appeal but also from the perspective of pure charisma. This was best encapsulated during "Soul Train," a King Curtis instrumental which afforded the E Streeters forum for stage walking as well as pearly top-of-the-register notes.

The set closed with a blues treatment of the Beatles' "A Hard Day's Night," and the crowd left with the realization that as a headliner in his own right, Clemons can more than carry his own weight.

The bill was further highlighted by the warmly-received opening sets of Luther Johnson & the House Rockers, a popular Atlanta-based blues act with a perceptive understanding of traditional blues and r&b and the dynamics necessary to bring the music off as a four-piece in front of a rock crowd. **RUSSELL SHAW**

DURAN DURAN

*Hammersmith Odeon, London
Tickets: \$7, \$8*

As part of their sold-out U.K. tour, Duran Duran ended a five-night stint at this 4,000-capacity venue Nov. 14, and showed why, in just two years, they have risen from obscurity to become one of the most popular and successful pop acts around today.

In an exuberant 90-minute set, the five-man lineup sped through 15 songs, including virtually every number from their successful "Rio" album package and a wide selection from their acclaimed self-titled debut LP. The show featured no production gimmicks, but utilized an effective stage and lighting design allowing for maximum effect with the minimum of extravagance.

Simon le Bon proved himself an ideal front man as he bounded tirelessly around the stage, while maintaining the excellent quality of his vocal work. Roger Taylor's thunderous drumming and John Taylor's tight bass powered the unit at a break-neck pace, while guitarist Andy Taylor and keyboardist Nick Rhodes provided a complicated but catchy front line.

Duran Duran played two encores: an interesting version of Cockney Rebel's "Make Me Smile" and the band's first major U.K. hit, "Girls On Film." **ALEX FOWLER**

EL GRAN COMBO LIBRE

*Village Gate, New York
Tickets: \$12*

Virtually without any publicity, El Gran Combo packed the Village Gate for their debut appearance at the Salsa Meets Jazz series on Nov. 15. No wonder: EGC's 20th anniversary LP has held the No. 1 spot in New York's Latin charts for months, and the single "Telefono" has enjoyed crossover airplay on the city's r&b

(Continued on opposite page)

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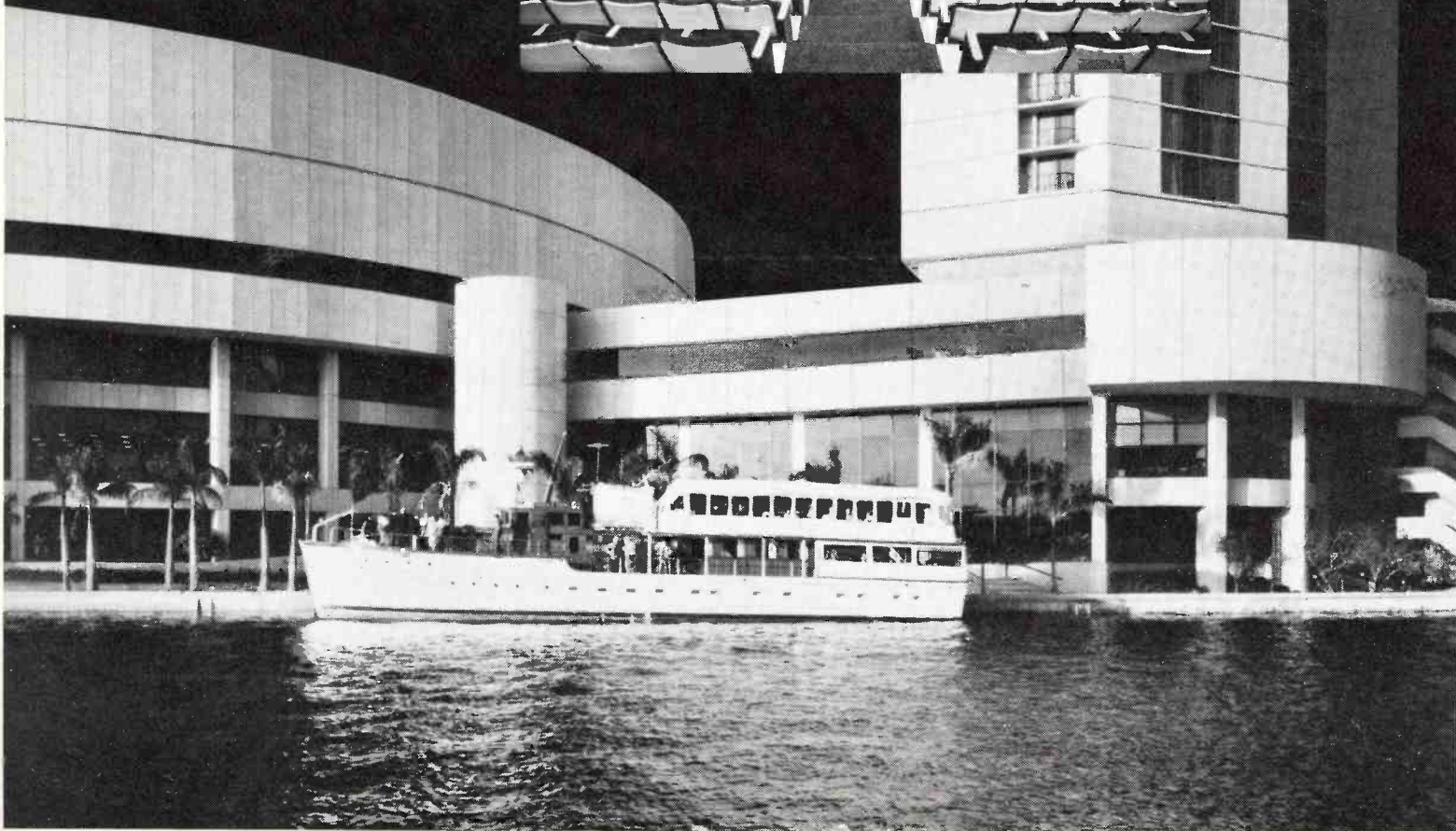
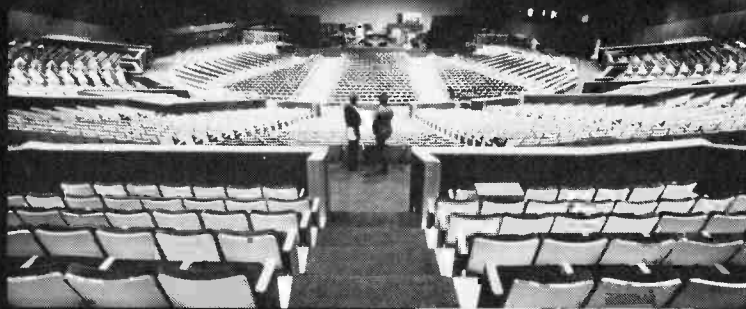
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potential as the top-ranked Mazzy, opened with a set of dance tunes, which, though it did not display the band's full powers, provided an elegant showcase for vocalist Pio Trevino. La Movida, second on the bill, was plagued by electrical problems but was redeemed by some virtuoso guitar work from Ricky Smith. But it was Mazzy's unabashedly Chicano approach to tempo and phrasing that brought the audience to its feet. Their set was marked by

Mazzy headlined a dance concert Nov. 8 that verified *la onda Chicana*, as the new Chicano pop music is called, is flourishing in South Texas. La Movida, a group felt to have the same

Musically, Rubber Rodeo is extremely proficient, with guitarist/vocalist/mandolin player Bob Holmes, pedal steel player "Easy" Mark Tomeo and drummer Barc Holmes being especially strong in the 13-song, 45-minute set. Along with the Gun Club and Wall Of Voodoo, Rubber Rodeo deserves credit for using country music as a platform for something new as opposed to slavishly following the country party line.

After "Telefono" the performance turned into a party, with the crowd thinned out enough to allow dancing, and musicians from the evening's opening band, Libre, joining the jam. Libre had given one of the solid performances that characterizes this most serious of New York's salsa bands, but their second jam into some traffic difficulties that brought the music to an embarrassing halt. All was resolved by the end of the last set, when Libre's percussionist Jerry Gonzalez, backed by brother Andy on bass, and joined by Ponce and EGC's rhythm section, led off an impromptu post-set descarga (Latin percussion jam) that was as smooth and spirited as anything heard that night. ENRIQUE FERNANDEZ

RUBBER RODEO
Madame Wong's East, Los Angeles
 Admission: \$4

While it seems everyone and his brother is tripping over himself praising Slash Records' new Los Angeles act Rank And File for its melding of country and rock idioms, a much less self-conscious and much more humorous band is being overlooked. Rubber Rodeo, a sextet that has established a cult following on the East Coast and released an EP on the Boston-based Eat label, played its unlikely mix of country and dance music before a sparse but enthusiastic audience here Dec. 9. Perhaps it is because Rubber Rodeo is from Providence, R.I., where buffalo certainly don't roam, that it can look at the Western myths objectively and incorporate the c&w trappings into other music styles. The standard "Joleen" is turned into a moody dance floor stunner, while "Tumbin' Tumbleweeds" has a quirky, Devo-style charm. However, it is the originals—especially "How The West Was Won," on which vocalist Trish Milliken looks at the setting of the West from a woman's point of view—that prove this band is not out just to be a novelty.

● *Continued from opposite page*
 stations. This Puerto Rican group is the salsa act of the year. Their first set held the audience fast—just its timing, no dancing—as the musicians took advantage of the free-jam breathing room of this salsa venue, taking solos and improvising on their well-known numbers. Though requests for "Telefono" kept being called, Rafael (their with-held his band's current hit until the start of the second set.

NOT FRANK—No, it's not Frank Sinatra. It's Joe Piscopo of "Saturday Night Live" doing his impression of Sinatra singing the "I Love Rock'n'Roll" medley during the WNEW-FM Christmas show at Radio City Music Hall.

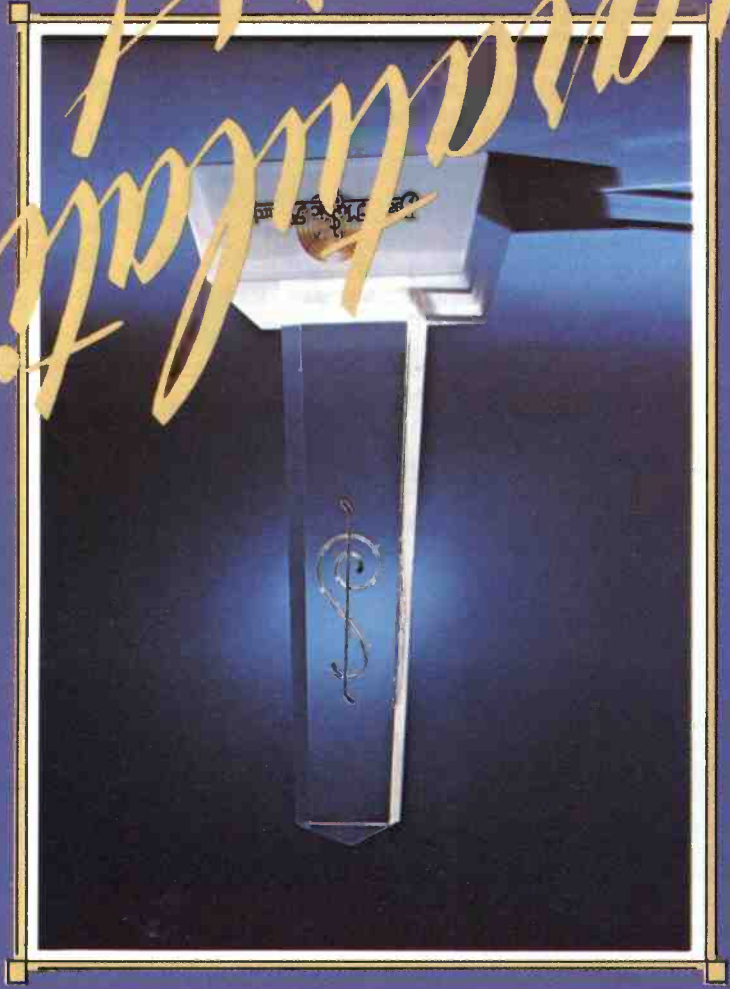


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Talent in Action

Talent & Venues

Rock'n'Rolling

The World On Bowie's Magical Mystery Tour

By ROMAN KOZAK

Here is what is known about the upcoming David Bowie tour, which promises to be for 1983 what the Who tour was this year and what the Rolling Stones trek was in 1981.

It will be big, playing to at least two million fans in the U.S., Asia, Europe and Australia, including some stadium dates. It will begin in the late spring and end next winter, after over 100 concerts. It is being booked by the International Talent Group (ITG) in conjunction with Sound Advice, a financial planning and accounting company.

What is not known is where the tour will begin, where it will end, and which way around the globe it will wend. Nor is it known who will sponsor the tour, and who, besides

David Bowie, will be on it. How elaborate or how simple the show will be is still a mystery. Bowie has gone through a number of musical styles in his career, and possibly not even he, at this time, knows what sort of music he will be playing—and on what record label the music will be appearing when he does decide on his next musical persona.

But Mike Farrell and Wayne Forte, who own ITG, and William Zysblat, the president of Sound Advice, don't sound worried. On most major tours they get about three months' notice, and they've already had that much time to work on this tour, with four more months to go before Bowie sets foot on a stage. So they still have plenty of time. In the meanwhile, they say, response from around the world to the prospect of a Bowie tour, his first in five years, has been so great that they can pick and

(Continued on page 61)



A Sampling Of 'Unknown' Acts Worth Watching

When you are given the task of compiling a list of "talent to watch for in 1983," there are two ways of doing it.

One way would be to list acts who are either breaking through now or who have been around long enough to accrue a measure of acceptance.

That list would have on it such artists as the Time, Missing Persons, ABC, Laura Branigan, Toni Basil, Vanity 6, the Motels, Laurie Anderson, the Plasmatics, Duran Duran, the Blasters, Psychedelic Furs, Marshall Crenshaw, Kate Bush, Grand Master Flash and a few others.

All are worthy of watching, to be sure. But maybe a better way would be to draw up a list and description of acts who are still relatively unknown, but who have the talent and potential of making a commercial or artistic impact in the near future. What follows is such a list (obviously totally arbitrary):

Anti-Nowhere League (Faulty)—When punk meets heavy metal in the Netherlands.

Bananarama (PolyGram)—Three pretty girls from Britain who sing bright pop songs.

Bauhaus (A&M)—Post-Bowie angst and a formal search for fashion.

Berlin (Enigma)—American techno-pop with erotic appeal.

Bangles (Faulty)—Formerly the Bangs. Are these the next Go-Go's?

Black Flag (SST)—In four years they will be acceptable and have a top 20 hit, a la Clash.

Glenn Branca (99)—The ultimate in heavy electric guitars.

T-Bone Burnett (WB)—Rock'n'roll from the American heartland.

Camaros (E/A)—Smart, stylish and sophisticated mainstream rock. Real songs, too.

Captain Sensible (A&M)—When not among the Damned, the Captain is really very funny.

ESG (99)—Female band from the South Bronx playing dance music for white punkers.

Flipper (Subterranean)—Compelling and unforgettable noise and music from San Francisco.

The Flirts (0 Records)—Three pretty girls from America who sing bright pop songs.

(Continued on page 61)



Billboard photo by Chuck Pulin
MOUNTAIN MEN—New Mountain, featuring Leslie West, drummer Corky Lang and new member Miller Anderson (formerly with Savoy Brown), headline at the Bottom Line in New York during their Northeast tour.

New York's Red Parrot Getting Into Rock Video

NEW YORK—A number of former employees of the Ritz have reunited uptown and are bringing rock video to the Red Parrot.

The Red Parrot is installing two Aquastar projectors to make video visible from all over the club. "We're trying to get a mix of music videos from the record companies, plus records accompanied by non-music video," says new director of video Steve Cook. "We're looking for rights to movie trailers, movies, science and political footage and so on—things people can watch while they're dancing."

Until now, the club has been known primarily for jazz and cabaret acts. It has featured such art-

ists as Phyllis Hyman and former Supreme Mary Wilson, and its own house band, which plays swing music.

"For now, we'll just be playing rock Wednesday and Thursday nights," Cook says. "We'll play new wave, rock, dance-oriented artists like Cameo and ABC—anything you can dance to. The only thing we would probably exclude is heavy metal."

The club is also investing in video production equipment. "We're negotiating with the bands that play here to tape them for our own library and for their own exposure," Cook says. "We could also use the cameras to project a live act to the back of the club." **LAURA FOTI**

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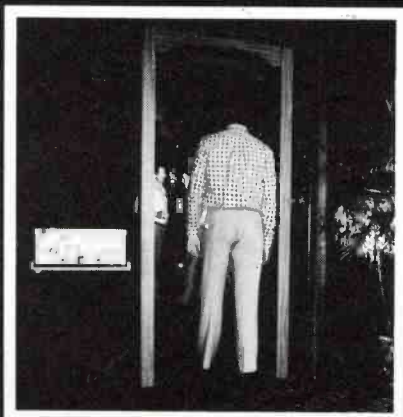
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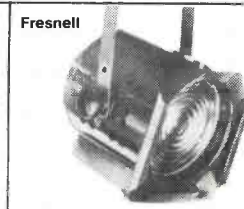
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Bonds, EMI America Go Their Separate Ways

After two albums, Gary U.S. Bonds and EMI America Records have parted company, though it is unclear who has left whom. "Apostal Enterprises and EMI America Records have completed their production deal relative to the services of Gary U.S. Bonds," says a release from Apostal, the artist's management firm. "Bonds is in the process of recording his next album ready for release in April. Apostal Enterprises is currently negotiating with major sources relative to the distribution of Bonds' new album."

If the Who can do it, why not Styx? The A&M supergroup has put an ad in Advertising Age soliciting sponsors for a 1983 tour. . . . The Rolling Stones' Ron Wood is scheduled to lecture on the music business at Town Hall in New York, Jan. 7. Tickets run from \$17 to \$30. . . . Melba Moore will appear on ABC-TV's "All My Children." Not to be outdone, the Roches will be on "Ryan's Hope," also on ABC.

Linda McCartney is reportedly recording a solo album, produced by Tony Visconti, with backing vocals by Lene Lovich. Lovich also assisted the Italian group PFM in the sound-

track for the film "Attila."

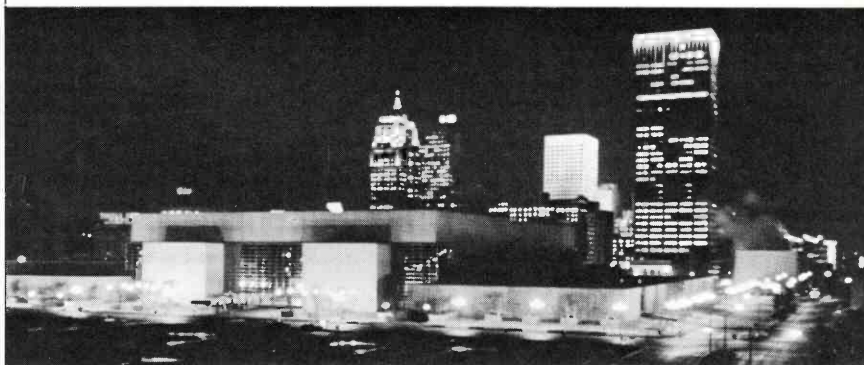
Nazareth, who headlined Detroit's Cobo Hall recently, dropped by at Harpo's later that evening where Toronto was playing, joining the Canadian group onstage. . . . Pianist/composer Bud Noble will score and perform in a new film, "Grass," a contemporary comedy to be produced by Solar Films.

Signings: Chet Atkins to CBS Records in Nashville. Album expected in February, produced by Randy Goodrum (Billboard, Dec. 18). . . . Techno-pop duo the System to Mirage Records, distributed by Atlantic. . . . Dutch group Bolland to A&M Records for the U.S., Canada, U.K., and parts of Europe. . . . Wide-spread Depression Orchestra to Adelphi Records. LP in January. . . . Phil Garland to Atlantic.

The Fools to Johnny Apollo Records. . . . Craig Peyton to Profile Records. . . . Golden Earring to International Talent Group. . . . Freddy Fender to Warner Bros. . . . Delia Bell also to Warner Bros. in Nashville. . . . Gary Gentry to Al Gallico Music. . . . Connie Cato to Buddy Lee Attractions for bookings. . . . Of-foice Toys to Mystic Oak Records.

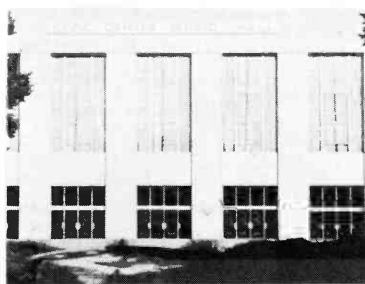
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HAPPY HOLIDAYS

Talent & Venues

Dance Trax

By BRIAN CHIN

The only absolute thing that can be said about 1982 is that it was the year dancing regained fashionability. We're tempted to call it the year of new music, but consistent breakthroughs only began appearing in the last couple of months with the top 10 successes of "I Ran," "Mickey," "Gloria" and "Sexual Healing." Besides, many of the year's most outstanding and memorable records weren't particularly "new" music at all. In fact, they sometimes depended on being formulaic, or at least skillfully calculated. But that's not a mortal sin.

The funny thing about 1982 is that it brought dance music back to the stage everyone said it was at in 1979: on the verge of an important fusion of white and black music and audience. But this time, it's without the acrimony and distrust that choked off a developing coalition. Where the dance-rock and disco-dance fan had seemed opposites years ago, the continuum between them now exists in logic and in fact. This year's sensibility demanded that they listen to each other's music and like it.

This doesn't mean that 1983 will be a year of dance explosion, rock or disco. Apparently, a lot of people just don't want to dance, and shouldn't be browbeaten into listening to dancing music, unless one is prepared for another "disco sucks" backlash. But for the survival of the music industry, lots of people in a&r, promotion and at the planning levels will have to keep listening.

Needless to say, there is a distinct failure on the part of the older demographic group to accept the music of the post-baby-boom cohort. It manifests itself in oldies-ridden AOR and pop-AC formats. Another manifestation comes from the critical community, many of whom claim that pop music doesn't have the cultural and affective power it did in the '60s. Aside from being an insult to those of us who grew up in the '70s—who can say that I don't feel "Walking On Sunshine" or "Just An Illusion," hell, even "Don't You Want Me" or "Rock The Casbah," just as much as any given Beatles song?—this is a sign that a new musical language is arising that's so authentic and vernacular that—aha!—the older folks don't understand.

For the music industry at large, there's a real quandary here: the music of today is not just once, but two or three times removed from the social and cultural phenomena that made the record business boom in the first place. For better or worse, the video arcade, among other things, is as definitive a cultural motif for the teenaged record buyer as the Vietnam war once was. But to claim that that group is too numb and indifferent to be interested in music at all is a cop-out and a lie. Approach anyone playing Pac-Man in an arcade and ask if he/she knows "Planet Rock."

Somewhat to their credit, the majors truly met the market this year, by scoring many of the biggest street hits. "Jump To It," "Love Come Down," "Situ-ation" and "Mama Used To Say" are four representative examples of newer producers commissioned by American majors and of a higher consciousness of overseas material whose options would have been allowed to run out last year. Although there were phenomenal indie successes like "Planet Rock," "The Message," "Murphy's Law" and "Must Be The Music," the closest record in magnitude to 1981's "Heartbeat" was "Sexual Healing." Interestingly enough, many of the major-label successes reflected independent activity inter-nationally of such smaller labels as Mute, Zanza, Virgin and Radialchoice, and

(Continued on opposite page)

Three Sentenced In Concert Fraud

LOS ANGELES—Fines and/or sentences have been handed down in U.S. District Courts to three men accused of bilking individuals of more than \$30,000 in underwriting non-existent concert gigs.

Dennis Rubinstein, 36, of Beverly Hills, was fined \$50,000 by Judge David Williams in early December in Los Angeles, ordered to do 500 hours of community service and placed on two years' probation.

In mid-October, Steve Green, 37, of Harbor Island, S.C. and Brandon

Ledger, 34, of Burton, S.C., pleaded guilty in South Carolina District Court to six counts of wire fraud in regard to soliciting bookings for such names as Tom Jones, the Doobie Brothers and Jan & Dean, none of whom had agreed to appear. Green got three years in prison and Ledger 18 months. JOHN SIPPEL

Billboard Dance/Disco Top 80

Survey For Week Ending 12/25/82

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| This Week | Last Week | Weeks on Chart | TITLE(S), Artist, Label | This Week | Last Week | Weeks on Chart | TITLE(S), Artist, Label |
|-----------|-----------|----------------|---|-----------|-----------|----------------|--|
| 1 | 3 | 11 | IT'S RAINING MEN—The Weather Girls—Columbia (12 inch) 4403181 | 42 | 43 | 4 | YOU GOTTA SAY YES TO ANOTHER EXCESS/HEAVY WHISPERS—Yellow—Stiff (12 inch) TEES 12-12 |
| 2 | 8 | 8 | LIES/BEACH CULTURE—Thompson Twins—Arista (12 inch) CP 725 | 43 | 45 | 4 | I'M THE ONE—Material—Elektra (12 inch) 67970 |
| 3 | 17 | 17 | THE LOOK OF LOVE (Remix)—ABC—Mercury (12 inch) MDS 4023 | 45 | 35 | 6 | SHE HAS A WAY—Bobby O—(O Records) (12 Inch) OR721 |
| 4 | 5 | 8 | EVERYBODY—Madonna—Sire 0-29899 (12 inch) | 46 | 32 | 10 | THE SMURF—Tyrone Brunson—Believe in a Dream (12 inch) 42903166 |
| 5 | 4 | 10 | 1999—Prince—Warner Bros. (7 inch) 7-29896 | 47 | 66 | 2 | IMAGES OF HEAVEN/EMOTIONAL DISGUISE—Peter Godwin—Polydor (12 inch) PX-1-504 |
| 6 | 7 | 7 | NIPPLE TO THE BOTTLE—Grace Jones—Island (12 inch) 0-99964 | 48 | 68 | 2 | FUNKY SOUL MAKOSSA—Nairobi And The Awesome Foursome—Streetwise (12 inch) SWRL2205 |
| 7 | 8 | 8 | MIND WARP—Patrick Crowley—Megatone (LP—all cuts) 1004 | 49 | 61 | 3 | BABY GETS HIGH—Peter Brown—RCA (12 inch) PD13357 |
| 8 | 9 | 6 | WORK ME OVER/I WILL FOLLOW HIM—Claudia Barry—TSR (12 inch) TSR 827 | 50 | 53 | 5 | DON'T STOP TRYING—Rodway—Millennium (12 Inch) JD 13112 |
| 9 | 7 | 12 | MICKEY—Toni Basil—Chrysalis (12 inch) CHS-45PDJ | 51 | 52 | 5 | I'M AFRAID OF ME—Culture Club—Epic (12 inch) 49-03307 |
| 10 | 12 | 8 | PLAYING FOR TIME—Madleen Kane—Chalet C8804 (12 inch) | 52 | 56 | 4 | JAZZY RHYTHM—Michelle Wallace—Emergency (12 inch) EMDS 6530 |
| 11 | 11 | 10 | MAGIC WAND—Whodini—Live/Arista (12 inch) VJ 12008 | 53 | 47 | 6 | FREE AND EASY—Plush—RCA (12 inch) JD13389 |
| 12 | 14 | 7 | SEXUAL HEALING—Marvin Gaye—Columbia (7 inch) 38-03302 | 54 | 26 | 9 | DIRTY LAUNDRY—Don Henley—Elektra/Asylum (7 inch) 69894 |
| 13 | 13 | 9 | PEEK-A-BOO—Devo—Warner Bros. 29906-0A (12 inch) | 55 | 33 | 12 | SHOCK THE MONKEY—Peter Gabriel—Geffen GHS-2011 LP Cut |
| 14 | 17 | 8 | NUNK—Warp 9—Prism PDS 450 (12 inch) | 56 | 49 | 6 | STRAIGHT AHEAD—Nick Straker Band—Prelude (12 inch) D635 |
| 15 | 15 | 9 | MOMENT OF MY LIFE—Inner Life—Salsoul SG-379 (12 inch) | 57 | 48 | 9 | HIGH HOPES—S.O.S. Band—Tabu (12 inch) 42903249 |
| 16 | 18 | 9 | DIE HARD LOVER—Loverde—Moby Dick BTG-1132 (12 inch) | 58 | 34 | 11 | CAN'T GET AWAY (FROM YOUR LOVE)—Carol Williams—Vanguard SPV-58 (12 inch) |
| 17 | 38 | 3 | HIP HOP, (BE-BOP) DON'T STOP—Man Parrish—Importe/12 (12 Inch) MP-321 | 59 | 51 | 8 | WOT—Captain Sensible—A&M (12 inch) SP 12052 |
| 18 | 27 | 5 | YOU CAN'T PLAY AROUND—Lace—RFC/Atlantic (12 inch) DMD 376 | 60 | NEW ENTRY | NEW ENTRY | KEEP IT IN THE FAMILY/KEEP ON MOVIN' (Remix)—Deodato—Warner Bros. (12 inch*) A-1073 |
| 19 | 19 | 8 | AND YOU KNOW THAT—The Jammers—Salsoul (12 inch) SG 372 | 61 | NEW ENTRY | NEW ENTRY | LAST NIGHT A D.J. SAVED MY LIFE—Indeep—Sound Of New York Records (12 inch) SYN5102 |
| 20 | 20 | 5 | MANEATER—Hall & Oates—RCA (12 inch) | 62 | NEW ENTRY | NEW ENTRY | JUST KEEP ON WALKING—Rod—Prelude (12 inch) D645 |
| 21 | 21 | 5 | WALK AWAY—Bonnie Forman—Wave (12 inch) DL 1216 | 63 | NEW ENTRY | NEW ENTRY | BACK IN MY ARMS AGAIN—Cynthia Manley—Atlantic (12 inch) 0-89913 |
| 22 | 24 | 6 | HEAVY VIBES—Montana Sextet—Philly Sound Works (12 inch) PSW 10482 | 64 | NEW ENTRY | NEW ENTRY | THRILLER—Michael Jackson—Epic (LP-all cuts) QE38112 |
| 23 | 10 | 10 | PLAY AT YOUR OWN RISK—Planet Patrol—Tommy Boy (12 inch) TB 825 | 65 | NEW ENTRY | NEW ENTRY | WAITING—The Suburbs—Twin Tone (12 inch) TTR8229 |
| 24 | 16 | 14 | NASTY GIRL—Vanity 6—Warner Bros. (LP Cut) WB1-23716 | 66 | NEW ENTRY | NEW ENTRY | ITCHING FOR LOVE—Mikki—Emerald Int. (12 inch) EIR102 |
| 25 | 25 | 6 | IT'S YOU—Lene Lovich—Stiff/Epic (12 inch) 49-03342 | 67 | 69 | 2 | SAVE IT FOR LATER/SOUL SALVATION—The English Beat—I.R.S. (7 inch) IR9909 (12 inch*) 070964 |
| 26 | 31 | 5 | MIND UP TONIGHT—Melba Moore—EMI/America (12 inch) SPR 09859 | 68 | 62 | 4 | YOU'RE NOT SO HOT—Carol Douglas—Plateau Records (12 inch) NP 50010P |
| 27 | 39 | 4 | REACH UP—Toney Lee—Radar (12 inch) RDR 12001 | 69 | 55 | 21 | REDD HOTT—Sharon Redd—Prelude (LP-all cuts) PRL 14106 |
| 28 | 41 | 4 | I'M SO EXCITED—The Pointer Sisters—Planet (12 inch) JD 133-13384 | 70 | 57 | 15 | REALLY SAYING SOMETHING/AIE A MWANA—Bananarama—London LLD 101 (12 inch) |
| 29 | 29 | 8 | IN AND OUT—Willie Hutch—Motown (12 inch) 4501 | 71 | 46 | 15 | (You Said) YOU'D GIMME SOME MORE—K.C. And The Sunshine Band—Epic 49-03187 (12 inch) |
| 30 | 30 | 5 | GOING WEST/CHAIRMAN OF THE BOARD—The Members—Arista (LP Cuts) AL 6603 (12 inch*) SP 146 | 72 | 63 | 11 | LOVE MY WAY/AEROPLANE—Psychedelic Furs—Columbia (12 inch) 44-03197 |
| 31 | 50 | 4 | KEEP THE FIRE BURNING—Gwen McCrae—Atlantic (LP Cut) 80019 (12 inch*) DMD 387 | 73 | 64 | 31 | ROCK THE CASBAH/MUSTAPHA DANCE—The Clash—Epic (12 inch) (49-03144)129 |
| 32 | 22 | 16 | DON'T GO—Yaz—Sire (12 inch) (0-29886) | 74 | 71 | 13 | BODY SLAM—William "Bootsy" Collins—Warner Bros. (12 inch) 0-29919 |
| 33 | 23 | 12 | GIVE ME—I Level—Epic (12 inch) 49-03292 | 75 | 72 | 10 | SHOW ME THE WAY—Race—Blacksuit (12 inch) TS5001 |
| 34 | 44 | 4 | HIT ON YOU (Remix)—Roundtree—Aria (12 inch) AR50612A | 76 | 58 | 7 | ROCK THE HOUSE—Pressure Drop—Tommy Boy (12 inch) TB 827 |
| 35 | 36 | 7 | I'M NOT IN LOVE/GIRL YOU'RE IN LOVE—Sherrie Payne—(12 inch) AW 12-9497 Altair/Airwaves | 77 | 59 | 6 | HAPPY FEELING—Denroy Morgan—Becket (12 inch) BKD 512 |
| 36 | 37 | 5 | WHO WILL STOP THE RAIN—Heaven 17—Arista (12 inch) CP 723 | 78 | 76 | 13 | GIVE IT TO ME BABY/STARSTRUCK—Cheri—Venture (12 inch) VD5022 |
| 37 | 40 | 5 | THE BEAT GOES ON—Orbit—RFC/Quality (12 inch) QFRC 0025 | 79 | 77 | 13 | BOY CRAZY/JUKE BOX—Flirts—"O" Records (LP Cuts) OLP-1 |
| 38 | 42 | 4 | PASS THE DUTCHIE—Musical Youth—MCA (12 inch) L331787 | 80 | 80 | 15 | CAN HE FIND ANOTHER—Double Discovery—Tropique/Polydor-PDD 524 (12 inch) |
| 39 | 60 | 3 | YOU'VE SAID ENOUGH—Central Line—Mercury (12 Inch) MX-1-508 | | | | KNOCK ME OUT—Gary's Gang—Radar RDR 12000 (12 inch) |
| 40 | 67 | 2 | ALL I NEED—Sylvester—Megatone (LP—all cuts) M1005 | | | | |
| 41 | 28 | 16 | CAN'T BELIEVE—Nanci Martin—RFC/Atlantic (12 inch) DMD 362 | | | | |

Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs. *non-commercial 12-inch

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- Wonderful—Klein & NBO
- Miami Heatwave—Love Twins
- Castro Boys—Danny Boy
- Drums on Fire (remix)—Gazuzu
- Plant of Love—Stephanie Wells
- Hold Back—Valerie Krystal
- Look Of Love (remix)—ABC
- In The Name of Love—Sharon Redd
- When You Touch—Splash
- Keep on Holdin' On—Margaret Reynolds
- Don't Stop—Motion
- Hot Leather Remix—Passengers
- Sweet Seduction—Erotic Drum Band
- Pass the Dutchie—Musical Youth
- She Has A Way/Beat By Beat—Bobby (O)

European Import 12"

- I Will Follow Him/Work Me Over—Claudia Barry
- Beat/ Moody (Remix)—ESG
- Rock the Boat—Forrest
- Fantasy—Hot Line (2 mixes)
- Music Trance—Ben E. King
- Haven't Been Funked Enough—Extra Tee's
- Tenebre—Simon Eti
- Tenex—Diane Est
- Girls On Me (re-mix)—Amin Peck
- Stop—Valerie Allington
- For You Only You—Pete Richards
- Thunder-Lightning—Risique
- Hot Disco Takes—Dutch Hot Plate
- Come Back—Zoian
- Stop Talking, Start Dancing—Splash
- Master Cylinder/Uptown Breaktown—Konk
- Shoot Your Shot (remix)—Devine

Two Pillows—Joanne King

Let's Go To Bed—Cure

Atomic—Rockets

Africa—Trophy

Starknight—Bob Salton

Robot Is (remix) Spence From Future

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Talent & Venues

Rock'n'Rolling

• Continued from page 58

choose from among many options. And as for the artistic considerations, well, they say Bowie has promised to tell them what he has in mind in terms of staging by next month.

He is currently in seclusion, writing new material.

Presently, say the organizers, they are putting together the tour organization "down to getting the best riggers that we can," and are forming a

detailed plan for the tour, to allow Bowie to do some large festival dates, but also to play small venues and secondary markets. "We want to be able to fill every hole with every peg," says Forte.

Considering the length of time between tours and the fact that Bowie's last few albums have been commercially less than earthshaking, we ask if they are worried about ticket prospects.

Say Zysblat: "Judging from the in-industry response that we get from the promoters, corporate sponsors, production companies that want to work with us, and merchandisers, they are not saying, 'Well, call us later.' They are saying, 'We want to be involved with this tour.' And they get it from the public response that they have access to. So obviously there is a buzz."



COLLINS SHOW—Phil Collins seeks a comfortable pose during a recent performance at the Palladium in New York.

New Acts Worth Watching

• Continued from page 58

14 Karat Soul (Unsigned)—Iridescent post doo-wop from East Orange, N.J.

Funkapolitan (Pavillion)—A witty Euro-rap attack with a solid rock-funk bottom reminiscent of the Blockheads.

Girlschool (PolyGram)—And you thought only guys can play macho heavy metal.

Gwen Guthrie (Island)—Former backup singer steps to the front.

Ronald Shannon Jackson (Island)—Punk/funk, r&b and jazz with surprising heavy metal appeal.

Lords Of The New Church (IRS)—Punks go to Seeds. Made one of the best albums of 1982.

Messenger (JAB)—Hard rock guitarist keeps the power trio alive.

The Nails (Jimboco/PVC)—American hard rock with a dash of ska.

Ivan Neville (unsigned)—Melodic, catchy urban pop-soul from Aaron Neville's eldest son.

Nitecaps (Sire)—Something old, new, borrowed and blues.

No Guitars (CMI Music)—How to make intriguing pop rock with no guitars—or computers.

Jeffrey Osbourne (A&M)—Romantic soul singer, ex of LTD.

Red Rockers (415)—Would you believe Clash from the bayou?

Sic Fks** (Sozymuda)—The name is outrageous. So are the performances. Happy fun, actually.

Spoons (A&M)—Post-progressive rock with a snappy beat.

Translator (415)—A thinking man's progressive new wave band from San Francisco.

Urban Blight (Unsigned)—Energetic, horn-dominated dance/rock with a ska-styled beat from New York.

Waitresses (PolyGram)—Sharp pop rock. If they were English they'd be stars already.

Yellowman (Shanachie)—Albino reggae artist with a unique presentation.

ROMAN KOZAK

Dance Trax

• Continued from previous page

the more adventurous signings of major labels' overseas offices.

But the question of how to approach the younger market takes more than a reactive strike at what independents did successfully the year before. And it's certainly not throwing an industry's weight onto something that looks like it's just getting strong enough to ride till it's tired.

We hope there will be as many different—maybe irreconcilably different—kinds of music happening in the dance music field next year. "Fusion" is a fine word, but just as in chemistry, once the situation makes it operative, things get hot for a while and then the reaction is over. To keep the movement active, we need to embrace all the elements that will be keeping music really new in the future. Maybe 1983 will be the year of new music.

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BY MCI/SONY

Studio Guide Is Published

NEW YORK — United Video, published a 12-page illustrated guide to studio production techniques. The book is being offered as part of the company's thrust into the broadcast and television production markets.

The booklet, titled "The Guide To Profitable In-House Production," discusses studio recording techniques that apply to broadcast commercial and program production and on-air work. It also introduces broadcasters to MCI/Sony equipment designed especially for use in their business.

The guide is specifically designed for radio and television stations that are reevaluating present audio hardware, and are planning upgrades. Detailed in the handbook, of course

is the new MCI/Sony broadcast audio production system, a customized production facility that includes 8-track recorder, multi-track console and mix-down stereo recorder.

The system's heart, according to MCI/Sony officials, is a MCI/Sony model JH-618 recording/remixing console specially configured with 10 microphone/line inputs, and five stereo line inputs for turntable and tape machine. Also included in this system is the MCI/Sony model JH-110C-8 eight channel recorder/producer with remote control autolocator; and the MCI/Sony model JH-110B-2 stereo recorder/producer.

Copies of the booklet are being distributed free to radio and tv stations and broadcast production facilities.

The Mood Is 'Down-Home' At Blue Rock

NEW YORK—Joe Jackson's current top 10 album "Night And Day" was recorded at Blue Rock Studio in Soho here, and the "down-home" feeling of those surroundings contributed much to the album's style.

"Our policy is to have only one client at a time," says Blue Rock owner/founder Eddie Korvin. He notes that the studio's downtown location means the freedom to go out for fresh air without dealing with elevators and security guards.

The studio, designed by John Storyk around the same time he was architect for Electric Lady Studio, features a Neve 24-track console, Studer 24-track and two-track tape machines and an echo room with tie lines to the console. In addition, there is a full kitchen, office and lounge, space for clients, tape storage and workshop areas and a bathroom with a shower. Blue Rock is also the only studio in Manhattan with its own two-story building.

Owner Korvin, who has engineered many projects over the years, is currently moving away from that activity to concentrate on composing. He is at work on the score for a documentary on American painter Paul Cadmus.

Current Blue Rock projects include albums by Loudon Wainwright for Rounder and Tom Verlaine for Warner Bros.

Additional studio personnel are in-house engineer Michael Ewasko, who has been with Blue Rock for five years; studio manager Estelle Lazarus, a seven-year veteran; and assistant Ken Tracht. LAURA FOTI

Teletronics Plans Suite For Editing

NEW YORK—VCA/Teletronics has started construction on a one-inch, Dolby-stereo videotape editing suite. The new facility, designated Studio C, involves the modernization of an existing editing facility which was opened by Teletronics in 1978.

When completed in late January, the new Studio C will feature a Grass Valley model 300 switcher and a CMX model 340 editing console.

According to Geoff Kelly, Teletronics vice president, commercial sales, Studio C will incorporate several other features including four dedicated one-inch VTRs in the editing suite. The facility will also offer acoustics comparable to an audio soundroom, and a custom computer integration design that will enable it to perform a number of functions faster than they could be performed manually, according to Kelly.

Kelly says that the new studio will be similar in design to the existing Teletronics Studio B editing room, which was opened last June. However, it will feature refinements not available in the existing facility. Among these will be a client work space located within the room.

When the studio is completed, VCA/Teletronics will offer commercial and program clients a total of six videotape editing rooms it says will be capable of handling any variety or combination of tape formats.

Du Art Video Has 60 Years Of Roots

By LAURA FOTI

NEW YORK—Du Art Video, a post-production facility here, was founded 14 years ago, but its roots go back much further.

The company is an offshoot of Du Art Film Labs, 60 years old and still thriving. "We were the first film lab to go into video," claims Du Art Video president Robert Smith. "At the time, there was a service called tape-to-film Cinescope, and we did millions of feet of soap operas."

Originally, the video division of Du Art was known as Rombex, but that name was changed in April, 1981.

"Video in those days was anything magnetic," Smith remembers. "We felt we should be a part of that business, plus we also did transfers."

Adds Glen Palmer, customer service manager for Du Art Video, "We got the first Rank Cintel put on the American standard seven years ago. In fact, Rank did all their experiments and design changes based on our experiences."

The company is currently experimenting with another "first"—a total-immersion liquid gate suite for film. The liquid gate machine, the only one of its kind in the U.S., was built by an engineer in Hamburg for use with his own Rank color correction machine. Until now, total-immersion liquid gate machines have been available only for film.

"Our original thinking was that there was no reason a client should have to go to different companies for different services. One company should be able to go from developing to printing and out," Smith says. Palmer adds, "We've always been known as a film-to-tape house, but we do offer everything."

Palmer notes the company's editing suite "in the round," with a CMX editing system, Grass Valley switcher and Chyron character generator. Still, he adds, "The bulk of our business is transfers." Clients include Thorn EMI Video and Home Box Office. Du Art is also making videotape archive copies of old Movietone Newsreels.

As for the video business in general, Smith says, "Film could be challenged in the future (by tape). There's no question film is a better shooting source, with better resolution, and cameras that don't break down, but the expenditures are much higher. There are also con-

stant improvements being made in video.

"We got into video to back up our film work, and what we foresaw in the '60s is happening today. Our film customers are now our video customers, and are not walking out the door with some of the elements."

Palmer adds, "There's an evolution toward film as a shooting source and tape for editing. Filmmakers used to think only in terms of film. Now even before pre-production they think of videotape. There are many decisions to make, and they're starting to be thought about earlier. We're seeing increased interest between film and video people in each other's fields."

The fact that Du Art Video has Du Art Film Labs behind it has been a strong advantage for the company, according to Smith. "If I didn't have the film lab, I would never be able to do what I can," he says. For example, the liquid gate system currently in use is quite complicated. "You wouldn't bring it into a video house," he says. "But, from our experience, we know that the results are worth the problems."

The liquid gate machine, Smith explains, uses a system of wet printing to enhance the quality of the image on the screen. "It can hide dirt and scratches and get rid of a high percentage of the problems," he says.

Scharff Recording Met Opera's 'Hansel'

NEW YORK—Scharff Communications will record the Metropolitan Opera's holiday presentation of "Hansel & Gretel" as part of a contract to record 24-track audio for the popular "Live From The Met" tv series.

Scharff Communications has already recorded three shows of the current season, and will also record "Tannhauser" for future release. The long range plan is to have the series distributed on videocassettes and videodisks.

To facilitate easy recording, Scharff has outfitted the Met's audio system with the same multi-pin connectors used in its mobile recording trucks. By doing this, Scharff is able to interface the Met with its mobile facility through five connections.

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For Hall & Oates, *Voices* and *Private Eyes*, were the albums, *Electric Lady* and *Hit Factory* were the recording studios, and the seniors were the winners.

So far, over a quarter of a million dollars in Golden Reel contributions have gone to designated charities. For children's diseases. The arts. Environmental associations. The needy.

Our warmest congratulations to Hall & Oates, Electric Lady, Hit Factory, and to all of the other outstanding recording professionals who've earned the Golden Reel Award.

Pro Equipment & Services

New Cassette Decks Due From Teac

MONTEBELLO, Calif.—Teac, the first U.S. company to incorporate dbx noise reduction systems in its cassette decks, will feature three sets of noise reduction systems in its

new professional cassette line, scheduled for unveiling at the January CES.

The new units will feature Dolby B, Dolby C and dbx noise reduction

systems, and, according to Barry Goldman, Teac's vice president for marketing and sales, will be fully compatible with cassettes recorded on other systems.

In addition to featuring multiple noise reduction systems, the decks—part of the firm's new Z Series line of professional equipment—feature state-of-the-art analog technology, microcomputer controlled linear tape counters with digital displays.

The units, models Z-7000, Z-6000, and Z-5000, also include such features as die-cast chassis, which ensure stability and alignment of the tape transport system; bias/level/EQ calibration capability and reference; Teac's exclusive Compumatic Program System (CPS): motorized head loading; automatic spacing; and fluorescent peak level meters. The CPS circuitry in the units allows listeners to automatically select up to 19 program selections, according to Goldman.

Top of the line is the Z-7000, with fully-automatic bias/level/EQ calibration, and Teac's auto tape selector, a feature which is said to automatically set bias and EQ parameters according to the type of tape used.

The unit also features several, computer-automated locating functions. These functions include search to zero, search to cue, search to record, and intro check, which plays the first 10 seconds of each selection in sequence.

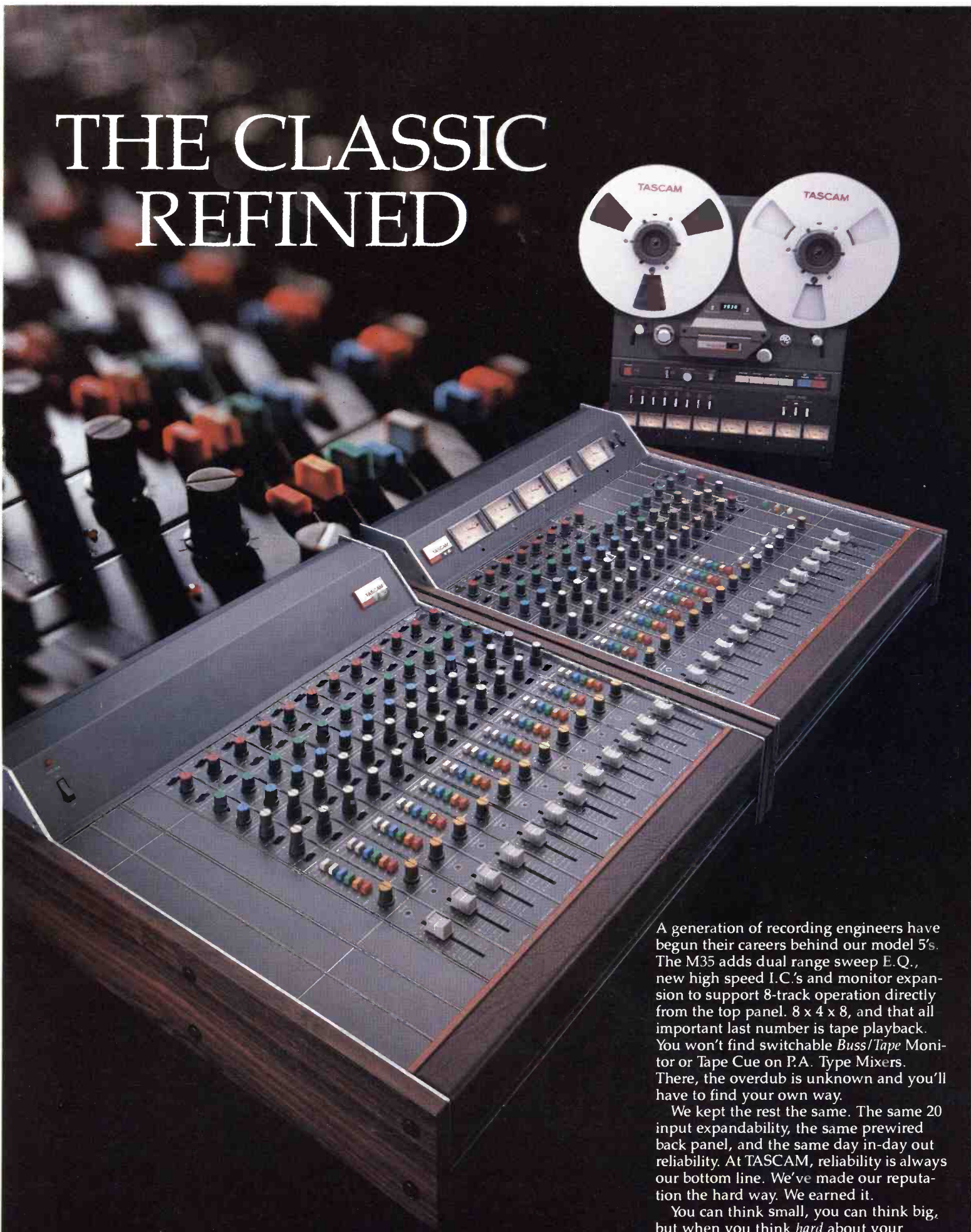
Other features include three independent high-precision motors; a dbx disk button; Teac's spot erase system, designed for editing material after it has been recorded; automatic fade-in/fade-out; a built-in headphone amplifier with volume adjustments; pitch control; power eject, and balance controls. The unit carries a list price of \$1,800.

The Teac model Z-6000 also has three motors, auto tape selector, and other features found in the higher-priced model. It is designed for manual bias/level/EQ calibration, and will sell for around \$1,400.

Teac's economy model in this new series is the Z-5000. It will sell for around \$800, and is a two-motor system with manual bias/level/EQ calibration and power assisted ejection.

Goldman emphasizes that the line has been designed for the audiophile market, and will be sold through "a limited number of audio specialist dealers." It will be on display, along with other Teac products, at the January CES show in Las Vegas. **RADCLIFFE JOE**

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CBS/Fox Using Digital Systems

FARMINGTON HILLS, Mich.—CBS/Fox Video will use the Quantel Mirage digital effects system at its post-production facility here. The company is also using the Ampex Digital Optics (ADO) system. The ADO, according to Fred Fehlauer, general manager of CBS/Fox Video, will interface with his firm's Vital 114-4A switcher, and will be capable of building its own base of effects.

Fehlauer states that the system will also be capable of altering the size and perspective of any image. This feature will be in addition to CBS/Fox's two-channel Squeeze-Zooms, already on line in each suite.

CBS/Fox Video has already established itself as the first company of its kind in the Midwest to offer one-inch computerized editing. Another specialty of the firm is film-to-tape transfers using its Rank-Cintel Flying Spot Scanner with T.O.P.S.Y. for scene-by-scene color correction and aspect ratio correction.

According to Fehlauer, CBS/Fox Video also provides studio production and videocassette duplication services. The firm is negotiating the purchase of an electronic cinematography camera, the Ikegami EC-35.

Studio Track

By ERIN MORRIS

In Los Angeles at Ocean Way Recording, Johnny Rivers producing himself for a new gospel LP, with engineer Allen Sides and assistant David Egerton. . . . Dennis Dragon and Jim Attebery producing the Roommates for Prophet, with Dragon behind the board. Assisting is Mark Ettel. . . . Ry Cooder working on self-produced project with Sides engineering and Ettel seconding. . . . Warner Bros. artist Al Jarreau in the studio with producer Jay Graydon finishing new LP with Eric Prestis engineering and Steve Crimmel assisting.

The Toasters in with Ron Fair engineering and producing their upcoming EP for RCA at Eldorado Studios.

At A&M Studios, Ray Manzarek, former keyboardist for the Doors, working on his debut album for the label with producer Phillip Glass and engineer Kurt Munkacs.

Jef Scott at Mars Studio with producer Arne Frager to finish project. Engineering is Michael Bosiers.

At Skip Saylor Recording, Mary Wilson, former Supreme, laying tracks with producer Tal Armstrong for upcoming soundtrack. Engineering is Mallory Earl. . . . The Team finishing new EP with Norm Kenny producing and Skip Saylor engineering.

At Group IV Recording, producer Pete Christlieb working on tracks with Bob Florence Band for Bosco. Engineering is Jim Hughart, with assistance from Paul Aronoff. . . . Guitarist Davey Allen producing his new album with co-producers Angel Balesier and Jim Pewriter. Engineering the project is Andy D'Addario.

The Questions producing their new album with help from Stacey Baird at Tres Virgos Studios in San Rafael. Baird and Gordon Lyon are behind the board. . . . Van Morrison mixing album tracks with co-producer David Hayes. Engineers are Jim Stern and Robert Missbach. . . . Verlin Chalmers working on Christmas project with the San Francisco Girls Choir. Engineering tasks shared by Robin Yeager and Missbach. . . . Tyne Mouton, formerly with Sly Stone and Little Sister, working on overdubs for upcoming album produced by Horus Jack Tolsen and engineered by Paul Stubblebine.

In New York City at RCA's Studio A, Larry Elgart is producing his second "Hooked On" LP for RCA/K-Tel. Michael Delugg is engineering the project.

Effanel Music's portable 24-track system has completed a cross-country trek which began in San Francisco and ended in Philadelphia, recording a total of 16 selected concerts for a live ECM LP by the Pat Metheny Group. . . . Effanel also caught Kenny Loggins and America at Blossom Music Center in Cleveland for DIR Broadcasting. . . . From their New York base, the remote unit also caught Men At Work at the Peppermint Lounge, Pat Travers at the Ritz, Roy Clark at the Lone Star Cafe, and Billy Idol at Malibu. All recordings by Randy Ezratty and Gary Geller.

At 39th Street Music, the Shadow recording with Brian Cullman and Daisann McLane producing. Ron St. Germain engineering.

Michael Zager producing the Dealers at Blank Tapes Recording Studios with Joe Arlotta engineering. . . . George Kerr producing Redd Holt for Venture with Bob Blank engineering. . . . Glenn O'Brien mixing "New York Beat Soundtrack" for Warner Bros. The Soundtrack includes James White, Walter Steding and Kid Creole. Arlotta and Blank are behind the board.

At Electric Lady Studios, Jesse Bullitt continuing work on his debut album with co-producer Steve Bill and engineer Mike Frondelli.

In Rochester, New York, at Barrett Alley Recording Studio, Excalibur laying tracks for

J.A.C., with Alvin Lofton and Clarence Lewis producing.

At Studio 4 in Philadelphia, Gus laying tracks for Nemperor with producer Lance Quinn. Obie is engineering. . . . The Numbers are cutting a five-song EP for Straight Jacket Records with George Carnell engineering and producing. . . . Dave Johnson producing Tabagie's new single with Phil Nicolo and Obie engineering.

In Pittsburgh at Audio Innovators, Donnie Iris laying vocal tracks for Christmas novelty record with engineers Norman Cleary, John Struthers and Dan Ferraro. . . . Tex Landis Band is finishing new single, with Struthers engineering. . . . Grandstand Band, Backward Glance and Treez all mixing their latest projects with engineer Struthers.

At Bernard Fox Recording, David Lahm cut-

ting his debut album for Palo Alto. Co-producing the project with Lahm is Barry Rogers, engineering is Bernard Fox. . . . Ken Boothe finishing latest reggae single with producer Del Baker and engineers George Kazane and Fox.

In Detroit at Tantus Studio, Elvin Jones of Japet producing Phillip Walker & the Mighty Voices Of Christ Temple on their latest gospel effort.

At Rivendell Recorders in Pasadena, producer/artist Wayne Watson completing new album by Harvest for Milk 'n Honey Records. . . . Producer/engineer Paul Mills mixing Craig Smith's latest release for Star Song.

Editor's Note: All material for the Studio Track column should be directed to Erin Morris in Billboard's Nashville office.

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Las Colinas Studio Opens In Dallas

DALLAS—The Studio at Las Colinas opened here recently with a black-tie party for more than 1,000 guests.

The 72,000 square foot facility is located in the new Dallas Communications Complex, and features state-of-the-art film and video equipment. Its services are offered to all segments of the film and music industries.

Developers of the project were Trammell Crow and John W. Carpenter III. The studio's general manager is Pat Wolfe. Permian Records artists Lynn Anderson and Katy Moffatt performed in concert at the studio as part of its opening ceremonies.

Billboard® Hot Country Singles

Survey For Week Ending 12/25/82

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| THIS WEEK | LAST WEEK | WKS ON CHART | TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label) | THIS WEEK | LAST WEEK | WKS ON CHART | TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label) | THIS WEEK | LAST WEEK | WKS ON CHART | TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label) | |
|-----------|-----------|--------------|---|-----------|-----------|--------------|--|-----------|-----------|--------------|--|--|
| 1 | 3 | 14 | WILD AND BLUE —John Anderson (F. Jones, J. Anderson) J.S. Sherrill; Sweet Baby, BMI; Warner Bros. 7-29917 | 35 | 39 | 8 | RDMANCE —Louise Mandrell (E. Kilroy) J. Huffman, C. Waters; Meadowgreen, ASCAP/Tree, BMI; RCA 13373 | 68 | 61 | 6 | WHAT MAMA DON'T KNW —Jim Stafford (B. Montgomery) J. Stafford, J. Hadley; Cross Keys/Tree, BMI; Town House 1062 (Capitol) | |
| 2 | 2 | 11 | THE BIRD —Jerry Reed (R. Hall) H. Coleman, B. Etris, "Whiskey River" by J. B. Shinn, "On The Road Again" by W. Nelson, "He Stopped Loving Her Today" by B. Braddock, C. Putnam, Pullman/House Of Gold/Willie Nelson, BMI; RCA 13355 | 37 | 30 | 15 | SAN ANTONIO NIGHTS —Eddie Raven (J. Bowen) E. Raven; Milene, ASCAP; Elektra 7-69929 | NEW ENTRY | 78 | 3 | HONKYTONK MAN —Marty Robbins (S. Garrett) D. Blackwell; Peso/Wallet, BMI; Warner/Viva 29847 | |
| 3 | 4 | 11 | A LOVE SDNG —Kenny Rogers (K. Rogers) L. Greenwood; MCA/Sycamore Valley, BMI; Liberty 1485 | 38 | 43 | 4 | IT AIN'T EASY BEIN' EASY —Janie Fricke (B. Montgomery) S. Harrington, M. Gray, L. Taylor; Warner-Tamerlane, BMI/ Da-Tac-A-Bo/Bobby Goldsboro, ASCAP; Columbia 38-03214 | NEW ENTRY | 71 | 2 | THERE'S NO SUBSTITUTE FOR YOU —Younger Brothers (R. Chancey) W.T. Davidson, M. Sameth; Collins Court/Famous, ASCAP; MCA 52148 | |
| 4 | 6 | 13 | CAN'T EVEN GET THE BLUES —Reba McEntire (J. Kennedy) T. Dampfner, R. Carnes; Coal Miners, BMI/Refuge, ASCAP; Mercury 76180 (Polygram) | 39 | 46 | 5 | WHY BABY WHY —Charley Pride (N. Wilson) G. Jones, D. Edwards, Ft. Knox, BMI; RCA-13397 | NEW ENTRY | 72 | 2 | I WOULDN'T CHANGE YOU IF I COULD —Ricky Skaggs (R. Skaggs) A.Q. Smith, P.H. Jones; Peer International, BMI; Epic 34-03482 | |
| 5 | 7 | 10 | GOING WHERE THE LONELY GO —Merle Haggard (M. Haggard, L. Talley) M. Haggard; Shade Tree, BMI; Epic 34-03315 | 40 | 27 | 16 | 16TH AVENUE —Lacy J. Dalton (B. Sherrill) T. Schuyler; Deb Dave/Briarpatch, BMI; Columbia 18-03184 | NEW ENTRY | 73 | 2 | MY FINGERS DO THE TALKIN' —Jerry Lee Lewis (R. Chancey) B. Taylor, B. Moore; First Lady, BMI; MCA 52151 | |
| 6 | 8 | 12 | LOST MY BABY BLUES —David Frizzell (S. Garrett, S. Dorff) B. Peters; Ben Peters, BMI; Warner/Viva 729901 | 41 | 45 | 7 | BABY I'M GONE —Terri Gibbs (E. Penney) G. Wolf; Chamblin, ASCAP; MCA 52134 | NEW ENTRY | 74 | 2 | LYING HERE LYING —Mac Davis (R. Hall) W. Aldridge, M. Davis; Rick Hall, ASCAP; Fame, BMI; Casablanca 2363 (Polygram) | |
| 7 | 9 | 12 | MARINA DEL REY —George Strait (B. Mevis) D. Dillon, F. Dycus; Hall-Clement (The Welk Group)/Golden Opportunity, BMI, SESAC; MCA 52120 | 42 | 57 | 3 | CHRISTMAS IN DIXIE —Alabama/ CHRISTMAS IS JUST A SONG FOR US THIS YEAR —Louise Mandrell & R.C. Bannon (H. Shedd, Alabama/E. Kilroy) R. Owen, J. Cook, T. Gentry/R.C. Bannon, J. Bettis; Maypop, BMI/Warner-Tamerlane, BMI; RCA 13358 | NEW ENTRY | 75 | 4 | HANGIN' AROUND —The Whites (R. Skaggs) C. Handy, R. Carnes, J. Carnes; Elektra/Asylum, BMI; Elektra 69855 | |
| 8 | 10 | 12 | (Lost His Love) ON OUR LAST DATE —Emmylou Harris (B. Ahern) C. Twitty, F. Cramer; Acuff-Rose, BMI; Warner Bros. 7-29898 | 43 | 53 | 4 | LAST THING I NEEDED FIRST THING THIS MORNING —Willie Nelson (C. Moman) G.P. Nunn, D. Ciske, Nunn, BMI; Columbia-38-03385 | NEW ENTRY | 76 | 2 | ONE FINE MORNING —The Corbin/Hanner Band (T. West) B. Corbin, Sabal, ASCAP; Lifesong-45120 | |
| 9 | 11 | 12 | I WONDER —Rosanne Cash (R. Crowell) L. Preston; Bug Music/Asleep At The Wheel, BMI; Columbia 38-03283 | 44 | 55 | 3 | IF HOLLYWOOD DON'T NEED YOU —Don Williams (D. Williams, G. Fundis) B. McMill; Hall-Clement (Welk Music Group), BMI; MCA 52152 | NEW ENTRY | 77 | 3 | DALLAS —Bama Band (J. Puckett) Boutwell, Crocker, Puckett; Unart/Mighty Mississippi/Spoonfed, BMI; Oas-1 (NSD) | |
| 10 | 11 | 12 | CHEROKEE FIDDLE —Johnny Lee and Friends (J. Boylan, J.E. Norman) M. Murphey; Mystery Music, BMI; Full Moon/Asylum 7-69945 | 45 | 49 | 5 | SHADOWS OF MY MIND —Leon Everette (R. Dean, L. Everette) E.E. Collins; Hermitage, BMI; RCA-13391 | NEW ENTRY | 78 | 2 | WHEN IT COMES TO LOVE —Thom Brens & Lane Brody (T. Bresh) T. Schuyler; DebDave/Briarpatch, BMI; Liberty 1487 | |
| 11 | 13 | 13 | I DON'T REMEMBER LOVING YOU —John Conlee (B. Logan) H. Howard, B. Braddock; Tree, BMI; MCA 52116 | 46 | 51 | 4 | C.C. WATERBACK —George Jones/Merle Haggard (B. Sherrill) M. Haggard, Shade Tree, BMI; Epic-03405 | NEW ENTRY | 79 | 2 | BORN TO LOVE ME —Ray Charles (R. Charles) B. Morrison; Music City, ASCAP; Columbia 38-03429 | |
| 12 | 11 | 11 | LIKE NOTHING EVER HAPPENED —Sylvia (T. Collins) K. Fleming, D. Morgan, T. Collins, BMI; RCA 13330 | 47 | 50 | 6 | WHEN YOU'RE NOT A LADY —Jim Giger (D. Tolle) P. McManus, L. Pedroski; Colgems-EMI/Tiny Tiger, ASCAP; Noble Vision 101 | NEW ENTRY | 80 | 47 | 15 | HEARTBROKE —Ricky Skaggs (R. Skaggs) G. Clark; Chappell, ASCAP; Epic 34-03212 |
| 13 | 10 | 10 | (SITTIN' ON) THE DOCK OF THE BAY —Waylon & Willie (C. Moman) S. Cropper, O. Redding; East Memphis/Irving, BMI; RCA 13319 | 48 | 58 | 3 | EVERYTHING'S BEAUTIFUL (In It's Own Way) —Dolly Parton & Willie Nelson (F. Foster) D. Parton; Combs, BMI; Monument 4-03408 (CBS) | NEW ENTRY | 81 | 2 | HAVE YOU HEARD —Rick & Janis Carnes (C. Hardy) R. Carnes, J. Carnes, C. Hardy; Elektra/Asylum, BMI/Refuge/Cross Keys/Tree, ASCAP; Elektra 7-69928 | |
| 14 | 1 | 13 | SOMEWHERE BETWEEN RIGHT AND WRONG —Earl Thomas Conley (N. Larkin, E. T. Conley) K. T. Conley; Blue Moon/April, BMI; RCA 13320 | 49 | 56 | 6 | MAKING A LIVING'S BEEN KILLING ME —McGuffey Lane (M. Morgan, P. Worley) Z. Van Arsdale, N. Montgomery, M. Morgan; Cedarwood/JenSing, BMI; Aico 99959 | NEW ENTRY | 82 | 44 | 11 | SOMETIMES YOU JUST CAN'T WIN —Linda Ronstadt & J. D. Souther (P. Asher) S. Stover; Glad, BMI; Asylum 7-69948 |
| 15 | 10 | 10 | TALK TO ME —Mickey Gilley (J.E. Norman) J. Seneca; Jay and Cee, BMI; Epic 34-03326 | 50 | 59 | 5 | DON'T PLAN ON SLEEPING TONIGHT —Steve Wariner (T. Collins) G. Sklerov, S. Kunin; Arista/Gloria's Songs, ASCAP; RCA-13395 | NEW ENTRY | 83 | 2 | NEVER ENDING SONG OF LOVE —Osmond Brothers (R. Hall) D. Bramlett; Unart, BMI; Elektra 7-69883 | |
| 16 | 9 | 9 | WITH YOU —Charly McClain (Chucko Productions) L. Shell, R. Muir; Onhisown, BMI/Arian/Ron Muir, ASCAP; Epic 34-03308 | 51 | 32 | 16 | SURE FEELS LIKE LOVE —Larry Gatlin & The Gatlin Brothers Band (J. Crutchfield) L. Gatlin; Larry Gatlin, BMI; Columbia 18-03159 | NEW ENTRY | 84 | 2 | BETTER OFF BLUE —Chantilly (L. Morton, S. Bledsoe) J. Pritchett, A. Chapman; United Artists/Autumn Leaves, ASCAP; F&L 520 | |
| 17 | 8 | 8 | HARD CANDY CHRISTMAS —Dolly Parton (G. Perry) C. Hall; Daniel/Shukap/MCA, ASCAP; RCA 13361 | 52 | 64 | 3 | A GOOD NIGHT'S LOVE —Tammy Wynette (G. Richey) C. Lester, T. Dubois; House Of Gold, BMI; Epic 34-03384 | NEW ENTRY | 85 | 2 | THE FOOL IN ME —Sonny James (S. James, K. Stilts) D. Loggin, R. Goodrum; Leeds/MCA Patchwork/Chappell/Sailmaker, ASCAP; Dimension 1040 | |
| 18 | 7 | 7 | A CHILD OF THE FIFTIES —The Statler Brothers (J. Kennedy) D. Reid; American Cowboy, BMI; Mercury 76184 (Polygram) | 53 | 63 | 4 | PLEASE SURRENDER —David Frizzell & Shelly West (S. Garrett, S. Dorff) C. Crofford, J. Durrill, S. Garrett, Peso/Wallet, BMI; Warner/Viva 7-29850 | NEW ENTRY | 86 | 2 | THERE'S STILL A LOT OF LOVE IN SAN ANTO —Connie Hanson & Friend (J. Gibson) A. L. (Doddle) Owens, L. Rochelle; Unichappell, BMI; Soundwaves 4692 (NSD) | |
| 19 | 10 | 10 | INSIDE/CAROLINA DREAMS —Ronnie Milsap (R. Milsap, T. Collins) M. Reid; Lodge Hall, ASCAP; RCA 13362 | 54 | 38 | 15 | WE DID BUT NOW YOU DON'T —Conway Twitty (C. Twitty, J. Bowen) B. Clifford, P. McManus, W. Bomar; Music City, ASCAP; Elektra 7-69964 | NEW ENTRY | 87 | 2 | LAID OFF —Bill Anderson (B. Anderson/M. Johnson) B. Anderson; Stallon/Lowery, BMI; Southern Tracks 1011 | |
| 20 | 6 | 6 | THANK GOD FOR KIDS —The Oak Ridge Boys (R. Chancey) E. Raven; Milene, ASCAP; MCA 52145 | 55 | 67 | 3 | AIN'T NO TRICK (It Takes Magic) —Lee Greenwood (J. Crutchfield) S. Pippin, J. Hurt; House of Gold, BMI; MCA 52150 | NEW ENTRY | 88 | 88 | 2 | WHO'S BEEN SLEEPING IN MY BED —Diana (B. Kennerson) Powers, N. Montgomery; House of Gold/Jensing, BMI; Adams-103 |
| 21 | 8 | 8 | ONLY IF THERE IS ANOTHER YOU —Moe Bandy (R. Baker) D. Mitchell; Baray, BMI; Columbia 38-03309 | 56 | 66 | 4 | POOR BOY —Razzy Bailey (B. Montgomery) D. Gray, J. Michael, M. Gray, Irving/Down N' Dixie/Simonton/Fifty Grand, BMI; RCA-13383 | NEW ENTRY | 89 | 90 | 2 | THIS TIME —Skip & Linda (P. Baugh, L. McBride) not listed; April Blackwood, BMI; MDJ 68160 |
| 22 | 6 | 6 | TODAY MY WORLD SLIPPED AWAY —Vern Gosdin (B. Fisher) M. Wright, V. Gosdin; Vogue (Welk)/Hookit/Gary S. Paxton, BMI; AMI 1310 (NSD) | 57 | 71 | 4 | SOMEWHERE IN TEXAS —Ray Price (R. Pennington) R. Pennington, Almarie, BMI; Dimension-1038 | NEW ENTRY | 90 | 2 | ONE TEAR (At A Time) —Noel (A. Cash) N. Haughey; Sir Dale/Foxtail, ASCAP; Deep South 706 | |
| 23 | 10 | 10 | WHAT SHE DON'T KNOW WON'T HURT HER —Gene Watson (R. Reeder, G. Watson) D. Lindsey, E. Rowell; Boot & Watson/CrossTimbers/Blue Creek, BMI; MCA 52131 | 58 | 65 | 5 | FEEL RIGHT —Tanya Tucker (D. Malloy) L. Byrum; Deb Dave, Briarpatch, BMI; Arista 6077 | NEW ENTRY | 91 | 60 | 13 | TIE YOUR DREAM TO MINE —Marty Robbins (B. Montgomery) T. Dubois, V. Stephenson, S. Lorber, J. Silbar; House Of Gold/Bobby Goldsboro, BMI/ASCAP; Columbia 03236 |
| 24 | 10 | 10 | TIL I GAIN CONTROL AGAIN —Crystal Gayle (J. Bowen) R. Crowell; Jolly Cheeks, BMI; Elektra 7-69893 | 59 | 42 | 17 | WAR IS HELL (ON THE HOMEFRONT TOO) —T.G. Sheppard (B. Killen) C. Putnam, D. Wilson, B. Jones; Tree (Tree Group), BMI/ Cross Keys (Tree Group), ASCAP; Warner/Curb 7-29934 | NEW ENTRY | 92 | 54 | 16 | STEP BACK —Ronnie McDowell (B. Killen) C. Morris; Tree, BMI; Epic 03203 |
| 25 | 9 | 9 | HOLD ON —Gail Davies (G. Davies) R. Clark, M. Marchetti, Rick Clark/Tricia/Mark Marchetti/Little Chickadee, ASCAP/BMI; Warner Brothers 29892 | 60 | 48 | 7 | BLUE AND BROKEN HEARTED ME —The Burrito Brothers (R. Scruggs, J. Thompson) B. Cannon, R. Squires; Sabal, ASCAP; Curb 4-03314 (CBS) | NEW ENTRY | 93 | 62 | 14 | STAY A LITTLE LONGER —Mel Tillis (J. Bowen) T. Duncan, B. Sills; Red River, BMI; Elektra 7-69963 |
| 26 | 11 | 11 | BACKSLIDIN' —Joe Stampley (R. Baker) P. Craft, L. Anderson; Jensen/Black Sheep/Old Friends, BMI; Epic 03290 | 61 | 73 | 3 | HEART OF THE NIGHT —Juice Newton (R. Landis) M. Clark, J. Bettis; Warner-Tamerlane/Flying Dutchman/Sweet Harmony, BMI/ASCAP; Capitol 9864 | NEW ENTRY | 94 | 2 | TWO HEARTS CAN'T BE WRONG —Denise Price (R. Pennington) D. Knotts, J. Barlow; First Lady, BMI; Dimension 1037 | |
| 27 | 5 | 12 | THE AMERICAN DREAM/IF HEAVEN AIN'T A LOT LIKE DIXIE —Hank Williams, Jr. (J. Bowen) H. Williams Jr./B. Maddox, D. Moore; Bocephus, BMI/Bocephus/Bud McGuire, BMI; Elektra/Curb 7-69960 | 62 | 69 | 6 | I'D RATHER BE DOING NOTHING WITH YOU —Karen Taylor-Good (T. Sparks) K. Taylor-Good, T. Sparks; Bil-Kar, SESAC; Mesa 1113 (NSD) | NEW ENTRY | 95 | 2 | NIGHTS OUT AT THE DAYS END —Owen Brothers (M. Daniel) R. Ball, J. Fox, W.L. Wilson; Stan Corn/Stan-Hill/Hillstan, ASCAP/SESAC/BMI; Audiograph 445 | |
| 28 | 11 | 11 | YOU & I —Eddie Rabbit with Crystal Gayle (D. Malloy) F. Myers; Four Way, ASCAP; Elektra 7-69936 | 63 | 37 | 10 | GREEN EYES —Tom Carille (G. Kennedy) T. Carille; Opa-Locka, ASCAP; Door Knob 82-187 | NEW ENTRY | 96 | 76 | 18 | BREAK IT TO ME GENTLY —Juice Newton (R. Landis) D. Lampert, J. Seneca; MCA, ASCAP; Capitol 5148 |
| 29 | 14 | 12 | STILL TAKING CHANCES —Michael Murphey (J.E. Norman) M. Murphey; Timberwolf, BMI; Liberty 1486 | 64 | 74 | 3 | I CAN'T GET OVER YOU (Gettin' Over Me) —Bandana (M. Daniels, S. Cornelius) R.J. Friend, J. Dowell; New Albany, BMI/Hoosier, ASCAP; Warner Bros. 7-29831 | NEW ENTRY | 97 | 75 | 18 | EVER, NEVER LOVIN' YOU —Ed Bruce (T. West) E. Bruce, P. Bruce; G. Ray; Calico/Tree/Sugarplum, SESAC/BMI; MCA 52109 |
| 30 | 33 | 7 | THE ELVIS MEDLEY —Elvis Presley (D. Briggs) J. Leiber, M. Stoller, K. Mann, B. Lowe, E. Blackwell, E. Presley, D. Lippe, M. James; None Listed, BMI/ASCAP; RCA 13351 | 65 | 68 | 6 | THE ROSE —Conway Twitty (C. Twitty) A. McBroom; Warner-Tamerlane, BMI; Elektra 69854 | NEW ENTRY | 98 | 72 | 7 | TURN THE PENCIL OVER —Porter Wagoner (S. Garrett) D. Blackwell; Peso/Wallet, BMI; Warner/Viva 7-20875 |
| 31 | 8 | 8 | I WISH I WAS IN NASHVILLE —Mel McDaniel (L. Rogers) B. McDill; Vogue (Welk Music), BMI; Capitol 5169 | 66 | 52 | 15 | A WOMAN'S TOUCH —Tom Jones (G. Mills, S. Popovich) J. Fuller; Blackwood/Fullness, BMI; Mercury 76172 (Polygram) | NEW ENTRY | 99 | 82 | 3 | YOU'RE THE REASON —Narvel Felts (J. Morris) B. Edwards, M. Ives, F. Henley, T. Fell; Vogue (Welk Music Group), BMI; Compeat 101 (Polygram) |
| 32 | 36 | 8 | REDNECK GIRL —Bellamy Brothers (D. & H. Bellamy, J. Bowen) D. Bellamy; Famous/Bellamy Bros., ASCAP; Warner/Curb 29923 | 67 | 68 | 6 | WHAT'S GOOD ABOUT GOODBYE —Cindy Hurt (J.B. Barnhill) C. Craig; Screen Gems/EMI, BMI; Churchill 94010 (MCA) | NEW ENTRY | 100 | 85 | 3 | LOVE IS A FULL TIME THING —Terry McMillan (M. Clark) A. Rhody; Tree, BMI; RCA 13360 |
| 33 | 17 | 14 | SOMEBODY'S ALWAYS SAYING GOODBYE —Anne Murray (J.E. Norman) B. McDill; Hall/Clement (Welk Music), BMI; Capitol 5183 | | | | | | | | | |

DECEMBER 25, 1982, BILLBOARD

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Country

Mervyn Conn Returns To Roots Accent On Tradition At U.K. Promoter's Annual Fest

LONDON—U.K. promoter Mervyn Conn says this year's International Festival of Country Music, slated for April 2-4 at Wembley, will be dominated by a return to traditional grass-roots country.

Conn says that the immense popularity of crossover country music in the U.S. has not caught on in the U.K. And he says that his decision to revert to a more traditional format for the 1983 Wembley festival stems from repeated fan requests for a more conservative approach to the program.

"During the past few years, the Festival has tended to drift away from what country music is all about, and we've had many fans contacting us to present a real, honest-to-goodness country program," Conn explains. Thus, this year's talent will include Tammy Wynette, George Jones, Boxcar Willie, Bill Monroe, Billie Jo Spears, Bobby

Bare, Tompall & the Glaser Brothers, Roy Acuff, Hank Snow and Ed Bruce, among others.

In revealing his plans for the 1983 International Festival, Conn acknowledges the hard times that country music is currently facing in Britain due to the recession. To meet the harsh economic climate, he has reduced the event from four to three days and dropped prices to the 1977 level. The new daily price structure is \$13.75-\$25, with special discounts available on three-day tickets.

Conn adds that the country music industry has not been helped by artists "demanding extravagant fees, sometimes more than they were getting in the United States," or by the continual decline of the pound against a strong dollar.

The 1983 International Festival, the 15th festival to date, is to be staged April 2-4, with the following artists set to appear:

Saturday, April 2—Roy Acuff, Hank Snow, Porter Wagoner, Roy Drusky, Bill Monroe, Jim & Jesse, the Dillards, Jeanne Pruett, Billy Walker, Connie Smith and Ronnie Prophet.

Sunday, April 3—Tammy Wynette, George Jones, John D. Loudermilk, Tom Gribbin & the Saltwater Cowboys, Tompall & the Glaser Brothers, Narvel Felts, Sylvia, Lee Greenwood and Linda Cassady.

Monday, April 4—Boxcar Willie, Billie Jo Spears, Bobby Bare, Ed Bruce, the Burrito Brothers, Rattlesnake Annie, Leon Everette, Earl Thomas Conley and Margo Smith.

As in previous years, many of the visiting artists will play several European dates, with Conn establishing a new location for his festival in Essen, Germany, on April 8. The other European sites are Gothenburg, Sweden (1); Rotterdam, Holland (2); Frankfurt, Germany (9); and Zurich, Switzerland (10).

Prior to announcing the festival schedule, Conn paid tribute to Marty Robbins, saying that he was devastated by the singer's death. "He was one of my best friends in country music, and an artist who saw a great future in developing the music in overseas markets. He was a truly great entertainer who will be sadly missed by both the public and the industry," Conn said.

Eddie Rabbitt In Television Blitz

NASHVILLE—Eddie Rabbitt is in the midst of a heavy television campaign which will find him hosting his second network special, "Eddie Rabbitt's Country," and guesting on three other major network shows.

Rabbitt begins taping his own special this month at Billy Bob's Texas and the Fort Worth Coliseum. It is his first for CBS; in 1980, he made his debut with a special that aired on NBC. "Eddie Rabbitt's Country" will star Anne Murray and Lesley Ann Warren and is slated to air in the spring.

AT ANNUAL CHRISTMAS BRUNCH

Tree Honors Its Top Writers

• Continued from page 47

Turned My Head," produced by Ron Chancey; and Rafe VanHoy for "What's Forever For," produced by Norman.

Two songs under Tree's Meadowgreen division reached No. 1 status—"Finally," written by Gary Chapman and produced by Killen, on the country charts; and "Sing Your Praise To The Lord," written by Richard Mullins and produced by Brown Bannister, on the gospel charts.

In addition to these No. 1 songs, 17 other Tree compositions entered the top 10. Writers and producers awarded at the brunch were Harlan Howard for "Busted" and "I Don't Remember Loving You," produced by Bud Logan; Ed Bruce for "Love's Found You And Me" and "Ever Never Loving You," both produced by Tommy West; and Don Goodman for "Ring On Her Finger, Time On Her Hands," produced by Jerry Crutchfield.

Other top 10 winners were Buddy Killen and Ronnie McDowell for "Watchin' Girls Go By," produced



FREDDY AND FRIENDS—Newly signed Warner Bros. artist Freddy Fender, center, is joined backstage by his producer/manager, Huey Meux, left, and Warner Bros. vice president/publicity director Bob Merlis, after Fender's recent performance at the Palomino in Los Angeles.

Nashville Scene

By KIP KIRBY

He dreamed of winning first place on the pro racing circuit, but his best finish was fifth one year in the NASCAR Grand National.

He dreamed of winning a CMA Award; if not entertainer of the year (which he indeed deserved), then perhaps at least male vocalist.

Sadly, Marty Robbins was never able to accomplish either of these things before his untimely death Dec. 8 at age 57. Untimely, because if there was ever a performer whose energy and spirit belied his age, it was Marty Robbins. Some say that laughter keeps people young; in Marty's case, it was probably true. Those who knew him well called him the "clown prince of country music." They like to tell how he first began using his cut-up wit to cover his nervousness on stage; it was a graceful, gentle sort of humor, and after a while, it became a part of him when there was no more nervousness.

It is incredible to believe that in a career that stretched out over 30 years, Marty Robbins was never once awarded any CMA honor, save his October induction into the Hall Of Fame. It was a monumental oversight, although Robbins rarely showed how much it hurt him.

He carried himself with style and quiet dignity and an open smile for anyone. The love affair which existed between Marty Robbins the performer and his fans is legendary—even in country, where fan adulation is nothing surprising. He was accessible beyond the boundaries, and he never forgot who bought his records or

played his music.

Each year when he went out onstage to pick up his trophies at the annual Music City News awards (an event he customarily swept in total honors), he glowed. He used to say that winning the Music City News awards meant more than anything because they were voted on by the

(Continued on opposite page)

RADIO PROMO IDEAS SOUGHT

NASHVILLE—The Organization of Country Radio Broadcasters is again seeking entries to compete in its annual "sales promotion" segment of the upcoming Country Radio Seminar.

Country stations are being asked to send in their most successful sales promotion ideas and any corresponding promotional material to Kim Pyle, WTQR, P.O. Box 3018, Winston-Salem, N.C. 27102. Deadline is Dec. 13.

Three winners from small, medium and large markets will be selected, and the nine finalists will receive a commemorative plaque. Winning promotions will be presented in the Country Radio Seminar program book during the conference, Feb. 18-19 in Nashville.

CMA's U.K. Committee Eyes Market Expansion

NASHVILLE—Expansion of country music beyond its specialist category led the agenda at the first meeting of the Country Music Assn.'s new U.K. market development advisory committee in London Dec. 2.

The U.K. committee is the first to be formed to advise CMA in its ef-

forts to develop country music in Europe.

Attending the initial gathering were Rodney Burbeck of Music and Video Week magazine, Simon Frodsham of WEA, Gareth Harris of RCA, Peter Robinson of CBS, Greg Rogers of RCA, Martin Satterthwaite of MCA, Roy Tempest of Peer-Southern Publishing, and Ed Benson and Jana Talbot of the CMA.

Lively discussion centered on alternatives for exposing country artists to broader audiences in Europe—a debate sparked by one proposal to provide U.S. singles service to specialist radio programmers in the U.K.

Most committee members agreed that a country singles chart would only further segment country artists in the market. The members also, for the most part, felt labels should still release country product, even though the specialist market is presently small, and promote singles for those artists trying to break into the regular charts.

The committee, planning to meet bi-monthly with agendas structured for two-hour sessions, discussed which industry figures may be called to represent the areas of radio, tv and concert promotion at future meetings.

TV Ad Showing Is Planned For Radio Seminar

NASHVILLE—The Organization of Country Radio is accepting videocassette copies of television commercials used to promote country radio stations. These commercials will be compiled for showing at the 14th annual Country Radio Seminar, slated for Feb. 17-19.

All submissions must be on three-quarter-inch videocassettes labeled with station call letters, city and state, and the name of the tv campaign. Send entries to David Gerard, general manager, WKSX-FM, One Playhouse Square, Cleveland, Ohio 44115. Entries must be received by January 7. Tapes will be returned during the Country Radio Seminar.

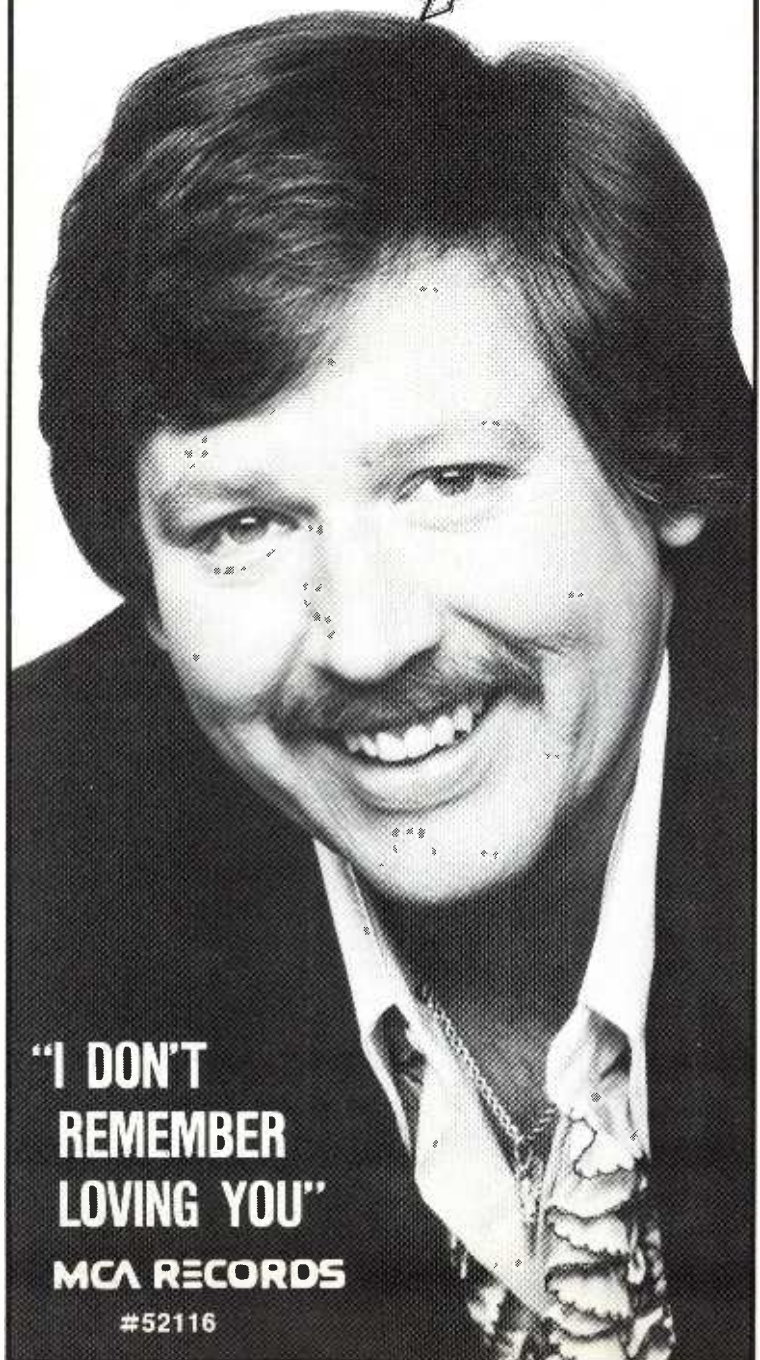


AUSTIN CITY LIMITS—RCA artist Earl Thomas Conley, right, looks on as Jerry Flowers, center, manager of country artist development, RCA Nashville, gives Terry Lickona, producer of Austin City Limits, advice in the equipment department. Conley recently taped "Austin City Limits," which is tentatively scheduled to air in March.



ATKINS ADDED—Chet Atkins, right, who recently signed to Columbia Records, is welcomed to the label by Dick Asher, center, deputy president and chief executive officer, CBS Records Group, and Rick Blackburn, senior vice president and general manager, CBS Records Nashville.

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Chart Fax

'Blue' Comes Through For Anderson

By MELINDA NEWMAN

John Anderson hits No. 1 for the first time in his career this week with "Wild And Blue." Anderson first appeared on the charts in December, 1977 with "I've Got A Feelin' (Somebody's Stealin')." The Warner Bros. artist's biggest hit to date was "I'm Just An Old Chunk Of Coal (But I'm Gonna Be A Diamond Someday)," in the spring of 1981, which went to number 4.

Blue's a popular color in the charts these days, as "certified chart watcher" Bill Robinson, president of Musicworks, Inc. writes Chart Fax. There's a myriad of blue songs in the charts this week. Close on Anderson's tracks is Reba McEntire's "Can't Even Get The Blues," which moves to superstarred 5. Right behind her is David Frizzell with "Lost My Baby Blues" at starred 6. The Burrito Brothers are crying as "Blue And Broken Hearted Me" falls to number 60, while Chantilly debuts with "Better Off Blue" at starred 84. Thanks, Bill, for alerting us to the trend.

Other "blue" songs to hit No. 1 in recent years include "Blue Moon With Heartache," Rosanne Cash (March, 1982); "Honky Tonk Blues," Charley Pride (April, 1980); "Blue Skies," Willie Nelson (September, 1978); "Don't It Make My Brown Eyes Blue," Crystal Gayle

(August, 1977); and "Moody Blue," Elvis Presley (February, 1977).

Jerry Reed's "The Bird" remains at number 2 for the second consecutive week. This novelty record has quite a few people wondering: is it really Willie Nelson and George Jones singing? In a word: No.

The song is the brainchild of writers Hal Coleman and Barry Etris and is the first single published by Pullman Music, a five-month-old publishing company owned by producer Steve Buckingham. It seems Coleman can not only write, but does some mean impersonations of Willie Nelson, Waylon Jennings, John Conlee and Marty Robbins. Producer Rick Hall considered having Coleman do several of his impersonations on the single but then realized the various copyrights would become a "mechanical nightmare," so Coleman confined himself to his impersonation of Nelson. And who, you may ask, is singing "He Stopped Loving Her Today?" None other than Reed himself.

OK, all you eagle-eyed Chart Fax readers: you're right and we're wrong. Two weeks ago we listed the Bellamy Brothers' six No. 1 country hits but said they only hit the top of the charts five times. Lots of folks mentioned this little mathematical error on our part, including Frances Bellamy (Howard and David's mom). What can we say? We're

writers, not accountants. And we're enrolling in "Basic Math Revisited" this week!

Well guys, it's time for the year-end wrap-up. Conway Twitty spent the most weeks on top this year with four weeks and three singles. Willie Nelson ties the amount of time, but with only two singles, one of which was a duet with Merle Haggard. There were four other acts who managed to log an impressive three No. 1 singles each: T.G. Sheppard, Alabama, Ronnie Milsap and Ricky Skaggs.

Janie Fricke is the most prolific female artist on the chart this year, with two number ones to her credit. Six other women spent time at the top: Barbara Mandrell, Sylvia, Dolly Parton, Crystal Gayle, Juice Newton and Rosanne Cash.

As for record labels, RCA emerges with the pennant for the most weeks at the top, with 14 different singles spending a total of 16 weeks at the pinnacle. In a tie for second are MCA and Epic, both with seven singles and seven weeks at the top. Close behind are Elektra and its affiliates with seven weeks at the top and six singles. Warner and its affiliates are responsible for six chart-toppers and six weeks at the chart. Columbia spent five weeks at the top with four singles; Liberty had two singles, each staying at the top for one week; and Capitol had one.



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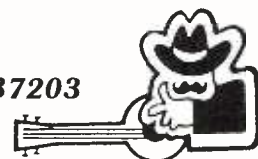
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State Of Flux Seen In Talent Booking

• *Continued from page 52*

habits, you don't want to overload yourself and say you can do things you can't." That company hopes to match its roster to the needs of a variety of buyers, lining up Willie Nelson, Ray Charles, Sammy Davis Jr. and Wolfman Jack, among others, for parks, fairs and other venues.

Variety is also the plan for International Celebrity Services, according to owner Andrea Smith. Because of cautious buying patterns, she believes agencies will have to broaden their bases and place a variety of acts in secondary venues, such as clubs, which some country artists have heretofore resisted.

"We've tried hard to be a concert agent first, fairs second, clubs third," she says, "but I'd like more work in clubs." For ICS, artists almost have to be on record labels, Smith explains, and if one is dropped by a label, the booking contract is often reconsidered.

The marquee value matters most to the Dick Blake Agency, according to Dave Barton, and the company "will represent acts as long as they sell tickets" at major shows. For those in the \$3,000-\$4,000 category, he says, the agency isn't interested in working them unless they have a good record deal and strong management.

Barton, noting the large amount of overhead in a big agency, says such companies "had better bet on an act making \$10,000 per show" if the firms profit. Conway of Buddy Lee also points to a tremendous outlay of expenses—700 pieces of mail per week from that company—involving in booking new and established acts.

A source of some relief for large agencies cited in Las Vegas by Jack

Sublette of Top Billing is the fact that acts priced at \$15,000 and up should also do well at fairs next year, in addition to those costing \$5,000 and under. Latest signings at Top

Billing are Crash Craddock, in a co-op deal with International House Of Talent; Penny DeHaven; Brenda Lee, and Jerry Reed. Signings by the Lavender Agency

have neither increased nor decreased in the recession, according to Dan Wojcik, except that "there's simply fewer acts out there." Wojcik adds, "A new act doesn't really have to be on a label, but I wonder why one without a record deal wants to go onto the road—especially if it's a

barely-break-even situation." The Lavender Agency concentrates on working closely with record companies to match booking with record releases, he says, making artist's bookings a priority project whenever the label makes the records one.

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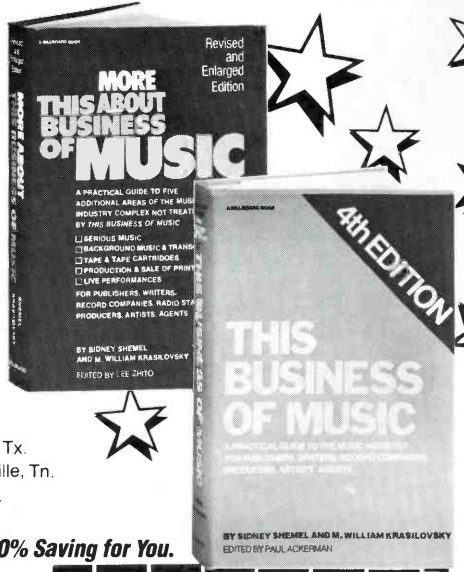
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New On The Charts



NOEL
"One Tear (At A Time)"—90

Appropriately, singer Noel has her first chart record the same week as Christmas. Two years ago in Salina, Calif., Noel dreamed of becoming a country performer and knew Nashville was the place to be. Soon after moving to Nashville, she signed with a small label and recorded three singles. Eventually her producer Allen Cash moved her to Deep South Records. "One Tear" is her third single for the label.

Noel has also made recent appearances on "Nashville RFD" and a recent Mel Tillis special, "To Nashville."

For more information, contact Allen Cash Management, (615) 385-9427.

DECEMBER 25, 1982 BILLBOARD

Classical

Stations Push For ASCAP Deal Broadcasters Seek 'Workable' Per-Program License

• Continued from page 5

tions on the blanket license and, at the same time, create a workable per program alternative for mixed-format stations and other broadcasters whose use of ASCAP music is moderate.

It now appears that an agreement will not be reached by the expiration date and that classical stations, along with all other radio outlets, will enter the new year without a contract. This prospect is confirmed by Alan Weinschel, attorney for the All Industry Committee. Should continued negotiation fail to result in a new pact, the controversy will go to the Federal District Court here for adjudication, under terms of the ASCAP consent decree.

Under current agreements, terms of the expired contracts will be observed during an interim period un-

til a new contract can be negotiated by the adversaries or a directive issued by the court.

Although ASCAP is required to offer a per-program licensing alternative, classical stations have complained that the rates asked are too high and that the record-keeping demanded is onerous and, in a practical sense, unworkable. The current per-program rate is 5.125% of net revenues, plus other fees.

Classical stations have estimated that some 60% to 80% of their music is in the public domain, and that they are unfairly penalized by imposition of a blanket license at rates equivalent to that paid by pop stations, which play only protected music.

An agreement reached several years ago with BMI has provided

classical stations with a per-program license that is generally viewed as satisfactory. BMI is not a party to the current impasse.

The All Industry Committee will not plead the case of classical stations separately, says Weinschel, but will represent them as they do other categories of stations said to suffer from blanket license inequities. Among these are stations concerned primarily with Spanish or religious music.

While a goal of the All-Industry Committee is to achieve a satisfactory per-program license alternative for music use, it is not out to abolish the blanket license. Lower rates are also being sought for the blanket category, which the committee would like to preserve if some of the reporting procedures, said to be growing in complexity, can be eliminated.



A CAPITOL UNDERTAKING—Members of the Juilliard String Quartet saunter out of the Library of Congress after rehearsing for their new integral recording of the Beethoven Quartets. The performances were taped live, in digital, during a series of concerts at the library's Elizabeth Sprague Coolidge Auditorium. From left, Robert Mann, Joel Krosnick, Earl Carlyss and Samuel Rhodes. Album will appear on CBS Masterworks.

FOR TWO-LP DG SET

Violin Festival Recorded

NEW YORK—Ten violinists, including some of the world's most acclaimed, will be marketed in an "event" recording taped last week in Israel for Deutsche Grammophon. It's part of the festivities marking the centenary of the birth of Bronislaw Huberman, the violinist who founded the Israel Philharmonic, largely from refugee musicians, during the Hitler era.

Works by Vivaldi and Mozart were recorded by the violinists in a variety of collaborations, all with Zubin Mehta conducting. Thus, Vivaldi's "Four Seasons" finds Isaac Stern, Pinchas Zukerman, Itshak Perlman and Schlomo Mintz each as soloist in one of the concertos. Perlman and Zukerman collaborated in the Mozart "Sinfonia Concertante"; Henryk Szeryng and Chaim Taub, con-

certmaster of the Israel Philharmonic, in a Vivaldi concerto for two violins; Stern and two Israel teenagers, Roy Shiloah and Shira Ravin, in a Vivaldi concerto for three fiddles; and, Stern and Mintz, with Ida Haendel and Ivry Gitlis, in a concerto for four violins by the Venetian composer.

The week-long series of concerts in Israel, during which many other concertos were played by the guest artists, were taped in their entirety for later use in a television documentary, according to a representative of ICM Artists here.

DG can be expected to rush out the album, a two-disk set, to take advantage of the heavy media coverage given the event. Special permission was secured by DG to include Stern, longtime exclusive CBS Records artist, in the package.

Arabesque Cutting Digital LP Prices

NEW YORK—Arabesque Records is cutting the price of its digital recordings to parity with analog product. Digitally recorded titles will list at \$7.98 as of Jan. 1 in both LP and cassette configurations, says Claire Curtin, label executive. They have been tagged at \$8.98 for disk and \$9.98 for tape.

Bona fide returns of product purchased at the higher price will be

credited at the price paid, according to Seth Gershel, national sales manager.

Catalog affected by the new price policy include the label's Bach tricentennial recording project featuring pianist Joao Carlos Martins, and the Chopin keyboard survey with Arthur Lima, as well as upcoming titles in both series.

Classical Notes

A new survey of record buyer preferences to be made public soon will show significant percentage increases in the sales of classics against other repertory. Biggest rise is in direct marketing, the survey will report, although good increases are also noted at retail. . . . Louis Clark, who developed the "Hooked On Classics" album series, is in a London studio completing sessions for Volume Three of the super-selling line. Release is expected sometime in February.

CBS Masterworks has re-signed with WNCN New York for a new series of sponsored radio programs, this time devoted to new product. The earlier segments plugged the label's "Great Performances" midline product. CBS may be taking the format to stations in other territories. . . . The Canadian Brass performed a mini-recital before an invited audience in a holiday gesture by WQXR Dec. 6 at its in-house concert hall. Walter Neiman, general manager, told the assembled agency reps that business was markedly up in the last couple of months.

Arabesque Records is readying a new album devoted to Alkan music by pianist Ronald Smith. The first Alkan set, a three-record package issued early this year, has been the label's best-selling title in some time. . . . Newly elected vice presidents of the Assn. for Classical Music are Martin Feinstein, general director of the Washington (D.C.) Opera Company, and John Edwards, general manager of the Chicago Symphony. A number of officers still remain to be named before the association roster is complete.

Pianist Russell Sherman interrupts his planned traversal of the Beethoven sonatas to tape some Brahms and Chopin for Pro Arte. He'll resume the cycle next year. . . . Telarc Records feels they have a winner in the can with their new digital disk of Mahler's Second Symphony with Kathleen Battle and Maureen Forrester as soloists. Leonard Slatkin directs the St. Louis Symphony.

The Concert Music Broadcasters Assn. has subscribed to the Simmons organization's 1982 media and markets report. The organization's research in the past has uncovered strong demographic ammunition, which the association has packaged in "Classical Advantage" brochures to attract new business. . . . Prof. Edgar Krapp, baroque keyboard specialist with major Handel releases on Eurodisc, will receive the Frankfurt Music Prize in February on the eve of the opening of the 1983 Frankfurt Music Fair. The prize was initiated this year, going to the much-recorded violinist Gidon Kremer.

Olegna Fuschi gives her makeup recital at Carnegie Hall this week. The original date was Nov. 29, but the pianist was injured in a car accident on the way to the hall. She's fine now. . . .

Marilyn Horne, who has made a specialty of Rossini, is the first singer to receive the Rossini Foundation Award. . . . Carlos Barbosa-Lima, known as a distinguished classical guitarist, is adding jazz to both his recorded and recital repertoire. His latest album is on the Concord Jazz label.

Billboard®

Best Selling Classical LPs™

Survey For Week Ending 12/25/82

(Published Once A Month)

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| This Week | Last Report | Weeks on Chart | TITLE, Artist, Label & Number |
|-----------|-------------|----------------|---|
| 1 | 1 | 9 | BACH: Goldberg Variations Glenn Gould, CBS IM 37779 |
| 2 | 7 | 29 | THE TANGO PROJECT Schimmel, Sahl, Kurtis, Nonesuch Digital D-79030 |
| 3 | 2 | 159 | PACHELBEL: Canon Paillard Chamber Orchestra, RCA FRL 1-5468 |
| 4 | 3 | 9 | "YES, GIORGIO" (Soundtrack) Luciano Pavarotti, London PDV 9001 |
| 5 | 8 | 21 | ADORO (Popular Mexican Songs) Placido Domingo, CBS FM 37284 |
| 6 | 5 | 5 | VIVALDI: The Four Seasons (Pinnock), DG 2534 003 |
| 7 | NEW ENTRY | | O HOLY NIGHT Pavarotti, London OS 26473 |
| 8 | 6 | 45 | PACHELBEL: Canon Academy Of Ancient Music (Hogwood), L'Oiseau Lyre DSLO 594 |
| 9 | 9 | 359 | JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano CBS Masterworks M 33233 |
| 10 | 11 | 13 | PUCCINI: Turandot Ricciarelli, Hendricks, Domingo (Karajan), DG 2241.013 (3) |
| 11 | NEW ENTRY | | AISLE SEAT The Boston Pops (Williams), Philips 6514 328 |
| 12 | NEW ENTRY | | VERDI: Aida Domingo, Ricciarelli (Abbado), DG 2471 014 |
| 13 | 17 | 5 | MAHLER: Symphony #3 (Abbado), DG 2741 010 |
| 14 | NEW ENTRY | | AFTER HOURS Elly Ameling, Philips 6514 284 |
| 15 | 4 | 13 | SOLITUDE Zamfir, Philips 6312238 |
| 16 | NEW ENTRY | | COPLAND: Appalachian Spring Atlanta Symphony Orch. (Lane), Telarc 10078 |
| 17 | 10 | 29 | STRAUSS: Alpine Symphony Berlin Philharmonic (Karajan), DG 2532 015 |
| 18 | NEW ENTRY | | GLASSWORKS The Philip Glass Ensemble, CBS FM 37265 |
| 19 | 14 | 5 | KARAJAN DIGITAL SAMPLER (Karajan), DG 2560 081 |
| 20 | NEW ENTRY | | CLASSICAL CATS Various Artists, London PS 922 |
| 21 | 15 | 5 | BEETHOVEN: Symphony #5 (Giulini), Los Angeles Philharmonic, DG 2532 049 |
| 22 | 30 | 163 | O SOLE MIO: Neapolitan Songs Pavarotti, London OS 26560 |
| 23 | 31 | 25 | MAHLER: Symphony #2 Mathis, Soffel, London Philharmonic (Tennstedt), Angel DSB 3916 |
| 24 | 12 | 58 | BEETHOVEN: Violin Concerto in D Perlman (Giulini), Angel DS-37471 |
| 25 | 18 | 29 | PLACIDO DOMINGO SINGS TANGOS: Placido Domingo DG 2536 416 |
| 26 | 29 | 9 | WAGNER: Die Walkure Norman Altmeyer, Jerusalem, Adam, Minton, Moll, Dresden Staatskapelle (Janowski), Eurodisc 301 143 |
| 27 | 13 | 37 | A LITTLE STREET MUSIC The Cambridge Buskers, DG 2536-414 |
| 28 | 16 | 5 | CELEBRATION OF BRASS Philip Jones Brass Ensemble, London LDR 71100 |
| 29 | 27 | 41 | PICNIC SUITE Bolling, Rampal, Lagoya CBS Masterworks M37228 |
| 30 | 36 | 63 | THE UNKNOWN KURT WEILL Teresa Stratas, Nonesuch D 79019 |
| 31 | 21 | 13 | THOMSON: Four Saints In Three Acts Orchestra of Our Time (Thome), Nonesuch 79035 |
| 32 | 22 | 25 | MOZART CONCERT ARIAS Te Kanawa, Vienna Chamber Orch. (Fischer), London OS 26661 |
| 33 | 19 | 17 | NOT LIVE FROM NEW YORK The Cambridge Buskers, DG 2536417 |
| 34 | NEW ENTRY | | TCHAIKOVSKY: 1812 Overture Cincinnati Symphony Orch. (Kunzel), Telarc 10041 |
| 35 | 20 | 5 | BACH: B Minor Mass The Bach Ensemble (Rifkin), Nonesuch 79036 |
| 36 | NEW ENTRY | | DONIZETTI: Il Campanello (Bertini), Pro Arte PAD 125 |
| 37 | 24 | 9 | GROFE/TOMITA: Grand Canyon Suite Tomita, RCA ARL 4317 |
| 38 | 23 | 17 | ORIGINAL BOOGIE-WOOGIE Claude Bolling, Philips 6313370 |
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News

Chicago College Students Form Their Own Label

By MOIRA McCORMICK

CHICAGO—Setting up and operating "dummy" record labels has been part of the curriculum in college music business programs for years. The faculty of the Arts, Entertainment, and Media Management graduate program (AEMMP) of Chicago's Columbia College has taken that concept a step further this semester by chartering a real label as part of the graduate program, with the purpose of producing commercially competitive recordings.

The AEMMP Record Co. (pronounced "amp") is a non-profit corporation, proceeds of which will be put back into the company. Lou Simon, faculty consultant to the AEMMP Record Co., plans to record 45 initially, with an album to follow. Simon says they expect to have signed their first artist by January.

He adds that the project does not aim to be confined to the local level. AEMMP wants to take their product as far as it can go. "The whole idea," Simon elaborates, "is to establish the record company on a national basis, and then the exercise will be completed."

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LP Philips Sequenza 6527 159 \$6.98
CA 7311 159 \$6.98

To get your company's new album and tape (no EP's) releases listed, either send release sheets or else type the information in the above format on your letterhead. Send to Bob Hubbard, Billboard, 2160 Patterson St., Cincinnati, Ohio 45214.

MISCELLANEOUS

JACK SORENSEN'S Aerobic Dancing
LP Lakeside Recs. LSI 30005 \$8.98
CA LSI 430005

CHRISTMAS

ELMO & PATSY
Grandma Got Run Over By A Reindeer
LP Oink 8223

CHRISTMAS

VARIOUS ARTISTS
Christmas Soul Special
LP OAG Recs. OAG 1600

CLASSICAL COLLECTIONS

CARRERAS, JOSE, see Katia Ricciarelli
ISELER, ELMER, SINGERS, & SYNTHESIZER DIGITAL SYNTHESIZER ENSEMBLE
The Electronic Messiah
LP Moss Music Group D-MMG 113

CHRISTMAS

VARIOUS ARTISTS
Digital Classics
LP Philips Digital 6570 994 \$6.98
CA 7310 994 \$6.98

CHRISTMAS

VARIOUS ARTISTS
Sings Verdi & Puccini
LP Philips Sequenza 6527 161 \$6.98
CA 7311 161 \$6.98

CHRISTMAS

VARIOUS ARTISTS
It's Christmas Time Again
LP Stax MPS 8519

CHRISTMAS

VARIOUS ARTISTS
Christmas Soul Special
LP OAG Recs. OAG 1600

CHRISTMAS

VARIOUS ARTISTS
Sings Verdi & Puccini
LP Philips Sequenza 6527 161 \$6.98
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Continued from page 38

TECHNOLOGY, PERSONNEL CITED

More Artists Recording In L.A.

By EUNICE VALLE

LOS ANGELES—Recording in this city is becoming *de rigueur* for Latin artists, who find that the technological advantages of local studios, as well as the city's arrangers, musicians and engineers, give their product a competitive edge in the Latin market. José José, Juan Gabriel, Estela Nuñez, Amanda Miguel, Diego Verdaguer, Camilo Sesto, Rigo Tovar, Los Bukis, and (most recently) Mario Alberto Milar are among the artists who have been frequenting Los Angeles recording studios.

According to A&M executive and record producer Jose Quintana, L.A. recordings result in a product with

"more clarity and more body," Quintana recently produced the collaboration between Mexican star José José and U.S. artist Lani Hall.

A new release on the TH label by singer/songwriter Mario Alberto Milar is the latest LP by a non-U.S. Latin artist to be recorded and produced north of the border, in this case at Pasadena's Sound Chamber studios. The album was produced by Edmundo Pérez, who had previously authored Spanish translations for the Captain & Tennille, K.C. &

the Sunshine Band, and Kool & the Gang.

The Milar LP, the first by the Venezuelan indie TH, was produced with a staff of American musicians and arrangers. The cut "Manuel," recorded with a back-up chorus from an East Los Angeles elementary school, is already enjoying airplay on local Spanish-language radio stations.

The most frequently used studios by Latin artists are A&M's in Hollywood, Sound Recorders in North Hollywood, Fattrax in Hollywood, Sunset Sound and Sound Chamber in Pasadena, and Larrabee Sound and Salty Dog in Los Angeles.

Some of the most sought-after arrangers have been Bill Cuomo, who has worked with Amanda Miguel, Juan Gabriel, Diego Verdaguer and Denise de Kalafe; Henry Dandini, who has recently completed work on an LP for California's San Frete Records by Gilberto Santana; and the late Arniel Pershing, who was responsible for Juan Gabriel's hit LP "Recuerdos," as well as product from Camilo Sesto, José José, Estela Nuñez, Diego Verdaguer, Alvaro Dávila and Lolita de la Colina.

Among the North American engineers who often work on Latin recordings are Howard Wolen, Dick McIlvery, Randy Farrar, and Bryan Scott.



L.A. SOUND—Lani Hall and Jose Jose record a duo at A&M Studios. The Mexican singer is among the Latin recording stars who are making Los Angeles their recording home.

Ruben Blades Starring In 'Crossover Dreams' Film

By ENRIQUE FERNANDEZ

NEW YORK — "Crossover Dreams" is the working title of a movie about a salsa singer who tries to make it big in the mainstream, or "American"—as Latins call it—record industry. The film, starring salsa idol Ruben Blades, is being shot in New York by the team that made the critically acclaimed "El Super."

According to producer Manuel Arce, the screenplay by Arce and director Leon Ichaso tells the story of a Latin artist who tries to cross over and fails, based on the real experiences of various Latin musicians and other creative artists, including the filmmakers themselves. "We were desperate to make this film," explains Arce, whose filmmaking team gave up on the studios and decided to shoot the film as an independent production.

To some extent, the film is based on the aspirations of its star, Blades. Some of the Panamanian singer/songwriter's new English-language material will be featured in the film.

Besides Blades, the movie includes performances by musicians Virgilio Marti, Yomo Toro, Javier Vázquez, Ray Romero, Andy González, and Marco Rizzo (the composer of the "I Love Lucy" theme). Such artists as Felix Vega, Hector Zarzuela, Pedro Boulon, Miguel Collazo, Alberto Valdez, and Paquito D'Rivera are also featured on the soundtrack.

Latin actors Shawn Eliot and Elizabeth Peña play key supporting roles in the movie, and New York club DJ Eddie Mercado and music critic Tony Sabournin are featured as band members. In addition, the band Ballistic Kisses is shown playing its number "Workaholic" in a scene where the protagonist begins to enter the American music world. Scenes for the film have been shot in the Latin clubs Juan Pachanga and Corso and the rock venue Danceteria. A recording studio scene was filmed at Eurosound, though the actual sound track was recorded at Latin Sound recording studio.

Survey For Week Ending 12/25/82

Billboard® Hot Latin LPs™ Special Survey

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| CALIFORNIA | | | | FLORIDA | | | |
|------------|-------------|---|-----------|-------------|--|--|--|
| This Week | Last Report | TITLE—Artist, Label & Number (Distributing Label) | This Week | Last Report | TITLE—Artist, Label & Number (Distributing Label) | | |
| 1 | 2 | ROCIO DURCAL , Canta lo romantico de Juan Gabriel, Pronto 0703 | 1 | 5 | HANSEL Y RAUL TH 2211 | | |
| 2 | — | CAMILO SESTO Con ganas, Pronto 0704 | 2 | — | ROBERTO TORRES Charanga vallenato vol. 3, SAR 1034 | | |
| 3 | 5 | LOS BUKIS Yo te necesito, Profono 3090 | 3 | 3 | JULIO IGLESIAS Momentos, CBS 50329 | | |
| 4 | 1 | JULIO IGLESIAS Momentos, CBS 50329 | 4 | — | VARIOS ARTISTAS Disco de oro vol. 2, CBS 10327 | | |
| 5 | 8 | VARIOS ARTISTAS Bailables de fin de ano, Telediscos 1029 | 5 | 4 | CAMILO SESTO Con ganas, Pronto 0704 | | |
| 6 | 4 | JUAN GABRIEL Cosas de enamorado, Pronto 0702 | 6 | 1 | JOSE FELICIANO Escenas de amor, Motown Latino 6018 | | |
| 7 | 6 | JOSE LUIS RODRIGUEZ Historia del idolo, CBS 30302 | 7 | — | VARIOS ARTISTAS Noche caliente, K-Tel 5190 | | |
| 8 | — | MENUDO Una aventura llamada Menudo, Raff 9094 | 8 | 7 | JOSE LUIS RODRIGUEZ Dueno de nada, CBS 30301 | | |
| 9 | 7 | AMANDA MIGUEL El sonido vol. 2, Profono 3093 | 9 | 13 | BOBBY VALENTIN Presenta al Cano Estremera, Bronco 124 | | |
| 10 | — | VARIOS ARTISTAS 14 super cumbias bailables, Alhambra 80104 | 10 | 2 | JOSE LUIS PERALES Entre el agua y el fuego, CRS 80357 | | |
| 11 | — | JUAN GABRIEL Sus 15 exitos originales, Telediscos 2000 | 11 | 10 | VARIOS ARTISTAS Salsa del barrio, Profono 1403 | | |
| 12 | — | JOSE LUIS RODRIGUEZ Dueno de nada, CBS 30301 | 12 | — | LISSETTE Los 15 grandes exitos, Borinquen 1446 | | |
| 13 | — | JOSE JOSE Mi vida, Pronto 0705 | 13 | 15 | ROLANDO LASERIE/JOHNNY PACHECO De pelicula, Fania 613 | | |
| 14 | — | SABU Borinquen 1421 | 14 | 6 | CELIA CHUZ Y LA SONORA MATANCERA Feliz encuentro, Barbaro 212 | | |
| 15 | 13 | CHELO Otro mas, Musart 1830 | 15 | — | ANDY MONTANEZ Hoy y ayer, LAD 374 | | |

| NEW YORK | | | | TEXAS | | | |
|-----------|-------------|--|-----------|-------------|---|--|--|
| This Week | Last Report | TITLE—Artist, Label & Number (Distributing Label) | This Week | Last Report | TITLE—Artist, Label & Number (Distributing Label) | | |
| 1 | 5 | JOHNNY VENTURA El sueño, Combo 2028 | 1 | 4 | JULIO IGLESIAS Momentos, CBS 50329 | | |
| 2 | 1 | GRAN COMBO Nuestro aniversario, Combo 2026 | 2 | 1 | JOSE LUIS RODRIGUEZ Historia del idolo, CBS 30302 | | |
| 3 | 2 | MENUDO Por amor, Profono 9089 | 3 | 2 | RAMON AYALA Mi golondrina, Freddie 1240 | | |
| 4 | 8 | JOSE LUIS RODRIGUEZ Dueno de nada, CBS 30301 | 4 | 10 | JUAN GABRIEL Sus 15 exitos originales, Caytronics 2000 | | |
| 5 | — | VARIOS ARTISTAS Salsa del barrio, Profono 1403 | 5 | 8 | VICENTE FERNANDEZ La diferencia, CBS 20628 | | |
| 6 | 4 | VARIOS ARTISTAS Disco de oro vol. 2, CBS 10327 | 6 | 9 | GRUPO MAZZ Pesado, Cora 045 | | |
| 7 | 6 | CELIA CRUZ Y LA SONORA MATANCERA Feliz encuentro, Barbaro 212 | 7 | — | PARCHIS Villancicos, CBS 83302 | | |
| 8 | 13 | BOBBY VALENTIN Presenta al Cano Estremera, Bronco 124 | 8 | 12 | MERCEDES CASTRO Vida truncada, Musart 10896 | | |
| 9 | 3 | JULIO IGLESIAS Momentos, CBS 50329 | 9 | 6 | GRUPO MAZZ Command Performance, Cora 031 | | |
| 10 | 12 | ROBERTO TORRES Charanga vallenato vol. 2, Guajiro 4013 | 10 | — | AMANDA MIGUEL El sonido vol. 2, Profono 3093 | | |
| 11 | — | MENUDO Una aventura llamada Menudo, Padosa 9094 | 11 | 11 | CHELO Otro mas, Musart 1830 | | |
| 12 | 7 | MARLENE Amame, Sonorodven 009 | 12 | — | LOS BARON DE APODACA Por esa calle vive, TH 2140 | | |
| 13 | 9 | RODOLFO Disimula, Fuentes 201388 | 13 | — | LANI HALL Lani, A&M 30002 | | |
| 14 | 11 | OSCAR D'LEON El discovolo, TH 2207 | 14 | 15 | JUAN VALENTIN Como le hago, Musart 10877 | | |
| 15 | — | WILLIE COLON/RUBEN BLADES Last Fight, Fania 616 | 15 | 7 | LA MAFIA Carino, Cora 043 | | |

DECEMBER 25, 1982, BILLBOARD

Survey For Week Ending 12/25/82

Puerto Rico Top LPs™

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| This Week | Last Report | TITLE—Artist, Label & Number (Distributing Label) |
|-----------|-------------|--|
| 1 | — | EL GRAN COMBO 20 anos, Combo 2029-30 |
| 2 | 2 | JOHNNY VENTURA El sueño, Combo 2028 |
| 3 | 1 | BOBBY VALENTIN Presenta al Cano Estremera, Bronco 124 |
| 4 | — | TONY CROATTO El jibaro, Velvet 6022 |
| 5 | — | JOSE LUIS RODRIGUEZ Dueno de nada, CBS 30301 |
| 6 | 13 | MENUDO Una aventura llamada Menudo, Padosa 1018 |
| 7 | — | EL TOPO Cantos de altura, Velvet 7021 |
| 8 | — | MILLIE Y LOS VECINOS Acabando, Algar 32 |
| 9 | — | JOSE JOSE Mi vida, Pronto 0705 |
| 10 | 4 | VARIOS ARTISTAS Aqui esta el merengue, Karen 67 |
| 11 | 5 | FREDDIE KENTON Olaia, LAD 2192 |
| 12 | — | NANO CABRERA Este pueblo tiene sabor, Ritmo y sonido 511 |
| 13 | — | VARIOS ARTISTAS Noche caliente, K-Tel 5190 |
| 14 | — | CELIA CRUZ Y LA SONORA MATANCERA Feliz encuentro, Barbaro 212 |
| 15 | — | MARVIN SANTIAGO Me esta que se hace, TH 799 |

dominican

IT'S DANCE, IT'S LATIN AND IT'S HOT

10,000 Tapes Burned In Dutch Antipiracy Push

By WILLEM HOOS

AMSTERDAM—On a date yet to be decided in the second half of January, more than 10,000 video-cassettes will be publicly destroyed at the Dutch national incineration plant in the township of Wijster, near the Dutch-German border.

The dramatic, stage-managed gesture is a direct result of the "Schoon Schip" ("Clean Sweep") antipiracy campaign here, which was initiated by Dutch video distributors Video For Pleasure.

The campaign was launched to persuade Dutch retailers to stop trading in pirated video software (Billboard, Sept. 18). It started at a time when the video industry here was disheartened by estimates that at least 1,000 dealers were selling or renting pirated product. And there were industry estimates then that up to 70% of the total video turnover in this territory was in the hands of pirates.

Under the "Clean Sweep" push, dealers who had pirated video-cassettes in their stockpiles could hand them in to Video For Pleasure salesmen. For each cassette given up, the dealer received 50

Dutch guilders (around \$20), on the condition that for each traded-in cassette the dealer bought a legal cassette from the company for a retail price in the \$40-\$48 range.

According to Piet Bloemink, Video For Pleasure managing director, the 10-week campaign has been "very successful." He goes on: "More than 200 video dealers reacted positively to our offer. It means there is a feeling at the trade level that the video piracy business has to be stopped. Otherwise the legitimate traders don't stand a chance."

Video For Pleasure had planned to spend up to \$400,000 on its "Clean Sweep" campaign. That figure was based on an estimate of 20,000 videocassette trade-ins. Spending turned out to be roughly 50% of the original budget.

Bloemink says the rest of the money set aside will be invested in followup campaigns. He adds: "Really, we're thinking of legal actions. The sooner other Dutch video distributors start lawsuits against the pirates, the sooner our business will reach a healthy position."

Price Key To Spain Tape Sales Trade Leaders Say Consumer Education Is Needed

MADRID—Pricing remains the single key factor in determining prerecorded and blank tape buying patterns among the Spanish public, suggesting an urgent need for consumer education in this market, according to industry leaders here.

"People just go for the cheapest tapes," says Sony's Ignacio Basiana of blank tape sales. "They don't understand the difference between chrome dioxide and ferro-chrome. It is only by trial and error that they discover which tapes fall apart and which suit their equipment best. Obviously, hi fi buffs know what they want, but sales of our Sony metallic brand are very small. Our best successes are with the CHF-120 multi-packs."

Typical retail prices cover a broad range: \$1.82 for Philips Studio Quality, \$2.56 for Sony CHF-120, \$5.87 for BASF 90 Chromdioxid Super 2, and \$10.21 for Maxell MX cassettes. But no help is offered to the puzzled public on choice; most packaging merely gives brand name, length and price. There is no indication why one tape is five times as expensive as another, and there is a surprising lack of testimonial advertising.

On the subject of hardware, Basiana says competition from Asian manufacturers has left sales of the Sony Walkman standing, with only 3,000 having been sold so far this year. The young are interested in price, not quality, he says, and many purchases are made by parents with the same interests in mind. Sales of multi-function cassette units have also fallen off; most people are saving for video equipment, according to Basiana. However, sales of portable in-car hardware are climbing, thanks to Spain's epidemic of car thefts. A small Walkman-like cassette player that can be plugged into the home and car and carried around is seen as the ideal module of

the future. In the prerecorded tape field, price again rules the market: the best-sellers are generally the cheapest. Average new release price is \$7.40, with catalog items around half that. Dispensers in garages, bars and street markets sell budget material at \$1.70 upwards. Many of these titles have misleading labels, and some are pirated.

Fernando Fernandez, chief buyer at leading department store chain El Corte Ingles, which has a national network of record and hi fi stores, says sales of prerecorded tapes are running at between 45%-65% of disk

sales levels, with strong seasonal fluctuations. Cassettes for in-car use dominate buying patterns, he adds, with 80% of cars with radios also having cassette units.

Carlos Grande of the Phonographic and Video Assn. is taking steps to tackle the problems of piracy and counterfeiting, but court action in Spain can be long and tedious. Record companies are generally more concerned with what they see as the greater copyright infringement problem of home taping. According to RCA, for every popular album sold, five blank tapes are purchased to copy it.

Philips Seeks EEC Action On Japan VCR Dumping

• Continued from page 11

mission, the V2000 group notes that it represents 98% of Europe's video manufacturing capacity, having started production of V2000 machines in 1980. Up to that point the only VCR hardware available in Europe was Japanese.

The complaint document claims that the V2000 system has achieved a 20% share of the VCR market in continental Europe and a 15% share in the U.K. Now, however, the group says its situation is threatened by dumping.

The submission claims that European retail prices of Japanese VCRs have been slashed by more than 60% in some cases. Says the document: "There are only two ways to solve the problem facing the European video manufacturing industry. The first is to stop production altogether, with the loss of 20,000 jobs and all the video know-how of the EEC countries.

"The second way is to try to regain our lost market share. This means a very high financial investment and is only possible if market conditions are fair.

"We have good grounds for be-

lieving that there is an enormous stockpile of VCRs in Japan waiting to be dumped on foreign markets. Therefore, urgent action is essential."

On Nov. 15, Philips and Grundig had jointly asked the EEC to investigate the feasibility of an anti-dumping case against the Japanese (Billboard, Dec. 4). At the same time,

Assistance on this story provided by Billboard's chief Benelux correspondent, Willem Hoos.

Max Grundig, president of the West German firm, warned that unless the European manufacturers combined to find a solution to the VCR price-cutting war, his company could not survive.

If the case against the Japanese manufacturers is sustained, it could result in the imposition of heavy rates of duty on Japanese VCRs imported into the EEC territories. Such a move would be welcomed by Common Market governments, which are urgently seeking ways in which to redress the EEC's worsening \$12 billion trade gap with Japan.

Court Says C'right Law Covers Japan Vid Games

By SHIG FUJITA

TOKYO—Ruling that computer programs come under the protection of Japanese copyright law, the Tokyo District Court Dec. 6 ordered a video game company to pay a total of \$2,200 damages to another manufacturer in the same field.

The defendant company, I.N.G. Enterprises of Tokyo, was accused by Taito Corp., also of Tokyo, of copying the computer program for a video game called "Space Invaders Part II." This is the first time that a court in Japan has ruled that programs written in computer terms should be legally considered works by authors and as such are protected by the provisions of the copyright law, and the hope is that this ruling will help to curb the indiscriminate copying of computer programs.

According to the evidence submitted, I.N.G., in the fall of 1979, took apart a "Space Invaders Part II" game sold and leased by Taito, transferring the program from the ROM memory in the game to another memory, and then changed 27 video games so they could be used as "Space Invaders Part II" games. Consequently, Taito brought le-

gal action against I.N.G., charging infringement of copyright on the grounds that the program was an original work which came under the protection of the Japanese law of copyright. In response, I.N.G. argued that the assembly words used to write computer programs could not be understood by human beings and did not objectively express ideas. Therefore, the company asserted, programs could not be considered original works by authors.

The microcomputer inside the video game works according to the program in the memory. A different game can be played with the same game machine, the court was told, if the contents of the memory are changed. And, said Taito, changing the contents of the memory is "a relatively simple task," rather like transferring music from one tape to another.

The District Court ruled that assembly words, though requiring specialized knowledge, are means of communicating "thoughts" to other people. The total damages imposed work out to a little over \$80 for each of the 27 video games involved in the copyright breach.

King Bringing U.S. Hits To 'Top Of The Tops'

• Continued from page 11

American No. 1 has made the U.K. chart.

"We're not exactly aiming to promote hits," says King, "but are just giving the U.K. an illustration of what's happening in the U.S. charts. In doing this we have helped American hits become hits in the U.K."

Records featured in the slot are picked from singles moving in the upper reaches of Billboard's Hot 100 and are chosen by Michael Hurl, "Top Of The Pops" executive producer, and Gordon Elsbury, BBC production manager for light entertainment.

King notes that the slot is only effective in terms of stimulating sales if the featured records are available in record stores the day after program transmission. "If they are not and they continue to get no radio exposure; they are forgotten by the next week," he says. Indications are, however, that record companies are

becoming increasingly aware of the importance of the King insert, and are making sure that retailers are well stocked with featured product.

King cites the success of Joan Jett's "I Love Rock'n'Roll" as an example of the trend. "The record wasn't moving after its initial release here," he says, "but after we used it, it exploded, entering the chart at 39 the following week and peaking at number four for three weeks running." King also cites similar results with Chicago's "Hard To Say I'm Sorry" and "Centerfold" by the J. Geils Band.

"Another example is 'I Can't Go For That' by Hall & Oates. Up to that point all their U.S. hits had bombed out here, but since we aired the record, they've had radio play and scored with 'Private Eyes' and 'Maneater,'" King says.

U.S. repertoire is in line for even more intensive exposure on British tv next spring, when the BBC plans to expand King's slot into a weekly series of eight 30-minute programs.

BSR Cuts Workforce At U.K. Factories

LONDON—Troubled U.K. turntable and hi fi equipment manufacturer BSR is to make 1,100 employees—50% of the workforce—redundant at its two factories in Cradley Heath, West Midlands.

The company has been in financial and trading difficulties for some years in a market now dominated by Japanese imports, and executives say the \$1.65 million profits posted recently have turned over the last six months into a \$6.6 million loss.

plan for recovery is slated to run three years.

"In some cases, our trade partners have agreed to payment in dinars. What makes it easier to gain that agreement is when we lay on promotional tours for the artists involved, like Dr. Feelgood and Ginger Baker. Parallel with the tours, we put out the new albums and settle our bills in dinars. It means we're not limited as to how many copies of each LP are put out, and ensures that there's plenty of advertising surrounding the product. "Our next move in the tour-plus-LP play involves the Alvin Lee trek here in January."

All licensed LPs are automatically sold in the cassette configuration in Yugoslavia.

fear that tours of Yugoslavia by foreign artists would also be seriously disrupted. But so far this has not happened, with recent visitors including the Stars Of Faith, Dr. Feelgood, Ginger Baker and Nightwing, with Alvin Lee and the Clash penciled in for the first few weeks of next year. These tours are basically of a promotional nature and linked to album releases.

The Zagreb-based Jugoton label released no licensed product at all from July to November, but in the past three or four weeks has put out a total of 15 LPs. Says Veljko Despot, head of Jugoton's licensing division: "We've found that our foreign partners understand our problems and that the government's economic

TOUGH NEW GOV'T MEASURES

Yugoslav Labels Try To Cope

By MIJA VOLCIC

LJUBLJANA—Yugoslav record companies are exploring ways around government economic measures to fight the overall recession and give exporters a helping hand.

The basic plan means that only Yugoslav companies which produce substantially for export are permitted to import substantial product (Billboard, Dec. 4). As Yugoslav record companies export little, their license deals with foreign firms have been hard hit. One way around that problem, say industry leaders, is to persuade license partners to accept payment in dinars, the local currency.

Alongside this hassle has been the

CZECH, JAPANESE LABELS

Supraphon-Nippon Links Grow

By LUBOMIR DORUZKA

PRAGUE—With the 20th anniversary of the start of licensing and co-production links between Czechoslovakian record company Supraphon and Japan's Nippon Columbia coming up in 1983, cooperation between the two companies is running at a peak.

The Japanese major has released a substantial number of Supraphon's classical recordings in Japan, many of which have been rereleased several times. There are now some 600 Supraphon LPs in the Nippon Columbia catalog, virtually all of them selling consistently.

Talks between respective company chiefs here produced a further list of 27 new Supraphon albums set for 1983 release in Japan. Supraphon

productions have picked up many awards in Japan, including the major prize at the Art Festival of Tokyo, presented by the Japanese education ministry, and many gold albums.

The two companies have forged close links in the sphere of technical equipment development. Nippon Columbia flew in the first digital recording equipment to Czechoslovakia, and Supraphon later bought a complete digital setup from the Japanese company.

This equipment is now in Prague, hired out from time to time to Nippon Columbia for its recordings in Czechoslovakia. Engineers and technicians from both companies hold regular meetings in Prague and Tokyo to exchange notes on the latest studio developments. Current talks are centered on the Compact

Disc system, which Supraphon intends to introduce in Czechoslovakia soon.

On the co-production side, the emphasis through the years has been on Czech musicians and artists. Already slated for 1983 is a five-LP set of Mozart string quartet music, to be recorded in Prague by the Kocian Quartet. There will also be a five-record set of Beethoven Trios by the Suk Trio, and an album of Schubert's "Forelle Quintet" by the Smetana Quartet and Frantisek Posta. In addition, Nippon Columbia has acquired rights to record Smetana's "My Country" live at a concert performance by the Czech Philharmonic Orchestra with Vaclav Neumann.

Supraphon has release rights to most co-productions for all European countries, while Nippon Columbia has the rights for the rest of the world.

Nippon Columbia is Supraphon's biggest partner, both in a financial sense and in the number of titles released on license. The deal has now been extended to the end of 1985, following talks involving Supraphon's new president, Jan Kvidera, and Jiri Vinaricky, the company's foreign relations chief, who was in on negotiations for the first contract 20 years ago.

MAM Posts Profit Drop; Cites O'Sullivan Judgment

LONDON—The profitability of Management Agency and Music (MAM), which for years has reflected the huge earning capacity of Tom Jones and Engelbert Humperdinck, was slightly down for the year ending July 31, 1982, from \$3.248 million the previous year to \$3.216 million.

But, it's pointed out in the annual

report, no provision has been made in these figures for a successful claim made against the group by Gilbert O'Sullivan for the return of his copyrights and for damages.

MAM has appealed the judgment, and the extent of any liability is therefore not yet quantifiable. But it is noted in the report that Jones and Humperdinck contributed around \$400,000 to corporate profits during the year. And their contracts expired at the end of the year.

Improved earnings from the company's video amusement machines and jukeboxes helped maintain profit levels, but efforts in other entertainment areas did not work out. MAM invested in the London stage revival of 'The Sound Of Music,' with Petula Clark, but bad weather helped kill business, especially for out-of-towners.

MAM is reportedly pulling out of the record business completely for the time being. Losses in this sector totaled roughly \$385,000 in the previous year. The deficit was trimmed to \$150,000 last year.

While MAM's fast food division showed a poor return last year, there are rumors of a possible takeover bid by the Queens Moat hotel/catering group, which bought a 5.25% share of MAM a few weeks ago.

London Planetarium Sets Laser Concert

LONDON—Two performances of a one-off experimental laser concert are planned by the duo Helden, comprising Ultravox drummer Warren Cane and electronic musician Hans Zimmer, for Jan. 11 at the Planetarium here.

Tracks from the duo's upcoming "Spies" album, plus a couple from Ultravox and some classical extracts, will be set to a special laser display, utilizing the Planetarium's own custom stereo PA system.

The chosen pieces, arranged as instrumentals for these two performances, are fully orchestrated. Zimmer is to use five Fairlight computer musical instruments to play all the parts.

Nippon Phonogram Dows Philips Reissue Program

By SHIG FUJITA

TOKYO—Nippon Phonogram is in the midst of the release of 77 LP titles from its international catalog, all with a special low price and a marketing campaign to commemorate the 30th anniversary of the debut of the Philips label in Japan.

The titles, collectively tagged "The Ever Bright Collection," sell at roughly \$8, compared with the usual \$10 for international album product. On first release, the packages proved popular at both the trade and consumer levels.

While most companies in the Japanese record industry are involved in low-price campaigns, this is the first time such a large batch of titles has figured in one collection.

The first batch of 27, released on Dec. 5, included five Paul Mauriat orchestral packages, with new sleeves aimed at younger buyers. It also included LPs by Xavier Cugat, the Walker Brothers, the Platters,

Nana Mouskouri, Patti Page, Dusty Springfield and Chuck Berry.

The 24-title second batch, set for release on Jan. 24, consists of jazz product, with eight albums by Clifford Brown and material from Oscar Peterson, Gerry Mulligan, Lester Young, Sarah Vaughan and Art Blakey. The final release, due on March 25, will concentrate on pop and rock.

Says Norio Kurihara, who heads Nippon Phonogram's sales department: "The 77 titles will remain in stock for the next two years, and the \$8 price tag will be maintained for the same period." Initial pressing is in the 1,500-2,000 range for each title. As soon as any title sells out, there will be a new pressing.

"We've changed many of the sleeves because many of the originals look old-fashioned in today's market," Kurihara says. "Basically, we are aiming for the 20-50 age group."

Good Year For German Product

Continued from page 11

and Warner Bros., while traditionally strong Edition Intro tumbled to the eighth position.

On the album side, the Spider Murphy Gang topped the year-end sales chart with "Dolce Vita," ahead of Bap with "Fur Usszeschnigge" and Foreigner's "4." Tv compilations reached a six-year high with a chart share of 17%.

The magazine's analysis of the year's most charted artists in both albums and singles gives German rock groups a clean sweep of the top five bands. Kim Wilde retains her title as queen of the West German charts ahead of WEA's fast-rising Helen Schneider, the only American to make the listings in any form.

Shakin' Stevens leads the male vocalists in front of Peter Maffay, now back at Teldec after leaving Metro-nome. Top instrumentalists were Mike Oldfield and the Alan Parsons Project, while Stevie Wonder and Paul McCartney top the annual airplay ratings.

The radio chart compiled by Media Control's computer on the basis of weekly countdowns at all West German radio stations shows international (56.6%) and American (13.3%) product still dominating the airwaves, but with the domestic share again rising fast. At 30.1%, domestic repertoire's share of the airplay top 30 was up on 1981's 23.4%.

Musikmarkt's breakdown shows Ariola put out 542 albums (50% more than in 1981) and 635 singles (77% more) during the 12-month period, setting a new record for number of releases. At the same time, EMI Electrola, which sharply cut release schedules in 1980 and 1981, released no greater number this year: 184 singles and 120 albums.

But while 11% of Ariola's titles reached the national top 75 sales charts, 37% of EMI's releases charted. That was the highest rate of any major full-line record company, and a fitting reflection of the company's success this year.

WEA To Reduce Prices On Catalog

By DAVID FARRELL

TORONTO—WEA Music of Canada implements price reductions on approximately 700 of its strongest catalog titles Jan. 3. This is a locally modified version of the program introduced by the company in the U.S. (Billboard, Dec. 4).

The multi-tiered effort brings wholesale prices of those 700 to list equivalents of \$8.98 from \$9.98. Cassettes, however, are reduced to wholesale levels suggesting a \$7.98 list. Prices on 250 midrange Xtra-Valu titles rise.

This means WEA will now have a five-tiered price program which translates as follows: new releases and current hit product will have uniform album and cassette suggested lists of \$9.98; \$9.98 album catalog titles are rolled back one dollar and cassettes two dollars; the Xtra-Valu \$6.98 catalog will now be priced at \$7.98 for albums and \$6.98 for cassettes.

The program is designed to increase WEA's overall volume and, hopefully, give a significant benefit to retailers in selling tape. While WEA isn't giving any formal declaration of intent, other than to say it'll boost volume, some accounts are questioning whether it is indeed a profit booster.

Their thinking is that by making the Xtra-Valu albums and tapes uniform in price, they can pocket the margin, which is one dollar on the list for every cassette sold. There is also the loophole of taking the \$8.98 albums and \$7.98 cassettes up to the \$9.98 list, which still lowers the retail price on WEA product over CBS and PolyGram, which have base prices which reflect \$10.49 and \$10.98 suggested lists.

Most accounts contacted about the new pricing structures, including Records On Wheels and Roblan Distributors, said it was too soon to

comment. Both the \$9.98 and Xtra-Valu catalogs were sold as part of the fall WEA plan, and returns in the New Year would reflect the new Jan. 3 prices. This would mean the accounts would have to sustain the loss involved in returning a \$9.98 cassette, for example, which now has a list of \$7.98.

Majors Map Strategy For Black Artists

Continued from page 48

but without an AC-oriented ballad like "Truly," all record labels agree that the best one can hope for is club airplay and a base of sales in Quebec, which traditionally makes up for the market softness in rock repertoire with "dance" records.

Noted one influential music columnist here a few weeks back: "Virtually the only way to get black product on AOR is via special programs or the odd so-called 'alternative' type of formats. There are a number of excellent specialty programs in Canada but together, the number of hours devoted to black music would end up being less than 20 hours total."

It seems to be an accepted fact that Toronto is an r&b town; that the occasional black act who comes in to tour is virtually assured a sell-out; and that the general public is knowledgeable about the black superstar. But programmers here just don't like mixing it into their rotation.

Both CBS and Quality, however, note that when they release an album by a Gaye or a Stevie Wonder, everyone seems to want a promo copy, from the disk jockeys to the program directors.

WEA CONTEST CELEBRATES

Led Zep LP Hits Million

TORONTO—Led Zeppelin's untitled fourth album has been certified as only the ninth LP to sell one million units in Canada. Certification comes from the Canadian Recording Industry Assn. (CRIA).

In recognition, WEA Music is sponsoring a competition in this market with CHUM-FM. The person who purchases the millionth pressing at retail will hear a message encoded on the album telling him or her to call the station for a prize.

The prize will be a CRIA dia-

mond award, in recognition of one million sales, plus a gold and diamond Led Zeppelin pin contributed by Peoples Jewelers.

WEA held back 21 albums from circulation to encode messages for the first, second, third and fourth prize winners. Second and third prize are 100 and 50 WEA catalog albums respectively. Fourth prize is a complete Led Zeppelin catalog.

Previous million-sellers in Canada are "Saturday Night Fever" (June, 1978), "Grease" (November, 1978), "Bat Out Of Hell" by Meat Loaf (March, 1979), "Breakfast In America" and "Crime Of The Century" by Supertramp (October/November, 1979), "Dark Side Of The Moon" by Pink Floyd (September, 1980) and "Kenny Rogers' Greatest Hits" (June, 1981).

Daller Is Named Billboard Ad Rep

TORONTO—Frank Daller has been named Canadian advertising representative for Billboard magazine. He was formerly national promotion manager for a major Canadian record company and more recently has been involved in managing several rock bands. His first project is the annual Canadian Spotlight, which will be distributed at MIDEM in February. He can be reached at (416) 365-0724.

CBS Raising Album Prices

TORONTO—Effective the beginning of the New Year, CBS Records Canada is increasing the dealer cost on most new album releases from \$5.98 to \$6.29. The company no longer cites a suggested list price, but the new cost will likely translate at retail from a \$10.49 list to \$10.98.

CBS is the first to announce a price increase on albums before the start of 1983. Quality recently increased its price on singles and EPs, but the increases only made them competitive with other major label prices—with the exception of A&M, which continues to cite a \$1.98 suggested list on 45s. Other labels are at \$2.49.

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BRITAIN

(Courtesy of Music & Video Week) As of 12/18/82 SINGLES

Table with columns: This Week, Last Week, Song Title, Artist. Includes 'SAVE YOUR LOVE, Renee and Renee', 'BEAT SURRENDER, Jam, Polydor', 'THE SHAKIN' STEVENS EP, Epic'.

Table with columns: This Week, Last Week, Song Title, Artist. Includes 'FAMOUS LAST WORDS, Supertramp, A&M', 'CACHARPAPA, Incantation, Beggars Banquet', 'MIDNIGHT IN MOWTOWN, Various, Telstar'.

CANADA

(Courtesy Canadian Broadcasting Corp.) As of 12/18/82 SINGLES

Table with columns: This Week, Last Week, Song Title, Artist. Includes 'IT'S RAINING AGAIN, Supertramp, A&M', 'MANEATER, Daryl Hall & John Oates, RCA', 'UP WHERE WE BELONG, Joe Cocker & Jennifer Warnes, Island'.

ALBUMS

Table with columns: This Week, Last Week, Song Title, Artist. Includes 'FAMOUS LAST WORDS, Supertramp, A&M', 'HELLO... I MUST BE GOING, Phil Collins, Atlantic', 'CODA, Led Zeppelin, Swan Song'.

WEST GERMANY

(Courtesy Der Musikmarkt) As of 12/18/82 SINGLES

Table with columns: This Week, Last Week, Song Title, Artist. Includes 'DO YOU REALLY WANT TO HURT ME, Culture Club, Virgin/Ariola', 'WORDS, F.R. David, Carrere/DGG', 'PASS THE DUTCHIE, Musical Youth, MCA/Ariola'.

Table with columns: This Week, Last Week, Song Title, Artist. Includes 'ICH WILL, UKW, Telefunken/Teledac', 'I DON'T WANNA DANCE, Eddy Grant, Ice/Intercord', 'ADIOS AMOR, Andy Borg, Papaya/EMI Electrola'.

ALBUMS

Table with columns: This Week, Last Week, Song Title, Artist. Includes 'ROCK CLASSICS, Peter Hoffmann, CBS', 'VUN DRINNE NOH DRUSSE, Bap. Musikant/EMI Electrola', 'FAMOUS LAST WORDS, Supertramp, A&M/CBS'.

JAPAN

(Courtesy Music Labo) As of 12/20/82 SINGLES

Table with columns: This Week, Last Week, Song Title, Artist. Includes 'SECOND LOVE, Akina Nakamori, Warner-Pioneer/Ken on-Nichion', 'SAN-NENMEMO UWAKI, Hiroshi V. Kiboh, RCA/Total', 'YAKUSOKU, Toru Watanabe, Pops'.

Table with columns: This Week, Last Week, Song Title, Artist. Includes 'STAGE, Chiharu Matsuyama, Victor', 'NUDE MAN, Southern All Stars, Victor', 'PROMISED LAND, Shogo Hamada, CBS/Sony'.

AUSTRALIA

(Courtesy Kent Music Report) As of 12/18/82 SINGLES

Table with columns: This Week, Last Week, Song Title, Artist. Includes 'PASS THE DUTCHIE, Musical Youth, MCA', 'DO YOU REALLY WANT TO HURT ME, Culture Club, Virgin', 'SOLID ROCK, Goanna, WEA'.

ALBUMS

Table with columns: This Week, Last Week, Song Title, Artist. Includes 'KINDEREN VOOR KINDEREN, Diverse Kinderen, Varagram', 'SKUNK, Doe Maar, Killroy', 'FAMOUS LAST WORDS, Supertramp, A&M'.

Table with columns: This Week, Last Week, Song Title, Artist. Includes 'WORDS, F.R. David, CBS', 'I WON'T LET YOU DOWN, Ph.D., WEA', 'AVRAL, Claudio Baglioni, CBS'.

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40) As of 12/18/82 SINGLES

Table with columns: This Week, Last Week, Song Title, Artist. Includes 'DE BOM, Doe Maar, Sky', 'I DON'T WANNA DANCE, Eddy Grant, Ice', 'SEXUAL HEALING, Marvin Gaye, CBS'.

Rockhouse-Colly Agreement Hits Language Snag

AMSTERDAM - Dutch independent label Rockhouse, which specializes in rock'n'roll and rockabilly, has signed a three-year license and distribution deal with Colly Records, based in Buenos Aires, Argentina. But there's a snag to the deal. The debut album, "Just Go Wild Over Rock'n'Roll," featuring such acts as Carl Mann, the Blue Cats and Matchbox, is set for Argentinian release in January, but it seems certain to get no airplay support at all. The lyrics are all in English, and English songs have been banned on Argentinian radio as a consequence of the Falkland Islands conflict. Says Francis Rockhuizen, managing director of Rockhouse: "We've made a number of videocassettes to promote the album in South America, and we hope they'll be used as in-store promotion aids in Argentinian record shops." He's also sent promotional copies of the album to radio stations in Paraguay and Uruguay. "They don't have a ban," he notes. "Our hope is that Argentinians will listen to these neighboring stations."

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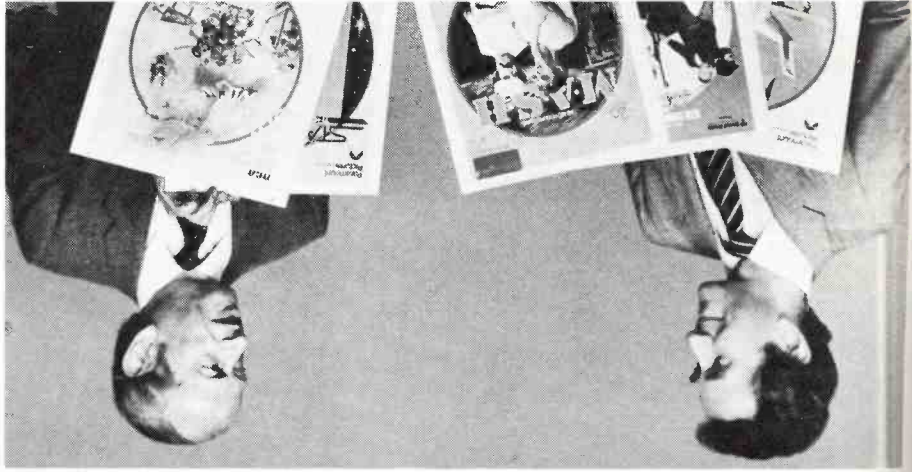
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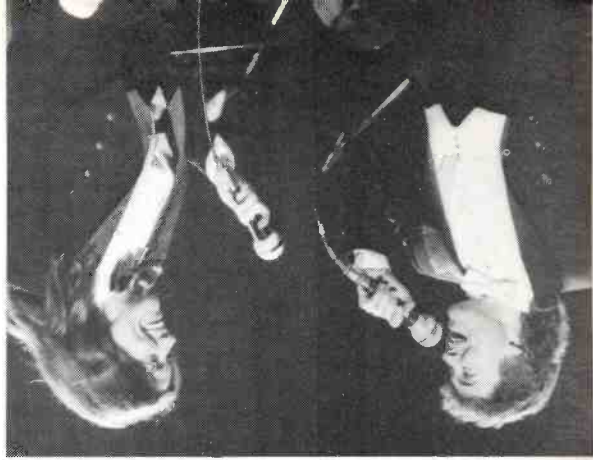
MIDAS TOUCH—Thomas Kuhn, left, staff vice president for RCA Videodiscs, and Henry Brief, executive vice president of the International Tape/Disc Assn., display the latest five RCA discs to qualify for the ITA's "Golden Video Disc Award." They are "Airplane," "Goldfinger," "M*A*S*H," "The Muppet Movie" and "Star Trek—The Motion Picture."



SATELLITE TOUR—RCA's Rick Springfield reached more than 10 million people last month when "The Source/Street Radio Network" broadcast his show live on Showtime Cable TV. Pictured at the concert, from left, are Sam Kopper and Joseph Mirabella of Street Beat; Springfield; Jane Norris; E.J. Crummy of WAPP-FM New York; and Dana Miller of Springfield's management company.



COLONEL SAL—Salvatore Chianita, chairman of the National Music Publishers' Assn., is presented with a scroll designating him as a Colonel, Aide de Camp, to the staff of Gov. Lamar Alexander of Tennessee. The presentation was made by Patricia Letford, chairperson of the Tennessee State Tape Film and Music Commission.



OLIVIA MARKS 10th—Olivia Records celebrated its 10th anniversary last month at Carnegie Hall when Meg Christian, right, and Cris Williamson performed two shows. A live LP is scheduled for release early next year.



(ALMOST) PIECES OF A DREAM—Members of the Elektra/Asylum jazz-pop group Pieces of a Dream affirm the title of their LP, "We Are One," as they gang up on Elektra/Musician vocalist Bobby McFerrin after a show at the Bottom Line in New York. Pictured from left are Curtis Harmon of Pieces; McFerrin; and group members Cedric Napoleon and James Lloyd.



CLAYDERMAN GETS GOLD—French pianist Richard Clayderman, third from left, collects a gold disk for his double LP, "The Magic Of..." on Tellydisc in the U.K. With him are, left to right, manager Olivier Toussaint, executive with Delphine Records France; Brian Berg of Tellydisc; Dennis Knowles, Tellydisc; John Preston, general manager for Decca, which released the pianist's self-titled LP; and Tellydisc chairman Charles Vere Nicoll.



MAXENE ANDREWS GETS THE BEAT—Maxene Andrews of the Andrews Sisters, bottom left, poses with Charlotte Caffey, left, and Kathy Valentine, center, of the Go-Gos after taping a "Music Makers" installment for Narwood Productions. Also shown are Narwood's Ellen Silver and John McChan of Rolling Stone Magazine Productions.



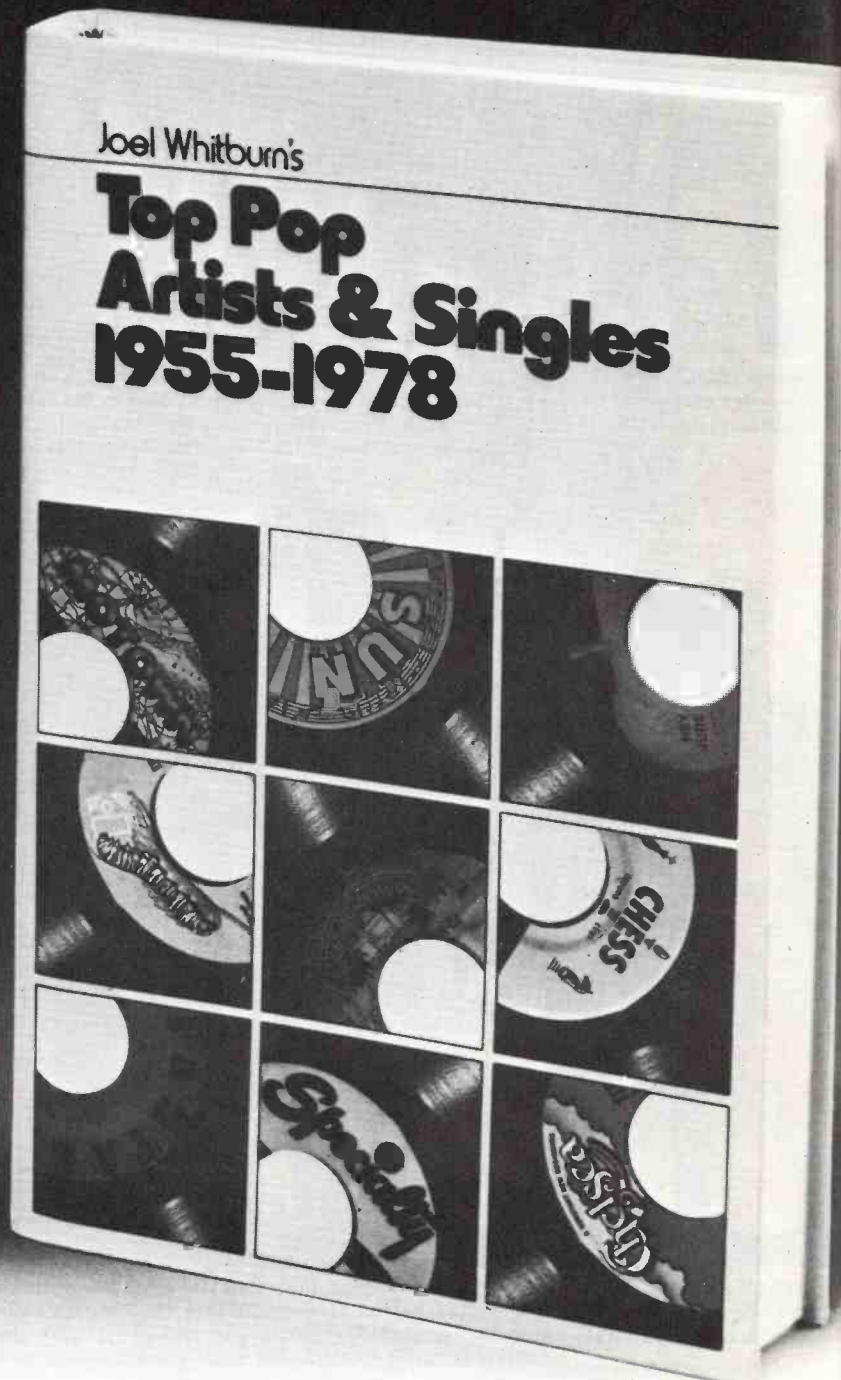
DRAFTING DAVID—MTV's Alan Hunter, left, blindfolds David Johansen prior to his selection of the winner of MTV's "One Night Stand With The Who" contest. More than 400,000 entries were received as the station flew Jim Canfield of Glendale, Calif., and three friends to see the Who perform Dec. 3 at the Houston Astrodome.

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| MON | YR | WKS | POS | RNK | ARTIST - Record Title | SYM | LABEL & NO |
|-----|----|-----|-----|-----|--|-------------------|---|
| Jul | 64 | 6 | 55 | | BOSTON POPS ORCHESTRA I Want To Hold Your Hand <small>al Arthur Friedler, Conductor, conducted Boston Pops from 1930 until his death July 10, 1979</small> | P | RCA 8378 |
| | | | | | BOTKIN, PERRY, JR. - See DE VORZON, BARRY | | |
| | | | | | BOWEN, JIMMY with The Rhythm Orchids | | |
| | | | | | STEWART, ROD • Tonight's The Night (Gonna Be Alright) • Maggie May • Da Ya Think I'm Sexy? • You're In My Heart (The Final Acclaim) • You Wear It Well • The First Cut Is The Deepest • I Was Only Joking • (I Know) I'm Losing You • Hot Legs • The Killing Of George (Part 1 & 2) • Angel • Handbags And Gladrags • Sailing • Oh No Not My Baby • Twisting The Night Away • Reason To Believe • This Old Heart Of Mine • Mine For Me | (7) (5) (4) | Warner B. 8262 Mercury 73294 Warner B. 8174 Warner B. 8475 Mercury 73330 Warner B. 8321 Warner B. 8568 Mercury 73244 Warner B. 8535 Mercury 73344 Mercury 73074 Warner B. 8146 Mercury 73426 Mercury 73274 Mercury 73274 Warner B. 8170 Mercury 73648 |
| | | | | | BERRY, CHUCK • My Ding-A-Ling • Sweet Little Sixteen • School Day • Maybellene • Rock & Roll Music • Johnny B. Goode • No Particular Place To Go • You Never Can Tell • Carol • Nadine (Is It You?) • Reelin' & Rockin' • Roll Over Beethoven • Almost Grown • Back In The U.S.A. • Promised Land • Too Popped To Pop • Sweet Little Rock And Roll | (2) (3) | Chess 2131 Chess 1683 Chess 1653 Chess 1604 Chess 1671 Chess 1691 Chess 1898 Chess 1906 Chess 1700 Chess 1883 Chess 2136 Chess 1626 Chess 1722 Chess 1729 Chess 1916 Chess 1747 Chess 1709 |

- Month of peak popularity
- Year of peak popularity
- Total weeks charted
- Highest position reached on any of Billboard's pop charts ("Hot 100," "Top 100," "Best Sellers," "Most Played By Jockeys," "Most Played in Juke Boxes")
- RIAA-certified Million Seller
- RIAA-certified Platinum Seller
- All Top 10 records in bold type
- Number refers back to corresponding record in rank column
- Artist
- Numerical ranking of artist's total charted records
- Symbols indicate artist had other hits on the Country, Soul, Easy Listening or 1940-1955 Pop charts
- Symbols indicate Christmas, Instrumental, Novelty, Comedy, Spoken or Foreign Language records
- Record title
- Artist's last or most recent charted record
- Artist's first charted record
- Flip side of a higher-positioned single
- Label and record number
- Special notes of interest (names of group members; previous groups an artist was with; date of artist's death; author's commentary on artist; cross references and other key information)
- Total weeks record held #1 or #2 position

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News

Industry Events

A weekly calendar of upcoming conventions, awards shows, seminars and other notable events.

Jan. 6-9, **Consumer Electronics Show**, Las Vegas Convention Center.

Jan. 13-26, **National Assn. Of Jazz Educators** convention, Hyatt Regency, Kansas City.

Jan. 19, **Nashville Music Assn.** forum, "Being Creative With Costs And The Cost Of Being Creative," Cannery II, Nashville.

Jan. 20-22, **Billboard's** radio programming convention, Huntington Sheraton Hotel, Pasadena, Calif.

Jan. 21-23, **National Assn. of Music Merchants Winter Market**, Anaheim Convention Center, Anaheim.

Jan. 24-28, **MIDEM**, Palais des Festivals, Cannes.

Jan. 30-Feb. 2, **National Religious Broadcasters** convention, Sheraton Washington, Washington, D.C.

★ ★ ★

Feb. 1-3, **Country Music Assn.** board meeting, Century Plaza Hotel, Los Angeles.

Feb. 17-19, 14th annual **Country Radio Seminar**, Opryland Hotel, Nashville.

Feb. 23, **National Academy of Recording Arts & Sciences** 25th annual Grammy awards show, Shrine Auditorium, Los Angeles.

★ ★ ★

March 4-6, **Nashville Songwriters Assn. International (NSAI)** showcase (4), achievement awards ceremony and dinner (5) and symposium (5-6), Hyatt Regency, Nashville.

Mar. 6-9, **International Tape/Disc Assn. (ITA)** seminar, Diplomat Hotel, Hollywood, Fla.

March 10-12, **American Choral Directors** convention, Hyatt Regency, Nashville.

March 13-15, **Ohio Cable Television Assn.** annual convention and trade show, Hyatt Regency, Columbus.

March 15-18, **Audio Engineering Society's** 73rd convention, POC Congress Centre, Eindhoven, Holland.

March 16, **National Music Publishers' Assn.** Song Awards, Hermitage Hotel, Nashville.

March 20-25, **Music Teachers National Assn.** convention, Hyatt Regency, Houston.

★ ★ ★

Apr. 6-8, **Billboard's** 8th annual Talent Forum, Sheraton Centre, Toronto.

Market Quotations

As of closing, Dec. 14, 1982

| Annual High | Low | NAME | P-E | (Sales 100s) | High | Low | Close | Change |
|-------------|-----|-------------------------|-----|--------------|-------|-----|-------|---------|
| 13/16 | 1/2 | Attec Corporation | — | 18 | 11/16 | 1/2 | 11/16 | Unch. |
| 61% | 26% | ABC | 9 | 878 | 57% | 55% | 55% | - 3/4 |
| 35% | 25% | American Can | 4 | 299 | 31% | 30% | 30% | - 1/4 |
| 9% | 4 | Automatic Radio | 7 | 53 | 8% | 8% | 8% | - 1/4 |
| 67 | 33% | CBS | 12 | 1070 | 63% | 60% | 61% | - 1% |
| 50% | 6% | Coleco | 8 | 3174 | 37% | 31% | 33% | - 2% |
| 7% | 5 | Craig Corporation | 77 | 87 | 7 | 6% | 7 | Unch. |
| 71% | 47 | Disney, Walt | 20 | 2233 | 65 | 61% | 61% | - 2 1/2 |
| 4% | 2% | Electrosound Group | 71 | 55 | 5 | 4% | 5 | + 1/4 |
| 18% | 11% | Gulf + Western | 7 | 683 | 18% | 17% | 17% | - 1/4 |
| 21% | 10% | Handleman | 10 | 290 | 20% | 19% | 20% | + 1 |
| 6% | 1% | Integrity Entertainment | 13 | 19 | 4 | 3% | 3% | - 3/4 |
| 7 | 3% | K-tel | 50 | 27 | 5% | 5% | 5% | + 3/4 |
| 59% | 36 | Matsushita Electronics | 11 | 602 | 56% | 55% | 55% | Unch. |
| 31% | 10% | Mattel | 4 | 15346 | 19% | 15% | 16% | - 1% |
| 78 | 38 | MCA | 10 | 794 | 68% | 67% | 67% | + 3/4 |
| 79% | 48% | 3M | 12 | 2098 | 73% | 70% | 70% | - 1/2 |
| 93% | 49 | Motorola | 16 | 2355 | 86% | 81% | 81% | - 2% |
| 50% | 30 | No. American Phillips | 8 | 882 | 44% | 43% | 44 | + 1 1/4 |
| 14 | 5% | Orrco Corporation | — | 70 | 11% | 10% | 10% | - 3/4 |
| 16% | 10 | Pioneer Electronics | 26 | 3 | 17% | 17 | 17% | + 3/4 |
| 27 | 15% | RCA | 47 | 2790 | 24% | 23% | 23% | - 3/4 |
| 18 | 11 | Sony | 12 | 10891 | 15% | 15% | 15% | Unch. |
| 34% | 19 | Storer Broadcasting | 21 | 926 | 30% | 28% | 29% | + 3/4 |
| 3% | 2 | Superscope | — | 25 | 2% | 2% | 2% | - 1/4 |
| 45 | 27% | Taft Broadcasting | 10 | 112 | 41% | 40% | 41 | - 1/2 |
| 63% | 34 | Warner Communications | 6 | 23324 | 35% | 28% | 30 | - 6 1/4 |

| OVER THE COUNTER | Sales | Bid | Ask |
|------------------|-------|--------|--------|
| ABKCO | — | 1/2 | 1 1/2 |
| Certron Corp. | 6200 | 1-7/16 | 1-9/16 |
| Data Packaging | 300 | 6 1/2 | 7 |
| Josephson Int'l. | 5900 | 16 1/2 | 16 3/4 |
| Koss Corp. | 4700 | 4 1/4 | 4 1/2 |

| OVER THE COUNTER | Sales | Bid | Ask |
|-------------------|---------|--------|--------|
| Kustom Elec. | 1000 | 2 1/2 | 2 3/4 |
| Recoton | — | 4 1/2 | 5 |
| Reeves Comm. | 120,300 | 26 1/2 | 26 3/4 |
| Schwartz Brothers | 8500 | 2 1/4 | 2 3/4 |

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Volmer, Associate Vice President, Los Angeles region, Dean Witter Reynolds, Inc., 4001 West Alameda, Suite 100, Toluca Lake, Burbank, California 91505, (213) 841-3761, member of the New York Stock Exchange, Inc.

Print On Print

• Continued from page 47

Hal Leonard Publishing has unveiled a number of matching and mixed folios. There are piano/vocal personality releases of Dionne Warwick's "Heartbreaker" (\$7.95), "It's Hard—The Who" (\$7.95), "Abba—The Singles" (\$9.95), and, in "mini" folios, ABC's "The Lexicon Of Love" (\$3.95). A new mixed folio is "The Good Ole Songs" (\$7.95), while new "E-Z Play Today" big-note entries are "The Rodgers & Hammerstein Songbook" and "The Novelty Songbook" (\$6.95 each) and beginning organ books featuring country music and songs by Irving Berlin (\$4.95 each). Also from Hal Leonard, "Pink Floyd—The Early Years" (\$6.95) has been added to the guitar catalog.

From Warner Bros. Publications, there are Robert Plant's "Pictures At Eleven" (\$9.95), "Stylings For Bluegrass & Country Guitar" (\$6.95), and Larry Gatlin's "My Brand Of Music" (\$12.95).

New LP & Tape Releases, page 38

Lifelines

Births

Girl, Rebecca Faith Sherman, to Nori and Howard Sherman, Nov. 22 in New York. He is an industry publicist.

★ ★ ★

Boy, Keith Prichard, to Dawn and Craig Fearnow, Nov. 3 in La Crescenta, Calif. He is a maintenance engineer for KM Records in Burbank.

★ ★ ★

Boy, George Jr., to Gloria and George Cappellini, Nov. 13 in Atlanta. He manages Johnny Van Zant.

★ ★ ★

Boy, Tyler Lennon, to Deborah and Jeff Boyd, Nov. 17 in Kalamazoo, Mich. He heads Vinyl Vendors One-Stop there.

Marriages

Mark Shields to Judy Axler, Oct. 23 in New York. She works for CBS Records Productions in Los Angeles.

★ ★ ★

Scotty Saunders to Debbie Pierce, Dec. 3 in Laurel, Miss. He is a Nashville session musician. She is a member of the group Chantilly.

★ ★ ★

Bill Gregory to Pat Cassidy, Nov. 6 in New York. She is assistant to the senior manager of Capitol Records' press and artist development department in New York.

★ ★ ★

Mark Goodman to Carol Miller, Nov. 28 in New York. He's an air personality for MTV, she for WPLJ-FM New York.

Deaths

Glenn Valentine, 53, general manager for KYNN-AM-FM Omaha, of cancer Dec. 9 in Omaha. He is survived by his wife, Marie, and four children.

★ ★ ★

Don French, 56, a veteran radio executive, after a prolonged illness Nov. 28 in Minneapolis. He was employed by the McLendon chain and the Crowell Collier Organization, and was an air personality for WNBC New York, WDAF Kansas City and WTAE Pittsburgh. He is survived by a daughter, Catherine Marie, and a son, John, an air personality for KILT Houston.

★ ★ ★

David "Rooster" Ezell, 46, a record collector and rockabilly historian, of natural causes Dec. 9 in Horn Lake, Miss. He was an air personality for WEVL-FM Memphis.

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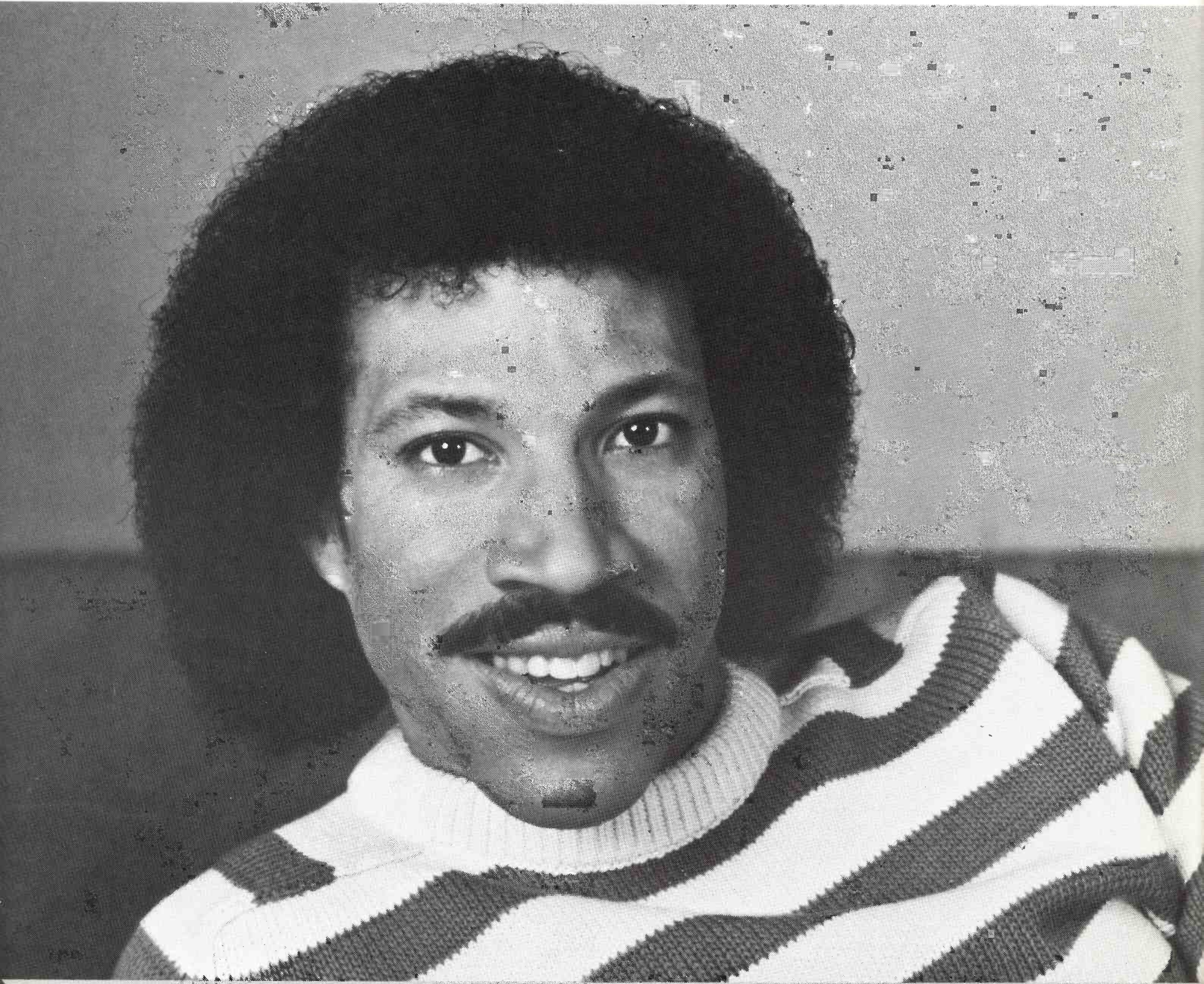
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BERKLEE FETES BARRY—Lee Eliot Berk, center, president of Boston's Berklee College of Music, presents the Berklee Award Plaque to Barry Manilow, left, following his talk at a songwriting clinic there. At right is faculty member Jon Aldrich.

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Dealers Upbeat On Holiday Sales

Continued from page 3

full-line inventory of the stores. The Harmony House chain in Detroit is a "few percentage points over last year," Carl Thom says. Like many of his contemporaries, Thom points up the good spread of hit product coming at the provident holiday spending spree. He has from 40 to 50 albums advertised special at \$6.94, a customary Harmony Hut practice that is especially good for building holiday traffic. Thom finds video game titles moving slowly. "Too many stores are carrying cartons. You can buy them anywhere," Thom points out. Midline is moving well, and catalog, despite a slow start this year, appears ready to contribute.

Kemp Mill Records, which just opened its 21st store in the Baltimore-Washington area, is pacing discounters with a \$5.99 list of specials, says Howard Applebaum of the chain. In addition, he reports, the stores are supporting this leader price with "tremendous advertising spread." Electronic games are moving okay, but his selling price cuts deeply into his profit to meet competition. Applebaum avers. Overall, he finds his hefty ad budget appears to be pulling in new customers.

Thomas Jones of the six Appletree Records outlets out of DeKalb, Ill., finds his three college town stores are up just enough to make up for his other three Midwest locations. He finds catalog holding up, but current hits add the biggest register totals. Weather, he notes, has been almost perfect, a major factor in sustaining business he feels is pretty good.

The Record Bar chain of 145 stores is up about 2% in comparative locations over 1981, but president Barrie Bergman says he has a good gut feeling about this holiday season. The uptrend started in November and continues to be stable in December, a good sign, he emphasizes. He lauds Rich Gonzales and his real estate acquisition wing, pointing up that the 15 to 20 new locations opened in 1982 during this season are well ahead of established stores. Bergman says far more care has been put into site selection during the past 18 months.

The five Mother's Records stores out of Moorhead, Minn. are also consistently ahead of last year, says Dan Bredell. They sell only records, tapes and accessories. "Just make sure we have all the 100 top sellers from Billboard through the 25th," Bredell warns his suppliers. Right now he finds poor fill from CBS on cassettes. For example, he was back-ordered on 125 tapes of Men At Work when interviewed. Since the label's Terre Haute plant shut down,

he finds he is delayed up to three days in shipping time. Trucklines are as much to blame for the delay as anything, he says.

Like a number of other retailers, Terry Woodward of the 23 Disk Jockey stores out of Owensboro, Ky. was disappointed until last week. When the surge began. Video games, cassettes and disks have helped him in both his Waxworks/Video one-stop and his retail chain. He feels that, overall, video might have added a third to his wholesale business. "I would probably be way down in the one-stop (without video) because no new record stores have opened to help boost record/tape volume," Woodward says.

The top 100 albums could be down as much as 20% over last year, Scott Young of the Young Entertainment, nine-store Atlanta-based skein, estimates. Making up for that is video—he got an early start in 1980, and the ensuing two years have built his clientele. He is disappointed by the failure of the 'E.T.' game cartridge to sell. "Pitfall" has been a real surprise, though. By the first of the year, he will have moved more than 2,000," Young says.

Martin Spector of Spec's, the Florida chain, was also elated by a good weekend of Dec. 10. He reports that eight of his 10 top sellers are CBS-distributed, and he has no quarrel with delivery. "I had reservations about this holiday, so I didn't load up. I am having good fill at a time when I need it. I feel we will be up 2% to 3%. Records, naturally, have not been as big, but video has filled the loopholes."

Because game cartridges are proving an additional 5% to 10% boost this Christmas, Dave Burke of the 30-plus Recordland stores in the Midwest feels he will be pretty close or a bit above last year's mark in comparative outlets. "We are doing better than we thought. Good weather has been a factor," Burke notes.

"We are the same as last year," says Ira Heilicher of the 14 Great American Music/Wax Museum stores in greater Minneapolis/St. Paul. "It's a combination of current hits and catalog. It surely is nice to sell catalog now. Those who have it can move it out and at a lot of margin." Heilicher, like many other retailers, cites the abnormally mild weather as a factor in keeping shopper traffic up.

In contrast to the generally good business reported by most other dealers surveyed, Russ Stutt of the Believe In Music stores in Central Michigan finds his pre-holiday business "disappointing at best." His strongest seller is the new Discwasher Pointmaster, a joystick compatible with Atari hardware. He says Wyco has one coming after Christmas, which he looks forward to. Records and tapes are down from 5% to 10%, Stutt finds, but he feels a good part of that gross is found in videocassettes and videodisks. His rentals on videocassettes are holding up.

UA Wins Suit On Name Use

LOS ANGELES—United Artists Music & Records Group, Inc., United Artists Records Inc., Craig and Donna Denney, Dustin Milner and Air America Holdings have been ordered to halt using the United Artists firm names in a consent judgment in Federal District Court here.

United artists Corp., United Artists Productions, and Capitol Records brought suit against the Deneys, Milner and Air America Holdings (Billboard, Sept. 4), charging infringement.

The court enjoined the defendants from using the United Artists trademark or name in any of their activities and required the defendants to notify customers that they had been divested of the usage by court order.

Bubbling Under The Top LPs

- 201—CULTURE CLUB, *Kissing To Be Clever*, Virgin/Epic ARE 38308
- 202—OZZY OSBOURNE, Mr. Crowley, Jet 828-37640 (Epic)
- 203—SOUNDTRACK, *Brimstone and Treacle*, A&M SP 4915 (RCA)
- 204—CAROL HENSEL, *Carol Hensel's Exercise and Dance Program*, Volume 3, Vintage VN 13004 (Mirus)
- 205—SAMMY HAGAR, *Rematch*, Capitol ST 12238
- 206—RODNEY FRANKLIN, *Learning To Love*, Columbia FC 38198
- 207—LENE LOVICH, *No Man's Land*, Stiff/Epic ARE 38399
- 208—MILLIE JACKSON, *Hard Times*, Spring SP 1-6737 (Polygram)
- 209—VANDEMBERG, *Vandenberg*, Atlantic 9005
- 210—PAVOROTTI, *O Holy Night*, London OS24673 (Polygram)

Bubbling Under The HOT 100

- 101—JUMP, *Loverboy*, Columbia 38-03346
- 102—NASTY GIRL, *Vanity 6*, Warner Bros. 7-29908
- 103—GOT TO BE THERE, *Chaka Khan*, Warner Bros. 7-29881
- 104—NIPPLE TO THE BOTTLE, *Grace Jones*, Island 7-9963 (Atco)
- 105—IT'S RAINING MEN, *The Weather Girls*, Columbia 38 03354
- 106—THE BEST IS YET TO COME, *Grover Washington Jr.*, Elektra 7-69887
- 107—ALWAYS, *Firefall*, Atlantic 7-89916
- 108—HE WAS REALLY SAYING SOMETHING, *Bananarama*, London 201 (Polygram)
- 109—EVERYBODY, *Madonna*, Sire 7-29841 (Warner Bros.)
- 110—HEY THERE LONELY BOY, *Stacy Lattisaw*, Cotillion 7-99943 (Atlantic)

DESPITE FATAL ACCIDENT Houston Tower Will Go Up

By LEO SACKS

NEW YORK—Construction of a \$6 million radio tower in Houston, designed to improve reception for nine local FM stations, will continue, according to the chairman of the committee heading the project, despite an accident earlier this month that killed five workers and injured three others (Billboard, Dec. 18).

Jay Jones, vice president of KTRH/KLOL-FM Houston and spokesman for the Senior Road Tower Group, which represents the coalition of stations, says its three-members executive committee met Dec. 14 and agreed to finish the project.

"We've been delayed significantly," says Jones, "but FM stations in Houston have a real problem with their signal, and we've got to do something about it."

The project, conceived in 1979, had been under construction for the past year in suburban Missouri City. The accident occurred Dec. 7 when a 120-ton antenna snapped through a guy wire supporting the 2,049-foot tower and crashed to the ground, killing five workers.

The destruction of the tower and antenna represents a \$4 million loss to the coalition, according to Jones, who says the Tower Group is insured for that amount. The stations purchased the tower from Stainless Inc. of Pittman, N.J., which subcontracted the project to Worldwide Tower, also based in Pittman.

The coalition has already received inquiries from attorneys representing the families of the deceased who are seeking access to the site, which has been sealed off by insurance investigators, says Jones. Addressing the liability of the Tower Group, which includes FMs KIKK, KRBE, KSRR, KLEF, KYND, KODA, KFMK, KILT and KLOL, the executive argues that since "the tower company had not completed its work, essentially it wasn't our tower. Does that clear us of responsibility? Time will tell."

Jones says the coalition sent its condolences to the families of the workers and also made "some immediate cash payments to hold them over" because the accident occurred on a payday. Ironically, he says, the same crew was involved in the construction of a tower of comparable height earlier this year for a local Capital Cities television property. "We're shocked and saddened," he says. "It's a very unfortunate situation."

Chartbeat

Continued from page 7

and Billy Joel's '74 breakthrough "Piano Man."

We Get Letters: Finally, Chartbeat's favorite part of Chartbeat, reader mail. Ray Aguilera of Orange, Calif. points out that Diana Ross has had duet hits with each of the three black superstars in the pop top 10—Marvin Gaye, Michael Jackson and Lionel Richie. What's more, Ross was also in the top 10, until this week, with "Muscles."

"This must be some sort of first," writes Aguilera. "If it isn't, it sure is a good shot at getting my name in Billboard."

We also got a letter about duets from Jim Van Eaton of Mt. Prospect, Ill. "Here's one you can store away in your files until Michael Jackson & Paul McCartney's 'The Girl Is Mine' hits No. 1, an event which is as cer-

tain to occur as death, taxes and the next Beatles exploitation compilation album."

Since we're a little less sure than Van Eaton that "The Girl Is Mine" will make No. 1, we'll use his fact now. Van Eaton makes note of the musical triangle whereby Jackson and McCartney paired off on the current hit, McCartney and Stevie Wonder joined forces on the No. 1 "Ebony & Ivory" and Jackson (along with the rest of the Jackson 5) contributed background vocals to Wonder's 1974 No. 1 "You Haven't Done Nothing."

And Don Beckman of Kennewick, Wash. added a postscript to our discussion last week of Led Zepelin. Beckman points out that Zepelin has amassed more No. 1 albums—six—than any other act that has never scored a No. 1 single. (Follow that?) Zep's top-charting 45 was "Whole Lotta Love," which peaked at number four in January, 1970.

Beckman also notes that the act with the most No. 1 singles—seven—without ever having notched a No. 1 album is (ta da) Jimmy Dorsey.

To Our Readers: Wishing you abundant love, luck, health and happiness in '83. May you always have a start on the chart of life!


Recoton Reports Record Income

NEW YORK—Recoton Corp., the audio/video accessory manufacturer, says it had record earnings and sales for both the third quarter and nine months period ended Sept. 30.

Net income for the third quarter was \$120,000 or 14 cents per share, compared to \$63,000 or 7 cents per share in the same period last year. Net sales increased to \$4,381,000 from \$3,267,000.

For the nine-month period, net income was \$281,000 or 33 cents per share, compared to \$179,000 a year before. Sales were \$11,317,000, compared to \$9,575,000.

According to Robert Borchardt, president of Recoton, the company's performance reflected strong dealer demand for complete packages of home entertainment accessories and merchandising concepts. Recoton is traded over-the-counter (NASDAQ).



CBS SONGS

Salutes

Writer

Stephen Kipner

Pop Song of The Year

Physical



WITH SPECIAL THANKS TO OLIVIA, JOHN FARRAR, AND ROGER DAVIES

Billboards Top Album Picks

Survey For Week Ending 12/25/82

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chanteuse Nico does new versions of "All Tomorrow's Parties," "Femme Fatale," and "Waiting For The Man," as well as David Bowie's "Heroes," and "The End." On these and newer compositions her unique germanic vocals are as strong as ever.

VARIOUS ARTISTS—State Of The Union, Zoor Records 29 (C/OA/New Music Distribution Service). Produced by Elliott Sharp & L.A.M.G.F. There are 34 different artists, groups and groupings here, representing a spectrum of avant garde music. Each one has about a minute to do his or her thing, so nothing good or bad, goes on for too long. Some recognizable names here include John Lurie, Squat Theatre, Adele Bertel and Tuli Kupferberg.

CHAMBLEE—Techno-color, U.S.A. Platinum Records E-927. Produced by Yanni Chamblee, a rock quintet from Minneapolis, never quite change color on the follow-up to their self-titled LP released last year. The music is posed against a heavy-metal backdrop, and while the keyboard work is cool, the songs are dull, plodding and trite. "A Girl Like You" has the makings of a pop hit, but not in its current form.

TENNESSEE ERNIE FORD—There's A Song In My Heart, Word 8858. Produced by Michael Lloyd. Ford may attract more than his standard country audience with some of the songs here, which include spiritual background vocals by the Watts Blues singers and arrangers ranging from pop ("Operator") to MOR ("Leavin' On My Mind") to country. The LP is short, at just over 27 minutes, but performance quality is not limited.

BELIEVERCISE, Day Spring 4108. This is latest "Christian Aerobics" LP combines the exercise instructions of Cathi Stout with primarily easy-going gospel background from some of the top artists on Word, Inc. labels. Song and exercise line-ups include upbeat numbers by Leon Patillo and Imperials (for cardiovascular), Amy Grant (for hips and thighs) and the Happy Goodman Family (waist and lower abdomen).

THE CLARK SISTERS—Sincerely, New Birth 7508. Produced by John Daniels & E. Twinkle Clark. The Clarks' effervescent and clear production. Twinkle Clark's writing is consistent and well-crafted to fit the group format.

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 reviewers; recommended—predicted to hit the second half of the chart; a three star rating are not listed. Reviewers: Dave Dexter Jr., Laura Fort, Paul Gien, Douglas E. Hill, is Horowitz, Kip Kirby, Norman Mazak, Irv Lichtenman, Ed Ochs, Sam Sutherland, Robyn Wells, Adam White.

Picks—a top 30 chart tune in the opinion of the reviewer panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100.

Pop

YOKO ONO—It's Alright (I See Rainbows), Polydor PD13364. Produced by Yoko Ono. Yoko Ono calls this LP her "debut album, her first coming out" where "for the first time" she is "not concentrating on being artistic, per se, but on communicating positively." The result is certainly her most commercially accessible musical effort. There are classical, avant garde and third world influences here, but the music never strays that far from the rock mainstream. The songs are generally upbeat and positive.

duced by Art Martin. Vocal lighting bolt Chaka Khan gives the "Chak" treatment to the climbing "Got To Be There," as well as "Learn It Up," "Slow Dancing," and "Best In The West." The funnier the better is this songstress' challenge, and when Chaka turns up the heat, she's a portable blast furnace of a woman, capable of singing with the best and melting all the rest. Rick James, Robbie Buchanan and Eric Weissberg spark a class cast, as Chaka weighs in with chart-shattering punch.

B.J. THOMAS—Peace In The Valley, Myrrh 6710. Produced by Pete Drake. Not often are so many classic gospel songs gathered on one LP by an artist as popular as Thomas. "I'll Fly Away," "Family Bible," "Where No One Stands Alone," "Love Lifted Me" and the rest make it clear which musical influences Thomas honors, and Pete Drake's tasteful production of country/gospel backing helps make this a spiritual tribute in more ways than one. Retailers should note that Thomas has two previous gospel LPs that are still bestsellers.

ANDRUS BLACKWOOD & CO.—Step Out Of The Night, Greenlee 3942. Produced by Phil Johnson. Terry Blackwood and Sherman Andrus team up again for an expert, satisfying collection of AC-oriented songs. Keyboards lead most of the arrangements, vocals trade off nicely, and lyrics are especially good on the title track, "Without Love" and "Better Than I Know Myself."

THE CRUZE FAMILY, Priority 38335. Produced by John Rossasco. Large family groups often deliver predictable sounds, but the 12 Cruze family members here break the mold with varieties of vocal and musical performances. Producer Rossasco wrote/co-wrote five of the cuts, four are by Cindy and Becky Cruze, all blending for a mixture of ballads and pop tempos.

SWEET COMFORT BAND—Cutting Edge, Light 5807. Produced by Joseph Pugh. This four-member group distinguishes itself as a pop band with some smart melodies and lyrics, getting the point of a song across not only lyrically and vocally but in mood-inspiring music. It happens on "Running" but in mood-inspiring music. "Running" and "Valerie," and the more serious arrangements are off-set nicely by the pleasant mix on "Breakdown Love."

SAR SLP 1034. Produced by Roberto Torres. This fusion of Cuban changa and Colombian vallenato has enjoyed such commercial success that Roberto Torres is up to his third LP. SAR's first-rate musical and technical personnel with a hand from Colombian master artist Lisardo Meza deliver their don't-rock-the-boat vocal style. Napoleon has released his usually consistent album, this time using his own compositions. Best cuts: "Maria Susana" and "Antes de amarte."

Black



BOB SEGER & THE SILVER BULLET BAND—The Distance, Capitol ST12254. Produced by Jimmy Iovine. The last superstar release before Christmas is Seger's first studio album since "Against The Wind" in March, 1980. The first single from this set, "Shame On The Moon," has been No. 1 on Billboard's Most Added Records feature two weeks running, suggesting that Seger's long lay-off hasn't unduly hurt him. The album is a mix of high-energy boogie rockers and soft, contemplative ballads—the same combination that propelled "Against The Wind" to No. 1. Unfortunately, the cover art reflects only the subdued, romantic side of Seger's musical personality and may lead some fans to think he's abandoned the bluesy, boozey rockers that first brought him fame. Such up-tempo treats as "Even Now," "Makin' Thunderbirds" and "Roll Me Away" prove that he hasn't.

SONNY ROLLINS—Reel Life, Milestone M-9108 (Fantasy). Produced by Sonny Rollins. Again serving as his own producer, the tenor sax titan appears to have found a workable middle ground between his recent crossover bids and his more daring acoustic jazz origins. A straightforward rhythmic emphasis and prominent guitar will aid in pickup with commercial formats, while the sure-footed interaction of a strong band (with Jack DeJohnette guesting on drums) and Rollins' always ripe playing should attract his older fans.

PRINCE CHARLES AND THE CITY BEAT BAND—Stone Killers, Reach Out Int'l. Records A115 (Cassette only). Produced by Hal Wilmer & Gary Windo. Gary Windo, who is currently playing sax for the Psychedelic Fur, has recorded with artists as diverse as Carla Bley, Ian Hunter, Robert Wyatt, and Keith Tippett. On his solo LP he enlists wife Pam Windo and members of NRBQ for an album that covers the bases from r&b to funk. The street should check out "Bush Beat," a surrealistic instrumental chocked full of synthesizers and Latin percussion, definitely a taste of "the new r&b." Cut in New York, it contrasts nicely with a side recorded in Boston that smacks of hard-hitting late-'70s funk indebted to Clinton, Collins and James. These guys refuse to take the funk.

LUTHER VANDROSS—Since I Last My Baby (3:50), producer: Luther Vandross; writers: W. Robinson Jr., W. Moore; publisher: Jobete, ASCAP; Epic 34-03487. Having just gone top five on the black chart with a Sam Cooke update, Vandross follows up with a remake of the Temptations' 1965 hit. Expert phrasing and his usual craftsmanlike production add a new dimension to the Smokey Robinson tune, Vandross' second release from "Forever, For Always, For Love."

FRANKIE SMITH—Double Dutch II—The Rope (5:45), producer: Frankie Smith; writer: Frankie Smith; publisher: Fra-shon, BMI; Falls FR-12004 (Philadelphia, Pa.) (215) 563-1610). It's taken Smith nearly two years to follow up "Double Dutch Bus," which was a No. 1 black chart item and world-wide sales success. Now on his own label, he reprises the comical-rap style and street-party sound he helped popularize.

Country

RICKY SKAGGS—I Wouldn't Change You If I Could (2:59), producer: Ricky Skaggs; writers: Arthur O. Smith, Paul Jones; publisher: Peer International, BMI; Epic 34-03482. Positive romanticism gets a boost from Skaggs in this idealistic love song with his distinctive traditional emphasis. Fiddle and steel get credit for much of the lead instrumentation on a former Reno & Smiley classic.

GLENN CAMPBELL—I Love How You Love Me (2:30), producer: Jerry Fuller; writers: Barry Mann & Larry Koberg; publisher: Screen Gems-EMI, BMI; Atlantic 799930. In 1961, the Paris Sisters took this to the top five of the pop charts; Bobby Vinton hit top 10 in 1968. Now Campbell's revamped the tune with an upbeat flair suitable for country and AC.

MIKE CAMPBELL—Do You Wanna Make Love (3:21), producer: Jerry Cutchfield; writer: P. McCann; publisher: MCA, ASCAP; Columbia 38-03488.

RICH LANDERS—Take It All; producer: Brian Fisher; writer: Rich Landers; publisher: Escrow, Plum Creek, BMI, AMI 1311.

NOEL—One Tear (At A Time) (2:58); producer: Allen Cash; writer: Noel Haughey; publisher: Sirdale, Foxtail, ASCAP; Deep South 706.

OSCAR BURR—The Phone Call (3:08); producer: CDT Production, Oscar Burr; writer: Oscar Burr; publisher: CDT, ASCAP; Lamon 10051 (Charlotte, N.C.).

Top Single Picks

Survey For Week Ending 12/25/82

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TOM WOPAT—Full Moon, Empty Pockets (2:56), producer: Mike Post, Herb Pedersen; writers: R. Jones, M. Rossier; publishers: ATV, Big Lake, BMI; Columbia 38-03486. Wopat, known by his acting in the "Dukes Of Hazzard" tv show, delivers a timely, pleasant country song about the common troubles of a young man alone and broke on a Saturday night. Extra vocal support, especially at the a cappella opening, gives a smooth sound.

TAMMY COMSTOCK—Reason To Believe (3:30), producer: Elliott Mazer; writer: B. Springsteen; publisher: Bruce Springsteen, ASCAP; U.S. 54-03401 (CBS). Comstock delivers a timely, pleasant country song about the common troubles of a young man alone and broke on a Saturday night. Extra vocal support, especially at the a cappella opening, gives a smooth sound.

TERRY ALLEN—The Pink And Black Song (4:03), producers: Terry Allen, Lloyd Maines; writer: Terry Allen; publisher: Green Shoes, BMI; Fate FRSS-1022 (Chicago, Ill.) (312) 642-8833).

recommended

recommended

recommended

recommended

Billboard HOT 100

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| THIS WEEK | LAST WEEK | WKS ON CHART | TITLE—Artist (Producer) Writer, Label & Number (Distributing Label) | THIS WEEK | LAST WEEK | WKS ON CHART | TITLE—Artist (Producer) Writer, Label & Number (Distributing Label) | THIS WEEK | LAST WEEK | WKS ON CHART | TITLE—Artist (Producer) Writer, Label & Number (Distributing Label) |
|-----------|-----------|--------------|--|-----------|-----------|--------------|---|-----------|-----------|--|---|
| 1 | 1 | 11 | MANEATER —Daryl Hall and John Oates (Daryl Hall and John Oates), D. Hall and J. Oates, S. Allen, RCA 13354 | 33 | 34 | 15 | A PENNY FOR YOUR THOUGHTS —Tavares (J. Senter, K. Nolan, K. Nolan; RCA 13292) | 67 | 74 | 3 | PAPA WAS A ROLLING STONE —Bill Wolfer (Bill Wolfer; Exec Producer-Dick Griffey), N. Whitfield, B. Strong; Constellation 7-69849 (Elektra/Asylum) |
| 2 | 2 | 17 | MICKEY —Toni Basil (Greg Mathison, Trevor Veitch), N. Chinn, M. Chapman; Radialchoice/Virgin Record/Chrysalis 2638 | 34 | 35 | 15 | WHAT ABOUT ME —Moving Pictures (Charles Fisher), G. Frost, F. Frost; Network 7-69952 (Elektra) | 68 | 75 | 3 | GIVE IT UP —The Steve Miller Band (Steve Miller, Gary Mallaber), S. Miller; Capitol 5194 |
| 3 | 4 | 8 | THE GIRL IS MINE —Michael Jackson/Paul McCartney (Quincy Jones), M. Jackson; Epic 34-03288 | 35 | 37 | 10 | SHOCK THE MONKEY —Peter Gabriel (David Lord, Peter Gabriel), P. Gabriel; Geffen 7-29883 (Warner Bros.) | 69 | 69 | 4 | CROSS MY HEART —Lee Ritenour (Harvey Mason, Lee Ritenour), L. Ritenour, E. Tagg; Elektra 7-69892 |
| 4 | 7 | 9 | DIRTY LAUNDRY —Don Henley (Don Henley, Danny Kortchmar, Greg Ladanyi), D. Henley, D. Kortchmar; Asylum 7-69894 (Elektra) | 36 | 38 | 5 | HEART OF THE NIGHT —Juice Newton (Richard Landis), M. Clark, J. Bettis; Capitol 9864 | 70 | 46 | 9 | USED TO BE —Charlene & Stevie Wonder (Ron Miller), R. Miller, K. Hirsch; Motown 1650 |
| 5 | 3 | 25 | GLORIA —Laura Branigan (Jack White), Co-Produced—Greg Mathieson; U. Tozzi, G. Bigazzi, T. Veitch, Atlantic 4048 | 37 | 39 | 5 | ALLENTOWN —Billy Joel (Phil Ramone), B. Joel; Columbia 38-03413 | 71 | 71 | 5 | THE ELVIS MEDLEY —Elvis Presley J. Leiber, M. Stoller, K. Mann, B. Lowe, O. Blackwell, E. Presley, D. Linde, M. James; RCA 13351 |
| 6 | 6 | 19 | STEPPIN' OUT —Joe Jackson (David Kershenbaum, Joe Jackson), J. Jackson, A&M 2428 | 38 | 43 | 8 | DOES IT MAKE YOU REMEMBER —Kim Carnes (Val Garay), K. Carnes, D. Ellingson; EMI-America 8147 | 72 | 72 | 4 | PAINTED PICTURE —Commodores (James Anthony Carmichael, Commodores), W. Orange, H. Hudson; Motown 1651 |
| 7 | 8 | 9 | SEXUAL HEALING —Marvin Gaye (Marvin Gaye), M. Gaye; Columbia 38-03302 | 39 | 42 | 7 | TWO LESS LONELY PEOPLE IN THE WORLD —Air Supply (Harry Maslin), H. Greenfield, K. Hirsch; Arista 1004 | 73 | 79 | 2 | YOUNG LOVE —Janet Jackson (B. Watson, R. Moore, A. Winbush), R. Moore, A. Winbush; A&M 2440 |
| 8 | 12 | 8 | DOWN UNDER —Men At Work (Peter McLean), C. Hay, R. Stryker; Columbia 38-03303 | 40 | 45 | 7 | SPACE AGE LOVE SONG —A Flock of Seagulls (Mike Howlett), N. Score, A. Score, F. Maudsley, P. Reynolds; Jive/Arista 2003 | 74 | 84 | 3 | THE CLAPPING SONG —Pia Zadora (Charles Cello), N. Chase; Elektra 7-69889 (Elektra/Curb) |
| 9 | 9 | 15 | ROCK THIS TOWN —Stray Cats (Dave Edmunds), B. Setzer; EMI-America 8132 | 41 | 10 | 13 | MUSCLES —Diana Ross (Michael Jackson), M. Jackson; RCA 13348 | 75 | 80 | 3 | FUNNY HOW TIME SLIPS AWAY —The Spinners (Freddie Perren), W. Nelson; Atlantic 7-89922 |
| 10 | 5 | 12 | TRULY —Lionel Richie (Lionel Richie, James Anthony Carmichael), L. Richie; Motown 1644 | 42 | 45 | 7 | STRAY CAT STRUT —Stray Cats (Dave Edmunds), B. Setzer; EMI-America 8122 | 76 | 81 | 2 | ALL THOSE LIES —Glenn Frey (Glenn Frey, Allen Blazek, Jim Ed Norman), G. Frey; Asylum 7-69857 (Elektra/Asylum) |
| 11 | 11 | 9 | IT'S RAINING AGAIN —Supertramp (Supertramp, Peter Henderson), R. Davies, R. Hodgson; A&M 2502 | 43 | 48 | 7 | I GOTTA TRY —Michael McDonald (Ted Templeman, Lenny Waronker), M. McDonald, K. Loggins; Warner Bros. 7-29862 | 77 | 85 | 2 | HUNGRY LIKE THE WOLF —Duran Duran (Colin Thurston), Duran Duran; Harvest 5195 (Capitol) |
| 12 | 14 | 12 | HEARTBREAKER —Dionne Warwick (Barry Gibb, Karl Richardson, Albhy Galuten), B. Gibb, R. Gibb, M. Gibb; Arista 1015 | 44 | 50 | 6 | MEMORY —Barry Manilow (Barry Manilow), A.L. Webber, T.S. Eliot, T. Nunn; Arista 1025 | 78 | 89 | 2 | ARE YOU GETTING ENOUGH HAPPINESS —Hot Chocolate (Mickie Most), E. Brown; EMI-America 8143 |
| 13 | 13 | 11 | SHADOWS OF THE NIGHT —Pat Benatar (Neil Geraldo and Peter Coleman), D.L. Byron; Chrysalis CHS 2647 | 45 | 24 | 17 | HEART ATTACK —Olivia Newton-John (John Farrar), S. Kipner, P. Bliss; MCA 52100 | 79 | 80 | 2 | SHOOT FOR THE MOON —Poco (Poco, John Mills), R. Young; Atlantic 7-89919 |
| 14 | 16 | 9 | AFRICA —Toto (Toto), D. Paich, J. Porcario; Columbia 38-03335 | 46 | 51 | 4 | BAD BOY —Ray Parker Jr. (Ray Parker Jr.), R. Parker Jr.; Arista 1030 | 80 | 90 | 2 | EMINENCE FRONT —The Who (Glyn Johns), P. Townshend; Warner Bros. 7-29814 |
| 15 | 17 | 13 | ROCK THE CASBAH —The Clash (The Clash), The Clash; Epic 34-03245 | 47 | 53 | 5 | RIGHT BEFORE YOUR EYES —America (Bobby Colomby), I. Thomas; Capitol 5177 | 81 | 92 | 2 | FOREVER —Little Steven & The Disciples of Soul (Miami Steve), S. VanZandt; EMI-America 8144 |
| 16 | 18 | 12 | YOU AND I —Eddie Rabbitt/Crystal Gayle (David Malloy), F. Myers; Elektra 7-69936 | 48 | 60 | 3 | ALL THOSE LIES —Glenn Frey (Glenn Frey, Allen Blazek, Jim Ed Norman), G. Frey; Asylum 7-69857 (Elektra/Asylum) | 82 | 65 | 12 | BEG, BORROW OR STEAL —Hughes/Thrall (Andy Johns, Rob Farboni, Hughes/Thrall), G. Hughes, P. Thrall; Boulevard 4-03355 (Epic) |
| 17 | 20 | 11 | BABY, COME TO ME —Patti Austin (A Duet With James Ingram) (Quincy Jones), R. Temperton; Qwest 50036 (Warner Bros.) | 49 | 56 | 7 | PUT IT IN A MAGAZINE —Sonny Charles (B. Paris), S. Charles, B. Paris; Highrise 2001 | 83 | 84 | 15 | I.G.Y. (What A Beautiful World) —Donald Fagen (Gary Katz), D. Fagen; Warner Bros. 7-29900 |
| 18 | 21 | 6 | THE OTHER GUY —Little River Band (Ernie Rose, Little River Band), G. Goble; Capitol 5185 | 50 | 62 | 4 | DO YOU REALLY WANT TO HURT ME —Culture Club (Steve Levine), R. Hay, J. Moss, M. Craig, G. O'Dowd; Virgin/Epic 34-03368 | 84 | 49 | 15 | SOUTHERN CROSS —Crosby, Stills and Nash (Crosby, Stills and Nash, Stanley Johnston, Steve Gursky), S. Stills, R. Curtis, M. Curtis; Atlantic 7-89969 |
| 19 | 19 | 16 | THE LOOK OF LOVE —ABC (T. Horn), ABC, Mercury 76168 (Polygram) | 51 | 59 | 5 | TWILIGHT ZONE —Golden Earring (Shell Schellekens), G. Kooymans; 21 Records 1-103 (Polygram) | 85 | 87 | 7 | GOODBYE TO YOU —Scandal (Vin Poncia), Z. Smith; Columbia 38-03234 |
| 20 | 22 | 8 | YOU CAN'T HURRY LOVE —Phil Collins (Phil Collins), Holland, Dozier, Holland; Atlantic 7-89933 | 52 | 66 | 3 | I KNEW YOU WHEN —Linda Ronstadt (Peter Asher), J. South; Asylum 7-69853 (Elektra/Asylum) | 86 | 52 | 8 | THEME FROM DYNASTY —Bill Conti (Bill Conti), B. Conti; Arista 1021 |
| 21 | 15 | 19 | UP WHERE WE BELONG —Joe Cocker and Jennifer Warnes (Stewart Levine), J. Nitzsche, W. Jennings, B. Sainte-Marie, Island 7-99996 (Atco) | 53 | 58 | 8 | I KNOW THERE'S SOMETHING GOING ON —Frida (Phil Collins), R. Ballard; Atlantic 7-89984 | 87 | 57 | 16 | HEARTLIGHT —Neil Diamond (Bacharach, Sager, Diamond), N. Diamond, B. Bacharach, C.B. Sager; Columbia 38-03219 |
| 22 | 26 | 5 | HEART TO HEART —Kenny Loggins (Bruce Botnick, Kenny Loggins), K. Loggins, M. McDonald, D. Foster; Columbia 38-03377 | 54 | 55 | 9 | BAD BOY/HAVING A PARTY —Luther Vandross (Luther Vandross), L. Vandross, M. Miller; Epic 14-03205 | 88 | NEW ENTRY | ARE YOU SERIOUS—Tyrone Davis (Leo Graham), L.V. Johnson; Highrise 2005 | |
| 23 | 23 | 12 | MISSING YOU —Dan Fogelberg (Dan Fogelberg, Marty Lewis), D. Fogelberg; Full Moon/Epic 34-03289 | 55 | 64 | 4 | ON THE LOOSE —Saga (Rupert Hine), M. Sadler, J. Crichton, I. Crichton, J. Gilmour, S. Negus; Portrait 37-03359 (Epic) | 89 | NEW ENTRY | TAKE THE TIME —Michael Stanley Band (Michael Stanley Band, Don Gehman), M. Stanley; EMI-America 8146 | |
| 24 | 25 | 8 | HAND TO HOLD ON TO —John Cougar (John Cougar Mellencamp, Don Gehman), J. C. Mellencamp; Riva 211 (Polygram) | 56 | 61 | 5 | PSYCHOBABBLE —The Alan Parsons Project (Alan Parsons), E. Woolfson, A. Parsons; Arista 1029 | 90 | NEW ENTRY | WHAT IF I SAID I LOVE YOU —Unipop (Sonny Limbo, Scott MacLellan), P. Loiacono, M. Loiacono, S. Limbo; Kat Family 4-03353 (Epic) | |
| 25 | 27 | 7 | GOODY TWO SHOES —Adam Ant (Adam Ant, Marco Pirroni), A. Ant, M. Pirroni; Epic 34-03367 | 57 | 58 | 12 | BE MY LADY —Jefferson Starship (Kevin Beamish), P. Sears, J. Sears; Grunt 13350 (RCA) | 91 | 63 | 14 | LOVE ME TOMORROW —Chicago (David Foster), P. Cetera, D. Foster; Full Moon/Warner Bros. 7-29911 |
| 26 | 31 | 6 | I DO —The J. Geils Band (Seth Justman), J. Paden, F. Paden, Smith, Stephenson, Mason; EMI-America 8148 | 58 | 28 | 12 | PASS THE DUTCHIE —Musical Youth (Peter Collins), J. Mittoo; MCA 52149 | 92 | 92 | 13 | DESTINATION UNKNOWN —Missing Persons (Ken Scott), Bozzio, Bozzio, Cuccurullo; Capitol 5161 |
| 27 | 33 | 5 | LOVE IN STORE —Fleetwood Mac (Lindsay Buckingham, Richard Dashut, Ken Caillat, Fleetwood Mac), C. McVie, J. Recor; Warner Bros. 7-29848 | 59 | 68 | 3 | THE WOMAN IN ME —Donna Summer (Quincy Jones), M. Clark, J. Bettis; Geffen 7-29805 (Warner Bros.) | 93 | 73 | 14 | PRESSURE —Billy Joel (Phil Ramone), B. Joel; Columbia 38-03244 |
| 28 | 30 | 7 | YOU GOT LUCKY —Tom Petty and The Heartbreakers (Jim Iovine), T. Petty, M. Campbell; Backstreet 52144 (MCA) | 60 | 78 | 2 | (You're So Square) BABY, I DON'T CARE —Joni Mitchell (Joni Mitchell), J. Leiber, M. Stoller; Geffen 7-29849 (Warner Bros.) | 94 | 77 | 18 | NOBODY —Sylvia (T. Collins), K. Fleming, D. Morgan, RCA 13223 |
| 29 | 29 | 14 | ON THE WINGS OF LOVE —Jeffrey Osborne (G. Duke), P. Schless, J. Osborne; A&M 2434 | 61 | 47 | 6 | WHATCHA GONNA DO —Chilliwack (Bill Henderson, Brian MacLeod), B. Henderson and B. MacLeod; Millennium 13110 (RCA) | 95 | 95 | 25 | WHO CAN IT BE NOW? —Men At Work (Peter McLean), C. Hay, Columbia 18-02888 |
| 30 | 40 | 2 | SHAME ON THE MOON —Bob Seger & The Silver Bullet Band (Jimmy Iovine), R. Crowell; Capitol 5187 | 62 | 41 | 10 | BACK ON THE CHAIN GANG —The Pretenders (Chris Thomas), C. Hynde; Sire 72940 (Warner Bros.) | 96 | 82 | 7 | FOREVER MINE —The Motels (Val Garay), M. Davis; Capitol 5182 |
| 31 | 36 | 9 | LET'S GO DANCIN' —Kool & The Gang (Emuir Deodato, Kool & The Gang), A. Bayyan, J. Taylor, Kool & The Gang; De-Lite 824 (Polygram) | 63 | 70 | 4 | AFTER I CRY TONIGHT —Lanier And Company (G. Bow-Legs Miller), P. Mitchell; Larc 81010 (MCA) | 97 | 83 | 3 | DON'T STOP TRYING —Rodway (Mark Liggett/Steve Rodway), S. Rodway, N. Dolph; Millennium 13111 (RCA) |
| 32 | 32 | 13 | EVERYBODY WANTS YOU —Billy Squier (Mack and Billy), B. Squier; Capitol 5163 | 64 | 65 | 44 | 1999 —Prince (Prince), Prince; Warner Bros. 7-29896 | 98 | 86 | 15 | I'M SO EXCITED —Pointer Sisters (Richard Perry), A. Pointer, J. Pointer, T. Lawrence; Planet 13327 (RCA) |
| | | | | 65 | 44 | 9 | NOWHERE TO RUN —Santana (John Ryan), R. Ballard; Columbia 38-03376 | 99 | 88 | 18 | YOU DON'T WANT ME ANYMORE —Steel Breeze (Kim Fowley), K. Goorabian, RCA 13283 |
| | | | | 66 | 67 | 5 | | 100 | 93 | 14 | AMERICAN HEARTBEAT —Survivor (Frankie Sullivan, James Peterik), F. Sullivan, J. Peterik; Scotti Bros. 4-03213 (Epic) |

★ Superstars are awarded to those products demonstrating the greatest airplay and sales gains this week (Prime Movers). ★ Stars are awarded to other products demonstrating significant gains. ● Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by triangle). Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALM = Almo Publications, B-M = Belwin Music; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; HAN = Hansen Pub.; HL = Hal Leonard; IMM = Ivan Mogull Music; MCA = MCA Music; MSP = Peer Southern Pub.; PLY = Plymouth Music; WBM = Warner Bros. Music.

HOT 100 A-Z—(Publisher-Licensee)

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| Africa (Hudmar, Cowbells, ASCAP) 14 | After I Cry Tonight (Song Tailors/ASCAP) 64 | All Those Lies (Red Cloud Music, ASCAP) 49 | All Touch (Mummy Dust/Joan Tone, ASCAP) 76 | Allentown (Joel Songs, BMI) 37 | American Heartbeat (Holy Moley/Rude, BMI/WB/Easy Action, ASCAP) 100 | Are You Getting Enough Happiness (Finchley, ASCAP) 78 | Are You Serious (Content/Tiara Aniki, BMI) 88 | Baby, Come To Me (Rodsongs, PFR, ASCAP) 17 | Back On The Chain Gang (Al Gallico Music Corp., BMI) 63 | Bad Boy (Raydiola, ASCAP) 47 | Bad Boy/Having A Party (Legs, ASCAP/ABKCO, BMI) 55 | Beg, Borrow Or Steal (Boulder Canyon/Enthralled/In Hughes' Pocket, ASCAP) 82 | Be My Lady (Alien, BMI) 58 | The Clapping Song (Al Gallico, BMI) 74 | Cross My Heart (Rit of Hebeas, ASCAP/Captain Fingers, BMI) 69 | Destination Unknown (Private Life/Life After Music/Private Parts, ASCAP) 92 | Dirty Laundry (Cass County/Kortchmar, ASCAP) 4 | Does It Make You Remember (Moonwindow, ASCAP) 38 | Don't Stop Trying (Carbet Music, Inc., BMI/Four Moons Music Publishing, ASCAP) 97 | Down Under (Blackwood, BMI) 8 | Do You Really Want To Hurt Me (Virgin/Chappell, ASCAP) 51 | Elvis Medley, The (Rightsong/Elvis Presley/Unari/Combine/Screen Gems/EMI, BMI/Intersong/Gladys, MCA, ASCAP) 71 | Eminence Front (Tower, BMI) 80 | Everybody Wants You (Songs Of The Knight, BMI) 32 | Forever (Blue Midnight, ASCAP) 81 | Forever Mine (Clean Sheets, BMI) 96 | Funny How Time Slips Away (Tree, BMI) 75 | Girl Is Mine, The (Mijac/Warner-Tamerlane, BMI) 3 | Give It Up (Sailor, ASCAP) 68 | Gloria (Sugar Music/Music Corp. of America, BMI) 5 | Goodbye To You (Zacko, BMI) 85 | Goody Two Shoes (EMI/Colgems-EMI, ASCAP) 25 | Hand To Hold On To (Riva, ASCAP) 24 | Heart Attack (Stephen A. Kipner/April/Paul Bliss, ASCAP) 46 | Heartbreaker (Gibb Brothers/Unichappell, BMI) 12 | Heartlight (Stonebridge/New Hidden Valley, ASCAP/Carole Bayer Sager, BMI) 87 | Heart Of The Night (Warner-Tamerlane/Flying Dutchman/Sweet Harmony, BMI) 36 | Heart To Heart (Milk Money/Genevieve, ASCAP/Foster Frees, BMI) 22 | Hungry Like The Wolf (Tritac, America, BMI) 26 | I Do (Music Corporation of America, BMI) 26 | I Gotta Try (Genevieve/Milk Money, ASCAP) 44 | I'm So Excited (Brintree/Til Dawn/Blackwood, BMI) 98 | It's Raining Again (Delicate/Almo, ASCAP) 11 | Let's Go Dancing (Delightful, BMI/Double F, ASCAP) 31 | Look Of Love, The (Virgin/Chappell, ASCAP) 19 | Love In Store (Fleetwood Mac, BMI) 27 | Love Me Tomorrow (Double Virgo/Foster Frees/Irving, BMI) 91 | A Penny For Your Thoughts (Kenny Nolan/Downtown, ASCAP) 1 | Pressure (Joel Songs, BMI) 33 | Psychobabble (Woolfsongs/Careers, BMI) 45 | Missing You (Hickory Grove, ASCAP) 23 | Right Before Your Eyes (Harc Cain, CAPAC) 48 | Rock The Casbah (Ninaden/PRS/WB, ASCAP) 94 | Rock This Town (Zomba, BMI) 9 | Used To Be (Stone Diamond, BMI) 21 | What About Me (Australian Tumbleweed, BMI) 13 | Whatcha Gonna Do (ATV/Some Sun/18 Karat Gold/PRO, BMI) 30 | What If I Said I Love You (Lowery/Kat Family/Unichappell, BMI) 35 | Who Can It Be Now? (Blackwood, BMI) 79 | The Woman In Me (Warner-Tamerlane/Rashida/Flying Dutchman, BMI/Sweet Harmony/WB, ASCAP) 42 | You And I (Four Way, ASCAP) 43 | You Can't Hurry Love (Stone Agate, BMI) 89 | You Don't Want Me Anymore (Tonerman/Wood Street, ASCAP) 106 | You Got Lucky (Gone Gator/Wild Gator, ASCAP) 85 | Your Love Is Driving Me Crazy (Warner Bros. Music, Inc./Benine, ASCAP) 20 | You're So Square) Baby, I Don't Care (Gladys/Innersong, ASCAP 1999 (Controversy, ASCAP) 62 |
|-------------------------------------|---|--|--|--------------------------------|---|---|---|--|---|------------------------------|--|--|----------------------------|--|---|---|--|--|---|-------------------------------|---|--|--------------------------------|---|-----------------------------------|-------------------------------------|--|---|-------------------------------|--|--------------------------------|---|-------------------------------------|---|--|--|---|---|--|---|--|--|--|---|---|---------------------------------------|---|---|-------------------------------|---|---------------------------------------|--|--|-------------------------------|------------------------------------|---|---|---|--|--|--------------------------------|--|---|---|---|--|

Techno-Pop Invades Charts

• Continued from page 3

English new wave and new romantic movements, with such early influences as Roxy Music, Gary Numan and M's "Pop Musik" evident. The groups use some elements of Eurodisco, but it is black American music that serves as their focal point.

Once again, white Englishmen are playing black music back to the white American public. However, it is not just in America that these acts are catching on; they are doing well, if not better, in Europe and Australia.

Seymour Stein, the founder of Sire Records, was an early U.S. backer of this music with such signings as Robin Scott (M), the Normal and the Silicon Teens. More recently, he has packed Echo & the Bunnymen, Depeche Mode, Yaz, and the Associates. Stein credits the strong independent label scene in Britain—centered on Rough Trade—as the conduit for creating the situation where such new acts can arise.

He says the main commercial appeal of these new bands is that they keep their music simple, putting the focus on the song itself. Mark Josephson, the founder of Rockpool, also notes that by using electronic instruments, these bands can be cheap to record and extremely flexible in making their music. He also says that many times these bands are composed of just one or two people, who only put together a whole band when pressured to do a U.S. tour.

Rockpool distributes new music to clubs, college radio stations, and other pools, and it has been influential in making it a crossover success. He notes that much of this music fits quite well into disco and urban contemporary playlists.

However, because these acts have been successful in clubs and on black radio stations, they are facing some backlash from rock stations, notes Rick Dobbis, senior vice president of artist development at Arista, a label especially active in this music with such acts as the Thompson Twins, A Flock Of Seagulls, Haircut One Hundred, Fashion and Heaven 17.

He notes, "It's wonderful to say that they are crossover acts, and isn't that healthy. But there is always the danger of resentment, backlash and paranoia. This is a business of excuses, of excuses not to do something, and there is always the danger of people in radio saying they will not go with a song, because it's a club or urban contemporary cut. That certainly could have happened with Flock Of Seagulls, and didn't, but we have that situation with the Thompson Twins."

Dobbis notes that many of the new techno-pop bands have come to the U.S. because it is simply cheaper to license product made abroad than to sign new U.S. acts. But he notes that Arista did pay substantial advances for the product made in Britain by Jive Records and Martin Rushent's Genetic Records.

No record executive worth his salt will admit to climbing on a musical bandwagon, and no one can predict what will be popular six months from now. But Dobbis and other executives are buoyed by the success of the new techno-pop acts. "I do believe this is the healthiest sign I've seen in the last five years."

Both Dobbis and Gregg Geller, vice president for a&r at Epic Records, credit changes in radio as factors in leading to the acceptance of this new music. They cite the greater receptivity of top 40 to new music and the growth of adventurous FM formats such as that of KROQ Los Angeles. "A big breakthrough came when radio stations decided to lower their demographics and start going

after younger audiences," says Geller.

Geller sees the acceptance of these acts as an evolutionary process. "When pop music in this country seems to be running into a dead end, the tendency is to turn back to the roots, and the roots are black music. So when you hear 'The Look Of Love' by ABC and 'Do You Really Want To Hurt Me' by Culture Club in conjunction with 'Pass The Dutchie' by Musical Youth, in conjunction with Eddie Van Halen playing with Michael Jackson, you see there is a new idea out there."

Arbitron Planning 12-Week Surveys

• Continued from page 7

Metro figures have long been a standard of radio measurement, but ADI figures (basically used in the measurement of tv) were only introduced a few years ago in the back of Arbitron reports to facilitate calculations for ad agencies making a mixed radio-tv buy.

These actions were taken as KABC Los Angeles general manager George Green wrapped up his one-year term as chairman of the council. Ted Dorf, general manager of WGAY-AM-FM Washington, was elected to succeed him. Herb Levin, owner of WHTT Miami, is the new vice chairman, and Ellen Hulleberg of McGavren-Guild has been named research advisor.

Rental Ruling In U.K. Seen As Precedental

• Continued from page 3

halt to further rentals by the dealer pending an inquiry on the extent of the damage suffered by EMI. Other labels are known to have similar clauses in their trading agreements and can be expected to seek enforcement if the EMI case is carried through to a successful conclusion.

EMI later said that action would be taken against other dealers found to be hiring out the company's product. "Record rental could become very harmful indeed," the company said in a statement.

The official British Phonographic Industry (BPI) line is that it is important to "nip in the bud" record rental before it becomes as big a problem in Britain as it is in Japan.

In the same High Court in February, 1981, a judge ruled in favor of dealer Philip Ames when a similar action was brought by the BPI. The industry watchdog organization had claimed that Ames infringed record company copyright by "authorizing home taping by running a record library."

The judge said then that a record library in a record shop was not in contravention of the Copyright Act, "however probable it is that the borrowed albums will be illegally recorded."

New LP & Tape Releases, page 38

Legal Action

Two Estates Sue RCA Over Lanza Royalties

• Continued from page 6

leges releases were never obtained from the two estates he represents, thus entitling them to a 2.5% share or \$23,828. That amount has swelled to \$40,508 over the years.

The action, filed in Superior Court here, contends that Lanza's royalties from Camden label sales were underestimated; packaging and taxes were wrongly deducted from statements; royalties due from albums on which Lanza was melded with other acts were incorrectly prorated; and royalties were incorrectly lowered on PX sales and were not paid at all on promotional copies, as contractually required.

In a letter filed with the court from the plaintiff to Beverly I. Katz, RCA legal counsel, New York, in September, Blum complained regarding a falloff in Lanza sales for the period ended Feb. 28, 1982. In another portion of the letter, Blum stated that an audit performed for the period ending Feb. 28, 1971, allegedly showed that RCA underpaid Lanza royalties by \$899,277.73.

Settlement In 'E.T.' Dispute

• Continued from page 5

readjustment of all royalties on the set and the provision for an advance to CBS.

"I don't think that's the reason," says Cook, vice president of business affairs and president of MCA Records' international operations. "During the time of the injunction,

our feedback from the market was that 'E.T.' would sell at a higher price—that the product itself was not price-sensitive." He adds that MCA had already been discussing the prospect of the added list dollar early in the album's campaign, originally looking at Jan. 1, 1983, for the increase.

Cook terms reports that the settlement included a special seven-figure escrow fund entirely untrue. "We've basically given a total fund to CBS for it to disburse as it wishes," he says, alluding to the advance, but indicates this sum was significantly below the lofty level rumored.

• Continued from page 29

WBBG/WMJJ Cleveland g.m. Tom Embrescia has been promoted to vice chairman of parent company Robinson Broadcasting. WJKW-TV Cleveland local sales manager Shannon Lange has been hired as a successor in the g.m. job. WMJJ p.d. Michael McVay has also been promoted, to operations manager for both stations. Midday jock Mike Ivers, who runs the noon-to-one "Lunchtime At The Oldies" show, has been given the added duties of music director at WMJJ. McVay continues to hold the p.d. title at WMJJ, and Jim Davis continues as p.d. at WBBG.

WSB-AM-FM general sales manager Bill Phippen has been promoted and transferred to be g.m. of WWSH Philadelphia, succeeding Jim Connor, who resigned (Billboard, Dec. 11). Both stations are owned by Cox. It should be an easy move for Phippen. Both stations recently gave up beautiful music to go to a "Soft Hits" format. . . . Chuck Borchard is the new g.m. at WDRQ Detroit, recently acquired by the

Vox Jox

Amaturo Group. He succeeds Richard Desautel, who stayed with Charter Broadcasting, which sold the station to Amaturo. Borchard comes to WDRQ from Greater Media's WHND/WMIC Detroit, where he piloted both stations. In another Amaturo move, James Butler has been named g.m. of WWJF, moving up from general sales manager.

WKY Oklahoma City afternoon drive jock Jack Elliott has been promoted to p.d. of the station, succeeding Al Rossi, who's left to take a sales job at KTOK Oklahoma City. Elliott will continue to work the air shift until a new jock is hired. He is looking for such a replacement. . . . Jeff Davidson has been promoted to president and chief executive officer of the Gannett Broadcasting Group, which includes the unit's 13 radio and seven tv stations. He moves up from vice president and general manager. . . . Robert Murphy, who is leaving the morning slot at WROQ Charlotte (Billboard, Dec. 18), is taking his "Murphy In The Morning" show to NBC's WKQX (Q-101) Chicago, succeeding Man Mountain Walker.

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Billboard TOP LPs & TAPE

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Compiled from national retail stores and one stops by the Music Popularity Chart Dept. of Billboard.

DECEMBER 25, 1982 BILLBOARD

| THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST Title Label, No. (Dist. Label) | Dist. Co. | RIAA Symbols | Suggested List Prices LP Cassettes: 8-Track | Black LP/ Country LP Chart | THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST Title Label, No. (Dist. Label) | Dist. Co. | RIAA Symbols | Suggested List Prices LP Cassettes: 8-Track | Black LP/ Country LP Chart | THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST Title Label, No. (Dist. Label) | Dist. Co. | RIAA Symbols | Suggested List Prices LP Cassettes: 8-Track | Black LP/ Country LP Chart | |
|-----------|-----------|----------------|--|-----------|--------------|---|----------------------------------|-----------|-----------|----------------|--|-----------|--------------|---|----------------------------------|-----------|-----------|----------------|--|-----------|--------------|---|----------------------------------|--|
| ★ | 1 | 26 | MEN AT WORK Business As Usual Columbia ARC 37978 | CBS | ▲ | | | ★ | 39 | 8 | ADAM ANT Friend Or Foe Epic ARE 38370 | CBS | | | | 72 | 45 | 13 | VANITY 6 Vanity 6 Warner Bros. 1-23716 | WEA | | 8.98 | BLP 6 | |
| ★ | 2 | 26 | STRAY CATS Built For Speed EMI-America SI-17070 | CAP | ● | 8.98 | | ★ | 38 | 18 | NEIL DIAMOND Heartlight Columbia TC 38359 | CBS | ● | | | ★ | 83 | 4 | PEABO BRYSON Don't Play With Fire Capitol ST 12241 | CAP | | 8.98 | BLP 15 | |
| ★ | 3 | 10 | LIONEL RICHIE Lionel Richie Motown 6007 ML | IND | ● | 8.98 | BLP 3 | ★ | 39 | 17 | JUDAS PRIEST Screaming For Vengeance Columbia FC 38160 | CBS | ● | | | ★ | 74 | 51 | CHICAGO Chicago 16 Full Moon/Warner Bros. 1-23689 | WEA | ● | 8.98 | | |
| ★ | 4 | 24 | JOE JACKSON Night And Day A&M SP-4906 | RCA | ● | 8.98 | | ★ | 40 | 66 | TOTO Toto IV Columbia FC 37728 | CBS | ● | | | ★ | 75 | 53 | FLEETWOOD MAC Mirage Warner Bros. 1-23607 | WEA | ▲ | 8.98 | | |
| ★ | 5 | 7 | SUPERTRAMP Famous Last Words A&M SP 3732 | RCA | ● | 8.98 | | ★ | 48 | 10 | SAGA Worlds Apart Portrait ARR 38246 (Epic) | CBS | ● | | | ★ | 76 | 97 | RAY PARKER, JR. Greatest Hits Arista AL 9612 | IND | | 8.98 | BLP 31 | |
| ★ | 6 | 9 | DARYL HALL & JOHN OATES H2O RCA AFL1-4383 | RCA | ● | 8.98 | | ★ | 42 | 42 | KENNY LOGGINS High Adventure Columbia TC 38127 | CBS | ● | | | ★ | 77 | 77 | ASIA Asia Geffen GHR 2008 (Warner Bros.) | WEA | ▲ | 8.98 | | |
| ★ | 7 | 6 | MARVIN GAYE Midnight Love Columbia FC 38197 | CBS | ● | | BLP 1 | ★ | 43 | 43 | DIANA ROSS Silk Electric RCA AFL1 4384 | RCA | | 8.98 | BLP 5 | ★ | 78 | 57 | GRAND MASTER FLASH & THE FURIOUS FIVE The Message Sugar Hill 268 | IND | | 8.98 | BLP 11 | |
| ★ | 8 | 6 | PAT BENATAR Get Nervous Chrysalis CHR 1396 | IND | ● | 8.98 | | ★ | 44 | 44 | EARL KLUGH/BOB JAMES Two Of A Kind Capitol ST 12244 | CAP | | 8.98 | BLP 28 | ★ | 96 | 3 | GROVER WASHINGTON JR. The Best Is Yet To Come Elektra 60215 | WEA | | 8.98 | BLP 20 | |
| ★ | 9 | 2 | LED ZEPPELIN Coda Swan Song 90051 (Atlantic) | WEA | ● | 8.98 | | ★ | 52 | 4 | COMMODORES All The Great Hits Motown 6028 ML | IND | | 8.98 | BLP 18 | ★ | 80 | 80 | SPYRO GYRA Incognito MCA MCA 5368 | MCA | | 8.98 | BLP 63 | |
| ★ | 10 | 29 | THE CLASH Combat Rock Epic FE 37689 | CBS | ● | | | ★ | 46 | 46 | ROD STEWART Absolutely Live Warner Bros. 1-23743 | WEA | | 11.98 | | ★ | 81 | 81 | STEEL BREEZE Steel Breeze RCA AFL1-4424 | RCA | | 8.98 | | |
| ★ | NEW ENTRY | | MICHAEL JACKSON Thriller Epic QE 38112 | CBS | ▲ | | | ★ | 47 | 47 | DEVO Oh No! It's Devo Warner Bros. 1-23741 | WEA | | 8.98 | | ★ | 91 | 6 | SKYY Skyyjammer Salsoul SA 8555 (RCA) | RCA | | 8.98 | BLP 22 | |
| ★ | 13 | 6 | TOM PETTY AND THE HEARTBREAKERS Long After Dark Backstreet/MCA BSR 5360 | MCA | ● | 8.98 | | ★ | 49 | 8 | EDDIE RABBITT Radio Romance Elektra E1-60160 | WEA | | 8.98 | CLP 5 | ★ | 117 | 4 | THE OAK RIDGE BOYS Christmas MCA MCA 5365 | MCA | | 8.98 | CLP 11 | |
| ★ | 13 | 11 | BILLY JOEL The Nylon Curtain Columbia TC 38200 | CBS | ● | | | ★ | 49 | 50 | JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054 | CBS | ● | | | ★ | 84 | 84 | JUICE NEWTON Quiet Lies Capitol ST-12210 | CAP | ● | 8.98 | CLP 29 | |
| ★ | 14 | 5 | PHIL COLLINS Hello, I Must Be Going Atlantic 80035-1 | WEA | ● | 8.98 | | ★ | 58 | 4 | LITTLE RIVER BAND Greatest Hits Capitol ST 12247 | CAP | | 8.98 | | ★ | 85 | 7 | PSYCHEDELIC FURS Forever Now Columbia FC 38261 | CBS | | 8.98 | | |
| ★ | 15 | 7 | DAN FOGELBERG Greatest Hits Epic FE 38308 | CBS | ● | | | ★ | 56 | 6 | THE BAR-KAYS Proposition Mercury SRM-1-4065 (Polygram) | POL | | 8.98 | BLP 9 | ★ | 98 | 3 | GRACE JONES Living My Life Island 90018 (Atco) | WEA | | 8.98 | BLP 24 | |
| ★ | 16 | 24 | CROSBY, STILLS AND NASH Daylight Again Atlantic SD 19360 | WEA | ● | 8.98 | | ★ | 67 | 2 | BARRY MANILOW Here Comes The Night Arista AL 9610 | IND | | 8.98 | | ★ | 95 | 7 | NEIL DIAMOND The Jazz Singer Capitol SW 12120 | CAP | ▲ | 8.98 | | |
| ★ | 32 | 3 | OZZY OSBOURNE Speak Of The Devil Jet 2X2 38350 (Epic) | CBS | ● | | | ★ | 65 | 6 | KISS Creatures Of The Night Casablanca NBLP 7270 (Polygram) | POL | | 8.98 | | ★ | 88 | 88 | ROYAL PHILHARMONIC ORCHESTRA CONDUCTED BY LOUIS CLARK Hooked On Classics II RCA AFL1-4373 | RCA | ● | 8.98 | | |
| ★ | 19 | 21 | BILLY SQUIER Emotions In Motion Capitol ST 12217 | CAP | ▲ | 8.98 | | ★ | 54 | 54 | RUSH Signals Mercury SRM-1-4063 (Polygram) | POL | | 8.98 | | ★ | 89 | 68 | GLENN FREY No Fun Allowed Elektra E1-60129 | WEA | | 8.98 | | |
| ★ | 19 | 9 | DONALD FAGEN The Nightfly Warner Bros. 1-23696 | WEA | ● | 8.98 | BLP 36 | ★ | 55 | 55 | LINDA RONSTADT Get Closer Asylum 60185 (Elektra) | WEA | ● | 8.98 | CLP 30 | ★ | 90 | 69 | DIRE STRAITS Love Over Gold Warner Bros. 1-23728 | WEA | | 8.98 | | |
| ★ | 20 | 11 | LUTHER VANDROSS Forever, For Always, For Love Epic FE 38235 | CBS | ● | | BLP 2 | ★ | 56 | 7 | THE ENGLISH BEAT Special Beat Service I.R.S. SP 70032 (A&M) | RCA | | 8.98 | | ★ | 91 | 70 | WAYLON AND WILLIE WW II RCA AHL1-4455 | RCA | | 8.98 | CLP 9 | |
| ★ | 21 | 9 | MISSING PERSONS Spring Session M Capitol ST 12228 | CAP | ● | 8.98 | | ★ | 57 | 61 | THE BEATLES 20 Greatest Hits Capitol SV 12245 | CAP | | 9.98 | | ★ | 92 | 92 | JOURNEY Escape Columbia TC 37408 | CBS | ▲ | 8.98 | | |
| ★ | 22 | 10 | TONI BASIL Word Of Mouth Radiachoice/Virgin/Chrysalis CHR 1410 | IND | ● | 8.98 | | ★ | 58 | 37 | A FLOCK OF SEAGULLS A Flock Of Seagulls Jive/Arista VA 66000 | IND | ● | 8.98 | | ★ | 187 | 2 | BILL COSBY Bill Cosby Himself Motown 6026 ML | IND | | 8.98 | BLP 55 | |
| ★ | 23 | 6 | PRINCE 1999 Warner Bros. 1-23790 | WEA | ● | 10.98 | BLP 4 | ★ | 59 | 59 | THE ALAN PARSONS PROJECT Eye In The Sky Arista AL 9599 | IND | | 8.98 | | ★ | 104 | 2 | ABBA The Singles Atlantic 80036 | WEA | | 8.98 | | |
| ★ | 24 | 17 | DON HENLEY I Can't Stand Still Elektra E1-60048 | WEA | ● | 8.98 | | ★ | 60 | 38 | SOUNDTRACK An Officer And A Gentleman Island 90007-1 (Atco) | WEA | | 8.98 | | ★ | 127 | 30 | DURAN DURAN Rio Capitol ST-12211 | CAP | | 8.98 | | |
| ★ | 25 | 6 | JONI MITCHELL Wild Things Run Fast Geffen GHS 2019 (Warner Bros.) | WEA | ● | 8.98 | | ★ | 61 | 40 | BRUCE SPRINGSTEEN Nebraska Columbia TC 38358 | CBS | ● | | | ★ | 103 | 6 | VARIOUS ARTISTS Annie: Children's Christmas Columbia CR-38168 | CBS | | 8.98 | | |
| ★ | 26 | 9 | JEFFERSON STARSHIP Winds Of Change Grunt BXL1-4372 (RCA) | RCA | ● | 8.98 | | ★ | 62 | 7 | EAGLES Greatest Hits, Vol. 2 Asylum 60205 (Elektra) | WEA | | 8.98 | | ★ | NEW ENTRY | | SAMMY HAGAR Three Lock Box Geffen GHS 2021 (Warner Bros.) | WEA | | 8.98 | | |
| ★ | 27 | 34 | JOHN COUGAR American Fool Riva/Mercury RVL-7501 (Polygram) | POL | ▲ | 8.98 | | ★ | 63 | 7 | VARIOUS ARTISTS Casino Lights Warner Bros. 1-23718 | WEA | | 8.98 | BLP 39 | ★ | 98 | 89 | SURVIVOR Eye Of The Tiger Scotti Bros. FZ 38062 (Epic) | CBS | ▲ | 8.98 | | |
| ★ | 28 | 13 | PETER GABRIEL Security Geffen GHS 2011 (Warner Bros.) | WEA | ● | 8.98 | | ★ | 64 | 64 | ALABAMA Mountain Music RCA AFL1-4229 | RCA | ▲ | 8.98 | CLP 1 | ★ | 99 | 99 | LEE RITENOUR Rit/2 Elektra 60186 | WEA | | 8.98 | BLP 57 | |
| ★ | 29 | 12 | KOOL AND THE GANG As One De-Lite DSR 8505 (Polygram) | POL | ● | 8.98 | BLP 12 | ★ | 74 | 28 | JEFFREY OSBORNE Jeffrey Osborne A&M SP-4896 | RCA | | 8.98 | BLP 30 | ★ | 106 | 8 | ORIGINAL CAST Cats Geffen 2GHS 2017 (Warner Bros.) | WEA | | 16.98 | | |
| ★ | 30 | 14 | ABC The Lexicon Of Love Mercury SRM-1-4059 (Polygram) | POL | ● | 8.98 | | ★ | 94 | 3 | PATTI AUSTIN Every Home Should Have One Qwest QWS 3591 (Warner Bros.) | WEA | | 8.98 | BLP 25 | ★ | 101 | 101 | BILLY SQUIER Don't Say No Capitol ST-12146 | CAP | ▲ | 8.98 | | |
| ★ | 31 | 9 | DIONNE WARWICK Heartbreaker Arista AL 9609 | IND | ● | 8.98 | BLP 13 | ★ | 72 | 6 | JANET JACKSON Janet Jackson A&M SP 4907 | RCA | | 6.98 | BLP 7 | ★ | 102 | 79 | EMMYLOU HARRIS Last Date Warner Bros. 1-23740 | WEA | | 8.98 | CLP 25 | |
| ★ | 34 | 4 | THE J. GEILS BAND Showtime EMI-America SD 17087 | CAP | ▲ | 8.98 | | ★ | 75 | 59 | LOVERBOY Get Lucky Columbia FC 37638 | CBS | ▲ | | | ★ | 103 | 105 | ROYAL PHILHARMONIC ORCHESTRA CONDUCTED BY LOUIS CLARK Hooked On Classics RCA AFL1-4194 | RCA | ▲ | 8.98 | | |
| ★ | 33 | 12 | OLIVIA NEWTON-JOHN Olivia's Greatest Hits, Vol. 2 MCA MCA 5347 | MCA | ● | 8.98 | | ★ | 93 | 2 | CHAKA KHAN Chaka Khan Warner Bros. 1-23729 | WEA | | 8.98 | BLP 21 | ★ | 104 | 71 | EDDIE MONEY No Control Columbia FC 37960 | CBS | ● | 8.98 | | |
| ★ | 36 | 14 | LAURA BRANIGAN Branigan Atlantic SD 19289 | WEA | ● | 8.98 | | ★ | 70 | 73 | THE WHO It's Hard Warner Bros. 1-23731 | WEA | ● | 8.98 | | ★ | 105 | 76 | SYLVIA Just Sylvia RCA AHL1-4312 | RCA | | 8.98 | CLP 4 | |
| ★ | 35 | 4 | JOHN LENNON The John Lennon Collection Geffen GHSP 2023 (Warner Bros.) | WEA | | 9.98 | | ★ | 71 | 41 | AMERICA View From The Ground Capitol ST-12209 | CAP | | 8.98 | | | | | | | | | | |
| ★ | NEW ENTRY | | FOREIGNER The Best Of Foreigner Atlantic 80037 | WEA | ▲ | 8.98 | | | | | | | | | | | | | | | | | | |

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JOHN
CHRISTINE
STEVIE
LINDSEY

GAP BAND IV GOES PLATINUM



#1

R & B GROUP & ALBUM IN 1982

Gap Band filling the gaps

In the beginning, there were some gaps in The Gap Band. But it seemed each time one occurred a brother was there to fill it. Today, it appears the gaps have been filled by success as The Gap Band rides high on the soul and rhythm and blues charts, and has

also been successful on pop charts—again filling the gaps. The group's latest single, "Early in the Morning," was the No. 1 song on *Billboard* magazine's soul Top 10 last week and is among the top three on most of the other soul charts across the country.

Advertiser—*Journal*
June 25, 1982

GAP BAND: A Total Music Experience

The Gap Band also fills the top chart slots with songs like "Burn Rubber" (a No. 1 R & B single as well as a pop hit) and "Yearnin'" (Top 10 R & B and Top 40 pop) from *The Gap Band III*, now a platinum album. Hit songs like "Open Up Your Mind (Wide)," "Steppin'," "Oops (Upside Your Head)" and "Party Lights" have plugged The Gap Band into

America's ears, and earned them admiration from the likes of Stevie Wonder, who asked them to contribute their talents to his *Hottter Than July* album.

The Gap Band IV (on Total Experience Records, marketed by PolyGram Records) finds this million-selling act taking yet another successive step upward and outward on the fourth chapter of what promises to be a long and enjoyable story.

Soul Teen

Gap Band to 'Drop the Bomb' on Macon

Hits like "Burn Rubber" and "Oops (Upside the Head)," featuring the Gap's familiar thumping, rhythmic sounds, have kept them at the tops of both R & B and top 40 record charts.

"Gap Band II," released in 1979, went gold. "Gap Band III" released in 1980, is platinum. Their current hit from the "Gap Band IV" album, "Early in the Morning," was released May 17. It sits atop this week's R & B record chart and is listed among *Billboard* magazine's top 10 records.

The Macon Telegraph
June 25, 1982

TOTAL EXPERIENCE RECORDS
CONGRATULATES

The Gap Band

AND

LONNIE SIMMONS

FOR

THE ONLY R&B ALBUM RELEASED IN 1982
TO CERTIFY PLATINUM IN 1982 BY RIAA
THE GAP BAND IV #1 ALBUM

THE HIGHEST DEBUT ALBUM IN 1982
ENTERING THE R&B CHARTS FEATURING
THE HIT SINGLES:

"EARLY IN THE MORNING" #1

"YOU DROPPED THE BOMB ON ME" #2

"OUTSTANDING" - FASTEST RISING 3RD RELEASE

A "RECORD BREAKING" TOUR FOR 1982

THE ONES TO WATCH IN 1983



THE GAP BAND
V



YARBROUGH
& PEOPLES



GOODIE



SWITCH



MUSIC FROM TOTAL EXPERIENCE RECORDS IS QUALITY AT ITS BEST

©1983 Total Experience Records

Leading Foreign Imports:

Adam Ant

Halt? Britain's Adam Ant can't. Even as his debut, "Kings Of The Wild Frontier," goes for gold, his latest, "Friend Or Foe," is gaining momentum.

The video of his new single, "Goody Two Shoes," is the fifth consecutive Adam Ant video to reach #1 at MTV™. As for radio, everything is A.A. O.K.! Hundreds of AOR stations are giving "Friend Or Foe" a very friendly reception and the single is moving quickly at Top-40.

His fans want their Adam Ant live, too. The current tour looks to be a sell-out, just like the first two.



Loverboy

In what seemed like five minutes, Loverboy arrived from Canada, sold over five million albums and had five hit singles.

Their record-breaking journey from unknown

to unprecedented has taken them on a series of sold-out tours all across the country. Millions more have seen their immensely popular videos on MTV™.

Now, what began

overnight is happening over and over again with each new Loverboy release. Their latest single, "Jump," is bound to go higher than ever.



Judas Priest

Our prayers have been answered! '83 will be Judas Priest's biggest year ever.

They've already sold-out Madison Square Garden and The Meadowlands and will have played to more than a million people by February.

This amazing response has made England's Judas

Priest one of AOR's most popular acts and sent their latest album, "Screaming For Vengeance," screaming for platinum.

Their new single, "You've Got Another Thing Comin'," subject of an eye-gouging video, is racking up airplay even as we scream!



The Clash

The Clash know that you don't see action unless you do battle. So they've taken the fight for "Combat Rock" into every major and secondary market in the country. A four-month solo tour and appearances with The Who alerted old fans and converted new ones by the thousands.

Promotional efforts on every front brought these fans into the store, bringing this UK band their first platinum record.

Now the action continues as the single, "Rock The Casbah," bullets its way up the charts.

The Psychedelic Furs

"Forever Now," produced by Todd Rundgren, has proven to be the breakthrough album for Great Britain's Psychedelic Furs. The single, "Love My Way," is a #1 audio and video hit on the club scene and their sell-out tour is translating into steady album sales all over the U.S. Now is definitely the time for

The Psychedelic Furs.



Men At Work

Men At Work's platinum-plus #1 (for 7 weeks) U.S. debut features the #1 smash hit, "Who Can It Be Now?" and the up and coming new single, "Down Under."

Talk about artist development at work! Radio,

Cable TV and retail can't begin to satisfy the unbelievable demand for this Australian band!

Of course, for CBS Records, taking an international act to #1 in the U.S.A. on the singles and LP charts is simply "Business As Usual!"



CBS Records International.

In the world of music our business is the world.



TOP LPs & TAPE

POSITION 106-200

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|-----------|-----------|----------------|---|-----------|--------------|---|----------------------------|-----------|-------|----------------|--|-----------|--------------|---|----------------------------|
| | | | | | | | | LAST WEEK | Chart | | | | | | |
| 106 | 86 | 14 | THE TIME When Time Is 1? 7 Warner Bros. 1-23701 | WEA | ● | 8.98 | BLP 10 | 137 | 136 | 28 | LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA Hooked On Swing RCA AFL1-4343 | RCA | ● | 8.98 | |
| 107 | 107 | 16 | EVELYN KING Get Loose RCA AFL1-4337 | RCA | ● | 8.98 | BLP 8 | 138 | 137 | 72 | STEVIE NICKS Bella Donna Modern Records MR 38139 (Arica) | WEA | ▲ | 8.98 | |
| 108 | 82 | 11 | DOLLY PARTON Greatest Hits RCA AHL1-4422 | RCA | ● | 8.98 | CLP 8 | 144 | 89 | 15 | OZZY OSBOURNE Bizzard Of Oz J&R 36812 (Epic) | CBS | ▲ | 8.98 | |
| 109 | 109 | 41 | WILLIE NELSON Always On My Mind Columbia FC 37851 | CBS | ▲ | 8.98 | CLP 3 | 140 | 140 | 34 | VAN HALEN Diver Down Warner Bros. BSK 3677 | WEA | ▲ | 8.98 | |
| 110 | 110 | 7 | HANK WILLIAMS JR. Greatest Hits Elektra/Curb 1-60193 | WEA | ▲ | 8.98 | | 152 | 2 | 2 | THE WAITRESSES I Could Rule The World If I Could Only Get The Parts Polygram PXL 507 (Polygram) | POL | ▲ | 5.98 | |
| 111 | 87 | 27 | THE STEVE MILLER BAND Abracadabra Capitol SM 112216 | CAP | ▲ | 8.98 | | 142 | 143 | 22 | KENNY ROGERS Greatest Hits Liberty LDD 1092 | CAP | ▲ | 8.98 | CLP 34 |
| 112 | 114 | 5 | CHILLIWACK Opus X Millennium BXL1-7766 (RCA) | RCA | ● | 8.98 | | 143 | 133 | 5 | ELVIS PRESLEY The Elvis Medley RCA AHL1-4530 | RCA | ▲ | 8.98 | |
| 113 | 113 | 29 | GAP BAND Gap Band IV Total Experience TE 1-3001 (Polygram) | POL | ● | 8.98 | BLP 33 | 144 | 145 | 62 | POLICE Ghost In The Machine A&M SP 3730 | RCA | ▲ | 8.98 | |
| 114 | 90 | 20 | ARETHA FRANKLIN Jump To It Arista AL 3622 | IND | ▲ | 8.98 | BLP 26 | 145 | 135 | 5 | THE JAM The Bitterest Pill I Ever Had To Swallow Mercury PXL 506 (Polygram) | POL | ▲ | 5.98 | |
| 115 | 78 | 17 | SANTANA Shango Columbia FC 38122 | CBS | ● | 8.98 | | 146 | 122 | 19 | STEVE WINWOOD Talking Back To The Night Island LPS 9777 (Warner Bros.) | WEA | ▲ | 8.98 | |
| 116 | 115 | 4 | CON FUN SHUN To The Max Mercury SRM 1-4067 (Polygram) | POL | ● | 8.98 | BLP 17 | 147 | 149 | 92 | ALABAMA Feels So Right RCA AHL1-3930 | RCA | ▲ | 8.98 | CLP 23 |
| 117 | 130 | 58 | OZZY OSBOURNE Diary Of A Madman J&R 37492 (Epic) | CBS | ▲ | 8.98 | | 148 | 148 | 24 | POINTER SISTERS So Excited Planet BXL1 1055 (RCA) | RCA | ▲ | 8.98 | |
| 118 | 129 | 14 | KIM CARNES You've EMI-America SD 17078 | CAP | ● | 8.98 | | 149 | 150 | 14 | DEF LEPPARD High & Dry Mercury SRM 1-4021 (Polygram) | POL | ▲ | 8.98 | |
| 119 | 119 | 31 | .38 SPECIAL Special Forces A&M SP 4888 | RCA | ● | 8.98 | | 157 | 5 | 5 | THE OUTLAWS Greatest Hits Arista AL 3614 | IND | ▲ | 8.98 | |
| 120 | 120 | 26 | SOUNDTRACK E.T. MCA MCA 6109 | MCA | ● | 9.98 | | 160 | 2 | 2 | JOHN COUGAR Nothin' Matters and What If It Did Riva 7403 (Polygram) | POL | ▲ | 8.98 | |
| 121 | 121 | 7 | FRIDA Something's Going On Atlantic 80018 1 | WEA | ▲ | 8.98 | | 152 | 142 | 8 | PAT TRAVERS Black Pearl Polygram PS 1-6361 (Polygram) | POL | ▲ | 8.98 | |
| 122 | 124 | 18 | MICHAEL McDONALD If That's What It Takes Warner Bros. 23703 | WEA | ● | 8.98 | BLP 40 | 153 | 153 | 33 | MELISSA MANCHESTER Hey Ricky Arista AL 9574 | IND | ▲ | 8.98 | |
| 123 | 131 | 5 | ANNE MURRAY Greatest Hits Capitol SM 112225 | CAP | ▲ | 8.98 | CLP 59 | 154 | 155 | 71 | AL JARREAU Breakin' Away Warner Bros. BSK 3576 | WEA | ▲ | 8.98 | BLP 73 |
| 124 | 147 | 7 | THE FIXX Shattered Room MCA MCA 5345 | MCA | ● | 8.98 | | 155 | 146 | 56 | LOVERBOY Loverboy Columbia FC 36762 | CBS | ▲ | 8.98 | |
| 125 | 154 | 3 | GOLDEN EARRING Cut 21 Records T 119004 (Polygram) | POL | ● | 8.98 | | 156 | 158 | 7 | MELBA MOORE The Other Side Of The Rainbow Capitol ST 12443 | CAP | ▲ | 8.98 | BLP 37 |
| 126 | 126 | 20 | DONNA SUMMER Donna Summer Geffe 2005 (Warner Bros.) | WEA | ● | 8.98 | BLP 62 | 157 | 5 | 5 | KENNY ROGERS Christmas Liberty LDD 51115 | CAP | ▲ | 8.98 | |
| 127 | 100 | 33 | MISSING PERSONS Missing Persons Capitol DLP 15001 | CAP | ▲ | 4.98 | | 160 | 2 | 2 | YOKO ONO It's Alright Polygram PD 1-6364 (Polygram) | POL | ▲ | 8.98 | |
| 128 | 128 | 11 | PINK FLOYD The Wall Columbia PC2 36183 | CBS | ● | 8.98 | | 167 | 31 | 31 | NEIL DIAMOND 12 Greatest Hits Vol. II Columbia TC 38068 | CBS | ● | 8.98 | |
| 129 | 111 | 447 | PINK FLOYD Dark Side Of The Moon Harvest SHMS 1153 (Capitol) | CAP | ● | 8.98 | | 160 | 161 | 40 | SCORPIONS Blackout Mercury SRM 1-4039 | POL | ▲ | 8.98 | |
| 130 | 138 | 4 | LITTLE STEVEN AND THE DISCIPLES OF SOUL Men Without Women EMI-America ST 17086 | CAP | ● | 8.98 | | 161 | 141 | 30 | RICHARD SIMMONS Reach Elektra EI 60122 | WEA | ▲ | 10.98 | |
| 131 | 102 | 36 | THE MOTELS All Four One Capitol ST 12177 | CAP | ● | 8.98 | | 162 | 164 | 59 | THE J. GEILS BAND Freeze-Frame EMI-America SDD-12062 | CAP | ▲ | 8.98 | |
| 132 | 132 | 4 | CRYSTAL GAYLE True Love Elektra 60200 | WEA | ▲ | 8.98 | | 169 | 4 | 4 | MOVING PICTURES Days Of Innocence Network E1 60202 (Elektra) | WEA | ▲ | 8.98 | |
| 133 | 116 | 24 | ROBERT PLANT Pictures At Eleven Swan Song SS 8512 (Atlantic) | WEA | ● | 8.98 | | 164 | 112 | 11 | UTOPIA Utopia Network 60183 (Elektra) | WEA | ▲ | 8.98 | |
| 134 | 118 | 28 | AIR SUPPLY Now And Forever Arista AL 3587 | IND | ● | 8.98 | | 165 | 165 | 54 | JOAN JETT AND THE BLACKHEARTS I Love Rock 'N' Roll Boardwalk NBI-33243 | IND | ▲ | 8.98 | |
| 135 | 134 | 67 | WILLIE NELSON Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542 | CBS | ▲ | 8.98 | CLP 24 | 166 | 125 | 20 | THE GO GO'S Vacation J&R SP 70201 (A&M) | RCA | ● | 8.98 | |
| 136 | 123 | 8 | ANDY SUMMERS AND ROBERT FRIPP I Advance Masked A&M SP 4913 | RCA | ● | 8.98 | | 167 | 163 | 14 | AEROSMITH Rock In A Hard Place Columbia FC 38061 | CBS | ● | 8.98 | |
| 137 | 168 | 6 | JERRY GARCIA Run For The Roses Arista AL 9603 | IND | ● | 8.98 | | 168 | 168 | 6 | JERRY GARCIA Run For The Roses Arista AL 9603 | IND | ● | 8.98 | |

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

| | | | | | | | | | | | |
|------------------|---------|-----------------------|-------------|--------------------------|-----|-----------------------|---------------|-------------------------------|---------------|-------------------------------|-------------|
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| Beck's | 51 | Frída | 124 | Al Jarreau | 154 | Moving Pictures | 163 | Saga | 51 | Pat Travers | 185 |
| Beck's | 51 | Fleetwood Mac | 125 | Al Jarreau | 154 | Moletis | 131 | Saga | 51 | Pat Travers | 185 |
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Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions. RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 500,000 units. RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 1,000,000 units.

ROYALTIES CUT 25%

Blanket Indie TV Licenses Hold During Court Appeal

By IS HOROWITZ

NEW YORK—Blanket licenses for music performance by local television stations will be continued for a year, while an appeal is pursued, but fees payable will be reduced by about 25% from current rates, Federal Judge Lee P. Gagliardi said Thursday (16) in a ruling implementing his August decision that the blanket license violates antitrust law.

The opinion bars the rights organizations from issuing future blanket or per-program licenses to local tv stations. It also states that music in commercials may no longer be licensed for such broadcast.

Judge Gagliardi, however, denied broadcaster pleadings that copy-rights, alleged to have been misused,

This is a year-end double issue of *Billboard*, combining the weeks of Dec. 25 and Jan. 1 to accommodate holiday printing schedules. Our next regular issue will appear the week of Jan. 3; that issue will be dated Jan. 8.

be forfeited, and that monies placed in escrow during earlier phases of the trial be returned to tv stations. Those funds, amounting to about \$18 million, will continue in escrow until the appeals process is complete.

The court also rejected a proposal to apply terms of the decision to foreign licensing societies.

Stations will pay ASCAP and BMI fees during the coming year equivalent to those charged in 1980. This comes to about \$37 million in the case of ASCAP and \$20 million for BMI. In 1982, their earnings from independent tv come to about \$45 million and \$26 million respectively.

These payments may be retroactively adjusted after an appellate ruling, up or down depending on which party to the dispute is successful.

The Gagliardi order will be entered early this week. An appeal by ASCAP and BMI is expected to follow shortly.

Record, Tape Listening Scores In Leisure Survey

• Continued from page 3

The study, said to be the most comprehensive public report ever on how Americans spend their leisure time, was conducted over a six-week period from May 19 to July 2. It drew on phone interviews with more than 1,000 Americans and interviews with 300 leaders of the nation's media.

Indicating that media-related activities are central in Americans' use of leisure time, the survey indicates that 46% of those surveyed listen to recordings, a figure topped by watching tv (72%) and reading newspapers (70%).

Within eight categories of types of persons, listening to music actually tops the list of leisure-time activities among single adults, with 76% against 67% for tv, which holds the second spot.

In other music-related results, 78% of teenagers 14 to 17 listen to records or tapes daily, a figure bested only by watching tv (89%).

For those married with no children, recordings slip to third with 56%, bested by tv (70%) and newspapers (63%). Recordings move to fourth place at 31% among parents with grown children. Here, this activity is less than newspapers (76%), tv (73%) and telephoning (44%).

Traditional parents spend 42% of their leisure time with recordings, ranking this fourth against tv (74%), newspapers (65%) and telephoning (48%). For dual-career parents, recordings take third spot (46%), bested by tv (72%) and newspapers (68%).

In the single parents category, recordings also hold the third spot (50%) against newspapers (66%), telephoning (65%) and tv (62%).

The smallest degree of leisure time activity devoted to music listening is among those 65 and over. Only 20% in this group spend time daily in this activity. This ranks 10th (with magazine reading) among the 11 categories. Home repairs for this group rank last at 12%, while newspapers rank best (87%).

In another music-related category, 54% of those surveyed own at least one record player, while 24%

owned two. Only one out of eight Americans have no record players.

Noting that Americans are "fascinated by technology," the study addresses itself to interactive shopping capabilities on cable tv. "The public is willing to take interactive cable shopping seriously, but it will be some time before a clear majority of the population begins to take advantages of these services," it states.

For The Record

The Warner Bros. LP "Casino Nights," Billboard's current No. 1 jazz album, is not a "sampler," as indicated in a story last issue, but a document of the 1981 Montreux Jazz Festival.

Past Six Months Yield Hits And Misses

• Continued from page 5

"Street Songs," a top three album in 1981.

5. "Fast Times At Ridgemont High" soundtrack, Full Moon/Asylum. The double-disk, all-star formula worked for "Urban Cowboy" and "Heavy Metal," but didn't work on this latest Irving Azoff compilation, despite a top 10 single hit by Jackson Browne. E/A dropped the list price from \$15.98 to \$12.98, but not in time.

6. "Absolutely Live," Rod Stewart, Warner. It's been a few years since Stewart's last top 10 album, but it's still surprising to see him stall at 46 on this week's chart. The album—a double—is likely to break a string of six consecutive platinum LPs.

7. "Donna Summer," Geffen. This album went gold and top 20, which is about what Summer did with her 1980 Geffen debut. "The Wanderer." But the label went on record predicting that the album, a collaboration with the red-hot Quincy Jones, would return Summer to No. 1.

8. "WWII," Waylon & Willie. The country superstars' 1978 collaboration "Waylon & Willie" hit 12 on the pop chart and went platinum. And Nelson's solo album this year, "Always On My Mind," did even better

At presstime, word was that Sammy Ricklin's California Music, Southern California's oldest one-stop, had filed a bankruptcy petition. Rumor was that most of the assets of the firm were to be auctioned Friday (18), but details could not be obtained. At one time, Ricklin had partnered with Sid Talmadge, pioneer wholesaler whose Record Merchandising belied up several years ago

Sick Call: Integrity Entertainment's vice president/special merchandise Godfrey Dickey undergoes eye surgery Dec. 21 at St. John's Hospital, Santa Monica. . . . **John Kaplan** set for surgery at Boston General Hospital the third week of January. The executive vice president of Handleman Corp. took his yearly medical exam recently. Doctors discovered a spot on his lung was an aneurism, rather than a suspected tumor. We wish both wholesaling veterans the best. . . . **Kid Stuff Records** coming with an exercise album of music, recorded by the late Arthur Fiedler with the Boston Pops. The label has also negotiated rights to **Ronald McDonald** from the burger chain and **Flash Gordon** from King Features.

Track erred! Dan Davis, formerly with Capitol's home office, is chief of VSDA, the NARM video dealers' wing, and not successor to Joe Cohen (Billboard, Dec. 18); also, former print music executive Steve Spooner is manager, not a member of Wink, a new rock group. It should have read: **Dolly Denny**, widow of the late Jim Denny, as one of the owners of Cedarwood Music in last week's column. . . . Expect CBS to close a deal before year's end for the acquisition of **United Artists Music** for \$70 million. A distribution deal is likely for **UA's Big 3 Music** print sector. . . . **Lowballer of L.A.** is **Phil Harris**, Hollywood Blvd. store, advertising eight CBS top albums at \$5.59. . . . **John Hollands** of Sony's blank tape division hosts a preview of new product at the only **Horn & Hardart** automat left in Gotham City this week. New product will be displayed in the windows of the coin-operated cafe.

Sign Of The Times: Hawkers along midtown Broadway proffering 60 and 90-minute blank audio tapes, mostly bearing the Sony logo. Two C60s and one C90 go for \$5. . . . **Bert Bogash** of **Main Street** label came up with the boffo Christmas card, a battery-operated job that plays four different Santa standards when the card is opened. . . . **Track** accolades indie labels like **GNP-Crescendo**, **Fantasy/Milestone** and **Concord Jazz** for the excellent cross-reference catalogs they have published lately. . . . **Music Plus**, national leaders in consistent newspaper catalog inserts, just got out another eight-page tabloid, boosting midline albums only. . . . **The L.A. City Council** killed the proposal that would have placed a tax on revenue earned by newspapers, radio and tv by an eight to seven vote. . . . Is **Atlantic's** director of creative services **Paul Cooper** being upped to vice president and general manager of the West L.A. office?

Yes, CBS does close the recording studio portion of its 49 E. 52nd St. holdings in Manhattan Jan. 1. But the editing, remixing and mastering operations there remain open for CBS and industry usage. . . . If you are watching the **Orange Bowl** halftime festivities New Year's Day on

ABC-TV, you will see **Louis Clark and the London Royal Philharmonic Orchestra** do a 10-minute "Hooked On The Orange Bowl," a la their "Classics" hit. Music will be available on an RCA 45.

Video game software manufacturer **Imagic**, which had announced its intention to go public, has postponed its public offering "in light of what's been happening in the stock market," according to a company spokesman, who adds, "We're assessing the market, and do plan to go public sometime in early 1983."

Manhattanites in the northern half of the borough may soon get MTV. **Janet Foster** of **Group W Cable** confirms she is looking into adding the music channel to her cable mix. **Manhattan Cable**, which serves the southern end, already has the **Warner-Amex** music entity. . . . **NARM** will probably have twin keynoters at the Apr. 10-13 Miami convention. Right now, **Russ Solomon** and **David Geffen** are pencilled in.

Edited by JOHN SIPPEL

Back Track

30 years ago this week: **Arthur Godfrey's** musical director, **Archie Bleyer**, bowed **Cadence Records**, with **Julius LaRosa** as his first act. . . . **Leroy Anderson's** "Blue Tango" (Decca) topped 1952 sales, while **Johnny Ray's** "Cry" (Okeh) was biggest in the jukes, according to a recap of *Billboard's* charts. **Hank Thompson's** "Wild Side Of Life" (Capitol) led all c&w wax in both sales and juke play. **Lloyd Price's** "Lawdy Miss Clawdy" (Specialty) was most-sold r&b single, while **Little Walter's** "Juke" (Checker) snared the most nickels.

20 years ago this week: **Dot Records** tested a 480-LP fixture in the field and pledged to deliver 3,000 in 1963. . . . **Fred Astaire** started **Ava** label. . . . **Phil Jones** was named album sales chief at **Tamla/Motown**, while **Irv Biegel** was named singles sales/promo boss. . . . **Buddy Morris** sold **Vogue Music** to **Lawrence Welk** for \$215,000. . . . More than 300 industryites joined **John Kaplan** as he opened his plush new **Jay-Kay** Distributing quarters in Detroit. . . . **WOLF** Syracuse had alumni **Dick Clark**, **Joey Reynolds** and **Thom Saunders** back as guest DJs.

10 years ago this week: **UA Records** and the **Record Club** of America were hassling legally over alleged improper accounting. . . . Indie distribs at a Chicago meeting affirmed their faith in **NARM** and a split was avoided. . . . **MCA** bowed its **Disco-Vision**, promising a \$400 playback unit and disks from \$1.99 to \$9.95. . . . **B.J. McElwee** and **Tom McIntee** moved from **MGM** to **ABC-Dunhill's** country department as sales and promo boss, respectively. . . . **Susanna dePasse** named vice president/creative at **Motown**. . . . **Gene Taylor** left as manager of **WLXY** Cleveland, with **Norman "Big Chief" Wain** returning to take the slot.

Inside Track

CBS brought him back in style.

2. "Combat Rock," the **Clash**, Epic. The British group has been a critics' favorite for several years, but has only now cracked the top 10 and collected its first gold LP.

3. "Night & Day," **Joe Jackson**, A&M. Jackson got off to a fast start in 1979, but then lost much of that early momentum in a series of style shifts that seemed to confuse his public. But the multi-format success of "Steppin' Out" has erased any confusion.

4. "Abracadabra," **Steve Miller Band**, Capitol. Miller was on the list of last year's "misses" when his "Circle Of Love" stopped at gold and 26 on the pop chart. But he made it back to platinum and the top three with this commercially-minded collection.

5. "Business As Usual," **Men At Work**, Columbia, and "Built For Speed," **Stray Cats**, EMI America. While this report is meant to focus on resurgent or emerging name acts rather than newcomers, one of the year's biggest surprises is that these debut sets have held the top two spots on the pop album chart in the five weeks leading up to the Christmas sales peak.

6. "Jump To It," **Aretha Franklin**, Arista. Franklin's collaboration with

Luther Vandross brought her back to No. 1 on the black music charts and back to the top 30 pop. A royal comeback for the queen of soul.

7. "View From The Ground," **America**, Capitol. If Chicago's comeback was a surprise, America's return to the top 10 with "You Can Do Magic" was something of a shock. The song earned enough airplay to give the duo's album 10 weeks in the top 50.

8. "Screaming For Vengeance," **Judas Priest**, Columbia. Besides logging two months in the top 20, this album went gold in October, three months after the band's 1980 release "British Steel" topped 500,000.

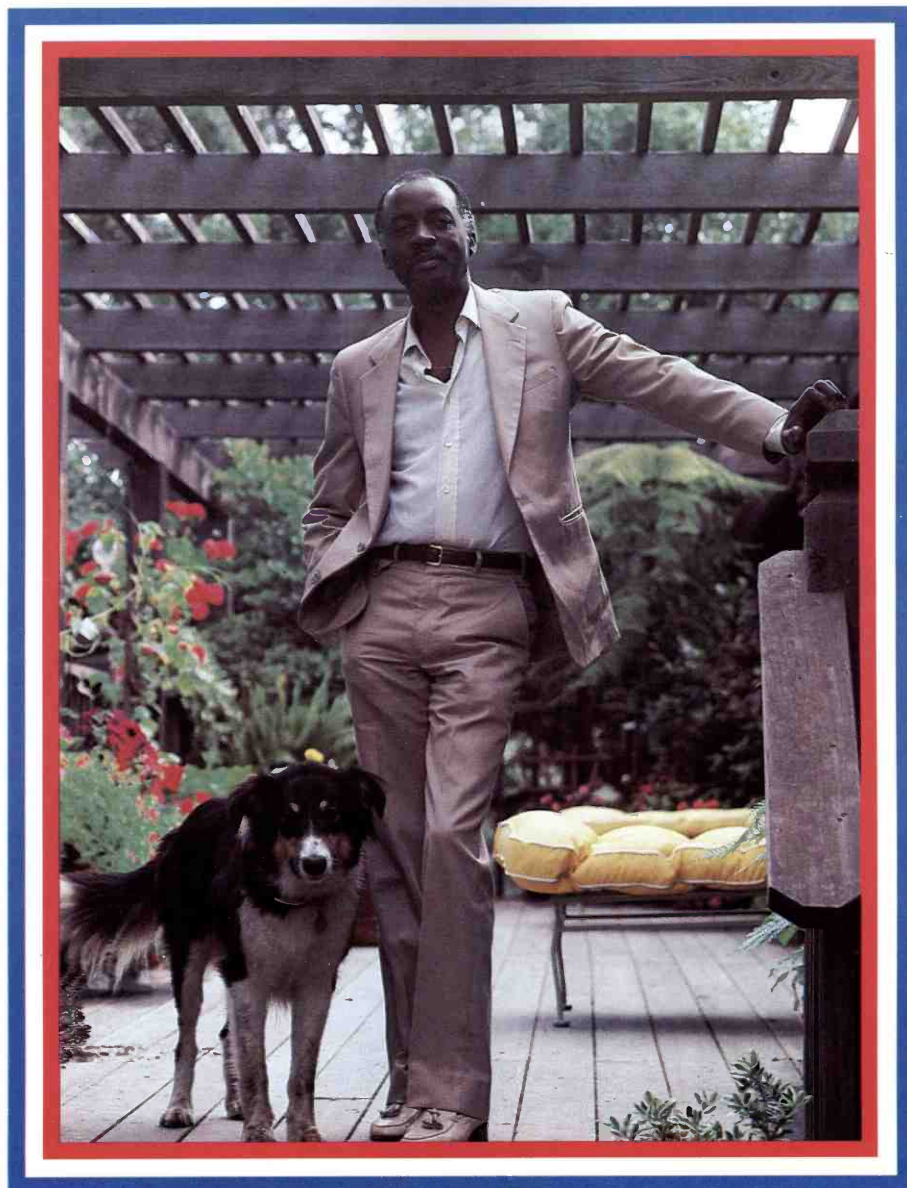
9. "Ship Arriving Too Late To Save A Drowning Witch," **Frank Zappa**, Barking Pumpkin. "Valley Girl" is one of the pop artifacts of the year and became the first top 40 single hit of Zappa's career. The album also did nicely on the charts, hitting 23 in August.

10. "Friend Or Foe," **Adam Ant**, Epic. Adam & the Ants never really caught on in the U.S., so one wouldn't think that Adam Ant's solo debut would be meaningful in this country. But it jumps to 37 this week—higher than either of Adam & the Ants' albums climbed.

PAUL GREIN

AMERICAN CLASSICAL MUSIC

RECORDED LIVE AT SAN FRANCISCO'S GREAT AMERICAN MUSIC HALL



AHMAD JAMAL

DIGITAL/STEREO

Long before the record industry invented the term crossover, pianist Ahmad Jamal was the first jazz artist to record an album that sold over one million copies. *But Not For Me*, recorded in 1958 at Chicago's Pershing Lounge for ARGO Records, went to number three on *Billboard* magazine's popular Album Chart, and stayed on the chart for 107 weeks. With that album Jamal proved the broad base of appreciation for a music previously thought to be very specialized and for this reason he calls it **American Classical Music**.

This selection was recorded at a sellout concert in San Francisco's Great American Music Hall and is available by mail order from Shubra Productions, 5841 Sonoma Highway, Napa, CA 94558.

Please send me _____ copies of Ahmad Jamal's **American Classical Music**
@ \$9.98 each (includes postage and handling)* Check enclosed

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