

# Billboard

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NEWSPAPER

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## Urban Radio: Up Or Down In Gotham

By DOUGLAS E. HALL

NEW YORK—Is urban contemporary radio on the wane in New York? Conflicting evidence appears in the newly released fall ratings from Arbitron and the Birch Report. The former indicates sharp reduction in the format's listenership; the latter shows the opposite.

Urban evolved out of the disco format of the late '70s, and has commanded a double digit share in the upper teens in the Big Apple via WKTU, WBSL and WRKS. But the fall Arbitron shows the total share for the three stations to be 14.3—down from 16.5 in the summer, and 18.9 a year ago.

WKTU takes the biggest lumps, slipping to 4.2 from 7.4 a year ago, according to Arbitron. But in Birch, it's 5.8, up from 4.4 in the summer. The latter ratings service shows the

(Continued on page 10)

## CBS Accounts Price Plan Sets Retail, Rack, One-Stop Parity

By JOHN SIPPEL

LOS ANGELES—CBS Records has simplified its customer pricing classifications from eight to two, with rackjobbers, one-stops and retail chains now all paying the same price. Previously, retail paid a higher price. The new program was effective Jan. 1.

Customer reaction to the new CBS program, page 53

Under its terms, the first classification is Group A, "those whose primary business is selling, promoting and merchandising prerecorded music." These customers, for example, pay \$4.99 for CBS' equivalent of \$8.98 list albums when purchasing 30-pack carton lots, and \$5.09 each in "loose" or less than carton quantities.

The second classification, Group B, "includes all other accounts," according to CBS. For the same pricing example, these customers pay \$5.39 in carton lots and \$5.50 loose.

CBS sales chief Paul Smith affirms that accounts such as Caldor of Norwalk, Conn., Foley's Department stores in Texas, and some of the Target discount department stores across the country, all of which buy direct, would fit in the Group B category.

Prior to the policy change, the equivalent of \$8.98 list albums cost retail chains \$5.04 in carton lots, while racks and one-stops paid \$4.94 in carton lot buys.

CBS is deleting its pick/pack/ship charges of a cumulative 20 cents per  
(Continued on page 53)

### DESPITE HARD TIMES

## Indie Rock Labels Survive

By ROMAN KOZAK

NEW YORK—The nation's small, independent rock and rock-oriented record labels are soldiering on into the New Year, despite a generally tough 1982 in which a number were obliged to retrench and reorganize. Among the casualties were Stiff Records and Y Records, which all but ended U.S. operations.

To further their cause, several indie labels have formed a loose coalition, publishing a quarterly list of upcoming and current releases from various sources, for distribution to retail, distributors, radio and the media.

"Things are getting very competitive," says Rick Lawler, general manager of JEM, the largest national importer and distributor selling product by the small rock imprints. "Even a store carrying a complete line of independents can't afford to carry everything," he continues. So the labels have to compete with each other as well as the majors."  
(Continued on page 56)

## Rental Bill Ploy Might Speed Okay

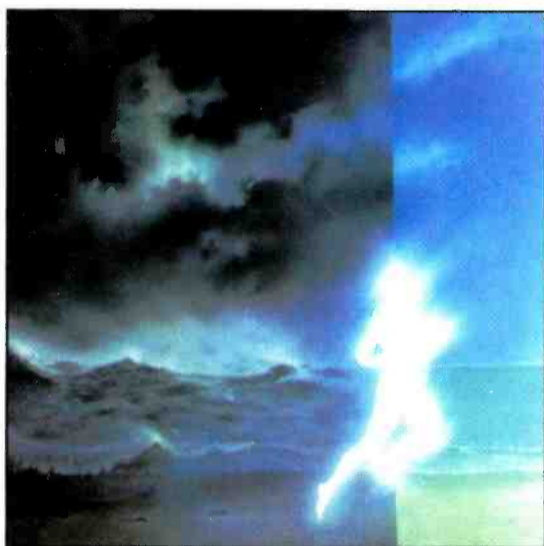
By BILL HOLLAND

WASHINGTON—The 98th Congress, which returned to Washington last week, will move quickly on the controversial audio and video rental sections of the so-called "Betamax bills" introduced last session, according to sources on the Hill.

However, the Congress—in this case probably led by Senate action—is expected to wait for several months to work on the equally controversial but much larger issues of compensatory royalty fees to aid copyright owners, who claim heavy financial losses from home taping.

The information obtained indicates that at this point, Sen. Charles Mathias (R-Md), chairman of the Senate subcommittee on criminal law and author of the royalty amendment to the "Betamax" infringement exemption bill put for-

(Continued on page 58)



Chris De Burgh... THE GETAWAY. SP-4929 One listen and you will know why, to millions of fans in Europe, Chris De Burgh is a superstar. This album deserves a serious listen, because the reason for his success is in the quality of the songs. THE GETAWAY, produced by Rupert Hine. A world class album... A pleasure to listen to. On A&M Cassettes and Records.

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### — Inside Billboard —

- **PROGRAMMER LEE ABRAMS** will consult WNEW-FM New York and KMET-FM Los Angeles as part of a new one-year deal with Metromedia. This marks its first use of a consultant, the firm says. Page 10.
- **VIDEO SOFTWARE PRICING** took an unexpected turn at last week's Consumer Electronics Show, with news that the Beta release of "An Officer And A Gentleman" will list for \$29.95. This and other early reports from Las Vegas appear on page 3; full coverage will follow next week.
- **FALL ARBITRON** and Birch ratings are in for several major markets: New York, Los Angeles, Chicago, Philadelphia, Detroit and San Diego. The numbers and analysis appear on pages 10, 11.
- **CONSUMER TRENDS** in prerecorded music purchasing will be discussed in depth at this year's NARM convention in Miami. Results of a joint NARM/RIAA study in this field will be delivered, as will a slew of other statistics. Page 19.
- **WHFS-FM WASHINGTON** is being sold to Outlet, and will switch to a news format. The station has long been lauded in D.C. for its "no-format" format of new rock, reggae, jazz and other music, and its ability to sell records. Page 11.
- **RETAILERS HANDLING** video software must plan their 1983 business on the basis of fewer prerecorded music titles. The view is that of franchiser Video Crossroads International, which tracks the output of the six major movie studios. Page 19.



1982 First Annual Beach Music Awards double album recorded live. Scheduled for release on Beach Music Records in February. Artists include James Brown, The Embers, The Tams, Maurice Williams and the Zodiacs, The Drifters. An exciting new release that captures the excitement of the Beach Music phenomenon!  
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## THE COMPLEXITIES OF SIMPLE MINDS

The album **NEW GOLD DREAM** conjures up a lushness and depth often lacking in today's music. Instead of technosparseness there is an attention to detail that is not evident in many of their 'cross-the-water' brethren. Simple Minds makes music that's thick, layered, twisting, golden and at the

same time listenable and danceable.

Simple Minds is another of the groups that has had vast success in England and Europe in the "farm team" system that has organically developed in the worldwide music business. There has been time to perfect their craft before

"taking on" the U.S. market. **NEW GOLD DREAM** is the band's first release in the U.S., but when you hear the album there is no mistaking the fact that they have been honing this music for a while and it's evident that it's not simple

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The list as at 15 October 1982

The statistics established from the 300 companies who first registered for the MIDEM'83, show an average increase of 36 % in the exhibition surface area that each participant has reserved.

Young and modern, the Record industry should remain optimistic and adopt aggressive marketing techniques. So, for your own sake, don't wait for too long joining them at the MIDEM'83.

To keep up with the plat, you have to be where the action is !!!

## And you ?

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## BETA HI-FI SYSTEM

# Sony Stereo VCR Is Officially Unveiled

By LAURA FOTI

LAS VEGAS—With a flock of initial releases geared to make the most of its musical reproduction capabilities, Sony's stereo Beta Hi-Fi system was officially introduced at Winter CES here Jan. 5.

Sony Corp. president Norio Ohga trumpeted the home video development with the introductory statement that "what you are about to see represents the future of all home entertainment."

Besides demonstrating the new system, Ohga also announced two new members of the Beta camp: Pioneer Electronics and Nakamichi

Corp. The presidents of those companies, Jack Doyle and Yashuhiro Yamakazi, respectively, said they had not yet scheduled introduction of hardware. These would be the first videocassette recorders from each company, although Pioneer's system company, Pioneer Video, manufactures laser videodisk players.

Ohga mentioned the increasing popularity of music video programming as one reason he expects Beta Hi-Fi to spur sales of equipment in the format. He also demonstrated some of the first titles to be released in stereo Beta, including "Saturday Night Fever," "Apocalypse Now," "Astonishing Odyssey" and "Elephant Parts."

Other titles in the initial list of 65 full-length programs are "Elton John—Visions," "Paul McCartney Rock Show," "The Compleat Beatles," "Grease," "Grease II," "Bette Midler Is Divine Madness," "Pippin," "Rust Never Sleeps," "Kool & the Gang," "Toni Basil—Word of Mouth," and "Vladimir Horowitz In London."

Prototypes of Beta Hi-Fi equipment to be available by mid-1983 were exhibited at CES by Beta licensees NEC, Sanyo and Toshiba, as well as Sony, and proved to be major draws. Other licensees that will offer stereo Beta hardware include Aiwa, Sears, Teknika, and Zenith. Marantz has had a stereo Beta machine for a year now, featuring a different technology.

The Beta Hi-Fi system is compatible with existing Beta machines and tapes, meaning mono tapes can be played on new machines and new

(Continued on page 58)

## Lower Beta Tag For 'Officer' Vid

LAS VEGAS—Prices for videocassettes met prices for videodisks at last week's Consumer Electronics Show here. Paramount's "An Officer And A Gentleman" was announced, as expected, at a \$39.95 price point. But the real surprise was a \$29.95 list for Beta-format copies of the movie.

Vice president of sales for Paramount, Tim Clott, credited new duplicating processes for the lower price. Paramount videotapes are duplicated by a joint venture between Sony and Bell & Howell.

Other manufacturers surveyed say they have no plans to meet the \$29.95 price. It is generally believed that the move was designed in part to boost sagging Beta sales. "An Officer And A Gentleman" is one of the first movies to be introduced for the new Beta Hi-Fi system (separate story, this page), although the movie's soundtrack is not in stereo.



Billboard photo by Betty Allison  
**PRINT BUST**—A deputy sheriff in Tulsa, Okla., confiscates an original John Lennon lithograph showing a nude Yoko Ono, exhibited at Rock'n'Roll Fair '83 on Jan. 2. The lithograph, valued at \$1,500, was later returned to fair promoter Charles Jennemann, right, after the local district attorney declined to file an obscenity charge.

## RCA AND POLYGRAM

# Two Make Branch Changes

NEW YORK—Changes have taken place in the branch sales office networks of RCA Records and PolyGram Records.

At presstime, the PolyGram realignment was more definitive, seeing the shuttering of offices in Detroit, Miami, San Francisco and Minneapolis.

According to a PolyGram spokesman, these cities will retain their branch managers, sales and promotion personnel, although about 10 administrative employees have been let go. The remaining staffers, apparently working out of their homes, will coordinate activities with the nearest sales office. Detroit will coordinate with Cleveland, Miami with Atlanta, San Francisco with Los Angeles, and Minneapolis with Chicago. The closings in the four cities leave PolyGram with 10 remaining sales facilities.

At RCA, the company, according to informed sources, was finalizing last week a realignment in five cities: Seattle, Detroit, Miami, Philadelphia and Denver. Whatever the nature of the moves, the sales offices will remain at their present locations, sources further indicate.

# Gold, Platinum Down In '82 But New Acts Make Strong Showing In Certifications

By PAUL GREIN

LOS ANGELES—The number of albums certified platinum in 1982 was down 11% from '81 totals, while gold albums were off an even more pronounced 20%. It was the second straight year of decline in both categories: platinum albums in '81 were down 10% from 1980 figures; gold albums were off 6%.

December certifications, page 4

One area where '82 certifications topped '81, however, was in new artist breakthroughs. Seven bands went platinum during the year with their American debut LPs: Loverboy, the Go-Go's, Asia, Quarterflash, Men At Work, the Stray Cats and the Pretenders, the latter with an album issued in 1980. By contrast, the only act to reach platinum in '81 with a debut LP was Stevie Nicks, on hiatus from Fleetwood Mac.

In branch competition for most platinum albums, CBS topped WEA by a comfortable margin—17 to 12—though WEA edged CBS for most gold LPs, 34 to 33. RCA, EMI, PolyGram and MCA, in that order, follow on both tallies. In combined label activity, Columbia,

Warner Bros. and RCA finished one-two-three for both platinum and gold albums. (For a complete ranking of the year's top labels and distributors, see page 50).

Only 24 singles went gold in '82, the lowest yearly total since 1966. This reflects a 33% drop from the '81 tally, which was itself down 31% from 1980. This is the fourth consecutive year of decline in the number of gold singles, which topped the 40 mark every year from 1968 through '80.

While 1982's final tally of 128 gold albums reflects a drop of more than 50% from the 193 LPs certified gold in the industry's peak year of 1978, it is still above the annual total every year from the inception of RIAA awards in 1958 through 1975. And, encouragingly, the total of gold albums in the fourth quarter (46) was the highest for any quarter in nearly three years. It reflected a 9% gain over the final quarter of '81.

The leading artist in gold albums was Neil Diamond, with three. Diamond was also one of six acts to notch two platinum LPs during the year, along with Colum-

(Continued on page 50)

# VSDA PLANS Video Retailer Group To Have Exhibits At Next Convention

By EARL PAIGE

LAS VEGAS—The Video Software Dealers Assn. (VSDA) will for the first time introduce exhibits at its annual convention this year. Meeting in a board session at the Winter CES here last week, the national group of video specialty retailers set Aug. 28-31 as the date for the event, at San Francisco's Fairmont Hotel.

Indicating strongly that this does not put VSDA on a collision course with CES, which also focuses on exhibits, the association's board is making still another move to consolidate the whole video specialty retail segment: it is organizing a distribu-

tor advisory committee.

Hoping to avoid still another conflict, VSDA's Joe Cohen, along with retail pioneer and VSDA director George Atkinson, made a presentation aimed toward an eventual merger with the existing national association of video distributors, who are also meeting here.

"Eighteen NAVD (National Association of Video Distributors) members are also members of the VSDA," Cohen pointed out, adding that at least one VSDA distributor-member, director Noel Gimbel of Sound Video Unlimited, Chicago, does not belong to the Cleveland-based wholesaler group.

In other VSDA moves, the association is continuing to move vigorously on antipiracy, working closely with the Motion Picture Assn. of America (MPAA), as in a recent Kansas City seizure (Billboard, Dec. 18). VSDA will also commence a service aimed at furnishing members with monthly lists of available merchandising and p-o-p materials.

Once more avoiding conflict with manufacturers and distributors, VSDA is now acting as a conduit for promotional aids, pointed out Risa Solomon of the VSDA staff.

The advisory session here, which allowed directors to meet Dan Davis, NARM's newly appointed executive vice president, found VSDA's planners hoping to main-

(Continued on page 56)

JANUARY 15, 1983, BILLBOARD

# Chrysalis Accepting Returns Through CBS

By LEO SACKS

NEW YORK—Chrysalis Records notified its 15 distributors last week that it would accept returns of its product at two CBS warehouses through April 30, and chargebacks until the end of the month.

The label, which confirmed last week that it would ship its product through the CBS branch system (Billboard, Jan. 8), will continue as "a totally independent company," according to a statement issued by co-chairman Terry Ellis. He adds that the label will utilize "certain CBS services" on "an experimental basis."

Dick Asher, deputy president and chief operating officer of the CBS Records Group, says the pact is "a pressing and distribution arrangement, essentially, but there are some wrinkles. It's more of a 'd' than a 'p.' We'll make support services available to them when they require it."

Chrysalis directed its distributors to return product to CBS at either of its facilities in Terre Haute, Ind., or Pittman, N.J. CBS will honor the former Chrysalis distributor price for the four-month period. After May 1, CBS will allow direct exchanges from its own accounts for credit at the former distributor price.

The numbering of Chrysalis product that CBS will distribute is being changed, the Ellis statement said. The label will maintain a four-digit number, but will precede it with the

numeral 4. The prefix will be FV for albums and FVT for cassettes.

Ellis, noting that the label's move to New York and change in distribution is designed to "more effectively launch the careers of new artists," said that he and co-principal Chris Wright were "sorry that the growth of the label demands a change" in its method of distribution.

"I have nothing but high praise for the ability and integrity of the independent distributors with whom we have been involved," he stated. "There is no question that our six-year relationship allowed us to de-

(Continued on page 56)

# MCA Classics Due On Cassette

LOS ANGELES—MCA will ship 25 cassette-only titles from its reactivated Westminster classics series in mid-February. The line will carry a \$2.98 wholesale price. The titles, which were acquired in MCA's buy-out of ABC, have all been unavailable for at least two years.

John Burns, MCA's vice president of distribution, says that if sales meet expectations, additions will be made from the Decca and Kapp catalogs as well, under the Westminster banner.

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## 1982 RIAA TOTALS Video Certifications Down

LOS ANGELES—RIAA/Video, the video division of the Recording Industry Assn. of America, certified four platinum and 33 gold video awards in 1982, down from five platinum and 37 gold awards in '81.

A platinum award represents a minimum sale and/or rental of 50,000 units, with a retail list/rental income value of at least \$2 million. A gold award signifies a minimum sale and/or rental of 25,000 units, with a retail list/rental income of at least \$1 million.

Three of the year's four platinum awards were for combined videocassette/videodisk sales—one each to MCA for "The Blues Brothers," 20th Century-Fox for "9 To 5" and MGM/UA for "The Wizard Of Oz." The lone platinum award to a videocassette-only title was for 20th Century-Fox's rental, "Star Wars."

Of the year's 33 gold awards, nine were for the sales of cassettes, including four to Walt Disney, two to MCA Videocassette, two to 20th Century-Fox and one to Warner Home Video. RCA SelectaVision VideoDisc gathered all 10 gold awards for disks. The 14 gold awards for combined sales of cassettes and disks from the same company included seven to MGM/UA, three each to MCA and 20th Century-Fox and one to Walt Disney.

The December, 1982 monthly tally was up from the previous year, with eight gold video awards, up from four in December, 1981, and one platinum award, compared to none the year before.

(Continued on page 50)

## Word Is Out On WEA Price Cuts

NEW YORK—Warner Communications took word of the New Year WEA price reductions on 1,100 catalog albums to the consumer media last week. The result was extensive coverage of the plan, first unveiled to the trade early last month (Billboard, Dec. 4).

By Monday, Jan. 3, radio, tv and newspaper coverage told the story of the price reduction, effective that day, from \$8.98 to \$6.98.

"The pickup was tremendous," notes Bob Rolontz, who orchestrated the media blitz as director of information services for Warner Communications Inc., parent of the Warner, Elektra and Atlantic labels. "It shows there's still great interest in the record business."

In WCI's consumer press an-

(Continued on page 58)



**HOOKED ON HALFTIME**—Arranger-conductor Louis Clark leads the Royal Philharmonic Orchestra on a float in Miami during the Orange Bowl Parade, where they played selections from their "Hooked On Classics" LPs for RCA.

## DECEMBER RIAA CERTIFICATIONS

# 'Firsts' Spark Platinum Albums

By PAUL GREIN

LOS ANGELES—When Lionel Richie's first solo album went platinum Dec. 9, it became the first LP by a black artist released in 1982 to top the million sales mark. The year's three prior platinum LPs by black stars were all 1981 releases: Diana Ross' "Why Do Fools Fall In Love," Quincy Jones' "The Dude" and Al Jarreau's "Breakin' Away."

But Richie didn't stand alone for long: the Gap Band's Total Experience debut "Gap Band IV" and Marvin Gaye's Columbia debut "Midnight Love" also went platinum before month's end. It was the second consecutive platinum citation for the Gap Band and the first

for Gaye, whose lack of prior certifications is due to Motown's non-involvement in the RIAA at the time of his biggest hits.

December was a strong month for RIAA certifications, but not as strong as December, 1981. There were nine platinum albums in the month, the second highest total for the year, but still down from 11 the previous December. And there were 16 gold LPs, third highest total for the year, but off from 17 in December of '81.

The only category in which certifications reflected an increase over the prior December was gold singles, which edged up from three to four. The recipients included Sylvia and Toni Basil, the year's only female

solo artists to score million-selling singles.

Also in December, Neil Diamond collected his eighth platinum LP, which puts him in a tie with Willie Nelson for the most platinum albums since the award category was instituted in 1976. Diamond's tally includes "The Jazz Singer" soundtrack; Nelson's includes the "Honeysuckle Rose" soundtrack and two collaborations with Waylon Jennings.

Chicago and Toto capped major 1982 comebacks with platinum albums in December. "Chicago 16" was Chicago's first platinum LP since "Hot Streets" in 1978; "Toto IV" was that group's first since its debut in '79.

The month's—indeed the year's—most surprising gold certification is Mark Beshara's "Astral Sounds/A Natural High" on the Dr. Mark Presents cassette-only label. The tape is designed to relieve patient depression; as such, it's first cousin to the year's three gold exercise albums: Richard Simmons' "Reach" (also platinum), "Jane Fonda's Workout Album" and Judi Sheppard Missett's "Jazzercise."

December certifications included a posthumous gold LP for Marty Robbins' "All Time Greatest Hits." It was the first gold album in more than 17 years for the singer, who died Dec. 8. Certified at the same time was Ray Price's "All Time Greatest Hits," Price's first gold album in almost 12 years.

Two more Christmas albums were certified gold in December, bringing the year's total to eight. Seasonal LPs by the Oak Ridge Boys and Henry Mancini follow previously-certified sets by Kenny Rogers, the

(Continued on page 50)

## Executive Turntable



Cooper



Werman



Drosins



Wolk

### Record Companies

Atlantic Records has promoted Paul Cooper to vice president and West Coast general manager in Los Angeles. He has been director of creative services since 1980. . . . Tom Werman has joined Elektra/Asylum Records as senior vice president of a&r in Los Angeles. He was vice president and executive producer for Epic Records. . . . PolyGram Records has promoted Patti Drosins to director of advertising administration in New York. She joined the company in 1979 and was advertising administrator. . . . Nate Wolk, formerly branch manager for CBS Records in Cincinnati, has joined Arista Records as director of Midwest regional marketing. . . . RCA Records has appointed Mary Gibbons counsel in New York. She had been a supervising attorney for the New York City Human Resources Administration. The company has also named John Boulos field promotion representative for the New York market. He was national promotion manager for Inner City Records and has also worked for the Vanguard and London labels.

### Marketing

George Weiss, executive vice president of Win Records and Video, Long Island City, N.Y., has resigned after 27 years with the company. . . . Strawberries Records and Tapes, Framingham, Mass., has named Gary Crawford tape buyer. He was district manager for the Boston area. The company has also named Brad Hunt advertising director and Bob Sullivan controller.

### Publishing

MCA Music has promoted Marty Griffin to coordinator of creative services and Eugene Epperson to manager of creative services. They are based in Nashville. . . . Sandy Miller, manager of Chappell International in New York, has left the company. . . . Snuffy Miller has joined the Wiljex Music Group as professional manager in Nashville.

### Video/Pro Equipment

CBS/Fox Video has named Todd Leavitt vice president of legal and business affairs. He held a similar post for the Disney Channel. . . . RCA Video-Disc has named Roy Brubaker director of technical services in Burbank. . . . Brenda Mutchnick has been elected vice president of communications for Sega Enterprises Inc. She has been president of West Coast advertising for the motion picture division of Paramount Pictures since 1981. . . . Maxell Corp. of America has named Carl Lindquist assistant advertising manager, based in Moonachie, N.J. . . . Steve Armstrong has been appointed Western regional sales manager for JBL Inc.'s professional products division, Northridge, Calif.

### Related Fields

Jim Jimirro, president of Walt Disney Telecommunications and Non-Theatrical Co., and Lawrence Hilford, president and chief executive officer of CBS/Fox Video, have been elected to two-year terms on the RIAA/Video Council. . . . Charlie Mariano has been appointed to the international alumni advisory board of the Berklee College of Music in Boston. . . . Jerry Flowers has been named managing director of the Nashville office of Halsey International. . . . Wendy Garfield has been appointed assistant to the vice president of creative services for Krage & Co. in Los Angeles. She was West Coast public relations coordinator for ASCAP.



**GOOD DEED**—Portrait's Aldo Nova, right, donates the \$1,000 check he received as an Ampex Golden Reel Award winner to Tony Martell, center, vice president and general manager of the CBS Associated Labels, on behalf of the T.J. Martell Memorial Foundation. They are shown with Portrait vice president Lenny Petze.

# Buffalo Case Order Is Signed

By IRV LICHMAN

NEW YORK—The appeals process now begins in the so-called Buffalo broadcasting action with the signing here last week by Federal Judge Lee P. Gagliardi of his order in the case.

While Judge Gagliardi ruled last August that blanket licensing by ASCAP and BMI of local tv stations violated antitrust laws, his order specifies that the performing rights organizations may continue their blanket licensing of local television for at least another year during the

appeals process, while stations are required to continue their payments to both groups. But he also reduced fees payable by 25% from current rates. The signed order is based on his Dec. 16 ruling implementing his August decision (Billboard, Dec. 25).

After the judge's final order Monday (3), the presidents of BMI and ASCAP re-stated their intentions of appealing the decision.

"With the Supreme Court and several lower courts having upheld the blanket license against similar challenges from CBS and others,"

states BMI's Ed Cramer. "I see no reason not to be extremely optimistic. It's just going to take time and money before it's all satisfactorily sorted out." Cramer adds that the order is a "far cry from the total cessation of all payments as requested by the broadcasters when the initial decision was handed down in August."

Hal David of ASCAP also expresses optimism that the appeals process will win the day for the society. "We've walked this road before—we've had setbacks before, and we've emerged victorious," David says. "We expect to win again."

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**SILVER SERVICE**—Ken East, right, president of EMI Music Europe, accepts a special award in London from EMI chairman Bhaskar Menon in honor of his 25 years with the company.



**SOLIDARITY**—Members of the Bus Boys serve up a copy of their latest Arista LP, "American Worker," to Vangel Kamaras, president of the New York chapter of the Hotel, Restaurant and Club Employees Union. The official is pictured with Bus Boys Victor Johnson, Brian O'Neal and Michael Jones.



**EVERLASTING PRINTS**—Columbia's Rachel Sweet, left, puts her hand prints in cement at the Peaches store in Richmond, Va., where the singer stopped to promote her current album, "Blame It On Love." She is shown with Peaches manager Evens Kelly.



**STRAWBERRIES PHONES E.T.**—Strawberries Records and Tapes hired an "E.T. Santa" to promote the popular video game cartridge during an "E.T./Atari Day" at the chain's stores in Cambridge, Mass., and Latham, N.Y.



**LUCKY SEVEN**—Billboard's Chicago editor Moira McCormick congratulates James Rose, general manager for Rose Records, and marketing director Ronna Hoffberg during the grand opening celebration of the chain's seventh store in Chicago.



**TAKING IT TO THE ARCADES**—Patrick Simmons, second right, a founding member of the Doobie Brothers, discusses his forthcoming LP, titled "Arcade," with Elektra/Asylum chairman Joe Smith, left, producer John Ryan and manager Bruce Cohn in Los Angeles. The album is set for February.



**BMI HONORS THREE**—Songwriters John Kander, Fred Ebb and Larry Grossman were guests of BMI president Edward Cramer and senior vice president Theodora Zavin at a recent luncheon in New York. Each was presented with a special award in recognition of the Emmys and Oscars they have won over the years. From left are Kander, Cramer, Ebb, Grossman and Zavin.

**ASK-A-PROS TALK TURKEY**—"Survival For Songwriters In The '80s" was the topic of an industry panel discussion in Los Angeles, sponsored by AGAC/The Songwriters Guild. Shown from left are Parveen Michaels, AGAC's West Coast regional director; producer George Tobin; and publishers Artie Wayne and Buddy Kaye.



## Wonder Lobbying For King Holiday

NEW YORK—Instead of marching on Washington Jan. 15, Stevie Wonder will celebrate the birthday of the late civil rights leader Dr. Martin Luther King Jr. by supporting a legislative strategy session to make the day a national holiday. The session will occur at the Cannon House in Washington, D.C. from 10 a.m. to 6 p.m.

Wonder has organized marches the last two years to call attention to the drive to make King's birthday a national holiday. Wonder's "Hotter Than July" album contained a tribute to the civil rights leader, "Happy Birthday."

In a statement, Wonder says, "We must shift into another phase that will affect each individual member of Congress" and translate advocacy into legislative action. Congressman John Conyers (D-Mich.) will chair the strategy session. A national headquarters for lobbying efforts on the King bill has been established at 2111 Florida Avenue NW, Washington, D.C. 20008 c/o Greater Washington, D.C. Coalition of Science.

## Clothing Items Boom As Country Show Souvenirs

By CARTER MOODY

NASHVILLE—Wearable items are the craze now in the country concert concessions business, and concessionaires touring with top-drawing acts are stocking their wares accordingly.

T-shirts, baseball caps, belt buckles, hat pins and jerseys embossed with artists' photos or logos are frequently outpacing in sales the photos, books and records that have traditionally been the most popular souvenirs.

"People want to express themselves with what they buy now," is how Bobby Smith sees it. His concessions company, Bobby Smith Productions, handles trade for Charley Pride, Barbara Mandrell and Merle Haggard, and he says clothing articles are big sellers at all their shows.

Smith, who first got into conces-

## SAY ALL RELATIONSHIPS SEVERED

### Out-Of-Court Settlement Ends Stewart-Gaff Battle

NEW YORK—The multi-million-dollar legal battle between Rod Stewart and his former manager Billy Gaff appears to have ended in an out-of-court settlement.

According to Barry Tyerman, attorney for Stewart, the agreement calls for a complete severance of relationships between the singer and Gaff, with Stewart getting all of his publishing, recording and production rights.

Tyerman, who would not give further details, says the agreement ends all litigation between Gaff and Stewart in both California and New York. He says the settlement was reached before a decision Jan. 3 in New York County Supreme Court staying arbitration in the case by the American Arbitration Assn. in New York.

In that decision, which may have further repercussions for other artists and managers, Judge Sheldon S. Levy ruled there could be no arbitration under the law when a manager has failed to secure a proper license to procure employment for his client.

In an affidavit filed in New York County Supreme Court, Stewart says Gaff procured for him a recording deal with Warner Bros., the provisions of which called for Gaff to receive from Warner a fixed sum with further contingent payments to be periodically paid to Gaff's Akimiski Investments Ltd., a tax haven company based in the Channel Islands. When Stewart terminated his management deal with Gaff last March, he instructed Warner to stop all further payments to Akimiski.

At presstime, Gaff could not be reached for comment on the case.



PLAYING TO WIN—Elektra/Asylum's David Lindley performs with his group, El Rayo-X, at the Roxy in Hollywood to promote his current disk, "Win This Record."

## Intercon Signs Rep Deals With Five Labels

NEW YORK—Since its establishment last October, Intercon Music Corp., a Carlstadt, N.J. sales and marketing rep firm for U.S. and foreign product, has made deals with five recording companies. In addition, the company operates its own label, Figlia, and a music publishing company, Figlia Publishing, to handle licensing negotiations.

Intercon's deals include relationships with Discos CBS International for all non-ethnic retail accounts in the U.S.; Erect Records, a Chicago-based company currently making noise with a 12-inch single release, "Chance To Dance" by the Wrecking Crew (with an LP due in January); M&R Records, a label owned by singer Jimmy Roselli and located in Jersey City; and Ace Records, dealing in Irish product from its headquarters in Englewood, N.J.

Intercon also reps Berlitz Language Tapes from McMillan in all but bookstore accounts. The company's own label, Figlia, features performances by John T. Matarazzo, an artist/writer who is president of the company.

Chris Spinosa, executive vice president and chief operating officer, has had 30 years experience in the industry, including an 11-year stint with Art Talmadge's Musicor label. Before joining Intercon, he spent nine years with Peters International as national sales manager. Intercon's secretary-treasurer is Anthony Matarazzo.

According to Spinosa, the company is currently negotiating a number of deals that would see Intercon's representation here of record companies situated in foreign markets.

## Larc Off To Flying Start

By NELSON GEORGE

NEW YORK—A four-month-old label, Larc Records, has made a strong impact on Billboard's Black Singles chart with its first three acts: Lanier & Company ("After I Cry Tonight"), Alfonzo ("Change The World") and Shawn Christopher ("Too Late"). All three 45s are currently in the top 40.

"We staggered the releases, yet they all broke out at the same time, which is unusual," says Stewart Love, director of a&r for Larc. The company, distributed through a pressing and distribution deal with MCA, is owned by Joe Isgro, a veteran independent promotion man. Larc is an outgrowth of Isgro's production company, ICE International Inc., and publishing companies, Lindee (ASCAP) and Larry Lou (BMI).

Love notes that the three singles broke in different parts of the country. Alfonzo first made a dent on radio in his home town of Los Angeles. Lanier & Company, whose record was produced by Memphis session stalwart B. "Bow Legs" Miller, is selling in the South. Female singer Shawn Christopher's single found acceptance first in Buffalo and later in other sections of the Northeast.

Love, an ex-Warner Bros. and Columbia a&r staffer, says the success of the label's first three signings has delayed release of product on two other acts, new group Mella and the Chi-Lites featuring Eugene Record.

Isgro heads Larc's promotional effort and is aided by vice president for r&b promotion Bill Craig; vice president for national sales Chuck Fassett; and staffer Ralph Tashjian. Craig and Fassett were both executives at ABC Records.

## Chartbeat

### Men At Work: Long Play; No 'Heartbreak' For Gibb

Men At Work's "Business As Usual" holds at No. 1 for the 10th straight week, surpassing the nine-week mark set last year by "Asia" as the longest-running No. 1 debut album since "The Monkees" logged 13 weeks on top in 1966-67.

The Men's second single, "Down Under," also moves up to No. 1, just 11 weeks after its initial hit, "Who Can It Be Now," topped the Hot 100. This makes "Business As Usual" the first debut album to produce two No. 1 pop hits since fellow Australian Andy Gibb's "Flowing Rivers" five years ago. But Gibb's album, while platinum, never went close to No. 1; it peaked at number 19, while spawning the No. 1 singles "I Just Want To Be Your Everything" and "Love Is Thicker Than Water."

Even the Monkees didn't lift two No. 1 singles from their debut album. "I'm A Believer," the followup to the No. 1 "Last Train To Clarksville," was taken from the group's second LP, "More Of The Monkees." That album, incidentally, replaced "The Monkees" at No. 1 and stayed on top for 18 weeks, giving the group an astonishing 31 consecutive weeks on top.

Generally, only the biggest stars are able to lift two No. 1 singles from a No. 1 LP. In the past 10 years, it's happened only seven other times. Four No. 1 hits came from the "Saturday Night Fever" soundtrack, three from the Bee Gees' "Spirits Having Flown" and two each from the "Grease" soundtrack, Stevie Wonder's "Songs In The Key Of Life," the Eagles' "Hotel California," Donna Summer's "Bad Girls" and Queen's "The Game."

Men At Work is only the second new music act to achieve the ultimate chart coup of a simultaneous No. 1 single and album. The Knack did the trick in August, 1979 with "Get The Knack" and "My Sharona." Other pop and rock groups to top both charts simultaneously since then are the Eagles, Pink Floyd, Queen, REO Speedwagon and the J. Geils band.

Grande Dame: Dionne Warwick's "Heartbreaker" climbs into the top 10 this week, just two weeks shy of 19 years after she first cracked the top 10 with "Anyone Who Had A

Heart." It's Warwick's 11th top 10 pop hit, her second on Arista.

"Heartbreaker" is the 27th top 10 hit written or co-written by Barry Gibb, following 14 Bee Gees hits, six by Andy Gibb, three by Barbra Streisand, and one each by Samantha Sang, Yvonne Elliman and Frankie Valli. That total is topped by only a handful of songwriters in the rock era—Lennon and McCartney, of course, plus the team of Eddie Holland, Lamont Dozier and Brian Holland.

★ ★ ★

Black Pop: Michael Jackson & Paul McCartney's "The Girl Is Mine" moves up to No. 1 on this week's black chart, as it holds at number two for the second week on the Hot 100. It's Jackson's third No. 1 black hit, following "Don't Stop Till You Get Enough" and "Rock With You." This puts Jackson in a tie with Sly & the Family Stone for

(Continued on page 58)

## RCA Launches Rock EP Series

NEW YORK—RCA Records launches a consistent series of mini-albums this month for the rock market.

Although the label's Nashville division has unveiled a similar LP/cassette line (Billboard, Jan. 8), the rock albums will retail at a dollar less (\$5.98). There will be no more than five cuts on each rock mini-album, compared to a six-title program in the Nashville series.

For release this month are a remixed version, with five cuts, of a Robert Hazard EP the artist originally released on his own; a four-title Count Floyd set; and a five-cut album by Robert Ellis Orrall called "This Special Pain."

In February, the label will market at least three albums, one of them by Mood. Latter program has not been fully set, although one title will stem from a 12-inch single release.

Over the past year, RCA has released several mini-albums, one by BowWowWow and another by David Bowie, featuring material with lyrics by the late Bertolt Brecht.

## Aretha Keys Awards TVer

By PAUL GREIN

LOS ANGELES—Aretha Franklin figures to receive the greatest exposure when the 10th annual American Music Awards air Jan. 17 over ABC-TV. Besides co-hosting the show with Mac Davis and Melissa Manchester, Franklin is one of the three leading nominees, along with Stevie Wonder and the Oak Ridge Boys. Each is vying for three awards.

Diana Ross, like Franklin, is nominated for female vocalist honors in both pop and soul, while Willie Nelson's "Always On My Mind" is up for album of the year in both pop and country. The pop album category is rounded out by Fleetwood Mac's "Mirage" and Journey's 1981 LP "Escape," leaving un-nominated blockbuster sets by Asia, John Cougar and Men At Work.

The pop single nominees are Paul McCartney & Stevie Wonder's "Ebony & Ivory," Survivor's "Eye Of The Tiger" and Lionel Richie's "Truly." Richie won the pop prize last year with "Endless Love," which was also cited as favorite soul single. (Surprisingly, "Truly" is not nominated for the soul award.)

Other defending champions nominated again in categories they won last year are the Oak Ridge Boys and Barbara Mandrell in country, and Stevie Wonder, Kool & the Gang and Rick James in soul.

Other acts with multiple nominations are Kenny Rogers, Sylvia, Alabama and Evelyn King.

The awards are based on a poll of 30,000 record buyers, who are asked to select their personal favorites from lists of seven finalists drawn from year-end music trade charts. The top three vote-getters are declared the "nominees"; the highest is the winner.



**CONQUISTADOR**—Julio Iglesias greets well-wishers following a press conference in London, where the CBS recording artist was presented with a gold record for sales of his "Amor" LP in Greece.

## Matsushita Will Proceed With Japan VHD Launch

TOKYO—Matsushita plans to go ahead with the launch of the VHD videodisk system in Japan this spring, despite the shelving of launch plans for Europe and the U.S. by JVC and other companies supporting the format.

Confirmation followed newspaper reports that a player would be in the shops this March, priced around \$408, with the company producing 5,000 units monthly. In reply, Matsushita has said that no sale date has been fixed, nor are pricing and production levels set.

but that the VHD system will definitely go on sale this spring.

The press reports claimed that Matsushita and JVC would go to market first, followed by Sharp, Toshiba, Mitsubishi Electric, Sanyo and other members of the so-called VHD family. In Europe, however, there has been speculation that Matsushita might drop VHD in favor of its Optical Still Recorder, a playback and record system already used in broadcasting applications but generally thought too expensive to be adapted to the mass domestic market.

The videodisk market in Japan is now 15 months old. Pioneer placed its LaserDisk software and hardware on sale Oct. 9, 1981. JVC was originally scheduled to follow with VHD players the same month, but the launch was postponed, first until April, 1982 and then indefinitely. Technical problems in the manufacture of the videodisks are now said to have been overcome, and JVC should have around 200 titles available in time for the Matsushita launch date.

## BPI Acts On Tape-To-Tape

By PETER JONES

LONDON—The British Phonographic Industry is lobbying to have tape-to-tape audio hardware banned from the local market. This augments its efforts to have the government impose a levy on blank au-

(Continued on page 44)

# Rental Caveat Issued In Japan; Dutch Test Case Targets Renters

By SHIG FUJITA

TOKYO—The Japanese Fair Trade Assn. has issued a warning to the Japan Phonograph Record Assn. (JPRA) that its action in suspending deliveries of records to traders servicing record rental stores could be contravening the country's Anti-Monopoly Law.

However, the warning is issued purely from the standpoint of the monopoly legislation and, says the FTA, has "no bearing" on the question, soon to be settled in the courts, of whether the record rental firms are violating national copyright law.

Since JPRA had already effectively lifted its suspension of sales in this sector while FTA investigations are being finalized, there was no question of a "cease and desist" order coming from the fair trade organization. The warning merely carried a condition against such delivery suspension in the immediate future.

The number of record rental shops in Japan is estimated to be in the 1,000-1,500 region, although there's no way of establishing precise statistics. But 13 major record producers, contending that some retail outlets have seen a 30% dip in sales because of the activities of nearby rental businesses, brought an action in the Tokyo District Court in October, asking for legal commitments banning the rental outlets. Hearings in this case are continuing.

Following the FTA warning, Juzaburo Kamei, managing director of JPRA, said: "This step has simply shelved the main issue. Records are

(Continued on page 46)

By WILLEM HOOOS

AMSTERDAM—Dutch copyright society BUMA/STEMRA is initiating a test case to stop the commercial rental of records and prerecorded cassettes in the Netherlands. A court hearing is hoped for in the first quarter of this year.

More and more Dutch retailers moved into the disk rental business last year. No statistics have been assembled, but the number is thought to run into the dozens.

Main reason for this development has been the effects of the economic recession. Music fans don't have the money to buy, it is said, and so the demand for rental was created.

But BUMA/STEMRA was quick to offer its opinion that commercial rental "could ruin the Dutch music industry." Says copyright society executive Ronald Mooy: "In other countries, notably Japan, rental at the national level has threatened the

record business. It's been estimated that industry turnover in Japan has dipped by around 30% because of the emergence of rental operations."

Mooy says that the society (BUMA covers performing rights, STEMRA mechanicals) gives permission for the pressing of records in Holland on the condition that the software will be for sale only. "Renting records amounts to a re-exploitation of the product. Dealers involved in rental haven't gained our permission. So we're seeking a decision in law about the legality or illegality of this side of the business. We want to end the threat before it gets out of hand."

Mooy says the test case is not intended to stop non-commercial rental of records and tapes in Holland. There are around 100 "phonoteques" that rent on a non-commer-

(Continued on page 46)

## Thorn EMI Cuts Video Prices In British Market

LONDON—Thorn EMI Video Programmes has slashed its dealer prices on over 100 software titles, in some cases by as much as 50%, in a bid to boost straight retail sales in the overwhelmingly rental-oriented U.K. video market.

The company says retail tests have shown many titles, ranging from classic movies to music and children's programming, produce greatly increased sales when marked below the sensitive 20-pound (\$32.50) price point at retail. "Experiments have shown that a volume increase of two to three times can easily be achieved when video-cassettes are priced under this level," it adds.

British video distributors have been growing increasingly concerned in recent months over their failure to generate a significant sales market, which is seen as essential for longterm viability. High prices—top-line product retails here at around \$65—are seen as the prime deterrent.

The result has been a spate of special offers and low-price product. Embassy Home Entertainment was launched here last month with Rod Stewart's "Tonight He's Yours" at \$33 recommended retail. Linked Ring is offering \$85 holiday vouchers to purchasers of its debut release, the made-for-video feature film "Tangier." CIC Video's new Arena label carries a mid-price catalog of Paramount and MCA-TV material at \$32 trade price.

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JANUARY 15, 1983, BILLBOARD

## International Viewpoint

By MIKE HENNESSEY

What does the pristine New Year hold in store for the hard-pressed, recession-plagued retailer?

Is it a year to be viewed with "cautious optimism"—which, realistically translated, means, "We hope it will get better, but we know it really won't?"

Or is uninhibited pessimism the order of the day? Will 1983 finally see recession transformed into depression?

Well, not if you talk to Garry Nesbitt, chairman of the British chain Our Price, who expects to sell \$40 million worth of product this year and to make a profit of around \$1.6 million.

Nesbitt and co-director Mike Isaacs started in the record retail business 11 years ago when they opened a small shop in northwest London. They launched the Our Price chain in 1976, and today it has 72 stores, all in the southeast of the U.K. within a 100-mile radius of London. The plan is to build up eventually to 100 outlets.

Such exemplary expansion in what is manifestly a declining market can only mean one thing—efficient management—and Nesbitt is not too modest to place this high on the short list of reasons for the Our Price success story.

"Good management is what retailing is about," he says. "We have a good market profile, we are fast and we give good value. We also have the finance to invest in stock so there are no cash flow problems.

"We work on a gross margin of 25%, but after deduction of overheads, rates, rents (which are high in the southeast), we finish with a net of around 4%. We would like to see this built up to 4 1/2%-5% in due course, but we haven't managed it yet."

Nesbitt says it is vital to have records in his stores the day the fans start asking for them; people just don't order records any more. "Having made sure that all your shops have the records people are asking for—and that's a lot easier to do when your branches are within a 100 miles radius of London—then the other important element is to sell at reasonable prices. We don't say we are the cheapest in the business, but we are very competitive."

After setting up their first shop in 1971, Nesbitt and Isaacs gradually built up their operation over the next nine years into a 17-store chain. Then in 1980 came the chance to buy the Harlequin record chain owned by Laurie Krieger. This cost them something like \$2 million and, with the state of the record busi-

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Vol. 95 No. 2

# Commentary

## The Creative Commitment

By CHRIS VAN NESS

It came to pass that a very strange thing happened. The public stopped buying recordings in expected quantities. People stayed at home and played with their television sets, or put quarters in strange sounding machines. And they made it easier for pirates to land on the shores of the music industry.

But the industry had an answer. It decided to charge the consumer more for a product he wasn't that anxious to buy in the first place. And lo, record sales plummeted even further.

Bootleggers began purveying the new music at a fraction of its retail price (maybe its true value). After all, most of the albums were so lacking in substance or real creativity that they would be easily forgotten in six months. Tapes, of course, could be erased and used again.

And it came to pass that record stores began renting record albums, while the companies that produced them sent people out into the streets to seek new employment. Grown men cursed video games, and a group called Fear received national exposure on a major network tv show.

And it was not good.

To be sure, solutions to the problems faced by the industry are not simple or easily employed. Nevertheless, time, money and creative promotion invested properly can net results.

### 'A&r departments must stop searching for hits and start discovering artists'

For example, what would have happened to Bob Dylan had not Columbia Records stayed with him through two albums until his work was made accessible through the records of Peter, Paul & Mary and the Byrds? And more recently, where would the Go-Go's be today without the extraordinary commitment of a tiny record company and persistent personal appearances?

While the two styles of music are as different as the two decades they represent (and while Dylan's poetry will last longer), the fact remains that both acts achieved recognition through applied, longterm work and promotion by their respective record companies—one a huge monolith and the other a minuscule but committed upstart—with the kind of calculated persistence essential for success.

So we must start with the record companies themselves, and specifically with the a&r departments which select and "create" the music. They must stop searching for hits and start discovering artists, legitimate talent that can be marketed and sold to a public ready to support and nurture honest musical expression.

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. Contributions should be submitted to Is Horowitz, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

The key criterion must be the potential for longevity; will the work of a particular artist stand the test of time? There's no sin

in publishing comic books; but what publisher, in his heart, would not rather publish literature?

It is no coincidence, for example, that 15-year-old recordings by the Doors are outselling some of the most heralded new

wave disks issued by the music industry, just as it is no coincidence that half the club-circuit groups working today try to sound like the Beatles.

Quality music has been the foundation of our business. It has sold before; it can again. Hastily conceived imitations of greatness go the way of all flash and are soon relegated to the remainder racks where cheapness is the only virtue.

We must strive first for quality. Then we must shape and nurture our artists with authority, and not coddle them out of fear. Talent must be brought along slowly, setting limitations not only on expression but also on bud-



Van Ness: "We must strive first for quality."

ets and expenditures.

The assumption here is that the clowns are not yet running the circus, and that there is still some competent authority.

Quality albums can be made by professional talent for reasonable amounts of money. It is only greedy amateurs who produce overly expensive product. I have often wondered, for example, how an 82-piece symphony orchestra with a 50-voice choir can produce a 53-minute album for half the cost of a 32-minute album by four rock performers.

And finally, when the new artists are ready, they must be marketed with enough promotion, conviction and fanfare to make the buying public take notice.

There are only a few guidelines to remember. Determine as best as possible that one has a product of high quality that will retain its value. Charge a fair price for it. And then market, advertise and promote the hell out of it.

*Chris Van Ness is the founder of Chris Van Ness Communications, a Los Angeles-based firm engaged in marketing, public relations and management.*

## Letters To The Editor

### High School Top 40

Of the 40 songs we currently have on our playlist, more than half are rarely played by commercial Indianapolis radio stations. Research or high chart action is not our top priority. If a song is good, we'll play it.

We are a high school station with 400 watts of power and broadcast 24 hours a day, covering most of Indianapolis with our signal. Yet the major record companies don't consider us important enough to supply us with records. The one exception is Arista, and we're thankful to them. We urge other distributors not to forget the "little guy"; we can help them with early airplay.

David Marshall  
Music Director, WHJE  
Carmel, Ind.

### An Unfair Suggestion

I am somewhat miffed by the reporting in the Format Turntable column which appeared in the Dec. 11 issue.

At the conclusion of the report on the WRBA format change, you allowed WRBA program director, Robin Plan, to suggest publicly that record labels and distributors discontinue service of new wave albums to WBNQ in favor of WRBA.

The fact that Arbitron reports over 67,000 weekly listeners to WBNQ and a mere 2,200 to WRBA causes me to wonder how this type of appeal could possibly benefit record companies or the audience they are trying to reach. To further compound my confusion, 28% of the WBNQ playlist for the week ending Dec. 11 consisted of new wave. Incidentally, Robin Plan is not a he, but a Ms.

Richard Dills  
WBNQ Station Manager  
Bloomington, Ill.

### Servicing College Radio

Thanks for the commentary (Dec. 25) by college DJ Chuck Miller. As music director of KUOR from 1973-77 I encouraged our air personalities to give equal time to independent releases. And on my shift I played cuts by Johnny Cougar and other artists who finally broke through years later.

Now, as president of an indie label, I am vying for airplay against the majors. Since I have been on the other side of the fence I am willing to service any college station that will send me a copy of their playlist with my acts added. Hopefully, other small labels will give college stations the product they need to keep us both alive.

P.J. Birosik  
Ready To Rock Records  
P.O. Box 46445  
Los Angeles 90046

### The Ability To Change

Even as an avid music fan, my buying habits have changed enormously as suggested list prices of records have climbed. Matter of fact, I changed from buying a record a week at \$3.99 to a couple of albums a year at \$8.98.

When record and movie prices were closer, I used to justify buying a record because it would provide longer-lasting entertainment than a movie. Also, if an album proved to be a dud, it was easier to part with the money because I was only out a few bucks.

Now, I find it painful to buy an album only to discover I should have bought a 45, or waited for the "Greatest Hits" album. Or perhaps I should have saved a bundle by taping someone else's copy or lifting it off the air.

The assumption that people are just supposed to accept such increases is way off target. It under-

estimates one of mankind's strongest assets. That is the ability to change, i.e. to do without or to find a substitute. And that is just what is being done.

James R. Messenger  
Piscataway, N.J.

### What Radio Is About

Chuck, you're right, almost (Commentary, Dec. 25). College radio has much to offer. It is often of value to trainee and audience. But it also can be a hindrance.

Too often it concentrates on music and programming, segues and exposure of product, holding itself up as an example to the commercial side of the band as if to say, "You guys, where did you get screwed up?"

Truth is, Chuck, we ain't screwed up. My station has a required playlist, but still gives exposure to much new product. It does so because of competition. Others in our area are much tighter in their playlists, also because of competition. It's radio stations scrambling for the almighty buck. That's what radio is all about.

The sales end of the chain can benefit the public and the music industry, just as much as the adventurous end of the programming realm. Don't get me wrong. There is a Santa Claus. I can't help but think, though, it would be a better world if he had to hit the street every day to meet the competition.

Steve Bridges  
Program Director  
KWPC-AM-KFMH  
Muscatine, Iowa

### Support For April

In response to April Feld's commentary on radio's road to suicide (Nov. 20), I say: Thank you, April. Your observations and humanity are not going unheeded.

Anthony K. De Vries  
Programmer, Houston



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_____ Co-op Source Directory .....	\$132.00

Your Name \_\_\_\_\_

Title \_\_\_\_\_

Company Name \_\_\_\_\_

Address \_\_\_\_\_

City/State/Zip \_\_\_\_\_

Type of Business \_\_\_\_\_

Signature \_\_\_\_\_ Date \_\_\_\_\_

## Abrams Pacts With Metromedia To Consult FM Outlets In New York, Los Angeles

By LEO SACKS

NEW YORK—Programmer Lee Abrams began talks last week with WNEW-FM executives here under the terms of a one-year consultancy pact with parent company Metromedia Inc. The Burkhart/Abrams principal will also consult sister station KMET-FM Los Angeles, and plans to meet with its management later this month. But the executive was "unsure" at presstime how his Metromedia agreement will affect his two-year contract with AOR competitor WLIR-FM in suburban Garden City, N.Y.

Vicki Callahan, executive vice president of Metromedia Radio, Secaucus, N.J., says that she expects Abrams to deliver "a thorough analysis and evaluation of our music product" following his initial consultations with general managers Mike Kakoyiannis of WNEW-FM and Howard Bloom of KMET.

"This is the first time that we've used a consultant, but times change," she notes. "Market competition is such that it behooves us to utilize Lee's talents. We want to make sure that we're positioned on the right track, and that's why Mike and Howard suggested—independently—that we hire him."

Metromedia wants Abrams to "fine-tune" the AOR outlets, according to Calahan, who does not anticipate any immediate format or personnel changes. She adds that the company's agreement with the consultant is still in the hands of attorneys, but that it will "most likely" extend through February, 1984.

Abrams stresses that he is confronting two different situations. "There's history and heritage at either station, but this is no programming package. The magic will be in what you *don't* hear."

He hopes to impart some of the "general music philosophies" be-

hind his "SuperStars 2" format. "We're looking to reach people that grew up with AOR, as well as younger listeners that are bored with the competition," Abrams states, noting that the demographic objective is the 24- to 38-year-old. "We'll emphasize a lot of lifestyle programming and catalog depth from major artists. The sophisticated types: Bruce Springsteen, Joe Jackson, Steely Dan. They're just perfect."

Kakoyiannis says he understands "that music isn't a science, that there are no empirical formulas. But Lee has good instincts, and I expect him to accelerate our ratings. It's strictly mechanics, overseeing the subtleties, what I call being ARB-smart. It's easy to sell out with a tight format, and I am committed to numbers. But I want to do it with the 'NEW ambience.'"

Abrams, who also consults Metromedia's WMMR-FM Phila- (Continued on page 54)

## Vox Jox

### Jay Thomas Joins WKTU

By ROLLYE BORNSTEIN

The New Year brought in a new morning drive personality on New York's WKTU, as Jay Thomas moves back into radio from his starring role as Remo Da Vinci on "Mork And Mindy." (You remember Remo. He was the owner of a New York Deli in Boulder, Colo.) Prior to that, Thomas did mornings on New York's WXLO, Charlotte's WAYS and Jacksonville's Big Ape (WAPE). Last year he was heard in Boston making numerous guest appearances on WXKS.

Also in New York, Holly Lewis is the new weekend and fill-in personality at country WKHK, coming from WGBB and WBAB on Long Island. . . . And Tom Morrera is out as overnight host on WNEW-FM. Pete Larkin and Ken Dashow are trying out for the post.

★ ★ ★

Gardner Wilcox leaves Denver's KHOW for greener (or whiter) pastures in Anchorage, thus creating a full-time evening opening at the station. If you're interested, send a tape and resume to Dave Anthony at KHOW. And from the "you may have lost track of him" department, former KHOW midday personality Harry Smith is now hosting a television program in Denver. . . . Also in Denver, Chuck Buell has left KIMN to do mornings at KPPL there, so if afternoons are your thing, send Doug Erickson a tape at KIMN.

(Continued on page 16)

## Urban Format: Is It Going Up Or Down?

Continued from page 1

three urban stations taking a 17.1 share, up from 15 in the summer.

With the introduction by Arbitron of Differential Survey Treatment (DST) to better measure black listeners, particularly young black males, one might expect that urban would do well, but all three stations are down from a year ago in Arbitron. WBLS is leading with a 5.6, down from 5.9 a year ago, but up from 5.3 in the summer.

WRKS is down too, to 4.5 from 5.6 a year ago and 5.1 in the summer. WRKS p.d. Barry Mayo, noting Arbitron's introduction of DST and other moves aimed at more closely monitoring listening habits of blacks and Hispanics, reasons that "Arbitron is a company in transition. They've changed their whole methodology. I'd expect a lot more surprises."

Asked where the urban audience has gone, Mayo responds, "None of us really has a clue, but there are millions of dollars and jobs riding on all of this. No matter what Frankie (Crocker of WBLS), Carlos (De Jesus of WKTU) and I do, all we really can do is guess and hope."

The major development in the Detroit Arbitron is the first book for the new "Hot Hits" WHYT. The former beautiful music WJR-FM scored a 4.9. Its last book as beautiful music won the station a 3.8. The urban-rock appeal of WHYT may account for the drop of urban WDRQ from 6.6 in the summer to 5.1 and the continuing decline of AOR WLLZ to 4.3 from 4.7 in the summer and 7.0 a year ago.

In Philadelphia, a new urban station, WUSL, debuted with a 4.4, up from 3.3 when it was country. The "Hot Hits" CBS outlet WCAU-FM is slipped to 5.9 from 6.3 in the summer, but this share is almost equal with last year's 6.0.

At AOR WYSP, the staff was popping champagne corks, having beating arch rival WMMR for the first time in five years. WYSP climbed up to 4.8 from 4.4 and 3.5, while WMMR slipped to 4.5 from 6.5 and 6.2. WYSP music director Steve Feinstein suggests that the gain was due to stepped-up promotions, many of them tied in with local clubs and concerts, and the move of air personality Anita from WMMR to WYSP.

JANUARY 15, 1983, BILLBOARD

## WAPP-FM Slips In New York Rock Race

NEW YORK—The move from a commercial-free summer to regular programming in the fall appears to have hurt Doubleday's bright new AOR hope in New York, WAPP-FM. The latest Arbitrons show the station's share at 3.1, down from 4.9 in the summer—although up from 1.5 a year ago, when it was WTFM and soft rock-formatted. Doubleday president Gary Stevens seems unconcerned, however: "We don't have or want teens. WPLJ has a two-to-one advantage over us in teens."

WPLJ's Arbitron share for the fall was 4.3, up from 3.5 in the previous book, down from 4.5 a year ago. New York's third AOR force,

WNEW-FM, is behind with a 2.1, almost even with the 2.0 it had in the summer, and down from 2.4 a year ago.

The fall Birch, which generally finds higher listenership at AOR stations, has WPLJ and WAPP almost tied with a 4.9 and a 4.8 respectively. WNEW-FM has a 2.2 in Birch.

Further down in the rankings in Gotham, the country battle is getting tighter. WHN-AM is down to 2.3 from 2.6 in the summer, but up from 2.1 a year ago. On the FM dial, WKHK is down to 1.8 from 2.2 in the summer, but up from 1.5 a year ago. However, in the Birch ratings, WKHK is kicking WHN with a 1.9

over WHN's 1.6. In Birch, WHN had a 2.3 in the summer and WKHK a 1.6.

In Chicago, a black format race finds WBMX gaining on WGCI and "Hot Hits" WBBM-FM softening, so that WLS-AM and FM have made a slight recovery from summer dips.

While WBMX is gaining on WGCI, both stations are down from summer highs. WBMX p.d. Lee Michaels isn't happy with Arbitron's Differential Survey Treatment. "I don't think they've got their act together," he says. "They're still tampering with it." In Arbitron, WBMX has a 4.7, down from 5.2 in the sum-

mer, but up from 2.1 a year ago. Michaels, who took the programming reins in September, 1981, says he stopped listener erosion by "hiring some new people, narrowing the play list to black-oriented music from urban, and we've stuck with it."

The new Hot 100 format on WBBM has tumbled to 4.1 from 5.3 in the summer in Arbitron and to 5.0 from 6.6 in Birch. P.d. Buddy Scott says he's not concerned and notes that "we spent zero dollars on promotion during the rating period." He takes pride in the fact that "we've now beaten WLS twice in a row."

In Los Angeles, the big news is adult contemporary KIIS, which is up to 4.4 in Arbitron from 3.3 and 2.1 and 5.7 in Birch from 3.1. KIIS president and general manager Wally Clark explains, "We just have all of the elements put together. Little by little we've made it brighter. We're somewhere between AC and top 40, closer to top 40."

AOR KROQ with these latest ratings has clearly established itself as a full equal with, if not leader over, KLOS and KMET. KROQ is up to 3.9 in Arbitron and 7.7 in Birch, and number two in the market according to the latter. KLOS trails with a 3.7 and 6.5 and KMET with a 3.7 and 6.3.

The big surprise in the San Diego Arbitron is urban XHRM. With a signal beamed in from Tijuana that runs Mexican programming mid-night to 6 a.m., the station has won big with a 5.7, up from 4.8 in the summer and 3.8 a year ago. Music director Duff Lindsey says the station has been "going up steadily for two years." The format signed on two years ago on New Year's Day. A new p.d., Jeffrey Von, arrived three months ago and has been moving the station more to an urban mix from straight r&b. Von does mornings and Lindsey does afternoon drive.

Also gaining in the San Diego Arbitron is KMLO, which runs the syndicated MOR format "Music Of Your Life." It's up to 5.2 from 2.8 in the summer and 2.5 a year ago.

Also in San Diego, KFMB-AM discovered that the listeners who pushed up the station's share to 11.6 in the summer apparently only tuned in to hear the play-by-play of Padres baseball. The station is back down to 4.7. DOUGLAS E. HALL

## Fall Ratings Comparison

Following are the fall Arbitron and Birch Report advance figures for Chicago, Los Angeles and New York. To further enhance the comparison of the ratings from the two companies, Billboard has averaged Arbitron and Birch. These appear in the first column. It should be noted that Arbitron uses a diary-keeping method to poll listeners, while Birch retrieves data through phone interviews. All figures are for 12 plus, 6 a.m. to midnight, Monday to Sunday.

station	format	combined average fall '82	Arbitron fall '82	Birch fall '82	Arbitron summer '82	Birch summer '82
<b>Chicago</b>						
WGN	MOR	9.6	9.6	9.6	9.3	8.4
WLOO	beautiful	5.4	6.1	4.6	4.8	4.5
WBBM-AM	news	5.2	4.8	5.5	4.8	4.6
WGCI	black	5.2	5.3	5.0	6.1	3.5
WLUP	AOR	4.7	3.4	6.0	4.2	5.3
WBBM-FM	Hot 100	4.6	4.1	5.0	5.3	6.6
WIND	talk	4.6	4.1	5.0	3.5	4.7
WBMX	black	4.2	4.7	3.7	5.2	4.2
WLS-FM	Hot 100	4.0	3.4	4.6	2.7	4.5
WLS-AM	Hot 100	3.9	3.8	3.9	3.6	4.0
<b>New York</b>						
WINS	news	6.3	5.2	7.3	4.6	6.8
WOR	talk	5.6	5.3	5.9	5.1	5.8
WBLS	urban	5.5	5.6	5.3	5.3	4.3
WRKS	urban	5.3	4.5	6.0	5.1	6.3
WKTU	urban	5.0	4.2	5.8	6.1	4.4
WCBS-AM	news	4.6	4.8	4.4	4.6	3.9
WPLJ	AOR	4.6	4.3	4.9	3.5	5.4
WYNY	AC	4.1	5.0	3.2	5.0	3.8
WAPP	AOR	4.0	3.1	4.8	4.9	7.4
WNBC	AC	3.9	4.0	3.8	4.4	3.8
<b>Los Angeles</b>						
KABC	talk	6.9	5.6	8.2	8.6	8.5
KROQ	AOR	5.8	3.9	7.7	3.7	6.4
KIIS	AC	5.1	4.4	5.7	3.3	3.1
KLOS	AOR	5.1	3.7	6.5	4.7	5.7
KMET	AOR	5.0	3.7	6.3	3.4	5.3
KBIG	beautiful	4.2	5.1	3.2	4.0	3.9
KNX-AM	news	4.2	3.7	4.6	2.7	3.9
KFWB	news	4.0	4.2	3.8	3.5	2.5
KJOI	beautiful	3.3	3.8	2.8	3.4	2.8
KIQQ	Hot 100	3.1	3.1	3.0	4.1	3.0

## Fall Arbitron Figures

Following are the fall Arbitron advance figures for Detroit, Philadelphia and San Diego. All figures are for 12 plus, 6 a.m. to midnight, Monday to Sunday.

station	format	fall '82	summer '82	fall '81
<b>Detroit</b>				
WJR	MOR	9.3	11.2	9.7
WJOI	beautiful	6.6	3.2	3.5
WXYZ	talk	5.6	4.0	6.0
WWJ	news	5.5	4.6	5.3
WRIF	AOR	5.4	5.6	5.3
WDRQ	urban	5.1	6.6	2.3
WHYT	Hot 100	4.9	3.8	4.7
WNIC-FM	AC	4.8	6.1	4.5
WJLB	black	4.7	3.5	2.7
WLLZ	AOR	4.3	4.7	7.0
<b>Philadelphia</b>				
KYW	news	8.7	7.9	9.3
WEAZ	beautiful	8.2	4.8	5.3
WMGK	MOR	7.9	7.2	8.0
WCAU-FM	Hot 100	5.9	6.3	6.0
WDAS-FM	black	4.9	8.8	5.4
WYSP	AOR	4.8	4.4	3.5
WWDB	talk	4.7	4.0	5.0
WIP	AC	4.6	4.9	5.8
WMMR	AOR	4.5	6.5	6.2
WCAU-AM	talk	4.4	6.2	3.4
WUSL	urban	4.4	3.3	4.0
<b>San Diego</b>				
KJQY	beautiful	9.2	8.4	7.9
KGB	AOR	6.6	5.5	8.2
XHRM	urban	5.7	4.8	3.8
KMLO	MOR	5.2	2.8	2.5
KPRI	AOR	5.1	5.8	4.7
KSDO	news	4.8	4.4	5.9
KFMB-AM	AC	4.7	11.6	3.7
KFMB-FM	AC	4.2	4.2	4.5
XTRA-AM	AC	4.2	3.1	3.0
KYXY	AC	3.7	4.3	2.7

## ROCK TO NEWS FORMAT

# Maverick D.C. Station WHFS-FM To Be Sold

By BILL HOLLAND

WASHINGTON — WHFS-FM, one of the few commercial stations to feature full-time the type of new music eschewed by most rock outlets, is being sold for \$2.1 million.

The buyer is the Outlet Co., a former retail enterprise based in Providence, R.I. which now owns 12 broadcast outlets, including the powerful all-news WTOP-AM in this city. It plans to turn WHFS to news, too.

The acquisition agreement was announced by Outlet and the current licensee, High Fidelity Broadcasters, on Dec. 31. The final contract will not be formally signed until after Jan. 14, when High Fidelity's board of directors meets to vote on the deal, according to longtime station general manager Jake Einstein.

WHFS was the first station in the Washington market to consistently feature "counter-culture" rock music, beginning in 1969, and the first to feature such artists as Bruce Springsteen, Joan Armatrading, the Pretenders, Elvis Costello, Tom Waits and Joe Jackson, to name a few, as well as hosts of artists with more modest reputations and sales records, including many blues, reggae, new wave, folk and jazz performers and dozens of regional and local artists.

Outlet's plans to change the format would make it the only all-news FM in the market. Some of the programming would be simulcasts of the WTOP signal, according to Howard Kay, Outlet's vice president of corporate affairs. "At this point," Kay says, "we haven't yet definitized the complete format yet. Some of it

will be simulcast, and some of it will not be. It will be essentially a news format."

Through the years, the scrappy station had earned the respect of record company branches and retail outlets here for often serving as the only non-campus station exposing new talent.

There always seemed to be a disparity between WHFS' reputation as a maverick "in" station and its ratings, which never emerged from the bottom pack of local stations. Some attributed this to its spotty reception pattern; others faulted the rating companies' methods of tracking down the elusive and often-mobile 18- to 24-year-old listener.

"It's very unfortunate," says David Blaine, general manager of the 18-store Waxie Maxie's chain. "As a medium for exposing new music for other than an AOR or top 40 format, there's just no other station in the market that can hope to replace WHFS. It's going to be a mess."

"It worries us sick, frankly," says Van Wyckoff, area branch manager for WEA. "The lifeblood of the industry is breaking new acts, and without WHFS, working new music is almost a nonentity in Washington."

An ad-hoc listener's alliance has already been formed in the four days since the station announcement, and more than 2,000 signatures have already been gathered in support of the station's unique "no-format" format. A meeting of local retailers, distributors, club owners and listeners—in support of the format—is scheduled for Saturday, Jan. 15.

## A FIRST FOR NEW YORK FM

# Spanish Format Set For WHBI

By TONY SABOURNIN

NEW YORK—The arrival of a commercial Spanish-language FM station here, long thought to offer strong ratings potential in this cosmopolitan city, moves closer with the FCC's decision to grant a license for WHBI-FM to the Global Broadcasting Co. Global, composed of three groups which were originally vying for the license, is headed by broadcast personality Guy LeBow.

The station's license was up for re-assignment because Cosmopolitan Broadcasting Corp. had it revoked due to numerous rule violations. Paul Alarcon, vice president and board member of Global, had previously purchased the station through the process known as a distress sale. This procedure is stipulated by a clause included by the FCC in all station purchase contracts to prevent the owners of financially troubled stations from closing them down.

However, this transaction was not approved by the FCC because of Cosmopolitan's violations, which, according to the federal agency, precluded them from realizing a financial gain in the transaction.

WHBI currently has a format consisting of various ethnic programs, but the new management plans to broadcast a substantial part of its programming in Spanish, which would in effect give New York its first Hispanic commercial FM outlet.

Alarcon does not expect this move to take place right away. "WHBI has contracted its programming and its advertising for a certain period of time, and we certainly intend to honor that commitment," he says. He specifies that as these contractual obligations run out, they will be replaced with Spanish programming. In any case, a notable percentage of Spanish programming will begin on the first day of broadcasting under

the new management, which Alarcon estimates to be within the next 60 days.

Global's immediate plans for WHBI include the building of new studios and the installation of new transmitters in the Empire State Building. In addition, LeBow has announced plans to recruit and train a number of black students in the field of broadcasting and communications through a program of hands-on internships evolved in conjunction with the Jackie Robinson Foundation. Other plans include broadcasting internships for the city's handicapped youth.

LeBow in known primarily for his tv and radio sportscasting. He has served as sports director for WABC-TV and WPIX-TV New York, and as an editor for the NBC Radio Network. Alarcon's Latin Sound and Eurosound studios record the majority of Hispanic artists in the city.

## Most Added Records

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

Title, Artist, Label	% of Billboard's radio panel adding record this week	% of Billboard's radio panel now reporting record	Key stations adding title this week include
<b>HOT 100</b>			
1 "You Are," Lionel Richie, Motown	39%	40%	KFRC-AM, WMC-FM, KPLZ-FM, KBEQ-FM, WTIC-FM, WIVY-FM
2 "Stray Cat Strut," Stray Cats, EMI America	26%	49%	WGCL-FM, WZGC-FM, WBZZ-FM, KSTP-FM, WMC-FM, KOAQ-FM
3 "Do You Really Want To Hurt Me?," Culture Club, Virgin/Epic	21%	67%	CKLW-AM, WNBC-AM, WDRQ-FM, WHYI-FM, KHFI-FM, WFBR-AM
4 "I'm Alive," Neil Diamond, Columbia	19%	19%	KFI-AM, KRTH-FM, WCAU-FM, KIMN-AM, WTIX-AM, XTRA-AM
5 "Breaking Us In Two," Joe Jackson, A&M	16%	16%	WZGC-FM, KIQQ-FM, KFI-AM, KEGL-FM, KSTP-FM, WGUY-AM
<b>BLACK</b>			
1 "Let Love Shine," Skyy, Salsoul	8%	11%	KRNB-FM, WLOK-AM, WTLC-FM, WGIV-AM, WATV-AM, WRKS-FM
2 "Such A Feeling," Aurra, Salsoul	7%	50%	WJPC-AM, WNHC-AM, KAEZ-FM, WGIV-AM, WJAX-FM, WZEN-FM
3 "We Don't Have To Talk," Peabo Bryson, Capitol	5%	72%	KDIA-AM, KAEZ-FM, WPAL-AM, KGFJ-AM, WNOV-AM, XHRM-FM
4 "Keep The Fire Burning," Gwen McCrae, Island	5%	28%	KRNB-FM, WLOK-AM, KAEZ-FM, WGIV-AM, WNJR-AM, WXYV-FM
5 "Do It Anyway You Wanna," Cashmere, Philly World	5%	26%	KRNB-FM, WNHC-AM, KAEZ-FM, WGIV-AM, WJLB-FM, WBMX-FM
<b>COUNTRY</b>			
1 "When I'm Away From You," Bellamy Brothers, Elektra/Curb	27%	40%	KMPS-AM, KKYX-AM, WSOC-FM, KSOP-AM, WWWW-FM, WSLC-AM
2 "Shine On," George Jones, Epic	27%	40%	KYGO-FM, KMPS-AM, WDGY-AM, WSOC-FM, KRMD-FM, WWVA-AM
3 "I Have Loved You, Girl (But Not Like This Before)," Earl Thomas Conley, RCA	24%	40%	KMPS-AM, WSOC-FM, KWJJ-AM, KYNN-AM, WWVA-AM, WQYK-AM
4 "Swingin'," John Anderson, Warner Bros.	22%	39%	WSOC-FM, KSOP-AM, WUBE-FM, KEBC-FM, WWVA-AM, WIVK-AM
5 "Reasons To Quit," Merle Haggard & Willie Nelson, Epic	19%	27%	KMPS-AM, WHK-AM, WSOC-FM, KWJJ-AM, KEBC-FM, KSO-AM
<b>ADULT CONTEMPORARY</b>			
1 "I'm Alive," Neil Diamond, Columbia	30%	30%	KHOW-AM, KIXI-AM, WTMJ-AM, WATR-AM, KNBR-AM, KMBZ-AM
2 "You Are," Lionel Richie, Motown	26%	26%	KIXI-AM, WCCO-AM, WYEN-FM, WSB-AM, KOY-AM, KEX-AM
3 "Heart Of The Night," Juice Newton, Capitol	14%	77%	WKRC-AM, KOB-AM, KOY-AM, KRNT-AM, WHAM-AM, WMAZ-AM
4 "Shame On The Moon," Bob Seger & the Silver Bullet Band, Capitol	14%	60%	WFYR-FM, WOMC-FM, WTMJ-AM, KOY-AM, KKR-AM, KRNT-AM
5 "Everything's Beautiful," Dolly Parton & Willie Nelson, Monument	14%	40%	KHOW-AM, KRNT-AM, WGY-AM, WRVA-AM, WCCO-AM, WYEN-FM

## Format Turntable

### Three Protest WDBO Switch

When Katz Broadcasting began making format changes in its newly acquired **WDBO Orlando** and **WSYR Syracuse, N.Y.**, it got some unexpected activity at the Florida station. Just before the beautiful music station was about to go to a country format on Dec. 21, three DJs, scheduled to lose their jobs, barricaded themselves in the studio, went on the air with their grievances and threatened to erase all the commercials from the studio tapes.

New general manager Bob Longwell negotiated the three out of the studio with some additional severance, and the new format was installed under new p.d. Steve Hol-

brook, who comes from **WKSJ Mobile**.

Longwell says the problems may have helped get the new format off to a good start, since the events were covered on local tv outlets. Dropped in the format switch were Ron Kocher, Gary Schaffer and Ron Wagner.

Holbrook, in addition to programming the station, is also handling the 10 a.m. to noon slot. Ron Bisson is the new morning man. He comes from 98 Gold in Miami. In the noon to 3 p.m. position is Kevin Ray, who moved over from Katz' **WZZK Birmingham**. Bill Barber, who has been out of broadcasting for a time, returns to work the 3 to 7 p.m. post. Joe West works from 7 p.m. to midnight, and Denise Michaels is on overnight. She comes from **WELE Daytona Beach**.

Under the new format, WDBO is being promoted as **K-92-FM**. **WSYR** is changing its format from AOR to AC, and will be known as **Y-94** when the format shift is completed in a few weeks. P.d. Bernie Kimble continues in that post, as does the on-air talent. "Everybody stays," Kimble says. "We all realize that the job market is tight."

★ ★ ★

**KNUZ Houston** has switched from country to "vintage rock'n'roll," featuring hits from the 1950s and '60s. Station president and general manager Dave Morris says that the format change was made because research shows "a significant void and great room for growth in the area of rock'n'roll programming."

"We tested the market on our sister station, **KQUE**, with an oldies show called 'The Time Machine,' and it attracted tremendous numbers of adults," Morris says.

**KNUZ**, which signed on the air in 1948, was a top rocker in the 1950s and '60s. It switched to country in 1973. Morris says the on-air lineup, which includes p.d. Bruce Nelson, Arch Yarcey, Sean O'Neel, Ron Shannon, Jim Richards and Ken Murray, will remain unchanged.



**FLOOD FUNDRAISER**—Ronnie McDowell and his band lend a helping hand to flood victims in Eureka, Mo. at a fundraising concert co-sponsored by **KSD St. Louis** and the **Bi-State Red Cross**. McDowell and the group drove overnight at their own expense and played for several thousand Eureka concert-goers.

## Out Of The Box

### HOT 100/AC

**PORTLAND, Ore.**—**Lionel Richie's** "You Are" (Motown) is in "power rotation" at **KMJK**, where program/music director Jon Barry says he is trying to fill the "r&b gap" in the marketplace. "Fall In Love With Me!" by **Earth, Wind & Fire** (Columbia), he adds, also fits the bill. "Ballads are fine, but we like a touch of funk at the station, something that will appeal to adults and teens, and this new single certainly bears their mark." The programmer adds that "The Blues" by **Randy Newman and Paul Simon**, from the former's forthcoming "Trouble In Paradise" LP (Warner Bros.), is "a tight production, in the grooves, typical Newman. He seems to know all about depressed children." Barry is also day-parting import singles by **A Flock Of Seagulls** ("Wishing" on Jive) and **Human League** ("Mirror Man" on Virgin). "They do more than reflect the impact of new music; they define our format—adult urban wave."

### AOR

**GARDEN CITY, N.Y.**—**Neil Young** has certainly crashed into the '80s, and I couldn't be happier for him," opines **Rosie Pisani**, music director for **WLIR-FM**. Assessing the singer's new album, called "Trans," on Geffen Records, she observes that Young has "made the most" of the new music scene. "He's really seized the moment with cuts like 'Transformer Man' and 'Computer Age,' but there's plenty of other material to suit more conservative AOR stations." The new "Beatitude" album by **Ric Ocasek**, also on Geffen, has also captured her imagination. "Prove It," "I Can't Wait," and "Jimmy Jimmy" are the cuts she feels best distinguish the composer from his work with the Cars. "The album seems to have more depth than most Cars records—that sweet pop edge is missing, and I like it. It will be interesting to see the extent to which AOR embraces the disk." In addition, Pisani recommends **Heaven 17's** "Let Me Go" (Arista), **the Passions'** "Sanctuary" (Polydor), **Simple Minds'** "Promised You A Miracle" and "Glittering Prize" (A&M), and **Naked Eyes'** "Always Something There To Remind Me" (EMI America).

### BLACK/URBAN

**ORLANDO**—**WOKB** program/music director **Billye Love** feels that Epic Records has done "a super job" in remixing the new **Michael Jackson** single, "Billie Jean." "I expect tremendous crossover appeal," she states. "It represents a perfect blend of rock and funk. It's a 'female' record, so to speak, but I don't expect too much resistance from guys who love to dance." Love is also featuring "Slow Dancin'," a cut from **Chaka Khan's** self-titled Warner Bros. LP that pairs the singer with slick **Rick James**. "Remember 'You Got The Love,' which she sang with Rufus? Well, this is pretty close, easily her grittiest work as a solo artist. As a duet, they work as well as **James (Ingram)** and **Patti (Austin)**, although I hardly expect any AC play." The programmer is playing the instrumental side of **Quadrant Six's** "Body Mechanic" (Atlantic/RFC), and while the tune reminded her initially of "the Tommy Boy school of electronic funk," she says the instrumentation, ultimately, is "a real attention-grabber." Finally, Love recommends "Love Iyah" from **Rita Marley's** "Harambee" LP ("good commercial reggae that I can play in an r&b format"), and "No Fair (Falling In Love)," a cut from **Jerry Butler's** new Fountain LP, "Ice and Hot." "His voice is like good wine. It just gets better with age."

### COUNTRY

**YOUNGSTOWN**—**Fred Woak**, music director for **WNIO**, has just added "That's How I Got To Memphis," a track from **Rosanne Cash's** "Somewhere In The Stars" LP (Columbia), and it sounds like a winner to him. "I'd love to see the label release it as a single," he says. "It has such a rich sound, and the chemistry behind it is amazing. I'm very impressed." Woak notes that **Janie Fricke's** "You Don't Know Love" (Columbia) is a "romantic ear-catcher," and that it segues well with "Shine On (Shine All Your Sweet Love On Me)" by **George Jones** (Epic), whose "gospel-country blend is a tour de force for the working man." Another best bet, he adds, is "Hangin' Around" by **the Whites** (Elektra/Curb), for its "high-pitched fiddles and bouncy refrain. Morning drive, evening drive—it's going to get you there, fast." **LEO SACKS**

## 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.

Jan. 10, **Greatest Guitarists**, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.

Jan. 10, **Pat Benatar** with **Neil Giraldo**, Guest D.J., Rolling Stone Productions, one hour.

Jan. 10-16, **Dottie West**, Country Closeup, Narwood Productions, one hour.

Jan. 10-16, **Don Cornell**, The Music Makers, Narwood Productions, one hour.

Jan. 14-16, **Johnny Rodriguez**, Live From Gilley's, Westwood One, one hour.

Jan. 14-16, **Jefferson Starship**, Rush, Rock Album Countdown, Westwood One, one hour.

Jan. 14-16, **Charlene, S.O.S. Band**, The Countdown, Westwood One, one hour.

Jan. 14-16, **Rock Films**, The Rock Chronicles, Westwood One, one hour.

Jan. 14-16, **Richard "Dimples" Fields**, Special Edition, Westwood One, one hour.

Jan. 14-16, **Rockstreet**, The Source Music Magazine, NBC, one hour.

Jan. 15, **Earl Thomas Conley**, **Mel McDaniel**, Silver Eagle, ABC Entertainment Network, 90 minutes.

Jan. 15-16, **Johnny Rivers**, **Dave Clark Five**, Soundtrack Of The 60s, Watermark, three hours.

Jan. 15-16, **Virginia Mayo**, Musical, Watermark, three hours.

Jan. 16, **Donald Fagen**, BBC Rock Hour, London Wavelength, one hour.

Jan. 16, **Marshall Crenshaw**, BBC College Concert, London Wavelength, one hour.

Jan. 16, **Rick Springfield**, Spotlight Special, ABC Contemporary Network, 90 minutes.

Jan. 16, **Warren Zevon**, **Novo Combo**, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.

Jan. 16-22, **Billy Idol**, Newsweek-FM, Thirsty Ear Productions, 30 minutes.

Jan. 17, **Aldo Nova** presents **Guitar Player Magazine's Best of 82**, Guest D.J., Rolling Stone Productions, one hour.

Jan. 17, **Greatest Drummers**, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.

Jan. 17-23, **Tompall & The Glaser Bros.**, Country Closeup, Narwood Productions, one hour.

Jan. 17-23, **Count Basie**, Music Makers, Narwood Productions, one hour.

Jan. 21-23, **Bar-Kays**, Special Edition, Westwood One, one hour.

Jan. 21-23, **Ed Bruce**, Live From Gilley's, Westwood One, one hour.

Jan. 21-23, **Billy Joel**, **Supertramp**, Rock Album Countdown, Westwood One, one hour.

Jan. 21-23, **Bar-Kays**, **Lionel Richie**, The Countdown, Westwood One, one hour.

Jan. 21-23, **Women in Rock**, The Rock Chronicles, Westwood One, one hour.

Jan. 21-23, **Rolling Stones Special**, The Source, two hours.

Jan. 22, **Tribute to Lefty Frizzell**, Silver Eagle, ABC Entertainment Network, 90 minutes.

Jan. 23, **Olivia Newton-John**, Ir Concert, Westwood One, one hour.

Jan. 23, **Stray Cats**, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.

Jan. 23, **Duran Duran**, BBC Rock Hour, London Wavelength, one hour.

Jan. 23, **English Beat**, BBC College Concert, London Wavelength, one hour.

Jan. 23-29, **Missing Persons**, Newsweek-FM, Thirsty Ear Productions, 30 minutes.

Jan. 24, **Buck Dharma & Eric Blume** of **Blue Oyster Cult**, Guest D.J., Rolling Stone Productions, one hour.

Jan. 24, **Rush**, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.

Jan. 24-30, **Janie Fricke**, Country Closeup, Narwood Productions, one hour.

Jan. 24-30, **The Four Lads**, Music Makers, Narwood Productions, one hour.

Jan. 28-30, **George Clinton**, Special Edition, Westwood One, one hour.

Jan. 28-30, **Kool & the Gang**, **Janet Jackson**, The Countdown, Westwood One, one hour.

Jan. 28-30, **Farewell Tours**, Rock Chronicles, Westwood One, one hour.

Jan. 28-30, **Burrito Bros.**, Live From Gilley's, Westwood One, one hour.

Jan. 28-30, **The Commodores**, Special Edition, Westwood One, one hour.

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# Billboard®

Playlist Prime Movers ★

# Singles Radio Action™

Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (1/4/83)

## PRIME MOVERS-NATIONAL

- MEN AT WORK—Down Under (Columbia)
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me (Qwest)
- BOB SEGER—Shame On The Moon (Capitol)

## TOP ADD ONS -NATIONAL

- CULTURE CLUB—Do You Really Want To Hurt Me (Virgin/Epic)
- STRAY CATS—Stray Cat Strut (EMI-America)
- DONNA SUMMER—The Woman In Me (Geffen)

## BREAKOUTS-NATIONAL

- LIONEL RICHIE—You Are (Motown)
- JOE JACKSON—Breaking Us In Two (A&M)
- NEIL DIAMOND—I'm Alive (Columbia)

★ **PRIME MOVERS**—those records registering good upward movement on the station's playlist as determined by station personnel.  
 ★ **KEY PRIME MOVERS**—the two records registering the greatest proportionate upward movement on the station's playlist as determined by station personnel.  
 ● **ADD-ONS**—All records added at the stations listed as determined by station personnel.  
 ●● **KEY ADD-ONS**—the two key records added at the stations listed as determined by station personnel.  
**BREAKOUTS**—Billboard Chart Department summary of Add On and Prime Mover information to reflect greatest record activity at regional and national levels.  
**ENTRY SYMBOLS**—  
 N—Night Part, D—Day Part, H—Hit Bound, L—LP Cut, X—Extra, K—Key Add, A—Add, B—Debut, P—Prime Mover, Q—Key Prime Mover, RU—Reused Playlist From Last Week.

- LIONEL RICHIE—You Are
- SAGA—On The Loose X

### XTRA-AM—San Diego

(Jim Richards—MD)

- ★ LITTLE RIVER BAND—The Other Guy 28-14
- ★ BOB SEGER—Shame On The Moon 27-22
- ★ TOM PETTY AND THE HEARTBREAKERS—You Got Lucky 12-10
- ★ GLENN FREY—All Those Lies 29-26
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 30-27
- LIONEL RICHIE—You Are
- DON HENLEY—I Can't Stand Still
- LINDA RONSTADT—I Knew You When B
- DONNA SUMMER—The Woman In Me B
- MUSICAL YOUTH—Pass The Dutchie B
- THE PRETENDERS—Back On The Chain Gang X
- SAGA—On The Loose X
- DON HENLEY—I Can't Stand Still
- STEEL BREEZE—Dreamin' Is Easy A
- NEIL DIAMOND—I'm Alive A
- OLIVIA NEWTON-JOHN—Tied Up A
- TONY K—I Won't Be Home Tonight X

### KRQQ-FM—Tucson

(Zapolan/Hart—MD)

- MUSICAL YOUTH—Pass The Dutchie A
- STEVE WINWOOD—Valerie X
- EDDIE RABBITT WITH CRYSTAL GAYLE—You And I X
- KENNY LOGGINS—Heart To Heart X
- CHICAGO—Love Me Tomorrow X
- KIM CARNES—Does It Make You Remember X
- GLENN FREY—All Those Lies X
- CULTURE CLUB—Do You Really Want To Hurt Me X
- SAMMY HAGAR—Your Love Is Driving Me Crazy X
- LITTLE RIVER BAND—The Other Guy X
- JOHN COUGAR—Hand To Hold On To X
- FLEETWOOD MAC—Love In Store X
- SAGA—On The Loose X
- SPYRO GYRA—Soho Mojo X
- THE WHO—Eminence Front X
- MICHAEL JACKSON—Beat It X

### KIQQ-FM—Los Angeles

(Robert Moorhead—MD)

- BOB SEGER—Shame On The Moon B
- YAZ—Only You B
- LITTLE STEVEN AND THE DISCIPLES OF SOUL—Forever B
- DONNA SUMMER—The Woman In Me B
- AMERICA—Right Before Your Eyes B
- GLENN FREY—All Those Lies B
- LINDA RONSTADT—I Knew You When B
- SCANDAL—Goodbye To You B
- POCO—Shoot For The Moon B
- TANE CAIN—My Time To Fly B
- HOT CHOCOLATE—Are You Getting Enough Happiness B
- LANIER AND COMPANY—After I Cry Tonight X
- BILL WOLFER—Papa Was A Rolling Stone X
- RED SPEEDWAGON—The Key X
- SAMMY HAGAR—Your Love Is Driving Me Crazy X
- THE SPINNERS—Funny How Time Slips Away X
- JOE JACKSON—Breaking Us In Two A
- NEIL DIAMOND—I'm Alive A
- EARTH, WIND AND FIRE—Fall In Love With Me A
- STEEL BREEZE—Dreamin' Is Easy A
- CATHOLIC GIRLS—Boys Can Cry A
- HERB ALPERT—Love Me The Way I Am A
- RANDY NEWMAN & PAUL SIMON—The Blues A

### KTKT-AM—Tucson

(Bobby Rivers—MD)

- ★ PHIL COLLINS—You Can't Hurry Love 17-7
- ★ MARVIN GAYE—Sexual Healing 21-10
- ★ MEN AT WORK—Down Under 19-11
- ★ FLEETWOOD MAC—Love In Store 25-17
- ★ JUICE NEWTON—Heart Of The Night 26-19
- LIONEL RICHIE—You Are
- STEVEN BISHOP—I Might Be You
- CULTURE CLUB—Do You Really Want To Hurt Me B
- GLENN FREY—All Those Lies B
- NEIL DIAMOND—I'm Alive A
- SUPERTRAMP—My Kind Of Lady A

### KRRL-AM—Los Angeles

(Rick Stancatto—MD)

- ★ MEN AT WORK—Down Under 5-1
- ★ TOTO—Africa 19-11
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 21-14
- ★ KOOL AND THE GANG—Let's Go Dancin' (Ooh La, La, La) 20-17

### KRTH-FM—Los Angeles

(David Grossman—MD)

- ★ MEN AT WORK—Down Under 5-1
- ★ ABC—The Look Of Love 6-4
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 9-6
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 9-6
- ★ TOM PETTY AND THE HEARTBREAKERS—You Got Lucky 12-10
- ★ TOTO—Africa 14-11
- LIONEL RICHIE—You Are
- NEIL DIAMOND—I'm Alive
- CULTURE CLUB—Do You Really Want To Hurt Me B
- BOB SEGER—Shame On The Moon B
- DONNA SUMMER—The Woman In Me B
- LINDA RONSTADT—I Knew You When B

### KOPA-FM—Phoenix

(Chaz Kelley—MD)

- BARRY MANILOW—Memory A
- LIONEL RICHIE—You Are
- CULTURE CLUB—Do You Really Want To Hurt Me A

### KGGI (99.1-FM)—Riverside

(Steve O'Neil—MD)

- BOB SEGER—Shame On The Moon
- DONNA SUMMER—The Woman In Me
- THE PRETENDERS—Back On The Chain Gang A
- OLIVIA NEWTON-JOHN—Tied Up A
- JOE JACKSON—Breaking Us In Two A
- RANDY NEWMAN & PAUL SIMON—The Blues A
- EARTH, WIND & FIRE—Fall In Love With Me A

### KCPX-FM—Salt Lake City

(Gary Waldron—MD)

- LIONEL RICHIE—You Are A
- POCO—Shoot For The Moon A
- FIREBALL—Always A
- SHERIFF—When I'm With You A
- OLIVIA NEWTON-JOHN—Tied Up A
- JOHN HALL BAND—Love Me Again A
- STEEL BREEZE—Dreamin' Is Easy A
- MISSING PERSONS—Windows A

### KRSP-AM—Salt Lake City

(Barry Moll—MD)

- PETER GABRIEL—Shock The Monkey

### KFRC-AM—San Francisco

(Kate Ingram—MD)

- ★ MEN AT WORK—Down Under 5-1
- ★ LAURA BRANIGAN—Gloria 7-5
- ★ TOTO—Africa 15-10
- ★ PHIL COLLINS—You Can't Hurry Love 20-16
- ★ TOM PETTY AND THE HEARTBREAKERS—You Got Lucky 26-19
- LIONEL RICHIE—You Are
- DONNA SUMMER—The Woman In Me B
- HOT CHOCOLATE—Are You Getting Enough Happiness B
- LINDA RONSTADT—I Knew You When X
- CHILLWACK—Whatcha Gonna Do X

### KPLZ-FM—Seattle

(Greg Cook—MD)

- BOB SEGER—Shame On The Moon B
- BARRY MANILOW—Memory B
- JUICE NEWTON—Heart Of The Night A
- LIONEL RICHIE—You Are A
- THE STEVE MILLER BAND—Give It Up A
- NEIL DIAMOND—I'm Alive A
- E. W. F.—Fall In Love With Me A

### KUBE-FM—Seattle

(Tom Hutyler—MD)

- A FLOCK OF SEAGULLS—Space Age Love Songs B
- BOB SEGER—Shame On The Moon B
- SAMMY HAGAR—Your Love Is Driving Me Crazy B
- JUICE NEWTON—Heart Of The Night B
- MUSICAL YOUTH—Pass The Dutchie A
- THE PRETENDERS—Back On The Chain Gang A
- RAY PARKER JR.—Bad Boy A
- LINDA RONSTADT—I Knew You When A
- CULTURE CLUB—Do You Really Want To Hurt Me

### KYXX-FM—Seattle

(Elvin Ichijima—MD)

- ★ ADAM ANT—Goody Two Shoes 2-1
- ★ MEN AT WORK—Down Under 4-2
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 11-3

- ★ THE PRETENDERS—Back On The Chain Gang 12-14
- ★ STRAY CATS—Stray Cat Strut 36-21
- DON HENLEY—I Can't Stand Still
- MISSING PERSONS—Windows
- MALCOM McLAREN—Buffalo Gals A
- MENTAL AS ANYTHING—Too Many Times X
- THE WAITRESSES—Square Pegs X

### KJRB-AM—Spokane

(Brian Gregory—MD)

- MICHAEL JACKSON—Billy Jean B
- LIONEL RICHIE—You Are B
- THE SPINNERS—Funny How Time Slips Away B
- MUSICAL YOUTH—Pass The Dutchie A
- DOLLY PARTON/WILLIE NELSON—Everything's Beautiful (In It's Own Way) A
- EARTH, WIND AND FIRE—Fall In Love With Me A
- STEVEN BISHOP—I Might Be You A
- RANDY NEWTON/PAUL SIMON—The Blues A
- GLENN FREY—All Those Lies X
- THE J. GEILS BAND—I Do X

### KTAC-AM—Tacoma

(Dick Haugen—MD)

- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 5-1
- ★ KENNY LOGGINS—Heart To Heart 13-4
- ★ LITTLE RIVER BAND—The Other Guy 14-6
- ★ MEN AT WORK—Down Under 15-12
- ★ CULTURE CLUB—Do You Really Want To Hurt Me 24-15
- BOB SEGER—Shame On The Moon B
- LINDA RONSTADT—I Knew You When B
- MOVING PICTURES—What About Me A
- BILLY JOEL—Allentown A
- MICHAEL MURPHEY—Still Taking Chances X
- GLENN FREY—That Girl X
- AMERICA—Right Before Your Eyes X
- RONNIE MILSAP—Inside/Carolina Dreams X
- POCO—Shoot For The Moon X

## North Central Region

### ★ PRIME MOVERS

- MEN AT WORK—Down Under (Columbia)
- A FLOCK OF SEAGULLS—Space Age Love Songs (Jive/Arista)
- POCO—Shoot For The Moon (Atlantic)

### ● TOP ADD ONS

- MUSICAL YOUTH—Pass The Dutchie (MCA)
- STRAY CATS—Stray Cat Strut (EMI-America)
- THE J. GEILS BAND—I Do (EMI-America)

### ● BREAKOUTS

- LIONEL RICHIE—You Are (Motown)

### WKRQ-FM—Cincinnati

(Tony Galluzzo—MD)

- ★ BILLY SQUIER—Everybody Wants You 2-1
- ★ TONI BASIL—Mickey 7-2
- ★ EDDIE MONEY—Shakin' 4-3
- ★ MEN AT WORK—Down Under 9-6
- ★ TOTO—Africa 19-13
- KENNY LOGGINS—Heart To Heart
- PETER GABRIEL—Shock The Monkey
- PAT MCINALLY—High Spiral A
- MICHAEL JACKSON—Beat It X

### WYYS-FM—Cincinnati

(Barry James—MD)

- ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I 6-4
- ★ TAVARES—A Penny For Your Thoughts 17-13
- ★ MICHAEL McDONALD—I Gotta Try 20-15

### ★ AMERICA—Right Before Your Eyes 23-17

- MEN AT WORK—Down Under

### WGCL-FM—Cleveland

(Tom Jefferies—MD)

- MICHAEL STANLEY BAND—Take The Time B
- STRAY CATS—Stray Cat Strut A
- DONNA SUMMER—The Woman In Me B
- GLENN FREY—All Those Lies B
- EDDIE RABBITT WITH CRYSTAL GAYLE—You And I B
- AIR SUPPLY—Two Less Lonely People In The World B
- DURAN DURAN—Hungry Like The Wolf A
- NIGHT RANGER—Don't Tell Me You Love Me A
- THE WHO—Eminence Front X
- CHAKA KHAN—Got To Be There X
- THE ALAN PARSONS PROJECT—Psychobabble X
- BARRY MANILOW—Memory X
- LINDA RONSTADT—I Knew You When X
- POCO—Shoot For The Moon X
- SCANDAL—Goodbye To You X
- MUSICAL YOUTH—Pass The Dutchie X
- ROUGH TRADE—All Touch X
- LITTLE STEVEN AND THE DISCIPLES OF SOUL—Forever X
- FRIDA—I Know There's Something Going On X

### WNCI-FM—Columbus

(Steve Edwards—MD)

- ADAM ANT—Goody Two Shoes
- BILLY JOEL—Allentown

### WXGT-FM—Columbus

(Teri Nutter—MD)

- THE CLASH—Rock The Casbah B
- STRAY CATS—Stray Cat Strut A
- JOHN COUGAR—Hand To Hold On To X
- TOM PETTY AND THE HEARTBREAKERS—You Got Lucky X
- THE J. GEILS BAND—I Do X
- ADAM ANT—Goody Two Shoes X

### WDRQ-FM—Detroit

(Deena Rimmer—MD)

- ★ ANDRE DYMONO—Kelly's Eyes 3-1
- ★ DEBARGE—I Like It 10-5
- ★ TONI BASIL—Mickey 12-9
- ★ ORBIT—The Beat Goes On 13-10
- ★ RAY PARKER JR.—Bad Boy 14-11
- THE GAP BAND—Outstanding
- DIANNE WARWICK—Heartbreaker
- PEARO BRYSON—We Don't Have To Talk B
- MEN AT WORK—Down Under B
- CULTURE CLUB—Do You Really Want To Hurt Me A
- KENNY LOGGINS—Heart To Heart A
- TYRONNE DAVIS—Are You Serious A
- TOTO—Africa A
- MUSICAL YOUTH—Pass The Dutchie A
- LUTHER ANDROSS—Since I Lost My Baby A
- LIONEL RICHIE—You Are A

### WKJJ-FM—Louisville

(Jim Golden—MD)

- BOB SEGER—Shame On The Moon A

### WBZZ-FM—Pittsburgh

(Chuck Tyler—MD)

- ★ STRAY CATS—Stray Cat Strut 7-1
- ★ THE CLASH—Rock The Casbah 8-2
- ★ MEN AT WORK—Down Under 11-4
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 19-8
- LITTLE RIVER BAND—The Other Guy B
- JOHN COUGAR—Hand To Hold On To B
- SAMMY HAGAR—Your Love Is Driving Me Crazy B
- RAY PARKER JR.—Bad Boy B
- STRAY CATS—Stray Cat Strut A
- LIONEL RICHIE—You Are A
- CULTURE CLUB—Do You Really Want To Hurt Me A
- MUSICAL YOUTH—Pass The Dutchie A
- THE J. GEILS BAND—I Do X

### WXKX-FM—Pittsburgh

(Craig Jackson—MD)

- ★ EDDIE MONEY—Columbia 21-6
- ★ BAD COMPANY—Racetrack 18-12
- ★ A FLOCK OF SEAGULLS—Space Age Love Songs 16-14
- ★ HENRY PAUL—Heart Of The Night 20-17
- ★ BOB SEGER—Shame On The Moon 31-22
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) B
- ★ MICHAEL STANLEY BAND—Hang Tough B
- ★ THE J. GEILS BAND—I Do A
- ★ A FLOCK OF SEAGULLS—Wishing A
- ★ CROSBY, STILLS AND NASH—Too Much Love To Hide X
- ★ JOHN COUGAR—Thundering Hearts X
- ★ THE WHO—Cry If You Want X
- ★ RUSH—Subdivisions X
- ★ PAT BENATAR—Tell It To Her X
- ★ VANORBERG—Burning Heart X
- ★ PHIL COLLINS—I Don't Care Anymore X
- ★ DURAN DURAN—Hungry Like The Wolf X
- ★ THE HUMAN LEAGUE—Mirror Man X

## Southwest Region

### ★ PRIME MOVERS

- MEN AT WORK—Down Under (Columbia)
- MARVIN GAYE—Sexual Healing (Columbia)
- BOB SEGER—Shame On The Moon (Capitol)

### ● TOP ADD ONS

- CULTURE CLUB—Do You Really Want To Hurt Me (Virgin/Epic)
- DONNA SUMMER—The Woman In Me (Geffen)
- GLENN FREY—All Those Lies (Asylum)

### ● BREAKOUTS

- LIONEL RICHIE—You Are (Motown)
- JOE JACKSON—Breaking Us In Two (A&M)
- RANDY NEWMAN & PAUL SIMON—The Blues (Warner Bros.)

### KHFI-FM—Austin

(Ed Volkman—MD)

- ★ FLEETWOOD MAC—Love In Store 12-5
- ★ ADAM ANT—Goody Two Shoes 24-12
- ★ GLENN FREY—All Those Lies 19-10
- ★ BOB SEGER—Shame On The Moon 20-15
- ★ FRIDA—I Know There's Something Going On 29-24
- THE CLASH—Rock The Casbah
- CULTURE CLUB—Do You Really Want To Hurt Me
- BARRY MANILOW—Memory D
- SAGA—On The Loose A
- MICHAEL MURPHEY—Still Taking Chances A
- MUSICAL YOUTH—Pass The Dutchie A
- DURAN DURAN—Hungry Like The Wolf A
- LIONEL RICHIE—You Are A
- RODWAY—Don't Stop Trying A
- SUPERTRAMP—Crazy X

### WFMF-FM—Baton Rouge

(Wayne Watkins—MD)

- ★ DARYL HALL AND JOHN OATES—Maneater 1-1
- ★ BOB SEGER—Shame On The Moon 24-14
- ★ RAY PARKER JR.—Bad Boy 20-16
- ★ GLENN FREY—All Those Lies 24-21
- ★ ADAM ANT—Goody Two Shoes 26-20
- ★ DONNA SUMMERS—The Woman In Me B
- ★ PRINCE—1999 X
- ★ JANET JACKSON—Young Love X

### KZFM-FM—Corpus Christi

(John Steele—MD)

- ★ MARVIN GAYE—Sexual Healing 2-1
- ★ MEN AT WORK—Down Under 4-2
- ★ AIR SUPPLY—Two Less Lonely People In The World 6-3
- ★ DIANA ROSS—Muscles 10-7
- ★ DIANNE WARWICK—Heartbreaker 11-8
- ★ BOB SEGER—Shame On The Moon B
- ★ JUICE NEWTON—Heart Of The Night B
- ★ CULTURE CLUB—Do You Really Want To Hurt Me B
- ★ LIONEL RICHIE—You Are A
- ★ HOT CHOCOLATE—Are You Getting Enough Happiness A
- ★ THE PRETENDERS—Back On The Chain Gang X
- ★ PETER GABRIEL—Shock The Monkey X
- ★ THE ALAN PARSONS PROJECT—Psychobabble X
- ★ DONNA SUMMER—The Woman In Me X
- ★ GLENN FREY—All Those Lies X
- ★ MUSICAL YOUTH—Pass The Dutchie X
- ★ KENNY LOGGINS—Heart To Heart X
- ★ SAMMY HAGAR—Your Love Is Driving Me Crazy X
- ★ JANET JACKSON—Young Love X

### KEGL-FM—Ft. Worth

(Bill Hayes—MD)

- ★ TOM PETTY AND THE HEARTBREAKERS—You Got Lucky 9-6
- ★ JOHN COUGAR—Hand To Hold On To 9-6
- ★ TRANSLATOR—Everywhere That I'm Not 16-9
- ★ SAGA—On The Loose 19-10
- ★ MICHAEL JACKSON—Beat It 20-15
- ★ GLENN FREY—All Those Lies A
- ★ DARYL HALL AND JOHN OATES—Family Man A
- ★ JOE JACKSON—Breaking Us In Two A
- ★ ABC—Poison Arrow A
- ★ DURAN DURAN—Rio A
- ★ RIC OCASEK—Something To Grab For A
- ★ THOMAS DOLBY—Blinding Me With Science A
- ★ HUMAN LEAGUE—Mirror Man A
- ★ BERLIN—Sex X
- ★ ELVIS COSTELLO AND THE ATTRACTONS—Party Party X

### KILE-AM—Galveston

(Scott Taylor—MD)

- ★ TOTO—Africa 2-1
- ★ FLEETWOOD MAC—Love In Store 10-5
- ★ PHIL COLLINS—You Can't Hurry Love 14-10
- ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I 16-12
- ★ KENNY LOGGINS—Heart To Heart 20-14
- LIONEL RICHIE—You Are
- CHICAGO—What You're Missing
- POCO—Shoot For The Moon B
- FRIDA—I Know There's Something Going On A
- FIREBALL—Always A
- NEIL DIAMOND—I'm Alive A
- UNIPOP—What If (I Said I Love You) X
- HUGHES/TRALL—Beg, Borrow Or Steal X
- PETER GABRIEL—Shock The Monkey X

### KFMK-FM—Houston

(Kirk Patrick—MD)

- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 4-3
- ★ MARVIN GAYE—Sexual Healing 8-7
- ★ LITTLE RIVER BAND—The Other Guy 14-12
- ★ TOTO—Africa
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me B

### KVOL-AM—Lafayette

(Phil Rankin—MD)

- ★ MEN AT WORK—Down Under 7-1
- ★ DON HENLEY—Down Under 4-2
- ★ LITTLE RIVER BAND—The Other Guy 18-10
- ★ AIR SUPPLY—Two Less Lonely People In The World 21-11
- ★ MARVIN GAYE—Sexual Healing 22-16
- THOMPSON TWINS—Lies
- NEIL DIAMOND—I'm Alive
- STRAY CATS—Stray Cat Strut B
- BARRY MANILOW—Memory B
- GOLDEN EARRING—Twilight Zone B
- POCO—Shoot For The Moon B
- DONNA SUMMER—The Woman In Me B
- SHERRIFF—When I'm With You A
- FIREBALL—Always A
- PAUL SIMON AND RANDY NEWMAN—Got The Blues A
- MISSING PERSONS—Windows A
- RACHEL SWEET—Woodoo X

(Continued on page 14)



# Billboard Singles Radio Action

Playlist Prime Movers ★  
Playlist Top Add Ons ●

Based on station playlists through Tuesday (1/4/83)

Continued from page 14

- ★ A FLOCK OF SEAGULLS—Space Age Love Songs 18-12
- BOB SEGER—Shame On The Moon B
- BILLY JOEL—Allentown A
- STRAY CATS—Stray Cat Strut A
- CULTURE CLUB—Do You Really Want To Hurt Me A
- SAGA—On The Loose A

### WQXA-FM—York

- (Dan Steele—MD)
- ★ ★ MEN AT WORK—Down Under 10-2
- ★ ★ LITTLE RIVER BAND—The Other Guy 18-9
- ★ ★ MARVIN GAYE—Sexual Healing 12-5
- ★ ★ FLEETWOOD MAC—Love In Store 21-13
- ★ ★ TAVARES—A Penny For Your Thoughts 25-18
- ● LIONEL RICHIE—You Are
- ● OLIVIA NEWTON-JOHN—Tied Up
- ● CULTURE CLUB—Do You Really Want To Hurt Me B
- ● RAY PARKER JR.—Bad Boy B
- ● PETER GABRIEL—Shock The Monkey B
- ● LINDA RONSTADT—I Knew You When B
- ● SAMMY HAGAR—Your Love Is Driving Me Crazy B
- ● TOM PETTY AND THE HEARTBREAKERS—You Got Lucky X
- ● THE STEVE MILLER BAND—Give It Up X
- ● GOLDEN EARRING—Twilight Zone X
- ● DONNA SUMMER—The Woman In Me X
- ● POCO—Shoot For The Moon X
- ● THE SPINNERS—Funny How Time Slips Away A
- ● DURAN DURAN—Hungry Like The Wolf A
- ● NEIL DIAMOND—I'm Alive A

### Southeast Region

#### ★ PRIME MOVERS

- MEN AT WORK—Down Under (Columbia)
- BOB SEGER—Shame On The Moon (Capitol)
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me (Qwest)

#### ● TOP ADD ONS

- STRAY CATS—Stray Cat Strut (EMI-America)
- DONNA SUMMER—The Woman In Me (Geffen)
- CULTURE CLUB—Do You Really Want To Hurt Me (Virgin/Epic)

#### ■ BREAKOUTS

- LIONEL RICHIE—You Are (Motown)
- JOE JACKSON—Breaking Us In Two (A&M)
- OLIVIA NEWTON-JOHN—Tied Up (MCA)

### WANS-FM—Anderson/Greenville

- (Bill Metts—MD)
- ★ ★ TOYO—Africa 5-1
- ★ ★ MEN AT WORK—Down Under 6-2
- ★ ★ PAT BENATAR—Shadows Of The Night 3-3
- ★ ★ JEFFERSON STARSHIP—Be My Lady 7-4
- ★ ★ TOM PETTY AND THE HEARTBREAKERS—You Got Lucky 13-9
- ● POCO—Shoot For The Moon
- ● DON HENLEY—I Can't Stand Still
- ● THE WHO—Eminence Front B
- ● THE J. GEILS BAND—I Do B
- ● SAGA—On The Loose B
- ● MICHAEL McDONALD—I Gotta Try B
- ● MUSICAL YOUTH—Pass The Dutchie A
- ● JOE JACKSON—Breaking Us In Two A
- ● STRAY CATS—Stray Cat Strut X
- ● LOVERBOY—Jump X
- ● LINDA RONSTADT—I Knew You When X
- ● PETER GABRIEL—Shock The Monkey X
- ● GOLDEN EARRING—Twilight Zone X
- ● THE ALAN PARSONS PROJECT—Psychobabble X

### WISE-AM—Asheville

- (John Stevens—MD)
- ★ ★ MEN AT WORK—Down Under 5-1
- ★ ★ ADAM ANT—Goody Two Shoes 16-7
- ★ ★ PHIL COLLINS—You Can't Hurry Love 13-6
- ★ ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 22-10
- ★ ★ MARVIN GAYE—Sexual Healing 21-18
- ★ ★ NIGHT RANGER—Don't Tell Me You Love Me A
- ● BARRY MANILOW—Memory A
- ● JOHN HALL—Love Me Again A
- ● JOE JACKSON—Breaking Us In Two A
- ● CULTURE CLUB—Do You Really Want To Hurt Me X
- ● ROUGH TRADE—All Touch X
- ● HUGHES/THRALL—Beg, Borrow Or Steal X
- ● MICHAEL McDONALD—I Gotta Try X
- ● LITTLE STEVEN AND THE DISCIPLES OF SOUL—Forever X
- ● FRIDA—I Know There's Something Going On X
- ● EDDIE RABBITT WITH CRYSTAL GAYLE—You And I X
- ● DONNA SUMMER—The Woman In Me X
- ● DURAN DURAN—Hungry Like The Wolf X
- ● DIRE STRAITS—Industrial Disease X
- ● WOLF—Papa Was A Rolling Stone X

### WZGC-FM—Atlanta

- (John Young—MD)
- ★ ★ MEN AT WORK—Down Under 2-1
- ★ ★ ADAM ANT—Goody Two Shoes 10-6
- ★ ★ PIA ZAODRA—The Clapping Song 14-7
- ★ ★ RAY PARKER JR.—Bad Boy 19-13
- ★ ★ BOB SEGER—Shame On The Moon 23-16
- ★ ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I B
- ● DONNA SUMMER—The Woman In Me B
- ● PETER GABRIEL—Shock The Monkey B
- ● MICHAEL McDONALD—I Gotta Try B
- ● STRAY CATS—Stray Cat Strut B
- ● LIONEL RICHIE—You Are A
- ● OLIVIA NEWTON-JOHN—Tied Up A
- ● JOE JACKSON—Breaking Us In Two A
- ● GLENN FREY—All Those Lies X

### WBBQ-FM—Augusta

- (Bruce Stevens—MD)
- ★ ★ RAY PARKER JR.—Bad Boy 14-8
- ★ ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 15-11
- ★ ★ DIRE STRAITS—Industrial Disease 16-10
- ★ ★ BOB SEGER—Shame On The Moon 20-14
- ● ADAM ANT—Goody Two Shoes 29-25
- ● STRAY CATS—Stray Cat Strut
- ● LIONEL RICHIE—You Are
- ● JUICE NEWTON—Heart Of The Night B
- ● EDDIE RABBITT WITH CRYSTAL GAYLE—You And I A
- ● OLIVIA NEWTON-JOHN—Tied Up A
- ● STEEL BREEZE—Dreamin' Is Easy A
- ● CULTURE CLUB—Do You Really Want To Hurt Me X
- ● GLENN FREY—All Those Lies X
- ● DONNA SUMMER—The Woman In Me X
- ● THE PRETENDERS—Back On The Chain Gang X
- ● SAMMY HAGAR—Your Love Is Driving Me Crazy X
- ● MUSICAL YOUTH—Pass The Dutchie X

### WXX-FM—Birmingham

- (Steve Davis—MD)
- ★ ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 9-4
- ★ ★ TOYO—Africa 10-7
- ★ ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I 12-8
- ★ ★ FLEETWOOD MAC—Love In Store 15-11
- ★ ★ MEN AT WORK—Down Under 20-15
- ● BILLY JOEL—Allentown
- ● LIONEL RICHIE—You Are
- ● JUICE NEWTON—Heart Of The Night B
- ● BOB SEGER—Shame On The Moon B
- ● DONNA SUMMER—The Woman In Me B
- ● AMERICA—Right Before Your Eyes B
- ● LINDA RONSTADT—I Knew You When A

### WCSC-AM—Charleston

- (Chris Bailey—MD)
- ● STRAY CATS—Stray Cat Strut B
- ● LINDA RONSTADT—I Knew You When B
- ● DURAN DURAN—Hungry Like The Wolf B
- ● DONNA SUMMER—The Woman In Me B
- ● CHICAGO—What You're Missing A
- ● LIONEL RICHIE—You Are A
- ● NEIL DIAMOND—I'm Alive A
- ● STEEL BREEZE—Dreaming Is Easy A
- ● JOE JACKSON—Breaking Us In Two A
- ● RANDY NEWMAN-PAUL SIMON—The Blues A
- ● JOHN HALL—Love Me Again A

### WBCY-FM—Charlotte

- (Bob Kaghan—MD)
- ★ ★ MARVIN GAYE—Sexual Healing 9-5
- ★ ★ LITTLE RIVER BAND—The Other Guy 16-8
- ★ ★ KENNY LOGGINS—Heart To Heart 24-9
- ★ ★ FLEETWOOD MAC—Love In Store 28-10
- ★ ★ BOB SEGER—Shame On The Moon 28-14
- ● CULTURE CLUB—Do You Really Want To Hurt Me
- ● RAY PARKER JR.—Bad Boy
- ● PETER GABRIEL—Shock The Monkey B
- ● A FLOCK OF SEAGULLS—Space Age Love Songs B
- ● GLENN FREY—All Those Lies B
- ● LINDA RONSTADT—I Knew You When A

- ● STRAY CATS—Stray Cat Strut A
- ● LIONEL RICHIE—You Are A
- ● DONNA SUMMER—The Woman In Me A
- ● CHICAGO—What You're Missing A
- ● JOE JACKSON—Breaking Us In Two A
- ● RANDY NEWMAN & PAUL SIMON—The Blues A
- ● SAMMY HAGAR—Your Love Is Driving Me Crazy X

### WSKZ-FM—Chattanooga

- (David Carroll—MD)
- ★ ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 21-6
- ★ ★ BOB SEGER—Shame On The Moon 25-8
- ★ ★ PHIL COLLINS—You Can't Hurry Love 8-4
- ★ ★ THE J. GEILS BAND—I Do 17-12
- ★ ★ ADAM ANT—Goody Two Shoes 24-18
- ● RAY PARKER JR.—Bad Boy
- ● CULTURE CLUB—Do You Really Want To Hurt Me
- ● GLENN FREY—All Those Lies X
- ● MICHAEL McDONALD—I Gotta Try X
- ● SAMMY HAGAR—Your Love Is Driving Me Crazy X
- ● VAN DYKE PARKER—Burning Heart A
- ● GOLDEN EARRING—Twilight Zone X
- ● THE ALAN PARSONS PROJECT—Psychobabble X
- ● SAGA—On The Loose X
- ● A FLOCK OF SEAGULLS—Space Age Love Songs X

### WDCG-AM—Durham

- (Jon Van Pelt—MD)
- ★ ★ TONI BASIL—Mickey 1-1
- ★ ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 4-2
- ★ ★ DARYL HALL AND JOHN DATES—Maneater 5-3
- ★ ★ MEN AT WORK—Down Under 14-5
- ★ ★ TOYO—Africa 13-8
- ● STRAY CATS—Stray Cat Strut
- ● SAGA—On The Loose
- ● MOVING PICTURES—What About Me B
- ● AIR SUPPLY—Two Less Lonely People In The World B
- ● GLENN FREY—All Those Lies B
- ● SAMMY HAGAR—Your Love Is Driving Me Crazy B
- ● MUSICAL YOUTH—Pass The Dutchie A
- ● BARRY MANILOW—Memory A
- ● BOB SEGER—Shame On The Moon X
- ● LINDA RONSTADT—I Knew You When X

### WFLB-AM—Fayetteville

- (Larry Canon—MD)
- ★ ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 6-3
- ★ ★ LITTLE RIVER BAND—The Other Guy 14-5
- ★ ★ MEN AT WORK—Down Under 19-7
- ★ ★ JUICE NEWTON—Heart Of The Night 21-12
- ★ ★ BOB SEGER—Shame On The Moon 38-30
- ● CHICAGO—What You're Missing
- ● OLIVIA NEWTON-JOHN—Tied Up
- ● THE CLASH—Rock The Casbah B
- ● ADAM ANT—Goody Two Shoes B
- ● MUSICAL YOUTH—Pass The Dutchie B
- ● POCO—Shoot For The Moon B
- ● FRIDA—I Know There's Something Going On B
- ● FIREFALL—Always A
- ● CULTURE CLUB—Do You Really Want To Hurt Me A
- ● NEIL DIAMOND—I'm Alive A
- ● DON HENLEY—I Can't Stand Still A

- ● RANDY NEWMAN AND PAUL SIMON—The Blues A
- ● MISSING PERSONS—Windows A
- ● UTOPIA—Feel Don't Fail Me Now X
- ● VAN DYKE PARKER—Burning Heart X
- ● LITTLE STEVEN AND THE DISCIPLES OF SOUL—Forever X
- ● BILL WOLFER—Papa Was A Rolling Stone X
- ● GOLDEN EARRING—Twilight Zone X
- ● THE STEVE MILLER BAND—Give It Up X
- ● UNIPOP—What If (I Said I Love You) X
- ● A FLOCK OF SEAGULLS—Space Age Love Songs X
- ● HUGHES/THRALL—Beg, Borrow Or Steal X
- ● ROUGH TRADE—All Touch X
- ● STRAY CATS—Stray Cat Strut X
- ● HOT CHOCOLATE—Are You Getting Enough Happiness X
- ● DURAN DURAN—Hungry Like The Wolf X

### WAXY-FM—Ft. Lauderdale

- (Rick Shaw—MD)
- ★ ★ MEN AT WORK—Down Under 6-1
- ★ ★ TOYO—Africa 9-4
- ★ ★ PHIL COLLINS—You Can't Hurry Love 15-11
- ★ ★ JEFFREY OSBORNE—On The Wings Of Love 17-12
- ★ ★ BARRY MANILOW—Memory 27-15
- ● LIONEL RICHIE—You Are
- ● DONNA SUMMER—The Woman In Me
- ● EDDIE RABBITT WITH CRYSTAL GAYLE—You And I B
- ● CULTURE CLUB—Do You Really Want To Hurt Me B
- ● BOB SEGER—Shame On The Moon B
- ● GLENN FREY—All Those Lies A
- ● NEIL DIAMOND—I'm Alive A

### WYKS-FM—Gainesville

- (Lou Rodriguez—MD)
- ★ ★ TOYO—Africa 2-1
- ★ ★ ADAM ANT—Goody Two Shoes 15-6
- ★ ★ FLEETWOOD MAC—Love In Store 19-11
- ★ ★ KENNY LOGGINS—Heart To Heart 21-12
- ★ ★ BILLY JOEL—Allentown 22-15
- ★ ★ THE ALAN PARSONS PROJECT—Psychobabble B
- ● STRAY CATS—Stray Cat Strut B
- ● LINDA RONSTADT—I Knew You When B
- ● DURAN DURAN—Hungry Like The Wolf B
- ● THE WHO—Eminence Front B
- ● THE PRETENDERS—Back On The Chain Gang B
- ● GOLDEN EARRING—Twilight Zone A
- ● SCANDAL—Goodbye To You A
- ● JOE JACKSON—Breaking Us In Two A
- ● HUGHES/THRALL—Beg, Borrow Or Steal X
- ● VAN DYKE PARKER—Burning Heart X
- ● DON HENLEY—I Can't Stand Still X
- ● PAUL SIMON AND RANDY NEWMAN—The Blues X

### WQEN-FM—Gadsden, Ala.

- (Leo Davis—MD)
- ★ ★ AIR SUPPLY—Two Less Lonely People In The World 7-4
- ★ ★ THE ALAN PARSONS PROJECT—Psychobabble 11-5
- ★ ★ THE CLASH—Rock The Casbah 13-6
- ★ ★ TAVARES—A Penny For Your Thoughts 12-7
- ★ ★ FIREFALL—Always 17-9
- ● DONNA SUMMER—The Woman In Me B
- ● GOLDEN EARRING—Twilight Zone B
- ● SAMMY HAGAR—Your Love Is Driving Me Crazy B
- ● CULTURE CLUB—Do You Really Want To Hurt Me B
- ● LIONEL RICHIE—You Are A

- ● STRAY CATS—Stray Cat Strut A
- ● DON HENLEY—I Can't Stand Still A
- ● STEEL BREEZE—Dreaming Is Easy A
- ● EARTH, WIND AND FIRE—Falling In Love With Me A

### WJDX-AM—Jackson

- (Bill Crews—MD)
- ★ ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 3-1
- ★ ★ LITTLE RIVER BAND—The Other Guy 10-7
- ★ ★ PHIL COLLINS—You Can't Hurry Love 13-8
- ★ ★ FLEETWOOD MAC—Love In Store 17-9
- ★ ★ RAY PARKER JR.—Bad Boy 22-12
- ● LIONEL RICHIE—You Are
- ● EDDIE RABBITT WITH CRYSTAL GAYLE—You And I
- ● STRAY CATS—Stray Cat Strut A
- ● PETER GABRIEL—Shock The Monkey A
- ● DURAN DURAN—Hungry Like The Wolf A
- ● OLIVIA NEWTON-JOHN—Tied Up A

### WIVY-FM—Jacksonville

- (Dave Scott—MD)
- ★ ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 4-1
- ★ ★ LITTLE RIVER BAND—The Other Guy 10-3
- ★ ★ PHIL COLLINS—You Can't Hurry Love 11-4
- ★ ★ KENNY LOGGINS—Heart To Heart 17-6
- ★ ★ TAVARES—A Penny For Your Thoughts 20-13
- ● LINDA RONSTADT—I Knew You When
- ● BILLY JOEL—Allentown
- ● LIONEL RICHIE—You Are A
- ● NEIL DIAMOND—I'm Alive A

### WQUT-FM—Johnson City

- (Dave Adam—MD)
- ★ ★ TOYO—Africa 7-1
- ★ ★ LITTLE RIVER BAND—The Other Guy 16-6
- ★ ★ MEN AT WORK—Down Under 14-7
- ★ ★ MOVING PICTURES—What About Me 20-13
- ★ ★ FLEETWOOD MAC—Love In Store 29-19
- ★ ★ KENNY LOGGINS—Heart To Heart B
- ★ ★ A FLOCK OF SEAGULLS—Space Age Love Songs B
- ● PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me B
- ● BILLY JOEL—Allentown B
- ● BOB SEGER—Shame On The Moon B
- ● CULTURE CLUB—Do You Really Want To Hurt Me A
- ● FIREFALL—Always A
- ● AMERICA—Right Before Your Eyes X
- ● MARVIN GAYE—Sexual Healing X
- ● LINDA RONSTADT—I Knew You When X
- ● PETER GABRIEL—Shock The Monkey X
- ● POCO—Shoot For The Moon X
- ● SAMMY HAGAR—Your Love Is Driving Me Crazy X
- ● GLENN FREY—All Those Lies X
- ● OLIVIA NEWTON-JOHN—Tied Up A

### WOKI-FM—Knoxville

- (Gary Akins—MD)
- ● LITTLE STEVEN AND THE DISCIPLES OF SOUL—Forever
- ● DON HENLEY—I Can't Stand Still
- ● STRAY CATS—Stray Cat Strut A

(Continued on page 16)

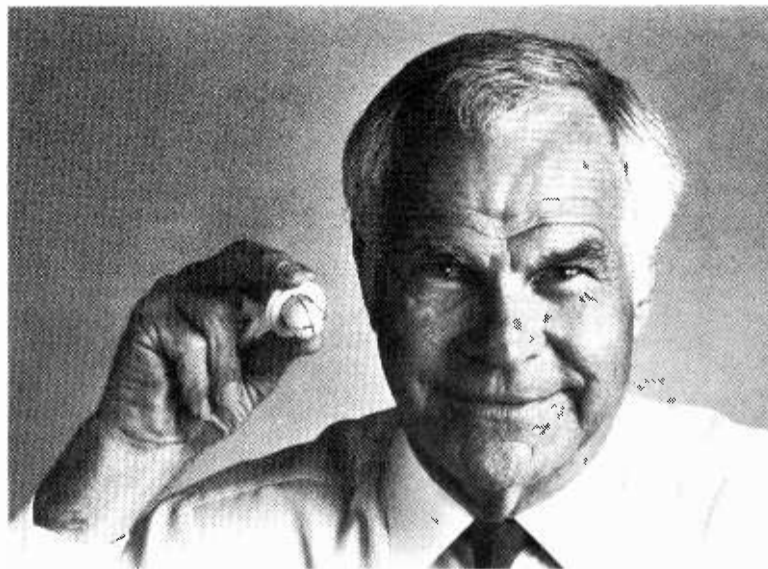
## In 1955, the artificial heart valve was just an idea. This year, it saved my life.

For over 30 years, The American Heart Association has invested research money in ideas. Lifesaving ideas like the artificial heart valve, cardiopulmonary resuscitation and drugs to control high blood pressure. Today, these ideas save lives.

Despite this progress, one of every two American deaths is caused by diseases of the heart and blood vessels.

If today's ideas are to grow into the lifesaving techniques of tomorrow, the American Heart Association needs your support now.

American Heart Association,  
We're Fighting for Your Life.



# American Heart Association

WE'RE FIGHTING FOR YOUR LIFE

# Singles Radio Action

Continued from page 15

- POCO—Shoot For The Moon A
- NEIL DIAMOND—I'm Alive A
- NEIL YOUNG—Thing Called Love A
- JOE JACKSON—Breaking Us In Two A
- AIR SUPPLY—Two Less Lonely People In The World X
- AMERICA—Right Before Your Eyes X
- ROUGH TRADE—All Touch X

## WMC-FM (FM-100)—Memphis

- (Tom Prestigiacomo—MD)
- MICHAEL McDONALD—I Gotta Try 11-3
  - KENNY LOGGINS—Heart To Heart 13-5
  - LITTLE RIVER BAND—The Other Guy 12-6
  - FLEETWOOD MAC—Love In Store 17-9
  - BOB SEGER—Shame On The Moon 24-12
  - STRAY CATS—Stray Cat Strut
  - MICHAEL JACKSON—Billy Jean
  - LIONEL RICHIE—You Are A
  - JOE JACKSON—Breaking Us In Two A
  - STEVEN BISHOP—It Might Be You A
  - VANDENBERG—Burning Heart X

## WHYI-FM—Miami

- (Colleen Cassidy—MD)
- MEN AT WORK—Down Under 2-1
  - TAVARES—A Penny For Your Thoughts 6-4
  - KOOL AND THE GANG—Let's Go Dancin' 10-6
  - THE WEATHER GIRLS—It's Raining Men 15-8
  - EVELYN KING—Betcha She Don't Love You
  - CULTURE CLUB—Do You Really Want To Hurt Me
  - DURAN DURAN—Hungry Like The Wolf A
  - LIONEL RICHIE—You Are A
  - MICHAEL JACKSON—Billy Jean A
  - BILL WOLFER—Papa Was A Rolling Stone X
  - TRIO—Da, Da, Da, You Don't Love Me, I Don't Love You A, Ha A, Ha A X
  - MICHAEL JACKSON—Thriller L/X
  - LIONEL RICHIE—My Love L/X

## WINZ-FM—Miami

- (Sandy McBride—MD)
- DARYL HALL AND JOHN OATES—Maneater 5-3
  - PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 6-4
  - THE CLASH—Rock The Casbah 11-8
  - ADAM ANT—Goody Two Shoes 18-10
  - MUSICAL YOUTH—Pass The Dutchie 17-15
  - CULTURE CLUB—Do You Really Want To Hurt Me
  - STRAY CATS—Stray Cat Strut
  - TOTO—Africa A
  - FRIDA—I Know There's Something Going On A
  - MICHAEL JACKSON—Someone In The Dark X
  - THE FIXX—Stand Or Fall X
  - DURAN DURAN—Hungry Like The Wolf X
  - RODWAY—Don't Stop Trying X
  - JANET JACKSON—Young Love X
  - BILLY IDOL—White Wedding X
  - MICHAEL JACKSON—Beat It X
  - VANDENBERG—Burning Heart X

## WHYY-FM—Montgomery

- (Mark St. John—MD)
- MEN AT WORK—Down Under 5-1
  - MARVIN GAYE—Sexual Healing 7-3
  - RAY PARKER JR.—Bad Boy 9-5
  - AIR SUPPLY—Two Less Lonely People In The World 15-9
  - PHIL COLLINS—You Can't Hurry Love 17-11
  - STRAY CATS—Stray Cat Strut B
  - MICHAEL McDONALD—I Gotta Try B
  - DONNA SUMMER—The Woman In Me B
  - CULTURE CLUB—Do You Really Want To Hurt Me B
  - LIONEL RICHIE—You Are A
  - POCO—Shoot For The Moon A
  - DURAN DURAN—Hungry Like The Wolf A
  - OLIVIA NEWTON-JOHN—Tied Up A
  - JOE JACKSON—Breaking Us In Two A
  - LINDA RONSTADT—I Knew You When X
  - SAMMY HAGAR—Your Love Is Driving Me Crazy X
  - GLENN FREY—All Those Lies B

## WWKX-FM—Nashville

- (John Anthony—MD)
- STRAY CATS—Stray Cat Strut
  - DURAN DURAN—Hungry Like The Wolf
  - NEIL DIAMOND—I'm Alive A
  - SAGA—On The Loose X

## WBJW-FM—Orlando

- (Terry Long—MD)
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 10-5
  - LITTLE RIVER BAND—The Other Guy 13-9
  - TOM PETTY AND THE HEARTBREAKERS—You Got Lucky 20-15
  - KOOL AND THE GANG—Let's Go Dancin' (Ooh La, La) 22-18
  - BOB SEGER—Shame On The Moon 26-21
  - BILLY JOEL—Allentown B
  - CULTURE CLUB—Do You Really Want To Hurt Me B
  - JUICE NEWTON—Heart Of The Night B
  - MICHAEL McDONALD—I Gotta Try A
  - RAY PARKER JR.—Bad Boy A
  - LINDA RONSTADT—I Knew You When A
  - DONNA SUMMER—The Woman In Me A

## WKXY-AM—Sarasota

- (Tony Williams—MD)
- PETER GABRIEL—Shock The Monkey A
  - BARRY MANILOW—Memory A
  - STRAY CATS—Stray Cat Strut A
  - AIR SUPPLY—Two Less Lonely People In The World X
  - A FLOCK OF SEAGULLS—Space Age Love Songs X
  - FLEETWOOD MAC—Love In Store X

## WRBQ-FM—Tampa

- (Pat McKay—MD)
- ADAM ANT—Goody Two Shoes
  - NEIL DIAMOND—I'm Alive
  - LITTLE RIVER BAND—The Other Guy A
  - SAMMY HAGAR—Your Love Is Driving Me Crazy A

## WSEZ-FM—Winston-Salem

- (Bob Mahoney—MD)
- TOTO—Africa 7-1
  - MEN AT WORK—Down Under 16-4
  - ADAM ANT—Goody Two Shoes 22-14
  - KENNY LOGGINS—Heart To Heart 24-16
  - MARVIN GAYE—Sexual Healing 30-19
  - BOB SEGER—Shame On The Moon B
  - JANET JACKSON—Young Love B
  - AIR SUPPLY—Two Less Lonely People In The World B
  - THE PRETENDERS—Back On The Chain Gang B
  - DONNA SUMMER—The Woman In Me B
  - DURAN DURAN—Hungry Like The Wolf B
  - THE ALAN PARSONS PROJECT—Psychobabble B
  - POCO—Shoot For The Moon B
  - CHAKA KHAN—Got To Be There B
  - FRIDA—I Know There's Something Going On A
  - ROUGH TRADE—All Touch A
  - LITTLE STEVEN AND THE DISCIPLES OF SOUL—Forever A
  - VANDENBERG—Burning Heart A
  - STEEL BEEZEE—Dreaming Is Easy A
  - OLIVIA NEWTON-JOHN—Tied Up A
  - DON HENLEY—I Can't Stand Still A

# YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK.

## POP SINGLES—10 Years Ago

- You're So Vain, Carly Simon, Elektra
- Superstition, Stevie Wonder, Tamla
- Me & Mrs. Jones, Billy Paul, Philadelphia International
- Clair, Gilbert O'Sullivan, MAM
- Funny Face, Donna Fargo, Dot
- Your Mama Don't Dance, Ken Loggins with Jim Messina, Columbia
- Rockin' Pneumonia—Boogie Woogie Flu, Johnny Rivers, United Artists
- Superfly, Curtis Mayfield, Curtom
- Crocodile Rock, Elton John, MCA
- Keeper Of The Castle, Four Tops, Dunhill

## POP SINGLES—20 Years Ago

- Go Away Little Girl, Steve Lawrence, Columbia
- Telstar, Tornados, London
- Limbo Rock, Chubby Checker, Parkway
- Hotel Happiness, Brook Benton, Mercury
- Pepino The Italian Mouse, Lou Monte, Reprise
- Tell Him, Exciters, United Artists
- The Night Has A Thousand Eyes, Bobby Vee, Liberty
- Zip-A-Dee-Do-Dah, Bob B. Soxx & the Blue Jeans, Phillies
- Two Lovers, Mary Wells, Motown
- My Dad, Paul Peterson, Colpix

## TOP LPs—10 Years Ago

- No Secrets, Carly Simon, Elektra
- Seventh Sojourn, Moody Blues, Threshold
- Rhymes & Reasons, Carole King, Ode
- One Man Dog, James Taylor, Warner Bros.
- Living in the Past, Jethro Tull, Chrysalis
- The World Is a Ghetto, War, United Artists
- I'm Still In Love With You, Al Green, Hi
- Catch Bull At Four, Cat Stevens, A&M
- Homecoming, America, Warner Bros.
- Tommy, London Symphony Orch. & Chamber Choir w/Guest Soloists, Ode

## TOP LPs—20 Years Ago

- The First Family, Vaughn Meader, Cadence
- My Son, The Folk Singer, Allan Sherman, Warner Bros.
- Girls! Girls! Girls!, Elvis Presley, RCA
- West Side Story, Columbia
- Jazz Samba, Stan Getz & Charlie Byrd, Verve
- Peter, Paul & Mary, Warner Bros.
- Modern Sounds In Country & Western Music, Vol. 2, Ray Charles, ABC-Paramount
- I Left My Heart In San Francisco, Tony Bennett, Columbia
- Pepino, The Italian Mouse & Other Italian Fun Songs, Lou Monte, Reprise
- Stop The World—I Want To Get Off, Original Cast, London

## COUNTRY SINGLES—10 Years Ago

- She's Got To Be A Saint, Ray Price, Columbia
- Soul Song, Joe Stampley, Dot
- She Needs Someone To Hold Her, Conway Twitty, Decca
- Old Dogs, Children & Watermelon Wine, Tom T. Hall, Mercury
- A Picture Of Me (Without You), George Jones, Epic
- Lovin' On Back Streets, Mel Street, Metromedia Country
- Got The All Over For You, Freddie Hart & the Heartbeats, Capitol
- I Wonder If They Ever Think Of Me, Merle Haggard & the Strangers, Capitol
- Love's The Answer/Jamestown Ferry, Tanya Tucker, Columbia
- Do You Know What It's Like To Be Lonesome, Jerry Wallace, Decca

## SOUL SINGLES—10 Years Ago

- Superstition, Stevie Wonder, Tamla
- Why Can't We Live Together, Timmy Thomas, Glads
- I Got A Bag Of My Own, James Brown, Polydor
- Me & Mrs. Jones, Billy Paul, Philadelphia International
- Superfly, Curtis Mayfield, Curtom
- World Is A Ghetto, War, United Artists
- Trouble Man, Marvin Gaye, Tamla
- Trouble In My Home/I Found My Dad, Joe Simon, Spring
- I'll Be Your Shelter (In Time of Storm), Luther Ingram, Koko
- Love Jones, Brighter Side of Darkness, 20th Century

# Radio

## Goodphone Commentaries

### Is This The End Of An Era?

By ROBERT MORGAN-GEWENIGER

So, you want to know why AM radio is dying. Yes, very near death, in fact. AM radio is dying for the same reason that FM radio is dying. Radio lies near death because radio is dull, discouragingly dull. Radio has been an old man with unwanted memories for more than 20 years now.

Radio is dying because all it has had going for it is music and news. As we all know, it's a rare market where news (or all talk) can support more than one station (if that many). As for the music, it was 20-plus years ago when radio relinquished its birthright to the recording industry in exchange for greater (or in some cases just "some") profits. Radio became little more than a talking jukebox with an ever diminishing amount of talk.

Radio sold its soul and is now paying with its life. For most of the past dozen years radio has been begging, cajoling and screaming at the recording industry: "Give us something we can sink our teeth into. Give us some meat." The recording industry has responded with the likes of disco, crossover country, punk, new wave and the same old stuff it was supplying 10 years ago. Unfortunately for radio, the recording industry may have been doing the best it could. The recording industry may be dying, too; or, like a caterpillar, developing into a new form, one that will leave radio like

an old skin or shell—behind, dead and lifeless.

When radio went through its metamorphosis, it immediately began training its audience to accept it in its new form: "More music!" "We play more music!" "Listen to more music radio!" Gradually listeners became conditioned to the belief that talk is a waste of time on radio, that the beat must go on, that it was the type and amount of music that gave a station value. Now, radio's audience has discovered that they can get more of what they have been conditioned to expect from radio from other sources: cassette recorder/players and cable tv. With the one they can program their own private cassette-station and with the other they can both listen and watch. With the continuing erosion of radio's base there will be fewer and fewer listeners and fewer and fewer reasons for an advertiser to buy time. Without its time, without its lifeblood being used to its fullest advantage, radio will shrivel and die.

Radio probably won't die completely, immediately, in the same way that theatre, motion pictures and newspapers have not completely died. But radio is well on its way to joining them in the graveyard of the late, (once-upon-a-time) great media. The stronger, luckier, wealthier stations may survive. But radio will probably be an even more lackluster medium, still offering itself to other media, still offering all talk or all music.

Rather than sit back and wait for

an inevitable death, what can radio do? It could return to its roots again in an attempt to regain the fresh, exciting sound of a living, growing medium. It will have to accept the same devil-may-care attitude that existed during the early '30s and late '50s for AM and late '60s for FM. Radio will have to take chances, gamble and bet on itself and open the doors to far-fetched ideas. It may have to let the DJ open his mouth; let the news-person express an opinion; play with the format; widen the playlist; do some live drama; bring on some local talent—squeeze a 12-piece band into the studio, if necessary; get out into the streets; do a live broadcast from a local high school, shopping center, train station, restaurant, pub, or office complex. Radio will have to recondition its audience to accept it for whatever it becomes and be willing to wait whatever amount of time it takes for that to happen. Radio will have to return itself to the people before people will want to continue returning to it.

No matter what radio does, another question remains to be answered: is it too late? Is the deterioration so great that radio's fate is already determined and the habits of 20 years are too ingrained to ever be changed? Only if radio lets it be so.

Robert Morgan-Geweniger is director of education of the Trans American School of Broadcasting in Wausau, Wisc. and a former DJ.

# Vox Jox

Continued from page 10

Claire Shaffner is upped to area group manager for Capitol Broadcasting. Shaffner, who had been g.m. at WRAL Raleigh, moves back to Charlotte, overseeing WLTV Statesville/Charlotte, WKEE/WHTN Huntington, W. Va. and WRNL/WRXL Richmond, Va.

As previously reported (Billboard, Jan. 8), Frank Marucca will oversee the rest of the chain. Meanwhile, consultant Andy Bickel, who has been working with WLTV, has added WRAL to his client roster.

The new morning team of soon-to-be news/talk WGBS in Miami is Gretchen Graham and Chuck Dent, who had been doing afternoons across town at WIOD. They succeed Kelly and Klein, who move to KFAT Gilroy, Calif. Meanwhile, at Miami's WVCG, Ken Collier has resigned and will be filling in at WGBS until the format change.

Liz Kiley is gone from the 3 to 5 a.m. shift at KFI Los Angeles, with 11 p.m. to 3 a.m. jock Bobby Rich now doing midnight to 5. Roger Collins is back as a part-timer there, and Mike Lundy is leaving to return to his former post as p.d. of KGIL in the San Fernando Valley.

Blake Williams is named assistant p.d. at KHYT Tucson. He retains his afternoon drive shift, and Steven C. Brown is upped to production director. ... Melissa McConnell, former overnighter on San Francisco's KYA, is now doing weekends and fill-in at K-101 there. ... In Ft.

Meyers, Fla., Steve Taylor moves across town from Y-106 (WHLY) to Q-96 (WLEO) as p.d. and air talent using the name Steve McLean.

Bill Hilliard is named chief announcer (there's a term you don't hear much these days) at WKBV Richmond, Ind., where he's been

since 1977. ... Dartmouth College's commercial station, WDCR, has a new p.d. He's Lenwood K. Ivey (and with a name like that he belongs at Dartmouth). Lenwood, who returns from a semester of foreign study, succeeds graduate Bob Gray, who remains at the station as an announcer. (Continued on page 54)

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## Pro-Motions

### WZUU's 'Legend' Sweetens Up

His reputation as an opinionated morning man precedes him, but Larry Johnson, better known to listeners of Milwaukee's WZUU-FM as "Larry The Legend," insists that he really isn't such a bad guy. So he's launched a campaign to sweeten his image with his very own "Larry The Legend" chocolate candy bar.

"They're outrageously nutty, just like me!" exclaims Johnson, whose six personal appearances in the Milwaukee area each week affirm the fact that he "lives and breathes" self-promotion. "Obviously, for the type of show I do, not everyone likes me. But free candy bars seem to keep people in a pretty good mood."

Johnson, who awards candy bars to the winners of his daily Ellery Queen Mini-Mystery and Legendary Trivia Question contests, initiated the promotion last month, when Ambrosia Milk Chocolates of Milwaukee agreed to manufacture the taste treat. Two local chains, Kohl's Grocery, with 64 stores, and Pick 'n Save, with 17, were the first

businesses to take initial orders. Now Johnson reports that over 280 locations in the Milwaukee vicinity are promoting the candy, which sells for 50 cents.

Assessing the market acceptance of the candy bar, Johnson notes that Pick 'n Save recently featured the confection in a half-page advertisement affixed to a 10-cent coupon. "Even my sponsors are getting into the act," he notes. "Take Mike Crivello, who has six camera shops. Normally, he doesn't sell candy, but he does for me."

Johnson, who joined the AC station in 1975 from WIND Chicago, also promotes "Larry The Legend" champagne at his weekly nightclub appearances. "It's regular Andre," he admits. "But you'd never know it. My name and picture are on the bottle."

Steven Rifkin, a self-described "ad man" from Chicago, has introduced a novel auto accessory for easy station identification. The plas-

tic device, which snaps on to car radio pushbuttons, is called "Cappys: The Radio Hot Button," and features a special customized imprint for station identification, advertising and promotional use.

"Cappys capture a prime piece of advertising space never before available," asserts Rifkin, who has delivered over 450,000 pieces to 12 U.S. stations, including WLS-AM-FM Chicago, WHYT-FM Detroit, WMMS-FM Cleveland, and WPLJ-FM New York, since December. "They put a radio station's name right where it counts the most—at the listener's fingertips."

Rifkin, who estimates that there are over 1.5 million pushbutton and 750,000 electronically tuned car radios in the country, says that Cappys vary in cost from \$100-\$250 per 1,000, depending on the quantity ordered. "Format Cappys" are also available and feature such imprints as "Rock," "Country," "Talk-Radio," "Big Band" and "The Hits," among others.

"We can customize a station's logo art, call letters and dial position, or modify the Cappy to include an advertiser for co-op purposes," Rifkin adds. "They're more than a novelty. The opportunities to tie-in with major brands and retailers in each market are enormous. And down the road, I see them as terrific giveaway for music groups at festivals and concerts."

WMNI Columbus is in the midst of a winter-long promotion with the local Burger King chain. The country station is picking up utility bills for senior citizens. . . . Urban WMJI-FM Cleveland is also paying listeners' telephone, grocery, car and rent or mortgage payments through Feb. 6. . . . KOFM-FM Oklahoma City is helping to establish Genesis House there for abused and battered children. The AC outlet, in association with Dr Pepper, is distributing toy banks to children under 16 to raise money for the project. . . . KVOI Tucson, the contemporary Christian station whose monthly magazine, Up, has a press run of 5,000 copies, just concluded a check-writing promotion. The winner managed to scribble 95 checks for \$6.90 each during a 30-minute period, netting \$650.50. . . . WRIF-FM Detroit has teamed with the Cranbrook Institute of Science in Bloomfield Hills to launch a planetarium light show called Lasera II. The half-hour presentation features such acts as Devo, Pink Floyd, the Police, ELO and Aldo Nova.



**BEST FRIENDS**—Louise Mandrell presents a copy of "Some Of My Best Friends Are Old Songs" to Bonnie Young, a Nashville resident who flew to Albuquerque to visit her sister as part of a promotion launched by RCA Records and WNKZ-AM-WJKZ-FM Nashville. Also pictured, from left, are Bob Heatherly, director of national country promotion for RCA; operations manager and program director Don Keith; and producer Eddie Kilroy.



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Words and music by Patsy Maharam



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# TOP 50 Adult Contemporary

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)	WEEKS AT #1
1	1	11	THE GIRL IS MINE Michael Jackson/Paul McCartney, Epic 34-03288 (Mijac/Warner Tamerlane, BMI)	5
2	6	14	YOU AND I Eddie Rabbitt With Crystal Gayle, Elektra 7-69936 (Four Way, ASCAP)	
3	9	9	BABY COME TO ME Patti Austin, Qwest 50036 (Warner Bros.) (Rodsongs, ASCAP)	
4	10	9	TWO LESS LONELY PEOPLE IN THE WORLD Air Supply, Arista 1004 (Unart/Big Parade, BMI)	
5	5	11	IT'S RAINING AGAIN Supertramp, A&M 2502 (Delicate/Almo, ASCAP)	
6	7	11	AFRICA Toto, Columbia 38-03355 (Hudmar/Cowbells, ASCAP)	
7	2	16	HEARTBREAKER Dionne Warwick, Arista 1015 (Gibb Brothers, BMI, admin. Unichappell)	
8	14	9	THE OTHER GUY Little River Band, Capitol 5185 (Screen Gems-EMI, BMI)	
9	12	7	HEART TO HEART Kenny Loggins, Columbia 38-03377, (Milk Money/Genevieve, ASCAP/Foster Frees, BMI)	
10	13	9	MEMORY Barry Manilow, Arista 1025 (Koppelman-Bandier, BMI)	
11	11	8	YOU CAN'T HURRY LOVE Phil Collins, Atlantic 7-89933 (Stone Agate, BMI)	
12	3	14	TRULY Lionel Richie, Motown 1644 (Brockman, BMI)	
13	4	16	STEPPIN' OUT Joe Jackson, A&M 2428 (Albion/Almo, ASCAP)	
14	8	13	I.G.Y. (What A Beautiful World) Donald Fagen, Warner Bros. 7-29900 (Freejunkt, ASCAP)	
15	22	7	HEART OF THE NIGHT Juice Newton, Capitol 5192, (Warner-Tamerlane/Flying Dutchman/Sweet Harmony, BMI)	
16	21	7	LOVE IN STORE Fleetwood Mac, Warner Bros. 7-29848, (Fleetwood Mac, BMI)	
17	19	8	A PENNY FOR YOUR THOUGHTS Tavares, RCA 13292 (Kenny Nolan/Downtown, ASCAP)	
18	18	11	MANEATER Daryl Hall & John Oates, RCA 13354 (Fust Buzz/Hot Cha/Unichappell, BMI)	
19	16	17	ON THE WINGS OF LOVE Jeffrey Osborne, A&M 2434 (Lincoln Pond/Almo/March 9, ASCAP)	
20	23	7	RIGHT BEFORE YOUR EYES America, Capitol 5177, (Marc-Cain, CAPAC)	
21	35	4	SHAME ON THE MOON Bob Seger & The Silver Bullet Band, Capitol 5187 (Coolwell/Granite, ASCAP)	
22	22	15	MISSING YOU Dan Fogelberg, Full Moon/Epic 34-03289 (Hickory Grove, ASCAP)	
23	20	13	A LOVE SONG Kenny Rogers, Liberty 1485 (Music Corporation Of America/Sycamore Valley, BMI)	
24	27	6	DOWN UNDER Men At Work, Columbia 38-03303 (Blackwood, BMI)	
25	17	23	UP WHERE WE BELONG Joe Cocker And Jennifer Warnes, Island 7-99996 (ATCO) (Famous, ASCAP/Ensign, BMI)	
26	33	4	DO YOU REALLY WANT TO HURT ME Culture Club, Virgin/Epic 34-03368 (Virgin/Chappell, ASCAP)	
27	30	7	INSIDE/CAROLINA DREAMS Ronnie Milsap, RCA 13362, (Lodge Hall, ASCAP)	
28	29	6	STILL TAKING CHANCES Michael Murphy, Liberty 1486 (Timberwolf, BMI)	
29	25	10	THEME FROM DYNASTY Bill Conti, Arista 1021 (SVO, ASCAP)	
30	38	4	EVERYTHING'S BEAUTIFUL Dolly Parton & Willie Nelson, Monument 4-03408 (Combine, BMI)	
31	31	24	LOVE ME TOMORROW Chicago, Full Moon/Warner Bros. 7-29911 (Double Virgo/Foster Frees/Irving, BMI)	
32	NEW ENTRY		I'M ALIVE Neil Diamond, Columbia 38-03503 (Stonebridge, ASCAP/Foster Frees, BMI)	
33	NEW ENTRY		ALL THOSE LIES Glenn Frey, Asylum 7-69857 (Elektra) (Red Cloud, ASCAP)	
34	34	5	SEXUAL HEALING Marvin Gaye, Columbia 38-03302 (April, ASCAP)	
35	NEW ENTRY		YOU ARE Lionel Richie, Motown 1657 (Brockman, ASCAP)	
36	36	5	SOMEBODY'S ALWAYS SAYING GOODBYE Anne Murray, Capitol 5183 (Hall/Clement/Weik, BMI)	
37	37	5	SHOOT FOR THE MOON Poco, Atlantic, 7-89919 (Pirooting, ASCAP)	
38	NEW ENTRY		I KNEW YOU WHEN Linda Ronstadt, Asylum 7-69853 (Elektra) (Lowery, BMI)	
39	NEW ENTRY		THE WOMAN IN ME Donna Summer, Geffen 7-29805 (Warner Bros.) (Warner-Tamerlane/Rashida/Flying Dutchman, BMI/Sweet Harmony/WB, ASCAP)	
40	28	8	I GOTTA TRY Michael McDonald, Warner Bros. 7-29862 (Genevieve/Milk Money, ASCAP)	
41	26	17	SOUTHERN CROSS Crosby, Stills And Nash, Atlantic 7-89969 (Kenwon/Catpatch/Gold Hill, ASCAP)	
42	31	21	THE ONE YOU LOVE Glenn Frey, Asylum 7-69974 (Elektra) (Red Cloud/Night River, ASCAP)	
43	32	9	GLORIA Laura Branigan, Atlantic 4048 (Sugar Music/Music Corp. of America, BMI)	
44	40	20	HEARTLIGHT Neil Diamond, Columbia 38-03219 (Stonebridge/New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)	
45	41	20	NOBODY Sylvia, RCA 13223 (Tom Collins, BMI)	
46	42	12	I WOULDN'T BEG FOR WATER Sheena Easton, EMI-America 8142 (Unichappell, BMI)	
47	43	23	BREAK IT TO ME GENTLY Juice Newton, Capitol 9822 (MCA, ASCAP)	
48	44	11	IN THE NAME OF LOVE Roberta Flack, Atlantic 7-89932 (Antisia/Bleuning, ASCAP)	
49	45	26	YOU CAN DO MAGIC America, Capitol 5142 (April/Russell Ballard, ASCAP)	
50	39	8	THE ELVIS MEDLEY Elvis Presley, RCA 13351 (Rightsong/Elvis Presley/Unart/Combine/Screen Gems-EMI, BMI/Intersong/Gladys/MCA, ASCAP)	

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

# Rock Albums & Top Tracks

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## Rock Albums

## Top Tracks

This Week	Last Week	WEEKS ON CHART	ARTIST—Title, Label	This Week	Last Week	WEEKS ON CHART	ARTIST—Title, Label
1	1	10	<b>TOM PETTY AND THE HEARTBREAKERS—Long After Dark, Backstreet</b> <span style="float:right">WEEKS AT #1 8</span>	1	2	10	<b>TOM PETTY AND THE HEARTBREAKERS—You Got Lucky, Backstreet</b> <span style="float:right">WEEKS AT #1 1</span>
2	2	9	PHIL COLLINS—Hello, I Must Be Going!, Atlantic	2	3	9	GOLDEN EARRING—Twilight Zone, 21 Records
3	3	10	PAT BENATAR—Get Nervous, Chrysalis	3	5	15	SAGA—On The Loose, Portrait
4	9	7	SAMMY HAGAR—3 Lock Box, Geffen	4	11	6	PAT BENATAR—Looking For A Stranger, Chrysalis
5	19	4	BOB SEGER—The Distance, Capitol	5	16	5	DURAN DURAN—Hungry Like The Wolf, Capitol
6	6	29	MEN AT WORK—Business As Usual, Columbia	6	4	6	LED ZEPPELIN—Darlene, Swan Song
7	13	8	NIGHT RANGER—Dawn Patrol, Boardwalk	7	14	5	SAMMY HAGAR—Your Love Is Driving Me Crazy, Geffen
8	4	7	LED ZEPPELIN—Coda, Swan Song	8	7	8	THE FIXX—Stand Or Fall, MCA
9	30	6	DURAN DURAN—Carnival, Capitol	9	20	6	NIGHT RANGER—Don't Tell Me You Love Me, Boardwalk
10	10	17	THE FIXX—Shattered Room, MCA	10	13	7	PHIL COLLINS—I Don't Care, Atlantic
11	8	16	SAGA—Worlds Apart, Portrait	11	6	9	THE J. GEILS BAND—I Do, EMI-America
12	12	8	GOLDEN EARRING—Cut, 21 Records	12	37	5	FRANK MARINO—Strange Dreams, Columbia
13	5	12	SUPERTRAMP—Famous Last Words, A&M	13	12	14	THE PRETENDERS—Back On The Chain Gang, Sire (45)
14	18	8	THE PRETENDERS—Back On The Chain Gang, Sire (45)	14	NEW ENTRY		SAMMY HAGAR—Remember The Heroes, Geffen
15	14	22	STRAY CATS—Built For Speed, EMI-America	15	10	11	SUPERTRAMP—Crazy, A&M
16	7	8	THE J. GEILS BAND—Showtime, EMI-America	16	NEW ENTRY		VANDEBERG—Burning Heart, Atlantic
17	15	13	MISSING PERSONS—Spring Session M, Capitol	17	44	12	ROBERT PLANT—Far Post, Swan Song, Import
18	11	14	JEFFERSON STARSHIP—Winds Of Change, Grunt	18	8	7	ADAM ANT—Goody Two Shoes, Epic
19	16	17	RUSH—Signals, Mercury	19	NEW ENTRY		BOB SEGER AND THE SILVER BULLET BAND—Roll Me Away, Capitol
20	20	13	DARYL HALL AND JOHN OATES—H2O, RCA	20	1	13	MEN AT WORK—Down Under, Columbia
21	23	15	DIRE STRAITS—Love Over Gold, Warner Bros.	21	15	7	TOM PETTY AND THE HEARTBREAKERS—One Story Town, Backstreet
22	40	6	VANDEBERG—Vandenberg, Atlantic	22	26	7	PHIL COLLINS—Like China, Atlantic
23	24	33	THE CLASH—Combat Rock, Epic	23	17	5	DEXY'S MIDNIGHT RUNNERS—Come On Eileen, Mercury
24	27	15	BILLY JOEL—The Nylon Curtain, Columbia	24	40	4	SAGA—Wind Him Up, Portrait
25	34	5	FRANK MARINO—Maybe It's Time, Columbia	25	NEW ENTRY		THE KINKS—Come Dancing, Arista
26	NEW ENTRY		RIC OCASEK—Beatitude, Elektra	26	9	17	RUSH—Subdivisions, Mercury
27	36	7	SCANDAL—Scandal, Columbia	27	18	12	DARYL HALL AND JOHN OATES—Maneater, RCA
28	NEW ENTRY		NEIL YOUNG—Trans, Geffen	28	NEW ENTRY		BOB SEGER AND THE SILVER BULLET BAND—Even Now, Capitol
29	17	10	ADAM ANT—Friend Or Foe, Epic	29	38	5	LED ZEPPELIN—Poor Tom, Swan Song
30	44	35	A FLOCK OF SEAGULLS—A Flock Of Seagulls, Jive/Arista	30	39	5	SCANDAL—Goodbye To You, Columbia
31	25	19	THE WHO—It's Hard, Warner Bros.	31	21	14	PAT BENATAR—Shadows Of The Night, Asylum
32	22	12	TALK TALK—Talk Talk, EMI-America	32	22	12	DIRE STRAITS—Industrial Disease, Warner Bros.
33	47	5	ROBERT PLANT—Far Post, Swan Song (45, import)	33	25	10	MISSING PERSONS—Walking In L.A., Capitol
34	39	6	PSYCHEDELIC FURS—Forever Now, Columbia	34	28	5	BILLY JOEL—Allentown, Columbia
35	21	11	FRIDA—Something's Going On, Atlantic	35	48	4	OZZY OSBOURNE—Paranoid, Jet
36	37	30	EDDIE MONEY—No Control, Columbia (EP)	36	30	19	DON HENLEY—Dirty Laundry, Asylum
37	31	17	TAXXI—States Of Emergency, Fantasy	37	43	13	THE CLASH—Rock The Casbah, Epic
38	NEW ENTRY		TRIUMPH—Never Surrender, RCA	38	24	11	MISSING PERSONS—Destination Unknown, Capitol
39	28	7	OZZY OSBOURNE—Speak Of The Devil, Jet	39	19	6	LED ZEPPELIN—Ozone Baby, Swan Song
40	49	5	THE ENGLISH BEAT—Special Beat Service, I.R.S.	40	32	25	JUDAS PRIEST—You've Got Another Thing Coming, Columbia
41	50	5	LITTLE STEVEN AND THE DISCIPLES OF SOUL—Men Without Women, EMI-America	41	34	18	THE WHO—Eminence Front, Warner Bros.
42	26	21	DON HENLEY—I Can't Stand Still, Asylum	42	57	12	JEFFERSON STARSHIP—Can't Find Love, Grunt
43	38	21	BAD COMPANY—Rough Diamonds, Swan Song	43	35	11	JEFFERSON STARSHIP—Winds Of Change, Grunt
44	33	8	JOE JACKSON—Night And Day, A&M	44	59	10	STRAY CATS—Rock This Town, EMI America
45	29	38	JOHN COUGAR—American Fool, Riva/Mercury (Polygram)	45	36	10	PHIL COLLINS—You Can't Hurry Love, Atlantic
46	35	17	PETER GABRIEL—Security, Geffen	46	27	7	THE POLICE—I Burn For You, A&M
47	NEW ENTRY		NEAL SCHON AND JAN HAMMER—Here To Stay, Columbia	47	46	4	PETER GABRIEL—I Have The Touch, Geffen
48	45	23	STEVE WINWOOD—Talking Back To The Night, Island	48	50	4	CHILLIWACK—Don't It Make Ya' Feel Good, Millennium
49	32	13	CHILLIWACK—Opus X, Millennium	49	41	26	EDDIE MONEY—Shakin', Columbia
50	43	9	JONI MITCHELL—Wild Things Run Fast, Geffen	50	42	17	WALL OF VOODOO—Mexican Radio, I.R.S.

## Top Adds

1	RIC OCASEK—Beatitude, Elektra
2	NEIL YOUNG—Trans, Geffen
3	TRIUMPH—Never Surrender, RCA
4	BOB SEGER—The Distance, Capitol
5	NEAL SCHON AND JAN HAMMER—Here To Stay, Columbia
6	THE JOHN HALL BAND—Search Party, EMI-America
7	GARLAND JEFFRIES—Guts For Love, Epic
8	TODD RUNDGREN—The Ever Popular Tortured Artist Effect, Bearsville
9	ROBERT HAZARD—Escalator Of Life, RCA
10	MUSICAL YOUTH—The Youth Of Today, MCA

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

# Radio



**STAR PROFILE**—Harry Newman enjoys a laugh with Dolly Parton while he interviews her for "Country Radio's Weekly Magazine," produced by Creative Radio Shows and syndicated to more than 85 country stations.

## National Programming Radio Arts Adds 14 Clients

Radio Arts has signed 14 new stations to its client list. Recent signings to the "Bright'n'Easy" country format include KINA Salina, Kan.; KTPK Topeka; WVKF Key West; KGAK Gallup, N.M., and KTHS/KSCC Berryville, Ark. Radio Arts' "American Rock" has been added to WDJF Westport, Conn., while WOMI Owensboro, Ky. has joined the lineup for the MOR "Entertainers."

The company's features division has signed KERN Bakersfield, Calif. and KVPI Villa Platte, La. for the weekly one-hour "Your Hit Parade" show. "Holiday Spirit," a year-long tribute to major holidays, has been sold to WMBO Auburn, N.Y. and KTPK Topeka. Another weekly one-hour offering, "Ray Anthony Presents The Big Bands," was sold to KBIM Rosewell, N.M. and WOSO San Juan.

Mutual Broadcasting's "Dick Clark Christmas Party" was cleared by 485 Mutual affiliates. The satellite-delivered show was beamed into 75 of the top 100 markets. Mutual has also converted the delivery of its weekly "Dick Clark National Music Survey" to satellite delivery. This show is carried by 600 stations.

Blair Video Enterprises has acquired the worldwide distribution rights to an hour-long year-end music special entitled, "The News That Rocked '82." The show is available for airing on a barter basis. It is also available for FM simulcast. Eighty tv stations have been signed for January airings. MTV video jock Mark

Goodman is the host. . . AP Broadcast Services is now offering a 50-second feature, "Rock Notes," written and voiced by Don Kreis. AP also fed a one-hour tribute to Marty Robbins, following the singer's death Dec. 8.

Nostalgia Broadcasting Corp. of Cedar Rapids, Iowa is offering "The Golden Age Of Radio Theater," a nightly one-hour program consisting of vintage radio shows such as "Fibber McGee & Molly," "The Great Gildersleeve," "The Life Of Riley," "X Minus One," "The Cavalcade Of America," "The Aldrich Family" and "Groucho Marx." The show is available in the top 100 markets on a no-cash basis. WCAU Philadelphia and WNSI Tampa have already signed up. The program is hosted by Victor Ives, former vice president of Golden West Broadcasters, who enjoyed success with similar programming on KSFO San Francisco. . . "Radio Networks in the '80s" is a new 27-minute slide/tape presentation prepared by the Radio Network Assn. The group is making the presentation available to agencies and advertisers.

Otis Conner Productions claims to be introducing the first sales/production music library for radio produced by a "national commercial music house." The production library, called "The Sound System," is a collection of musical commercials designed for use by radio stations and their local and regional clients. The ads were written by Conner, a CLIO award winner.



**REDING RE-SIGNS**—Mal Reding, a correspondent for the Source in London, will continue his weekly broadcasts for the NBC network under the terms of a new two-year contract (Billboard, Jan. 8). He is pictured with Eilyn Ambrose, vice president and general manager.

# Retailing

## Unveil Consumer Trends Study At 1983 NARM Convention

By IRV LIGHTMAN

NEW YORK—As befits its theme of "NARM Markets Music," the National Assn. of Recording Merchandisers' 25th anniversary convention in Miami April 10-14 will be rich in statistical data.

In conjunction with such other industry groups as the RIAA, NARM will deliver the results of a number of studies. This includes a joint NARM/RIAA look at consumer trends undertaken by the National Panel Diary, and based on monthly diary-keeping by 13,000 consumers. The study is said to be the first in many years sponsored on an industry-wide basis, rather than underwritten by a single company.

In addition, conventioners should also have the results of RIAA's annual manufacturer shipments report which have been released in recent years by early April.

NARM itself—looking to increase sales through specific marketing expansion programs aimed at increasing in-store traffic—will unveil results of its "Gift Of Music" test marketing advertising campaign in four markets, which it hopes will lead to a national push.

Also, the first "Discover Grammy Music" in-store merchandising campaign will be evaluated. This cam-

paign, associated with the Grammys' own 25th anniversary, will be evaluated for broader Grammy tie-ins and links with other events on tv featuring recorded music awards.

A first for NARM this year is confirmation that two major industryites will share the keynote address. They will be David Geffen and Tower's Russ Solomon. Each is expected to deliver an address on separate days. Other events include:

- Progress reports by members of the retailers advisory committee, an outgrowth of the meeting between the committee and the manufacturers advisory committee in Houston last October. Reports will be given on improving communications, midline product and alternative product lines.

- The marketing of the Compact Disc, with emphasis on its merchandising and packaging. Conventioners at last year's NARM convention in Los Angeles were given a demonstration of the system.

- A presentation by MTV, the music cable channel, on its impact on the development of new industry sales successes.

- Business sessions on tape merchandising, packaging and pricing; and on the merchandising of children's and classical product.

- A segment on the inter-relationship of radio and the recording industry, to dovetail with the creative segment's concerns. Latter participation, including a panel discussion with artists' managers, is a new convention focus.

- Feature segments on the merchandising of video, video games and home computer software in retail record outlets.

Other agenda highlights are regular NARM features. They involve outdoor exhibit areas at the Fountainbleau Hilton Hotel, the NARM "Gift Of Music" best seller awards banquet, the scholarship fund dinner, and luncheons, including a country gathering and the installation and awards luncheon, highlighted by the Merchandiser Of The Year Award.

The convention represents the first for Dan Davis, who undertook his new role as NARM vice president last week. Joe Cohen, executive vice president, puts it this way: "It's Don's first, but not my last." Cohen is to be more involved in NARM's marketing strategies. The convention program, adds Cohen, "clearly demonstrates how NARM's reorganization can best serve the industry... (and help in) selling more records and prerecorded tapes."



**FOREGROUND FANS**—Melissa Manchester, right, digs in at a promotion involving Arista, foreground music supplier Audio Environments, Inc., Music Plus and Wild West stores. Others, from left, Joan Breckwedel, Wild West store manager; Les Silver, Arista director of marketing; Ellen Neitlich, AEI promotion director; Joel Kettler, Wild West advertising director. The 35 Wild West stores in Southern California featured Air Supply, Manchester, Alan Parsons and Haircut One Hundred on AEI tapes. The Music Plus tie-in was for \$1 off on product with a coupon from Wild West.

## Video Station's Atkinson: Rental Is Here To Stay

LOS ANGELES—As the man who coined such choice phrases as "CEDsel" (nee Edsel) and "Math Of Khan" (nee "Wrath Of Khan"), George Atkinson likes to joust with his many critics. He presently espouses the theory that the video retail industry is settling down to a "keeper" and "schlockbuster" business.

The often controversial founder of Video Station offered in advance many of his viewpoints prepared for a panelist's role at the CES show in Las Vegas, especially the notion that video rental is here to stay—forever.

However, he foresees staggering increases in sales. "If the ratio is now 15 to one rental to sales and we close that to five to one, that's a 200% closing of the gap," he says. "Phenomenal."

What he sees for 1983 is a trend among video releasing companies toward packaging select titles at lower and lower prices, especially classics like "Joan Of Arc" and "Citizen Kane."

"It's paradoxical, but it looks more and more as if the studios will select very carefully those titles they feel people will collect and price them for sale at \$39.95," Atkinson says.

"We should see also the pricing of product to rent, the schlockbuster as I call it, the 'Drivein Massacre,' movies people want to see for a night but would never want to own. Yes, at

\$59.95. The higher price is a de facto surcharge if you will, for the privilege of renting these titles."

Atkinson, who recently moved into new corporate offices in Santa Monica where his distributorship, Coast Video, is also housed, says he has insisted since 1977 that a rental market exists.

"They said the videodisc at \$30 will blindside Atkinson, it will kill rental. I drove them nuts when I started renting disks. Look, I say, if I give Mr. Jones an option of buying two movies for \$60 and taking them home to own or two movies for \$6 and asking him to bring them back tomorrow morning I have offered him—or her, Mrs. Jones—a viable option."

As games came on, Atkinson again advised his nearly 500 affiliate stores to investigate renting them.

For Atkinson, it boils down to two points. The first is the intrinsic "nature of the beast," that is, the movie that people will never want to own but want to view—"a one-night-stand commodity." The second point is "pure economics," or what people figure they want to spend for a piece of prerecorded entertainment.

All this bodes well for Video Station, where he sees expansion heading to the smaller markets (Billboard, Dec. 18). He counts affiliates who often spin off their own stores—"Not the 30 they spin off, but the store I started."

## Video Franchiser's Film Strategy Crossroads Exec Tribby Keeps Dealers Informed

By EARL PAIGE

ORANGE, Calif.—For video retailers, the days of being overwhelmed by movie cassette product are over. Consequently, they must plan a strategy for getting the most out of fewer titles in 1983.

That's the view of Video Crossroads International here, a franchiser operation (it was scheduled to unveil a national plan at CES last week) which also publishes a weekly newsletter. In an upcoming issue of the latter, executive Ralph Tribby

## Schwartz Bros. Posts Rise In Sales, Income

NEW YORK—Sales of video products are credited with helping to lift sales and net income at Schwartz Bros. for both the third quarter and the nine months ending Oct. 31.

The Lanham, Md.-based home entertainment retailer/wholesaler reports that for the three months under review, it had sales of \$11,453,793 and net earnings of \$6,751 or one cent per share. This is an increase from a similar period in 1981, when sales reached \$11,104,234, with net earnings of \$659, negligible on a per-share basis.

For the nine-month period, sales were \$32,911,267, up 5% from \$31,204,194 a year before. After tax earnings rose to \$14,009 or two cents a share, from \$10,907 or one cent a share.

Schwartz Bros. operates 25 retail outlets under the Harmony Hut name along the eastern seaboard. In September, the company formed Schwartz Bros. Inc. Computer Products Division, specializing in computer software and computer accessory products.

estimates that the six major movie studios will release only 260 new titles in 1983. This compares with 340 released the year before, and will bring overall catalog of the six to around 1,300 by year's end.

*First of two parts*

"Retailers are for the first time going to be facing a shortfall," he opines. Tribby is movie marketing vice president for Video Crossroads, which he joined a year ago after 10 years as a theatrical film exhibitor. He concentrates on informing franchisee stores on upcoming product trends.

As for the independent studios—Embassy, Media, Nostalgia Merchant, Thorn EMI, VCI, Vestron, Video Gems and Wizard—Tribby's count was 360 titles going into 1982, with 233 to be added in '83 for a total

of 593. "The number for independents may approximate 1982's, but many independent films are not commercially viable for dealers," he says.

Prognosticating the viability of movies is one of Tribby's responsibilities. Each week the inside spread of The Video Informer, the franchisee newsletter, features a check sheet with tips on stocking films. He says he is rarely wrong, although he occasionally underestimates the rental potential of a movie—he cites "Hanover Street," a 1979 movie starring Harrison Ford and Lesley-Anne Down, as an example.

Tribby's chart, listing such factors as sale price and cost, includes a description of the film and his comments. One row each is devoted to

*(Continued on page 20)*

## We Fix Scratched Phonograph Records

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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 1-800-852-8871 WHOLESALE AND RETAIL REQUESTS WELCOME!

WHEN ORDERING DIRECT FROM AD SEND CHECK OR MONEY ORDER TO: C.P. ROCK/CALIFORNIA POSTERS, 8601 MONTEVISTA 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

# Retailing

## Video Franchiser's Film Strategy

• Continued from page 19

AAA, AA and A type stores (the range from a store that stocks everything to a young operation that should proceed cautiously).

Here are two examples of titles Tribby advised all three store types to pass on, and his comments: "Breaker! Breaker!"—"If you have unlimited funds, then you might consider this—otherwise pass." "Enter The Ninja"—"Relentlessly silly chop socky entry that failed to make a dent at the box office."

By contrast, he recommends "The World According To Garp" heartily, advising stores to go for it. A confessed movie buff, Tribby had seen the film on a busy weekend in Los Angeles, during which he also saw "Das Boot," "Lola" and "Diva."

Imparting knowledge of the product to dealers is a central philosophy of Video Crossroads. Each title in the model store's library of 1,500 has a printed review on the outside written by Tribby.

The point made by Tribby and Video Crossroads founder Jim Lahm in telling dealers to expect fewer films in 1983 is to concentrate on one or two a month and go for ties-ins where possible. "Seek help from your distributor and put together point of purchase materials and other promotions you feel you can handle."

For "Annie," the company here worked with 11-unit Toy City, put-

ting 100,000 brochures at cash register counters. The promotion plugged Knickerbocker Toys' "Annie" licensed products and Video Crossroads. "If 'Annie' comes in No. 1 for December, which I think it will, we will have documentation of the tie-in," Tribby says. "And you have to consider that 'Annie' was up against stiff competition such as 'Firefox,' 'Poltergeist,' 'The Best Little Whorehouse In Texas,' 'Tron' and several more."

Tribby says the management at Toy City is so impressed that he is being invited to the national toy convention in New York in February to work on more licensing tie-in possibilities.

"Look what we could do with Kenner on 'The Empire Strikes Back' with toys and the recording," he enthuses. "Especially if we got it at \$39.95."

Tests in Video Crossroads stores for "Star Trek II" at \$39.95 reveal that, with huge inventories guaranteeing availability, people came in to rent or purchase the title and went on to pick up additional product—which, Tribby notes, included both new and old stock.

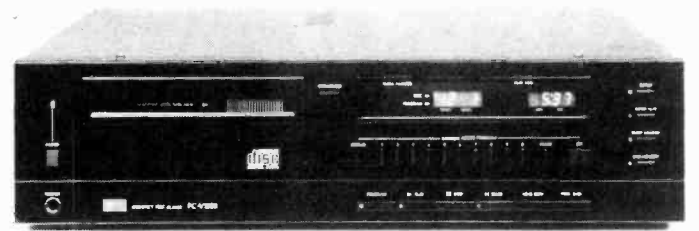
"The studios are caught up. They cannot go on belching out the product they used to. Dealers have to explore ways to get turns on present inventories," he says.

Tribby's point of view may be unusual, but Video Crossroads itself is

equally unusual. It's launching a franchising program offering master franchises encompassing 40 ADI areas in the U.S. A model regional headquarters is being constructed here as part of a "boot camp" concept for training franchisees.

Next: inside the master franchise program boot camp and Video Crossroads' model store, where checkout transaction time is reduced to 30 seconds tops via a computerized system of rapid customer credit verification.

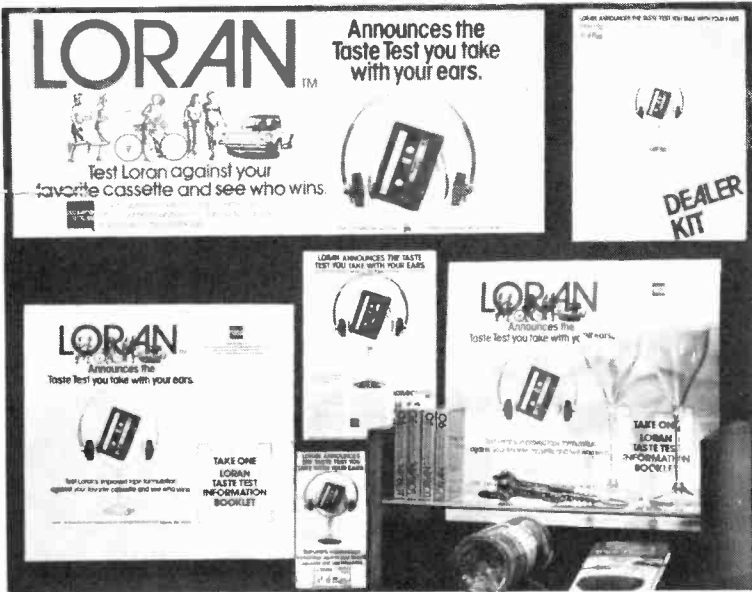
## New Products



Sansui plans to release its PC-V1000 Compact Disc player in the third quarter of 1983, or when sufficient software is available to create demand.

JANUARY 15, 1983, BILLBOARD

## New Products



The new marketing program for Loran tape supports the company's new tape formulations. Included are new packaging, p-o-p displays, window banners, booklets, in-store "taste testings" and wine-tasting related items.



Memorex introduced its first line of microcassettes at CES—two for music reproduction, one for general voice applications.

Survey For Week Ending 1/15/83

# Billboard® Midline LPs

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THIS WEEK	LAST REPORT	WEEKS ON CHART	TITLE Artist Label, No. (Dist. Label)	Dist. Co.	Suggested List Prices LP, Cassettes, 8-Track	THIS WEEK	LAST REPORT	WEEKS ON CHART	TITLE Artist Label, No. (Dist. Label)	Dist. Co.	Suggested List Prices LP, Cassettes, 8-Track
1	2	20	<b>THE DOORS</b> The Doors Elektra EKS 74007	WEA	5.98	26	19	16	ALAN PARSONS PROJECT Eye Arista 9504	IND	5.98
2	3	28	CAROLE KING Tapestry Epic PE 34946	CBS		27	27	10	JOHN LENNON Mind Games Capitol SN-16068	CAP	5.98
3	7	12	JOE JACKSON Look Sharp! A&M 3187	RCA	5.98	28	17	22	THE MONKEES The Monkees' Greatest Hits Arista ABM 4089	IND	5.98
4	5	20	THE DOORS The Soft Parade Elektra EKS 750005	WEA	5.98	29	38	8	RUSH Carress of Steel Mercury SRM1 1048	POL	5.98
5	6	24	DAN FOGELBERG Souvenirs Epic PE 33132	CBS		30	18	20	STEELY DAN Can't Buy A Thrill MCA 37040	MCA	5.98
6	9	18	THE WHO Meaty, Beaty, Big And Bouncy MCA 37001	MCA	5.98	31	28	8	STEELY DAN Countdown To Ecstasy MCA 37041	MCA	5.98
7	1	28	CROSBY, STILLS, NASH AND YOUNG So Far Atlantic SD 19119	WEA	5.98	31	35	14	RUSH Fly By Night Mercury SRM1-1023	POL	5.98
8	4	20	THE WHO Who Are You MCA MCA 37003	MCA	5.98	32	29	14	STEELY DAN Katy Lied MCA 37043	MCA	5.98
9	11	24	DAN FOGELBERG Nether Lands Epic PE 34185	CBS		34	34	14	BLUE OYSTER CULT Some Enchanted Evening Columbia PC 35563	CBS	
10	10	20	THE DOORS Waiting For The Sun Elektra EKS 740024	WEA	5.98	35	32	6	TOM PETTY AND THE HEARTBREAKERS You're Gonna Get It! MCA 37116	MCA	5.98
11	8	28	BILLY JOEL Piano Man Columbia PE 32544	CBS		36	44	12	THE BEATLES Rock 'N' Roll Music Vol. II Capitol SN-16021	CAP	5.98
12	12	18	THE WHO Live At Leeds MCA 37000	MCA	5.98	37	33	12	BLACK SABBATH Master Of Reality Warner Bros. BS2562	WEA	5.98
13	15	18	VAN HALEN Women And Children First Warner Bros. 3415	WEA	5.98	38	37	26	BLACK SABBATH Black Sabbath Warner Bros. WS 1871	WEA	5.98
14	13	18	JANIS JOPLIN Greatest Hits Columbia PC-32168	CBS		39	36	10	STEELY DAN Pretzel Logic MCA 37042	MCA	5.98
15	21	24	DAVID BOWIE The Rise And Fall Of Ziggy Stardust RCA AYLI-3842	RCA	5.98	40	39	8	BLACK SABBATH Sabbath Bloody Sabbath Warner Bros. BS-2695	WEA	5.98
16	20	10	DON MCLEAN American Pie United Artists LN 10037	CAP	5.98	41	41	6	TALKING HEADS Talking Head 77 Sire SR 6036	WEA	5.98
17	23	26	YES Fragile Atlantic SD 19132	WEA	5.98	42	40	10	STEELY DAN The Royal Scam MCA 37044	MCA	5.98
18	24	26	DAN FOGELBERG Home Free Epic Stock PC 31751	CBS		43	43	12	JEFF BECK Blow By Blow Epic PE-33409	CBS	
19	16	18	AC/DC Let There Be Rock Atco 36-151	WEA	5.98	44	48	4	BEATLES Rock 'N' Roll Music Vol. I Capitol, SN16020	CAPITOL	5.98
20	14	16	LED ZEPPELIN Presence Swan Song 8416	WEA	5.98	45	NEW ENTRY		JIMI HENDRIX Axis Bold As Love Reprise 6281	WEA	5.98
21	25	10	THE PRETENDERS Extended Play Sire SIR 3563	WEA	5.98	46	46	4	POCO Legend MCA 37117	MCA	5.98
22	22	26	DAN FOGELBERG Captured Angel Epic PE 33499	CBS		47	NEW ENTRY		THE WHO Love Odds and Sods MCA 37169	MCA	5.98
23	26	20	TOM PETTY & THE HEARTBREAKERS Tom Petty & The Heartbreakers MCA 37143	MCA	5.98	48	50	4	ALLMAN BROS. BAND Eat A Peach Polydor CPN2 0102	Pol	9.98
24	31	14	RUSH Rush Mercury SRM1-1011	POL	5.98	49	49	4	EAGLES On The Border Asylum 74-1004	WEA	5.98
25	30	18	CROSBY, STILLS AND NASH CSN Atlantic 19104	WEA	5.98	50	45	6	THE GUESS WHO The Best Of The Guess Who RCA AY4-3662	RCA	5.98

# 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.

## JAZZ

**LES OUBLIES DE JAZZ ENSEMBLE**  
An Evening Of  
LP Touche Recs. TRLPS-100 ..... \$8.98  
**PALATTO, JOANIE**, see Sparrow AM / FM

**ROLLINS, SONNY**  
Reel Life  
LP Milestone M-9108

**SPARROW AM / FM** featuring JOANIE  
**PALATTO**  
Sparrow AM / FM featuring Joanie  
Pallatto  
LP Neon NELP-898 ..... \$8.98

## GOSPEL

**BLACKWOOD, ANDRUS, & CO.**  
Step Out Of The Night  
LP Greentree 3942  
**CLARK SISTERS**

**Sincerely**  
LP New Birth 7508  
**CLEVELAND, JAMES, & THE CLEVELAND SINGERS**  
James Cleveland & The Cleveland Singers  
LP Savoy 7080  
CA 7080  
8T 7080

(Continued on page 32)

## POPULAR ARTISTS

- BACHELOR BLUES**  
A Chicago Blues Anthology  
LP Neon NELP-899 ..... \$8.98
- BAEZ, JOAN**  
Very Early Joan  
LP Vanguard VSD 79446 / 7 (2) ..... \$12.98  
CA CV 79446 / 7 ..... \$12.98
- THE CALL**  
Modern Romans  
LP Mercury 422-810 307-1 M-1  
CA 422-810 307-4 M-1
- CAMPI, RAY, & HIS ROCKABILLY REBELS**  
Rockabilly Music  
LP Rollin' Rock LP 023
- CHAMELEON**  
Techno-color, U.S.A.  
LP Platinum Recs. E-927
- CLANCY BROTHERS with ROBBIE O'CONNELL**  
Live  
LP Vanguard VSD 79445 ..... \$7.98  
CA CV 79445 ..... \$7.98
- DEF LEPPARD**  
Pyromania  
LP Mercury 422-810 308-1 M-1 ..... \$8.98  
CA 422-810 308-4 M-1 ..... \$8.98  
8T 422-810 308-8 M-1 ..... \$8.98
- DEXYS MIDNIGHT RUNNERS**  
Too-Rye-Ay  
LP Mercury SRM-1-4069 ..... \$8.98  
CA MCR-4-1-4069 ..... \$8.98
- DIVINE**  
Jungle Jezebel  
LP Vanguard OLP 2 ..... \$7.98  
CA COLP-2 ..... \$7.98
- DUSER, GUY VAN, & BILLY NOVICK**  
Raisin' The Rent  
LP Rounder 3071 ..... \$8.98
- THE JAM**  
Live  
LP Polydor PD-1-6365 ..... \$8.98  
CA PD4-1-6365 ..... \$8.98
- KHAN, CHAKA**  
Chaka Khan  
LP Warner Bros 23729
- LEE, ALBERT**  
Albert Lee  
LP Polydor PD-1-6358 ..... \$8.98  
CA CT-1-6358 ..... \$8.98
- McGARRIGLE, KATE & ANNA**  
Love Over & Over  
LP Polydor 422-810 042-1 Y-1 ..... \$8.98  
CA 422-810 042-4 Y-1 ..... \$8.98
- NAPOLEON**  
Frente A Frente  
LP Profono Int'l RRF9091
- NETTO, LOZ**  
Bzar  
LP 21 Recs T1-1-9003 ..... \$6.98  
CA CT-1-9003 ..... \$6.98
- NOVICK, BILLY**, see Guy Van Duser  
**O'CONNELL, ROBBIE**, see Clancy Brothers
- PHOTOGLO, JIM**  
The Thin Man  
LP Casablanca 422-810 305-1 M-1 ..... \$8.98  
CA 422-810 305-4 M-1 ..... \$8.98
- RANK & FILE**  
Sundown  
LP Slash SR114
- RIDERS IN THE SKY**  
Prairie Serenade  
LP Rounder 0170 ..... \$8.98
- SEGALL, RICK**  
I Love You Because You're Fat  
LP Casablanca 422-810 303-1 M-1 ..... \$8.98  
CA 422-810 303-4 M-1 ..... \$8.98
- SEGER, BOB, & THE SILVER BULLET BAND**  
The Distance  
LP Capitol ST1 2254
- SHAGGS**  
Shaggs' Own Thing  
LP Rounder 3056 ..... \$8.98
- TORRES, ROBERTO, Y SU CHARNAGA VALLENATA VOL. 3**  
Robert Torres Y Su Charanga Vallenata Vol. 3  
LP SAR SLP 1034
- VARIOUS ARTISTS**  
Leonard Bernstein Revisited  
LP Painted Smiles PS 1377 ..... \$9.98
- VARIOUS ARTISTS**  
Kenwood Elmslie Visited  
LP Painted Smiles PS 1339 ..... \$9.98
- VARIOUS ARTISTS**  
State Of The Union  
LP Zoar Recs. 29
- VARIOUS ARTISTS**  
Kurt Weill Revisited  
LP Painted Smiles PS 1375 ..... \$9.98
- VARIOUS ARTISTS**  
Kurt Weill Revisited Vol. 2  
LP Painted Smiles PS 1376 ..... \$9.98
- WINDO, GARY**  
Dogface  
LP Europa Recs. JP2011
- YARBROUGH & PEOPLES**  
Heartbeats  
LP Total Experience TE-1-3003 ..... \$8.98  
CA TE5-1-3003 ..... \$8.98  
8T TE8-1-3003 ..... \$8.98



JVC HAS SET THE HIGHEST STANDARDS FOR ITS VIDEO TAPE. UNFORTUNATELY, SOME PEOPLE ARE TRYING TO LOWER THEM.

Without proper authorization, some unscrupulous manufacturers have recently taken JVC's registered **VHS** logo and put it on their own video tapes.

As a JVC dealer, you should know that JVC licenses the exclusive **VHS** logo only to tape manufacturers who agree to maintain JVC's high standards of quality for video tapes.

That's why any video tape with an imitation of JVC's **VHS** logo may also be inferior in performance and reliability. This means any time you sell a video tape in the VHS format from an unlicensed source, you could be risking your own good name as well.

So make sure all the video tapes you buy and sell are authorized to bear the **VHS** logo. It's the only way you can be certain of getting the JVC standard of quality. Instead of someone else's.



JVC COMPANY OF AMERICA  
Home Entertainment Division  
41 Slater Drive, Elmwood Park, NJ 07407

## Europe-Japan Trade War Rages Skirmishes Pick Up Where They Left Off Last Year

By NICK ROBERTSHAW

LONDON—The European trade war over Japanese video imports has taken up where it left off before Christmas. France is headed for confrontation with the Common Market over allegedly protectionist policies; Philips and other V2000 companies are protesting "dumping," and Britain, where Japanese VCRs have overtaken Japanese cars as the biggest single import, is pressuring that nation's firms to manufacture within the U.K.

France began the year facing an EEC ultimatum: lift the controversial measure routing imported hardware through customs clearance in provincial Poitiers or be taken to the European Court of Justice. By Christmas, over 200,000 VCRs were already blocked in transit at the center, and year-end floods in the Loire Valley which virtually cut off Poitiers from the rest of France have made the situation worse. Despite French government denials that ei-

ther the new clearance policy or the accompanying demand that import documents be written in French will impair free movement of European-made hardware, the EEC views both as incompatible with its regulations on free trade.

Japan weighed in Dec. 21 with a letter of complaint alleging that, in addition to contravening EEC rules, France was also acting contrary to the spirit of the United Nations' General Agreement on Tariffs and Trade (GATT). At presstime, Japanese foreign minister Shintaro Abe was due to meet French president Francois Mitterrand for talks, but impromptu meetings held Jan. 4 in Brussels between EEC president Gaston Thorn and France's foreign trade minister Michel Jobert produced no guarantee that the disputed measures would be lifted. Jobert did promise, however, that France would leave the general negotiations on limiting Japanese imports to the EEC as representing what is hoped will become an agreed

European line.

The European Commission has also been asked by Philips, Grundig and ITT to explore the possibility of legal action against the Japanese for alleged VCR "dumping," which late last year precipitated a price war in major European markets. Most observers feel the V2000 firms are unlikely to succeed in this aim, but appreciation of the yen against some currencies may result in higher prices for Japanese VCRs this year anyway.

Assistance on this story provided by Michael Way in Paris.

In Britain, Japanese firms have come under increasing pressure to set up manufacturing bases. Sony and Matsushita (National Panasonic) are prime candidates; Sanyo, which assembles tv receivers at Lowestoft, has tentative plans for VCR production, but to date only JVC machines—via Thorn EMI in Newhaven—are put together in the U.K.

### IN DENMARK AND FRANCE

## Philips System Losing Ground

This story prepared by Knud Orsted in Copenhagen and Michael Way in Paris.

COPENHAGEN—Three major retail chains in Denmark have cut back on their stocks of the Philips V2000 software range, effectively turning the video industry here into a two-horse race between VHS and Betamax for marketplace leadership.

And the Philips system has been dealt a further blow in France with the announcement that Rene Chatteau, one of that country's leading

distributors of videocassettes, plans to cease production and distribution of the V2000 format—as well as Betamax—and concentrate on VHS.

Three Danish retail chains have drastically reduced their V2000 activities: Fona, which is owned by Thorn EMI and is the biggest chain in the country; the Fredgaard radio/television chain, which has major outlets in Copenhagen; and the Selandia national chain.

The Danish radio/tv publication In Radiobranchen quotes Paul Kjaer, managing director of Fredgaard, as saying: "V2000 has a mar-

ket share here of only 4%-5%, and frankly that is too small for us to bother about. We had to stop dealing in the software for this format."

And Holger Bjarnt, managing director of Fona, insists: "Only some kind of import ban on the other systems can get us back to V2000 action. There's no business justification for having V2000 lines in our stores."

Philips and Bang & Olufsen, its Danish representative, appear to be taking the bad news in stride. N.J. Palle, managing director of Philips (Continued on page 46)

## Swiss Chain Cuts Retail Prices CIC Taurus Move Aimed At Curbing Rise Of Rental

By PIERRE HAESLER

ZURICH—CIC Taurus Film Video, which handles Paramount and Universal video software in Switzerland, has slashed retail prices for top boxoffice movies in a desperate bid to boost sales in a marketplace where rental—especially through Warner Home Video—has gained ground fast. WHV has a rental-only program in all territories outside the U.S.

Prices at the retail level have dipped from roughly \$115 to \$77 as of Jan. 10. And as the retail reaction is closely monitored, CIC executives insist 1983 will be "a decisive year for the Swiss video market."

Video shops are mushrooming nationwide. In the past, the high sales prices for cassettes have favored the rental end of the business.

Stephan Sager, CIC Taurus executive, says: "Our worldwide marketing experience led us to the conclu-

sion that the video business just can't survive on a rental-only basis. Smaller retail shops have been faced with cash-flow problems, lack of showcase space and small profits.

"For them, it's been necessary to sell the rental cassettes after a certain renting-out period. By reducing our retail sales prices, we're making the sale of cassettes more attractive again, and dealers can get rid of the cassettes after having the stock amortized by rentals."

CIC notes that Swiss video retailers are not prepared to increase stocks and are reluctant to include older and more sophisticated movies in their displays. Money hassles meant they had to concentrate on boxoffice frontrunners, so that only big productions and action titles made it into the shops.

So CIC revamped its video policy to provide better terms to dealers with more attractive titles, aimed at higher rental frequencies and cassette sales after a specific rental period.

Sager says that, while the Swiss video market is geared mainly to the latest big movies, it is important not to neglect "more educational" wares, such as Tolstoy's "War And Peace" or Thomas Mann's "Felix Krull." He adds: "Our low price pol-

### Raid On K.C. Store: Correction

An article "Tapes Seized In Raid On K.C. Store" appeared in the Billboard issue dated Dec. 18, 1982. It reported the seizure by the FBI of allegedly illegal videocassettes at the retail premises of Roscoe TV & Video in Kansas City, Mo. The article erroneously reported that store owners Carl and Leon Roscoe were arrested. The local office of the FBI has advised Billboard that no arrests have been made in the case. Billboard apologizes for the error.

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DOWNPOUR—The Weather Girls perform their Columbia hit "It's Raining Men" for a video clip taped at New York's July Studios. Producer/director on the project was Gary Keys.

## Director/Producer Hartley Spreads 'The Message'

By NELSON GEORGE

NEW YORK—"Not enough black videos are being shot and those that are use the same old stereotyped black imagery," claims Alvin Hartley, director/producer of the promotional video of Grandmaster Flash & the Furious Five's "The Message."

"You see black males as the typical pretty boy womanizer in fancy cars, hanging out in bars. Marvin Gaye's 'Sexual Healing' video is one example. Ray Parker's video for 'Let Me Go,' with the tight shots of Parker's face emphasizing his looks and not the concept of the song, again had that approach."

In contrast, Hartley's "Message," created by his Quinn Hart Productions, a joint venture with the post-production company Pro-Vision, was shot in Harlem and made use of neighborhood scenery to illustrate the lyrics of the 1982 hit single on Sugar Hill Records.

Hartley believes that using locations instead of studio facilities can be both a creative and economic plus. "In a city like New York, there is all the visual variety you need to illustrate any song," he says. Moreover, "with the permission of the city's film board, you can use most of the city free of charge, which really cuts your overhead."

"The Message," which cost \$8,000, was shot in one day with a four-member crew, edited in 17 hours, and "was on the plane for screening on Brazilian television the next day," Hartley recalls.

"For the overseas market, videos for black groups are so important, since it is a major sales tool. Because there are so few black videos available, the artists and companies miss out on many sales."

With this sales pitch, Hartley has been approaching major and inde-

### Warner Home Video Relocates On Coast

Warner Home Video has moved to California. The new address is 4000 Warner Blvd., Burbank, Calif. 91522; phone is (213) 954-6000.

Executives making the move include president Mort Fink; Warren Lieberfarb, vice president marketing; national sales manager Rand Bleimeister; director of marketing administration Midge Stathis; and Elise Eisenberg, director of programming. The finance and accounting departments of the firm moved west in November.

## U.K. Top 20 Video Rental

This Week	Last Week	Report	TITLE, Manufacturer
1	-		CALIGULA (Scrigglow) EB 100
2	-		FORT APACHE—THE BRONX (Video Tape Centre) VTCV 1040
3	1		FRIDAY THE 13TH, PART II (CIC) VHE 2035
4	7		THE COMPLETE BEATLES (MGM/UA) UMV 10166
5	20		MOVIE: THE VIDEO MAGAZINE, VOL. 1 (Catalyst) MOVIE IV
6	8		THE FINAL CONFLICT (CBS/Fox) 1115
7	-		GAME OF DEATH (Rank) V 0073
8	-		ESCAPE FROM NEW YORK (Rank) V 1602
9	-		YOUNG FRANKENSTEIN (CBS/Fox) 1103
10	2		SHOOT THE MOON (MGM/UA) UMV 10141
11	5		ADVENTURES OF THE WILDERNESS FAMILY (VPD) M 203V
12	-		THE HOWLING (Rank) V 1615
13	3		SHOGUN (CIC) VHE 2033
14	6		THE AMITYVILLE HORROR (Guild) GH 155
15	-		TAPS (CBS/Fox) 1128
16	4		THE PASSENGER (MGM/UA) UMV 10169
17	25		SECRET POLICEMAN'S OTHER BALL (Videospace) VS 012
18	16		TESS (Thorn EMI) TVA 90 10022
19	9		KELLY'S HEROES (MGM/UA) UMV 10168
20	35		CHARIOTS OF FIRE (CBS/Fox) 1118

VIDEO BUSINESS charts are compiled by Record Business Research from a nationwide panel of video retailers and wholesalers. © 1983 by Video Business. Reprinted by permission.

## New Video Releases

This listing of video releases is designed to enable wholesalers and retailers to be up-to-date on available new product. Formats included are Beta, VHS (Video Home System), CED (Capacitance Electronic Disk), and LV (LaserVision). Where applicable, the suggested list price of each title is given; otherwise, "No List" or "Rental" is indicated. All information has been supplied by the manufacturers or distributors of the product.

**AUTUMN BORN**  
Dorothy Stratten  
Beta & VHS Monterey Home Video

**BREAKER! BREAKER!**  
Chuck Norris, Michael Augenstein  
Beta & VHS Embassy Home  
Entertainment ..... \$59.95

**THE EXTERMINATOR**  
Beta & VHS Embassy Home Entertainment  
CED

**FIRECRACKER**  
Jillian Kesner  
Beta & VHS Monterey Home Video

**GREAT BRITISH STRIPTEASE**  
Hosted By Bernard Manning  
Beta & VHS Monterey Home Video

**HEY, GOOD LOOKIN'**  
Beta & VHS Warner Home Video 11266 \$39.95

**HUMONGOUS**  
Janet Jullian, David Wallace, Joy  
Broushel, John Wildman  
Beta & VHS Embassy Home  
Entertainment ..... \$59.95

**GENE MAYL'S DIXIELAND RHYTHM  
KINGS—LIVE!**  
Beta & VHS Red Onion VC-201 ..... \$49.50

**A MIDSUMMER NIGHT'S SEX COMEDY**  
Woody Allen, Mia Farrow, Jose Ferrer,  
Julie Hagerty, Tony Roberts, Mary  
Steenburgen  
Beta & VHS Warner Home Video

**NIGHTKILL**  
Jaclyn Smith, Mike Connors, James  
Franciscus, Robert Mitchum  
Beta & VHS Embassy Home  
Entertainment ..... \$49.95

**NIGHTSHIFT**  
Henry Winkler, Michael Keaton, Shelley  
Long  
Beta & VHS Warner Home Video 20006 \$69.95

**ON ANY SUNDAY II**  
Bruce Penhall, Kenny Roberts  
Beta & VHS Monterey Home Video

**A SHOT IN THE DARK**  
CED CBS/Fox ..... \$29.98

**SINGIN' IN THE RAIN**  
Gene Kelly, Debbie Reynolds, Donald  
O'Connor  
Beta MGM/UA M8600185 ..... \$59.95  
VHS MV600185 ..... \$59.95

**THE SOLDIER**  
Ken Wahl  
Beta & VHS Embassy Home Entertainment  
CED

**THE SPY WHO LOVED ME**  
Roger Moore, Curt Jurgens, Barbara  
Bach  
Beta & VHS CBS/Fox ..... \$69.98

**SUMMER LOVERS**  
Peter Gallagher, Daryl Hannah, Valerie  
Quennessen  
Beta & VHS Embassy Home  
Entertainment ..... \$59.95  
LV

**THEY ALL LAUGHED**  
Ben Gazzara, John Ritter, Audrey  
Hepburn, Colleen Camp, Patti Hansen,  
Dorothy Stratten  
CED & LV Vestron

**THIEF**  
CED CBS/Fox ..... \$29.98

**THINGS ARE TOUGH ALL OVER**  
Cheech & Chong, Shelby Fiddis, Rikki  
Marin, Evelyn Guerrero, Rip Taylor  
Beta & VHS RCA/Columbia Pictures

**A THOUSAND CLOWNS**  
CED CBS/Fox ..... \$29.98

**TO SIR WITH LOVE**  
Sidney Poitier, Suzy Kendall, Judy  
Geeson, Christian Roberts, Lulu  
Beta & VHS RCA/Columbia Pictures

**TRIBUTE**  
Jack Lemmon, Robby Benson  
CED & LV Vestron

**THE TWISTED CROSS**  
Beta & VHS Warner Home Video 29015 \$39.95

**VICE SQUAD**  
Season Hubley, Gary Swanson, Wings  
Hauser  
Beta & VHS Embassy Home  
Entertainment 2015 ..... \$59.95

(Continued on page 32)

## Swiss Chain Reduces Prices

Continued from opposite page

icy for top product should motivate purchase of videocassettes across a wide range of material."

Hans Flury of Videophon, which handles Warner Home Video in Switzerland, seems unperturbed by the CIC Taurus low-price policy. "The move won't affect our rental turnover because we're in a strong position which enables us to offer our rental outlets around 10 interesting new film titles every month," he says.

"Our rental conditions won't hit retailers' funds because they don't require the purchase of a certain stock of cassettes which has to be amortized. But the CIC announcement of price cuts has stirred up uncertainty among Swiss video retailers, who are apparently reluctant to take new cassettes into stock because they expect other major Swiss companies to follow the CIC example.

"To put the Swiss video market on a sound basis, it's of the utmost importance that the major foreign companies operating here review their present licensing policies which so often make the Swiss side of the business feel it is being milked dry."

## New On The Charts



"MISSING"

Universal City Studios Inc., MCA Distributing Corp.—26

"Missing," winner of the Palme d'Or as best picture at the 1982 Cannes Film Festival, is set in a South American country at the height of a military coup in the 1970s. When a young American filmmaker, played by John Shea, disappears from his home in the country's capital, his wife (Sissy Spacek) and father (Jack Lemmon) begin a frustrating search in a city marked by violence and bloodshed. For his performance in the film, directed by Costa-Gavras and based on a book by Thomas Hauser, Lemmon won the Festival's award for best actor.

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

# Videocassette Top 40

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## SALES

## RENTAL

SALES			RENTAL		
This Week	Last Position	Weeks on Chart	This Week	Last Position	Weeks on Chart
1	1	8	1	4	4
<b>STAR TREK II—THE WRATH OF KHAN</b> Paramount Pictures, Paramount Home Video 1180 WEEKS AT #1: 1			<b>ROCKY III</b> CBS-Fox Video 4708 WEEKS AT #1: 8		
2	2	35	2	5	4
<b>JANE FONDA'S WORKOUT</b> KVC-RCA, Karl Video Corporation 042			<b>TRON</b> Walt Disney Home Video 122		
3	4	4	3	1	8
<b>ROCKY III</b> CBS-Fox Video 4708			<b>STAR TREK II—THE WRATH OF KHAN</b> Paramount Pictures, Paramount Home Video 1180		
4	5	5	4	6	4
<b>ANNIE</b> RCA/Columbia Pictures Home Video 10008			<b>THE BEST LITTLE WHOREHOUSE IN TEXAS</b> Universal City Studios Inc., MCA Distributing Corp. 77014		
5	8	7	5	7	4
<b>PLAYBOY</b> CBS-Fox Video 6201			<b>ANNIE</b> RCA/Columbia Pictures Home Video 10008		
6	3	11	6	2	8
<b>THE COMPLEAT BEATLES</b> MGM/UA Home Video 700166			<b>FIREFOX</b> Warner Brothers Pictures, Warner Home Video 11219		
7	11	7	7	8	8
<b>RICHARD PRYOR LIVE ON THE SUNSET STRIP</b> RCA/Columbia Pictures Home Video 10469			<b>THE THING</b> Universal City Studios Inc., MCA Distributing Corp. 77009		
8	17	4	8	11	6
<b>TRON</b> Walt Disney Home Video 122			<b>DINER</b> MGM/UA Home Video 800164		
9	16	2	9	9	30
<b>POLTERGEIST</b> MGM/UA Home Video 800165			<b>STAR WARS ▲</b> CBS-Fox Video 1130		
10	14	4	10	22	2
<b>THE BEST LITTLE WHOREHOUSE IN TEXAS</b> Universal City Studios Inc., MCA Distributing Corp. 77014			<b>POLTERGEIST</b> MGM/UA Home Video 800165		
11	9	18	11	3	7
<b>STAR WARS ▲</b> CBS-Fox Video 1130			<b>RICHARD PRYOR LIVE ON THE SUNSET STRIP</b> RCA/Columbia Pictures Home Video 10469		
12	6	5	12	12	30
<b>A WALT DISNEY CHRISTMAS</b> Walt Disney Home Video 92			<b>ON GOLDEN POND ●</b> CBS-Fox Video 9037		
13	7	8	13	17	37
<b>FIREFOX</b> Warner Brothers Pictures, Warner Home Video 11219			<b>SUPERMAN II</b> D.C. Comics, Warner Home Video 61120		
14	12	33	14	10	9
<b>ON GOLDEN POND ●</b> CBS-Fox Video 9037			<b>VICTOR/VICTORIA</b> MGM/UA Home Video 800151		
15	13	4	15	27	2
<b>SUPERMAN II</b> D.C. Comics, Warner Home Video 61120			<b>REDS</b> Paramount Pictures, Paramount Home Video 1331		
16	10	8	16	24	2
<b>THE THING</b> Universal City Studios Inc., MCA Distributing Corp. 77009			<b>MISSING</b> Universal City Studios Inc., MCA Distributing Corp. 71009		
17	22	2	17	23	19
<b>ALICE IN WONDERLAND</b> Walt Disney Home Video 36			<b>CHARIOTS OF FIRE</b> Warner Brothers Pictures, Warner Home Video 70004		
18	19	11	18	18	14
<b>SHARKY'S MACHINE</b> Warner Brothers Pictures, Warner Home Video 72024			<b>QUEST FOR FIRE</b> CBS-Fox Video 1148		
19	20	20	19	14	9
<b>ARTHUR</b> Orion Pictures, Warner Home Video 22020			<b>THE COMPLEAT BEATLES</b> MGM/UA Home Video 700166		
20	15	9	20	15	9
<b>VICTOR/VICTORIA</b> MGM/UA Home Video 800151			<b>ESCAPE FROM NEW YORK</b> Embassy Home Entertainment 1602		
21	18	6	21	13	16
<b>DINER</b> MGM/UA Home Video 800164			<b>CONAN THE BARBARIAN</b> Universal City Studios Inc., MCA Distributing Corporation 77010		
22	NEW ENTRY	NEW ENTRY	22	16	6
<b>CHARIOTS OF FIRE</b> Warner Brothers Pictures, Warner Home Video 70004			<b>PLAYBOY</b> CBS-Fox Video 6201		
23	23	10	23	20	13
<b>ELVIS ON TOUR</b> MGM/UA Home Video 600153			<b>THE SWORD &amp; THE SORCERER</b> Universal City Studios Inc., MCA Distributing Corp. 77010		
24	24	16	24	21	16
<b>CONAN THE BARBARIAN</b> Universal City Studios Inc., MCA Distributing Corp. 77010			<b>DEATH WISH II</b> Orion Pictures, Warner Home Video 26032		
25	27	13	25	NEW ENTRY	NEW ENTRY
<b>QUEST FOR FIRE</b> CBS-Fox Video 1148			<b>MONTY PYTHON &amp; THE HOLY GRAIL</b> RCA/Columbia Pictures Home Video 3153		
26	NEW ENTRY	NEW ENTRY	26	19	23
<b>MISSING</b> Universal City Studios Inc., MCA Distributing Corp. 71009			<b>SHARKY'S MACHINE</b> Warner Brothers Pictures, Warner Home Video 72024		
27	25	20	27	NEW ENTRY	NEW ENTRY
<b>CASABLANCA</b> CBS-Fox Video 4514			<b>A MIDSUMMER NIGHT'S SEX COMEDY</b> Orion Pictures, Warner Home Video 22025		
28	21	12	28	25	32
<b>THE SWORD AND THE SORCERER</b> Universal City Studios Inc., MCA Distributing Corp. 77010			<b>ARTHUR</b> Orion Pictures, Warner Home Video 22020		
29	31	13	29	33	7
<b>DEAD MEN DON'T WEAR PLAID</b> Universal City Studios Inc., MCA Distributing Corp. 77011			<b>TIME BANDITS</b> Paramount Pictures, Paramount Home Video 2310		
30	30	12	30	29	21
<b>DUMBO</b> Walt Disney Home Video 24			<b>CAT PEOPLE</b> Universal City Studios, Inc., MCA Distributing Corp. 77008		
31	28	34	31	31	13
<b>ROCKY II</b> CBS-Fox Video 4565			<b>DEAD MEN DON'T WEAR PLAID</b> Universal City Studios Inc., MCA Distributing Corp. 77011		
32	26	16	32	NEW ENTRY	NEW ENTRY
<b>DEATH WISH II</b> Orion Pictures, Warner Home Video 26032			<b>I OUGHTA BE IN PICTURES</b> CBS-Fox Video 1150		
33	29	2	33	30	8
<b>TIME BANDITS</b> Paramount Pictures, Paramount Home Video 2310			<b>AUTHOR! AUTHOR!</b> CBS-Fox Video 1181		
34	32	8	34	26	8
<b>ESCAPE FROM NEW YORK</b> Embassy Home Entertainment 1602			<b>HANKY PANKY</b> RCA/Columbia Pictures Home Video 10297		
35	33	14	35	32	2
<b>THE TIME MACHINE</b> MGM/UA Home Video 600152			<b>ALICE IN WONDERLAND</b> Walt Disney Home Video 36		
36	NEW ENTRY	NEW ENTRY	36	36	16
<b>ABBOTT AND COSTELLO MEET FRANKENSTEIN</b> Universal City Studios Inc., MCA Distributing Corp. 55074			<b>DEATHTRAP</b> Warner Brothers Pictures, Warner Home Video 11256		
37	34	6	37	28	19
<b>THE THREE STOOGES—VOLUME V</b> RCA/Columbia Pictures Home Video 10554			<b>ROCKY II</b> CBS-Fox Video 4565		
38	40	15	38	35	5
<b>ROCKY ●</b> CBS-Fox Video 4546			<b>SWAMP THING</b> Embassy Home Entertainment 1605		
39	39	21	39	40	6
<b>CAT PEOPLE</b> Universal City Studios, Inc., MCA Distributing Corp. 77008			<b>GREASE II</b> Paramount Pictures, Paramount Home Video 1193		
40	35	15	40	37	6
<b>NICE DREAMS</b> RCA/Columbia Pictures Home Video 10456			<b>VISITING HOURS</b> CBS-Fox Video 1171		

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# Talent & Venues

## Dance Trax

By BRIAN CHIN

Material's "One Down" album does by design what a good many late '70s disco albums did by accident: it provides a showcase for a number of not-readily-known but highly talented players and singers. Albums by Gregg Diamond and Voyage, for example, were chock-full of fine session people, but at the same time were contrived to be anonymous, much to the detriment, eventually, of the disco producer's credibility.

Material seeks to reformulate that situation, according to bass player Bill Lasswell, keyboardist Michael Beinhorn, and administrator Roger Trilling, who, along with engineer Martin Bisi, form the nucleus of Material's changeable group structure. "One Down" features, on varying cuts, Nona Hendryx, Peech's Bernard Fowler and Whitney Houston on vocals, and Nile Rodgers, Tony Thompson, Archie Shepp and Oliver Lake as group players. The sense that these are all more than cameo appearances is confirmed by the group. As Trilling puts it: "We draw a lot of associations between them. They all have in common a similar sensibility—a certain musicality. We're always (addressing) a musical idea; not genre, but a social, philosophic idea. It's easy to think of Archie Shepp as a great musician, but harder for (the general public) to think of Nile Rodgers as one too."

It's this center of philosophy that gives focus to this unusually wide-ranging album. The group is acutely aware, Lasswell says, that the diversity of "One Down" may be a bit off-putting in a market where formula rules. At the same time, notes Beinhorn, it's their hope that, ultimately, the independent label Material is establishing will be able to use the same commercial channels to sell improvisational jazz in the line of last year's Material album, "Memory Serves." In the meantime, Lasswell and Beinhorn's production work will be heard on upcoming albums by Herbie Hancock, Lenny White and Nona Hendryx, the latter another widely collaborative effort.

★ ★ ★

New albums: "Heaven 17" (Arista) is the long-delayed American release of several tracks from 1982's "Penthouse And Pavement" album, along with three good new cuts, one of which, "Who Will Stop The Rain," has already hit the dance chart. The group was formerly part of Human League, and a pre-League group, the Men, and they continue to display a well-disciplined blend of ironic writing and electronic arrangement, though softer-edged and less grim than the current League. "Let Me Go," already a popular import, and a pumping "I'm Your Money" make the reissue worthwhile; it's midlined at \$6.98.

Polyrock's "Above The Fruited Plain" EP (PVC/Cachalot) is rockier dance material, though laid out with disco logic: "Chains Of Iron" and "Broken China" are both energetic, gleaming futurist rock. Side two has an engaging teenage techno-pop sound.

Singles, briefly: Afrika Bambaataa & Soul Sonic Force's "Looking For The Perfect Beat" (Tommy Boy 12-inch) is their frantic, fractured-beat followup to the phenomenal "Planet Rock." ... Soul Sonic co-producer John Robie also produced C-Bank's flashy, scratching "One More Shot" (Next Plateau 12-inch). ... Thrust's "Can't Wait To Get To You" (Apexton 12-inch), another electro-hiphop, is much improved in a new mix by Jonathan Fearing; the throbbing backbeat and high-impact breaks show up best in the five-minute instrumental. ... Prince Charles & the City Beat Band's "Fool For Love" (MJS 12-inch) is good, commercial r&b in the Slave groove; the dubbish instrumental version, "Jungle Stomp" is even better. ... Slave's own "Do You Like It ... (Girl)" (Cotillion, 12-inch promo) is a slick, less rocky sound than their last with now-departed singer/drummer Steve Arrington—almost a Commodores approach. ... Earth, Wind & Fire's "Fall In Love With Me" (Columbia 12-inch promo) recalls the classic midtempo the group turned out with the Emotions not long ago.

## Network Club To Feature New Music

NEW YORK—The Island Park area of Long Island is becoming a center of new music with the opening of Network, a 400-capacity club owned by former Malibu manager Greg Robertson.

Located near the site of the Malibu, the club is taking over the premises of the Filmore, a rock venue that used to specialize in cover bands. Robertson says the Network will concentrate on new music. Some acts to be booked in the club, which opened Dec. 15, include Public Image Ltd., Our Daughter's Wed-

ding, ESG, Polyrock, Certain Generals, the Front and Pulsallama.

"With our capacity I can do more innovative shows," says Robertson, "where with Malibu if you had 400 people, the place looked half empty."

Normally the club will be open from Thursday to Saturday nights, with admission at \$5 and up, depending on the acts. However, says Robertson, he plans to experiment with afternoon shows for younger audiences where no liquor will be served.

## Warren Covington Granted Use Of 'Pied Pipers' Name

NEW YORK—Orchestra leader Warren Covington has been granted unrestricted use of the name "Pied Pipers" as a result of a decision by the three-member panel of the U.S. Dept. of Commerce Patent & Trade-

mark Office's trademark trial and appeal board.

Clark Yocum, a former singer with the famed swing-era group that sang with Tommy Dorsey from 1940-42, had claimed rights to the

name. Covington, a former trombonist with Dorsey, led the Dorsey orchestra for three and a half years following Dorsey's death in 1958. Covington has led his own orchestra since 1964.

# Billboard Dance / Disco Top 80

Survey For Week Ending 1/15/83

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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	1	11	LIES/BEACH CULTURE—Thompson Twins—Arista (12 inch) CP 725	★ 59	2	11	LIFE IS SOMETHING SPECIAL—New York Citi Peech Boys—Island (12 inch) 0-99928
★ 2	4	10	NIPPLE TO THE BOTTLE—Grace Jones—Island (12 inch) 0-99964	★ 60	2	10	THE RIGHT MAN/THE RIGHT MIX—The Units—Uproar (12 inch) UP101
★ 3	3	11	EVERYBODY—Madonna—Sire 0-29899 (12 inch)	★ 53	4	11	BACK IN MY ARMS AGAIN—Cynthia Manley—Atlantic (12 inch) 0-89913
★ 4	2	14	IT'S RAINING MEN—The Weather Girls—Columbia (12 inch) 4403181	★ 66	2	14	SUCH A FEELING—Aurra—Salsoul (12 inch) SG387
★ 5	14	5	ALL I NEED—Sylvester—Megatone (LP—all cuts) M1005	★ 46	13	14	PLAY AT YOUR OWN RISK—Planet Patrol—Tommy Boy (12 inch) TB 825
★ 6	8	9	WORK ME OVER/I WILL FOLLOW HIM—Claudia Barry—TSR (12 inch) TSR 827	★ 51	4	17	JUST KEEP ON WALKING—Rod—Prelude (12 inch) D645
★ 7	7	11	MIND WARP—Patrick Cowley—Megatone (LP—all cuts) 1004	★ 48	43	7	I'M THE ONE—Material—Elektra (12 inch) 67970
★ 8	5	13	1999—Prince—Warner Bros. (7 inch) 7-29896	★ 49	44	17	NASTY GIRL—Vanity 6—Warner Bros. (LP Cut) WB1-23716
★ 9	9	6	HIP HOP, (BE-BOP) DON'T STOP—Man Parrish—Importe/12 (12 Inch) MP-321	★ 56	4	11	WAITING—The Suburbs—Twin Tone (12 inch) TTR8229
★ 10	10	11	PLAYING FOR TIME—Madleen Kane—Chalet C8804 (12 inch)	★ 51	39	11	IN AND OUT—Willie Hutch—Motown (12 inch) 4501
★ 11	11	11	NUNK—Warp 9—Prism PDS 450 (12 inch)	★ 52	52	7	FREE AND EASY—Plush—RCA (12 inch) JD13389
★ 12	12	10	SEXUAL HEALING—Marvin Gaye—Columbia (7 inch) 38-03302	★ 53	25	9	IT'S YOU—Lene Lovich—Stiff/Epic (12 inch) 49-03342
★ 13	13	12	DIE HARD LOVER—Loverde—Moby Dick BTG-1132 (12 inch)	★ 54	49	19	DON'T GO—Yaz—Sire (12 inch) (0-29886)
★ 14	20	7	REACH UP—Toney Lee—Radar (12 inch) RDR 12001	★ 65	2	20	DOWN UNDER/WHO CAN IT BE NOW—Men At Work—Columbia (LP cuts) ARC37978
★ 15	6	20	THE LOOK OF LOVE (Remix)—ABC—Mercury (12 inch) MDS 4023	★ 70	2	16	DO IT ANY WAY YOU WANNA—Cashmere—Philly World (12 inch) PWR 2009
★ 16	8	8	YOU CAN'T PLAY AROUND—Lace—RFC/Atlantic (12 inch) DMD 376	★ 72	2	17	BUFFALO GAL'S—Malcolm McLaren And The World's Famous Supreme Team—Island (12 inch) 0-99950
★ 17	17	8	MIND UP TONIGHT—Melba Moore—EMI/America (12 inch) SPR 09859	★ 62	5	18	SAVE IT FOR LATER/SOUL SALVATION—The English Beat—I.R.S. (7 inch) IR9909 (12 inch*) 070964
★ 18	18	8	MANEATER—Hall & Oates—RCA (12 inch)	★ 58	62	5	I'D LIKE TO—Feel—Sutra (12 inch) SUD011
★ 19	26	7	KEEP THE FIRE BURNING—Gwen McCrae—Atlantic (LP Cut) 80019 (12 inch*) DMD 387	★ 59	NEW ENTRY	6	YOU ARE IN MY SYSTEM—The System—Mirage (12 inch) WTT-0-99938
★ 20	50	4	LAST NIGHT A D.J. SAVED MY LIFE—Indeep—Sound Of New York Records (12 inch) SYN5102	★ 61	61	5	ITCHING FOR LOVE—Mikki—Emerald Int. (12 inch) EIR102
★ 21	21	8	WALK AWAY—Bonnie Forman—Wave (12 inch) DL 1216	★ 62	NEW ENTRY	6	RIDE ON THE RHYTHM—Mahogany—West End (12 inch) WES 22150
★ 22	22	9	HEAVY VIBES—Montana Sextet—Philly Sound Works (12 inch) PSW 10482	★ 63	67	24	REDD HOTT—Sharon Redd—Prelude (LP-all cuts) PRL 14106
★ 23	7	7	HIT ON YOU (Remix)—Roundtree—Aria (12 inch) AR50612A	★ 64	48	9	THE SMURF—Tyrone Brunson—Believe in a Dream (12 inch) 4Z903166
★ 24	30	7	PASS THE DUTCHIE—Musical Youth—MCA (12 inch) (L331787)	★ 65	45	7	YOU GOTTA SAY YES TO ANOTHER EXCESS/HEAVY WHISPERS—Yellow—Stiff (12 inch) TEES 12-12
★ 25	34	6	YOU'VE SAID ENOUGH—Central Line—Mercury (12 Inch) MX-1-508	★ 66	54	9	DIRTY LAUNDRY—Don Henley—Elektra/Asylum (7 inch) 69894
★ 26	42	5	FUNKY SOUL MAKOSSA—Nairobi And The Awesome Foursome—Streetwise (12 inch) SWRL2205	★ 67	57	13	IMAGES OF HEAVEN/EMOTIONAL DISGUISE—Peter Godwin—Polydor (12 inch) PX-1-504
★ 27	40	4	THRILLER—Michael Jackson—Epic (LP-all cuts) QE38112	★ 68	55	8	JAZZY RHYTHM—Michelle Wallace—Emergency (12 inch) EMDS 6530
★ 28	28	7	I'M SO EXCITED—The Pointer Sisters—Planet (12 inch) JD 133-13384	★ 69	64	12	SHOCK THE MONKEY—Peter Gabriel—Geffen GHS-2011 LP Cut
★ 29	33	6	SHE HAS A WAY—Bobby O—(O Records) (12 Inch) OR721	★ 70	71	2	DER KOMMISSAR (THE COMMISSIONER) FALCO—A&M (12 inch)
★ 30	32	5	BABY GETS HIGH—Peter Brown—RCA (12 inch) PD13357	★ 71	73	2	HE'S GONNA TAKE YOU HOME—Sinnamon—Becket (12 inch) BKD 513
★ 31	15	12	PEEK-A-BOO—Devo—Warner Bros. 29906-0A (12 inch)	★ 72	69	19	CAN'T BELIEVE—Nancy Martin—RFC/Atlantic (12 inch) DMD 362
★ 32	24	15	MICKEY—Toni Basil—Chrysalis (12 inch) CHS-45PDJ	★ 73	58	9	HIGH HOPES—S.O.S. Band—Tabu (12 inch) 4Z903249
★ 33	29	8	GOING WEST/CHAIRMAN OF THE BOARD—The Members—Arista (LP Cuts) AL 6603 (12 inch*) SP 146	★ 74	63	15	STRAIGHT AHEAD—Nick Straker Band—Prelude (12 inch) D635
★ 34	19	11	AND YOU KNOW THAT—The Jammers—Salsoul (12 inch) SG 372	★ 75	41	15	GIVE ME—I Level—Epic (12 inch) 49-03292
★ 35	31	12	MOMENT OF MY LIFE—Inner Life—Salsoul SG-379 (12 inch)	★ 76	76	14	LOVE MY WAY/AEROPLANE—Psychedelic Furs—Columbia (12 inch) 44-03197
★ 36	36	8	WHO WILL STOP THE RAIN—Heaven 17—Arista (12 inch) CP 723	★ 77	77	34	ROCK THE CASBAH/MUSTAPHA DANCE—The Clash—Epic (12 inch) (49-03144)129
★ 37	37	8	THE BEAT GOES ON—Orbit—RFC/Quality (12 inch) QFRC 0025	★ 78	78	14	WOT—Captain Sensible—A&M (12 inch) SP 12052
★ 38	27	13	MAGIC WAND—Whoudini—Jive/Arista (12 inch) VJ 12008	★ 79	68	7	YOU'RE NOT SO HOT—Carol Douglas—Plateau Records (12 inch) NP 50010P
★ 39	35	10	I'M NOT IN LOVE/GIRL YOU'RE IN LOVE—Sherrine Payne—(12 inch) AW 12-9497 Altair/Airwaves	★ 80	74	11	KEEP IT IN THE FAMILY/KEEP ON MOVIN' (Remix)—Deodato—Warner Bros. (12 inch*) A-1073
★ 40	47	8	DO YOU REALLY WANT TO HURT ME/I'M AFRAID OF ME—Culture Club—Epic (LP Cuts) ARE 38398				
★ 41	46	6	DON'T STOP TRYING—Rodway—Millennium (12 Inch) JD 13112				

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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## Act-ivities

### Box Tops Alumni Open Club

Joseph Milevoi and Bill Marinella, two former members of the **Box Tops**, are opening a rock'n'roll nostalgia club on Saturday, Jan. 15 in Keansburg, N.J. The club was supposed to open before the New Year, but a fire in the building's storeroom pushed back the official opening. Named *At The Hop*, the club will feature '50s and early '60s decor and music. Opening act will be **Danny & the Juniors**.

Guitarist **Vinnie "Wiz" Vincent** is replacing **Ace Frehley** on the current 100-date **Kiss** tour, though Frehley may do some isolated concerts with the group and will continue to play on **Kiss** albums. According to a release from the band, Frehley has not yet recovered enough from an auto accident last year to undergo the rigors of the road. In the **Kiss** shows, Vincent wears a costume based on an ancient Egyptian motif.

Lead singer **Ronnie Hammond** has left the **Atlanta Rhythm Section** to pursue a solo career after 11 years with the band. He is managed by **Strike Force Inc.** in conjunction with the **Buie/Geller Organization**, and booked by the **Empire Agency**. Hammond says that he expects to have a new band out on the road by spring. No record deal has been set.

been set.

**Frida** is leaving Sweden but not **Abba**. She will be living in London, where, she says, she can have more privacy and be better able to work on her solo projects. "There is no friction within the **Abba** group and we will continue to work together as long as we feel it is right for us. There are no political or economical reasons behind my decision to move. There will not be any further comment in this matter," she says in a statement.

Members of the **Daddy Licks Band**, **Crisis** and **Tikit**, three of the Lehigh Valley's (Pa.) top rock acts, have joined together as the **Alan Towne Band** and recorded "Remember Me (Hicksville High)" as a tribute to **Billy Joel** and his song "Allentown." The song was finished in time to be played on **WZZO-FM** Allentown, welcoming **Joel** to the area when he played a concert at **Stable Arena** in nearby **Bethlehem** Dec. 27. **Joel**, incidentally, is giving away the piano he used on his tour in a contest in **New York** record and piano stores.

Signings: **Lost Tropics** to **MCA Records**. . . **David Grisman Quartet** re-signs to **Ted Kurland Associates**.  
ROMAN KOZAK

## Rock'n'Rolling

• Continued from page 24

little bit, and since my background is media and radio, I felt the way to bend is to tv."

Consequently, Epstein has joined **Optimus Productions** and **Spectra-comm Inc.**, related companies which are setting up pay tv stations, first in **Florida** and **New Mexico**, and are producing original programming for the pay-tv market. Epstein will help set up and promote an on-the-air pay tv channel in **Daytona Beach, Fla.** which will offer subscribers a scrambled sign they can decode for a fee to get first run and "X, but not XXX rated" films, and entertainment specials.

Once that gets going the plan is for Epstein to open another **My Father's Place** this summer as a video showcase club that can also be used as a soundstage for other projects.

"The room will not have to rely on acts to keep going," Epstein says. "It will also be a tv soundstage, and if I have to stay closed for two weeks to shoot a show, that's fine. We can do a comedy special, a soap opera, or a porno movie, whatever it has to be. It does not just have to be a rock room."

"And at the same time I can go to an act that was hard to get, the **Tubes**, for example, who don't sell many records, get no tour support, and don't make any money with their productions, and I can say, 'Here's 50 grand. Put it in one pocket. And here's six grand for the show. We will own the tape 50-50 after recoupment.' So figure 50 grand for the band, another 30 or 40 for production, but then we have a tape we can shop around. Now the **Tubes** can do something they haven't been able to do for a long time: do a tour. They have \$50,000 from the video and with the extra money they can add dates in **New York**, **Boston**, and **Philly**, and have a tour."

No site has yet been chosen for the

new location. Epstein says he's thinking in terms of an old movie theatre of about 1,000 capacity which he can also use as a ballroom. It would be on **Long Island**.

★ ★ ★

To promote itself in the U.S., **Flexipop**, an English music magazine, has released a promotional album featuring tracks that were originally included as flexidisks in earlier editions of the monthly magazine. Included are cuts, some never released commercially, by such acts as **Bow Wow Wow**, **Adam & the Ants**, **Blondie**, **Soft Cell**, the **Pretenders**, the **Jam**, and **XTC**.

Each issue of **Flexipop**, which is printed in **Britain**, contains one of two flexidisks, but the compilation album is not being released commercially. It is available to radio stations, says **Steve Goldman**, president of **American Flexipop**, which is based in **Los Angeles**.

**Flexipop** itself is a glossy four-color magazine, which costs 65 pence in **Britain** and \$3 in the U.S. It is available through both magazine outlets and record stores. Editorially it is well within the English style of rock reporting, with the emphasis sometimes more on the rock writer than on the recording artist. But it's all done with irreverent humor, and often the pages are turned over to the artists themselves to rate records or keep a week's diary of their activities.

The magazine keeps up with whoever the star is in **Britain** that month. There is also a bitchy letters column, cartoons, a crossover puzzle, and loads of color pictures.

With the opening of a U.S. office there promises to be more coverage of the **American** music scene. But not much. "I think what is in **England**, in **Europe**, is what's in vogue and where the trends are," says **Goldman**.

### Warkow Gets AfCM Post

**NEW YORK**—The board of directors of the **Assn. for Classical Music (AfCM)** has completed its executive roster with the election of **Stewart Warkow**, former executive director of **Carnegie Hall** and now a consultant, as secretary.

At its last meeting in **December**, the board also activated a series of committees to speed the work of the newly formed organization. It named **Jack Roman** of the **Baldwin Co.** head of the membership committee; **Margaret Carson**, who runs her own public relations firm, in charge of the publicity committee; **Ray Moore**, president of the **New York Chapter of NARAS**, as head of the association's television, radio and awards committee; and **Martin Bookspan** of **ASCAP** chairman of the executive committee.

Officers other than **Warkow** are **Gerry Widoff**, president; **John Edwards**, **Martin Feinstein** and **Ira Moss**, vice presidents; and **Harold Orenstein**, vice president and general counsel.

## Classical Notes

**Deutsche Grammophon** has signed conductor/composer **Giuseppe Sinopoli** to an exclusive recording pact during which he will concentrate on the repertoire of **Schubert**, **Schumann** and **Mahler**. He will also conduct opera for the label, with new versions of "La Boheme" and "Manon Lescaul" already slated. **Sinopoli**, recently active Stateside as guest conductor with the **Los Angeles Philharmonic**, will be heard directing the **New York Philharmonic** later this month.

**Klaus Tennstedt** has cancelled all appearances this month following a recent angina attack. He had five dates scheduled with the **Cleveland** orchestra. . . . Illness prevented **Riccardo Muti** from directing some appearances with the **Philadelphia** Orchestra, but he is expected to recover in time to conduct a recording of the **Brahms D Minor Piano Concerto** with **Alexis Weissenberg** for **Angel** later this month or early in **February**.

A recent promotion by **Cleveland's WCLV** for listener-supplied musical slogans included among winning entries such tidbits as "Glinka, Glinka Little Tsar," "Musicians Rest Between Bars," "Chopin Had Nocturnal Habits" and "Mendelssohn Was Lost For Words." . . . **John Williams** has extended his contract with the **Boston Pops** until at least **1987**. His deal is known as an "evergreen" pact, with initial terms firm until that date, and subject to renegotiation thereafter.

Agreement reached between musicians of the **Minnesota Orchestra** and its management last week staved off a threatened strike. It was the fifth major orchestra to undergo serious contractual hassles this season, the others being the **New York Philharmonic** and the **St. Louis, Detroit** and **Chicago Symphonies**. The latter two suffered short work stoppages before new pacts were signed. . . . **Sergiu Comissiona** leaves as music director of the **Baltimore Symphony** after next season to take a similar post with the **Houston Symphony**.

**WQXR** personalities **Robert Sherman** and **George Jellinek** were recently cited for special recognition, **Sherman** by the **Yale Music Alumni Assn.** for contributions to **America's** musical life, and **Jellinek** for his program series, "Poland's Search For Freedom." . . . Pianist **James Tocco** is spending lots of time before the microphones. He's taping music of **MacDowell** and **Griffes** for **Gasparo**, and the collected solo piano works of **Leonard Bernstein** for **Pro-Arte Records**.

**Cleveland's** fine arts station **WCLV** now on a 24-hour-per-day schedule. . . . **KUSC** **Los Angeles** and **KCPB** **Thousand Oaks, Calif.**, airing a 12-concert series featuring the **Los Angeles Chamber Symphony**. Conductors include **Gerard Schwarz**, **Sergiu Comissiona**, **Jorge Mester** and **Anshel Brusilow**.



**DOUBLE PLAY**—The two-piano team of **Katia and Marielle Labeque** mark their new affiliation with **EMI-Angel** with, from left, guitarist **John McLaughlin** and **U.K. label executives Michael Allen, John Frazer, Charles Rodier and Peter Andry**. The **Labeques'** first for **EMI** will be a ragtime album, produced by **McLaughlin**. They formerly recorded for **Phillips**.

## Intersound Bowing Digital Midline Series

**NEW YORK**—The first six titles in a new line of digital recordings priced to retail in the \$5.99 to \$6.99 range are being readied for early introduction by **Intersound Inc.**

The new disks and tapes will be known as the **Sinfonia** series, part of the **Minneapolis-based** company's **Pro Arte** product. Comprised largely of standard repertoire, the new line is set to ship to the trade late this month or early **February**, says **Intersound** president **Don Johnson**.

Two of the recordings in the initial release, a **Beethoven Seventh Symphony** and a coupling of the **Beethoven Fifth** with the **Coriolan Overture**, mark the beginning of a complete cycle of the **Beethoven** symphonies on **Sinfonia**, recorded by the **Dresden Philharmonic** under the directorship of **Herbert Kegel**.

Also due in the first release are a set of trumpet concertos performed by **Ludwig Guttler**; a pair of **Schubert** symphonies; a program of short orchestral works by **Wagner**, **Brahms**, **Dvorak** and **Smetana**; and a two-record set of the **Orchestral Suites** by **Bach**, performed by the **New Bach Collegium** under **Max Pommer**. The double album is ex-

pected to retail at between \$10.99 and \$12.99, says **Johnson**.

While single LPs in the **Sinfonia** series carry a nominal suggested list price of \$7.98, the product is being discounted to permit the lower retail tag. In general, says **Johnson**, the company has been playing down suggested lists.

**Sinfonia** LPs are being pressed by **Wakefield Manufacturing** in **Phoenix** and **KM Records** in **Burbank**, the same facilities where **Intersound's** top-of-the-line **Pro Arte** disks are manufactured. Cassettes are duplicated on **chromium dioxide** tape.

Dealer aids to be made available with the new line include special posters, an in-store display, and a bag stuffer featuring titles in the first release, as well as those to figure in the second release due in **mid March**.

Five titles will make up the second release. In all, **Johnson** says he expects 25 digital **Sinfonia** albums to be available by year's end.

The **Sinfonia** line is also slated to appear as digital **Compact Discs** in **October**, imported here from **Japan**, where they will be pressed under arrangement with **Sony**.

### JAN. 24-28 IN CANNES

## 50 Firms Set For MIDEM Event

**NEW YORK**—More than 50 record companies, music publishers and related firms have already registered for **MIDEM Classique**, the new classical segment of the venerable industry meeting to be held in **Cannes**, **Jan. 24-28**.

While **MIDEM** traditionally functions primarily as a marketplace for publishing interests, record companies predominate among commercial interests seeking trading alliances at **MIDEM Classique**, according to **John Nathan**, U.S. representative.

Classical labels which have signed for booth space include **Orfeo**, **Harmonia Mundi**, **Erato**, **Chandos**, **Supraphon**, **Melodiya**, **Ars Polonia**, **Moss Music**, **Pro Arte CMS** and **CBC**, says **Nathan**. Major multinational labels are represented in the main **MIDEM** section, he adds.

In addition to a heavy schedule of

showcase concerts, organizations planning special events during the run of the conclave include the **European Assn. of Concert Bureau Directors**, the **International Musik Zentrum** of **Vienna**, the **International Assn. of Opera Directors**, and the **International Society of Contemporary Music**.

A scheduled concert by the **Berlin Philharmonic** to be conducted by **Herbert von Karajan** (**Billboard**, **Oct. 30**) has been cancelled, says **Nathan**.

**Bernard Chevry**, **MIDEM** director, first mounted a special classical effort in connection with **MIDEM** in advance of the 1970 main meeting, but it failed to attract sufficient support. This year's event is integrated with the regular **MIDEM**, with classical exhibitors occupying their own section within the main exhibition area in the new **Palais des Festivals** at **Cannes**.

# Billboard® TOP LPs & TAPE®

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

THIS WEEK		LAST WEEK		WKS ON CHART		Artist-TITLE-Label		Artist-TITLE-Label		WKS ON CHART		LAST WEEK		THIS WEEK		Artist-TITLE-Label		
1	★	1	★	29	10	▲	<b>MEN AT WORK</b> Business As Usual Columbia ARC 37978 CBS										<b>BILL COSBY</b> Bill Cosby Himself Motown 6026 ML IND	
2	★	2	★	29		▲	<b>STRAY CATS</b> Built For Speed EMI America SF 17070 CAP											<b>THE DAK RIDGE BOYS</b> Christmas MCA MCA 5365 MCA
3	★	4	★	12		▲	<b>DARYL HALL &amp; JOHN OATES</b> H2O RCA A&M 4383 RCA											<b>CHICAGO</b> Chicago 16 Full Moon/Warner Bros. 1 23689 WEA
4	★	6	★	9			<b>PAT BENATAR</b> Get Nervous Chrysalis CHR 1396 IND											<b>SDOUNDTRACK</b> An Officer And A Gentleman Island 90007.1 (Atco) WEA
5	★	5	★	13		▲	<b>LIONEL RICHIE</b> Lionel Richie Motown 6007 ML IND											<b>FLEETWOOD MAC</b> Mirage Warner Bros. 1 23607 WEA
6	★	8	★	5			<b>LED ZEPPELIN</b> Coda Swan Song 90051 (Atlantic) WEA											<b>ASIA</b> Asia Geffen GHR 2008 (Warner Bros.) WEA
7	★	7	★	9			<b>MARVIN GAYE</b> Midnight Love Columbia FC 38197 CBS											<b>VARIOUS ARTISTS</b> Casino Lights Warner Bros. 1 23718 WEA
8	★	9	★	4			<b>MICHAEL JACKSON</b> Thriller Epic QE 38112 CBS											<b>MUSICAL YOUTH</b> The Youth Of Today MCA 5389 MCA
9	★	10	★	32		●	<b>THE CLASH</b> Combat Rock Epic FE 37689 CBS											<b>ABBA</b> The Singles Atlantic 80036 WEA
10	★	11	★	9			<b>TOM PETTY AND THE HEARTBREAKERS</b> Long After Dark Backstreet/MCA BSR 5360 MCA											<b>SKYY</b> Skyyjammer Salsoul SA 8555 (RCA) RCA
11	★	12	★	8			<b>PHIL COLLINS</b> Hello, I Must Be Going Atlantic 80035-1 WEA											<b>LINDA RONSTADT</b> Get Closer Asylum 60185 (Elektra) WEA
12	★	5	★	10			<b>SUPERTRAMP</b> Famous Last Words A&M SP 3732 RCA											<b>NEIL DIAMOND</b> The Jazz Singer Capitol SW 12120 CAP
13	★	13	★	14		▲	<b>BILLY JOEL</b> The Nylon Curtain Columbia TC 38200 CBS											<b>VANITY 6</b> Vanity 6 Warner Bros. 1 23716 WEA
14	★	16	★	6			<b>OZZY OSBOURNE</b> Speak Of The Devil Jet 2X2 38350 (Epic) CBS											<b>PSYCHEDELIC FURS</b> Forever Now Columbia FC 38261 CBS
15	★	18	★	24		▲	<b>BILLY SQUIER</b> Emotions In Motion Capitol ST 12217 CAP											<b>GRACE JONES</b> Living My Life Island 90018 (Atco) WEA
16	★	NEW ENTRY	★	14		▲	<b>BOB SEGER AND THE SILVER BULLET BAND</b> The Distance Capitol ST 12254 CAP											<b>DEVO</b> Oh No! It's Devo Warner Bros. 1 23741 WEA
17	★	19	★	14		▲	<b>NEIL DIAMOND</b> Heartlight Columbia TC 38359 CBS											<b>JDURNEY</b> Escape WEA
18	★	37	★	13		★	<b>SAGA</b> Worlds Apart Portrait ARR 38246 (Epic) CBS											<b>THE DAK RIDGE BOYS</b> Christmas MCA MCA 5365 MCA
19	★	41	★	7		★	<b>COMMODORES</b> All The Great Hits Motown 6026 ML IND											<b>CHICAGO</b> Chicago 16 Full Moon/Warner Bros. 1 23689 WEA
20	★	20	★	14		●	<b>LUTHER VANDROSS</b> Forever, For Always, For Love Epic FE 38235 CBS											<b>SDOUNDTRACK</b> An Officer And A Gentleman Island 90007.1 (Atco) WEA
21	★	40	★	7		★	<b>LITTLE RIVER BAND</b> Greatest Hits Capitol ST 12247 CAP											<b>FLEETWOOD MAC</b> Mirage Warner Bros. 1 23607 WEA
22	★	41	★	15		▲	<b>KOOL AND THE GANG</b> As One De-Lite DSR 8505 (Polygram) POL											<b>ASIA</b> Asia Geffen GHR 2008 (Warner Bros.) WEA
23	★	42	★	26		●	<b>JUDAS PRIEST</b> Screaming For Vengeance Columbia FC 38160 CBS											<b>VARIOUS ARTISTS</b> Casino Lights Warner Bros. 1 23718 WEA
24	★	46	★	11		★	<b>EDDIE RABBITT</b> Radio Romance Elektra EL 60160 WEA											<b>MUSICAL YOUTH</b> The Youth Of Today MCA 5389 MCA
25	★	47	★	34		★	<b>JANE FONDA</b> Jane Fonda's Workout Record Columbia CX2 38054 CBS											<b>ABBA</b> The Singles Atlantic 80036 WEA
26	★	45	★	9		★	<b>JONI MITCHELL</b> Wild Things Run Fast Geffen GHS 2019 (Warner Bros.) WEA											<b>SKYY</b> Skyyjammer Salsoul SA 8555 (RCA) RCA
27	★	50	★	6		★	<b>PATTI AUSTIN</b> Every Home Should Have One Qwest QWS 3591 (Warner Bros.) WEA											<b>LINDA RONSTADT</b> Get Closer Asylum 60185 (Elektra) WEA
28	★	47	★	16		★	<b>PETER GABRIEL</b> Security Geffen GHS 2011 (Warner Bros.) WEA											<b>NEIL DIAMOND</b> The Jazz Singer Capitol SW 12120 CAP
29	★	48	★	9		★	<b>KISS</b> Creatures Of The Night Casablanca NBLP 7270 (Polygram) POL											<b>VANITY 6</b> Vanity 6 Warner Bros. 1 23716 WEA
30	★	49	★	12		●	<b>DONALD FAGEN</b> The Nightfly Warner Bros. 1 23696 WEA											<b>PSYCHEDELIC FURS</b> Forever Now Columbia FC 38261 CBS
31	★	54	★	10		★	<b>THE BEATLES</b> 20 Greatest Hits Capitol SV 12245 CAP											<b>GRACE JONES</b> Living My Life Island 90018 (Atco) WEA
32	★	56	★	35		★	<b>A FLOCK OF SEAGULLS</b> A Flock Of Seagulls Jive/Arista VA 66000 IND											<b>DEVO</b> Oh No! It's Devo Warner Bros. 1 23741 WEA
33	★	52	★	10		★	<b>EAGLES</b> Greatest Hits, Vol. 2 Asylum 60205 (Elektra) WEA											<b>JDURNEY</b> Escape WEA
34	★	53	★	10		★	<b>THE ENGLISH BEAT</b> Columbia TC 38359 CBS											<b>JDURNEY</b> Escape WEA



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# HOT 100®

☆ 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).

THIS WEEK	LAST WEEK	WKS CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1★	4	11	<b>DOWN UNDER</b> —Men At Work (Peter McLean), C. Hay, R. Stryker; Columbia 38-03303	33	33	18	<b>A PENNY FOR YOUR THOUGHTS</b> —Tavares (J. Senter, K. Nolan), K. Nolan; RCA 13292	67★	78	4	<b>ARE YOU SERIOUS</b> —Tyronne Davis (Leo Graham), L.V. Johnson; Highrise 2005
2★	2	11	<b>THE GIRL IS MINE</b> —Michael Jackson/Paul McCartney (Quincy Jones), M. Jackson; Epic 34-03288	35★	49	7	<b>DO YOU REALLY WANT TO HURT ME</b> —Culture Club (Steve Levine), R. Hay, J. Moss, M. Craig, G. O'Dowd; Virgin/Epic 34-03368	68★	74	4	<b>EMINENCE FRONT</b> —The Who (Glyn Johns), P. Townshend; Warner Bros. 7-29814
3★	3	12	<b>DIRTY LAUNDRY</b> —Don Henley (Don Henley, Danny Kortchmar, Greg Ladanyi), D. Henley, D. Kortchmar; Asylum 7-69894 (Elektra)	36	36	11	<b>DOES IT MAKE YOU REMEMBER</b> —Kim Carnes (Hal Garay), K. Carnes, D. Ellingson; EMI-America 8147	69	69	6	<b>FUNNY HOW TIME SLIPS AWAY</b> —The Spinners (Freddie Perren), W. Nelson; Atlantic 7-89922
4	1	14	<b>MANEATER</b> —Daryl Hall and John Oates (Daryl Hall and John Oates), D. Hall and J. Oates, S. Allen; RCA 13354	37★	40	10	<b>SPACE AGE LOVE SONG</b> —A Flock Of Seagulls (Mike Howlett), N. Score, A. Score, F. Maudsley, P. Reynolds; Jive/Arista 2003	70★	75	4	<b>FOREVER</b> —Little Steven & The Disciples of Soul (Miami Steve), S. VanZandt; EMI-America 8144
5★	5	12	<b>SEXUAL HEALING</b> —Marvin Gaye (Marvin Gaye), M. Gaye; Columbia 38-03302	38★	38	10	<b>TWO LESS LONELY PEOPLE IN THE WORLD</b> —Air Supply (Harry Maslin), H. Greenfield, K. Hirsch; Arista 1004	71	43	17	<b>ON THE WINGS OF LOVE</b> —Jeffrey Osborne (G. Duke), P. Schless, J. Osborne; A&M 2434
6	6	20	<b>MICKEY</b> —Toni Basil (Greg Mathison, Trevor Veitch), N. Chinn, M. Chapman; Radiolchoice/Virgin Record/Chrysalis 2638	39★	42	9	<b>MEMORY</b> —Barry Manilow (Barry Manilow), A.L. Webber, I.S. Eliot, T. Nunn; Arista 1025	72★	NEW ENTRY	NEW ENTRY	<b>I'M ALIVE</b> —Neil Diamond (Burt Bacharach, Carole Bayer Sager, Neil Diamond), N. Diamond, D. Foster; Columbia 38-03503
7★	12	12	<b>AFRICA</b> —Toto (Toto), D. Paich, J. Porcaro; Columbia 38-03335	40★	45	7	<b>BAD BOY</b> —Ray Parker Jr. (Ray Parker Jr.), R. Parker Jr.; Arista 1030	73★	82	2	<b>BREAKING US IN TWO</b> —Joe Jackson (David Kershenbaum, Joe Jackson), J. Jackson; A&M 2510
8★	13	14	<b>BABY, COME TO ME</b> —Patti Austin (A Duet With James Ingram) (Quincy Jones), R. Temperton; Qwest 50036 (Warner Bros.)	41★	47	6	<b>ALL THOSE LIES</b> —Glenn Frey (Glenn Frey, Allen Blazek, Jim Ed Norman), G. Frey; Asylum 7-69857 (Elektra/Asylum)	74★	83	2	<b>GOT TO BE THERE</b> —Chaka Khan (A. Mardin), E. Willensky; Warner Bros. 7-29881
9★	14	16	<b>ROCK THE CASBAH</b> —The Clash (The Clash), The Clash; Epic 34-03245	42★	46	10	<b>PUT IT IN A MAGAZINE</b> —Sonny Charles (B. Paris), S. Charles, B. Paris; Highrise 2001	75★	83	2	<b>BURNING HEART</b> —Vandenbergh (Vandenbergh and Stuart Epps), A. Vandenbergh; Atlantic 7-99947
10★	11	15	<b>HEARTBREAKER</b> —Dionne Warwick (Barry Gibb, Karl Richardson, Alby Galuten), B. Gibb, R. Gibb, Mr. Gibb; Arista 1015	43★	50	8	<b>TWILIGHT ZONE</b> —Golden Earring (Shell Schellekens), G. Kooymans; Z1 Records 1-103 (Polygram)	76★	NEW ENTRY	NEW ENTRY	<b>TIED UP</b> —Olivia Newton-John (John Farrar), J. Farrar, L. Ritenour; MCA 52155
11	7	28	<b>GLORIA</b> —Laura Branigan (Jack White), Co-Produced—Greg Mathieson; U. Tozzi, G. Bigazzi, T. Veitch, Atlantic 4048	44	44	10	<b>I GOTTA TRY</b> —Michael McDonald (Ted Templeman, Lenny Waronker), M. McDonald, K. Loggins; Warner Bros. 7-29862	77★	86	2	<b>INDUSTRIAL DISEASE</b> —Dire Straits (Mark Knopfler), M. Knopfler; Warner Bros. 7-29880
12★	15	15	<b>YOU AND I</b> —Eddie Rabbitt/Crystal Gayle (David Malloy), F. Myers; Elektra 7-69936	45★	48	8	<b>RIGHT BEFORE YOUR EYES</b> —America (Bobby Colomby), I. Thomas; Capitol 5177	78★	84	4	<b>WHAT IF I SAID I LOVE YOU</b> —Unipop (Sonny Limbo, Scott Macielan), P. Loiacono, M. Loiacono, S. Limbo; Kat Family 4-03353 (Epic)
13	8	22	<b>STEPPIN' OUT</b> —Joe Jackson (David Kershenbaum, Joe Jackson), J. Jackson, A&M 2428	46★	51	6	<b>I KNEW YOU WHEN</b> —Linda Ronstadt (Peter Asher), J. South; Asylum 7-69853 (Elektra/Asylum)	79	80	5	<b>BEG, BORROW OR STEAL</b> —Hughes/Thrall (Andy Johns, Rob Farboni, Hughes/Thrall), G. Hughes, P. Thrall; Boulevard 4-03355 (Epic)
14★	16	9	<b>THE OTHER GUY</b> —Little River Band (Ernie Rose, Little River Band), G. Goble; Capitol 5185	47★	53	7	<b>ON THE LOOSE</b> —Saga (Rupert Hine), M. Sadler, J. Crichton, I. Crichton, J. Gilmour, S. Negus; Portrait 37-03359 (Epic)	80★	NEW ENTRY	NEW ENTRY	<b>DREAMIN' IS EASY</b> —Steel Breeze (Kim Fowley), K. Goorabian; RCA 13427
15★	17	11	<b>YOU CAN'T HURRY LOVE</b> —Phil Collins (Phil Collins, Hugh Padgham), Holland, Dozier, Holland; Atlantic 7-89933	48★	55	5	<b>THE WOMAN IN ME</b> —Donna Summer (Quincy Jones), M. Clark, J. Bettis; Geffen 7-29805 (Warner Bros.)	81	81	4	<b>TAKE THE TIME</b> —Michael Stanley Band (Michael Stanley Band, Don Gehman), M. Stanley; EMI-America 8146
								82★	88	2	<b>STILL TAKING CHANCES</b> —Michael Murphy (Jim Ed Norman), M. Murphy; Liberty 1486 (EMI-UA)
								83★	NEW ENTRY	NEW ENTRY	<b>I CAN'T STAND STILL</b> —Janet



# New LP/Tape Releases

• Continued from page 21

- CLEVELAND SINGERS, THE**, see James Cleveland
- CONSOLERS**  
**Jesus Brought Joy**  
 LP Savoy SL 14713  
 CA 14713  
 BT 14713
- CRUSE FAMILY**  
**Cruse Family**  
 LP Priority 38335
- FORD, TENNESSEE ERNIE**  
**There's A Song In My Heart**  
 LP Word 8858
- FRANCISCO, DON**  
**The Live Concert**  
 LP New Pax 33128
- GOSPEL HI-LITES**, see Doc McKenzie
- GOSPEL MUSIC WORKSHOP MASS CHOIR**  
**The Gospel Music Workshop Mass Choir**  
 LP Savoy SGL 7081  
 CA 7081
- JOHNSON ENSEMBLE, THE**, see James Johnson
- JOHNSON, JAMES, & THE JOHNSON ENSEMBLE**  
**Use Me**  
 LP Savoy SL 14708  
 CA 14708
- MCKENZIE, DOC, & THE GOSPEL HI-LITES**  
**What A Wonder The Lord Has Done (Live)**  
 LP Savoy SL 14711  
 CA 14711  
 BT 14711
- SNEAD, LOIS**  
**God Is Good**  
 LP Savoy SL 14710  
 CA 14710
- SWEET COMFORT BAND**  
**Cutting Edge**  
 LP Light 5807
- THOMAS, B. J.**  
**Peace In The Valley**  
 LP Myrrh 6710
- VARIOUS ARTISTS**  
**WNJR's 35th Anniversary (Live)**  
 LP Savoy SL 14712  
 CA 14712

## CLASSICAL

- BACH, JOHANN SEBASTIAN**  
**Cantatas, Vol. 1**  
 Soloists of The Vienna Choir Boys, Esswood, Equilez, Egmond; Concertus Musicus Wien, Harnoncourt  
 LP Telefunken 26.48191 (2) ..... \$15.96  
 CA 24.48191 ..... \$12.98
- Cantatas, Vol. 2**  
 Soloists of The Vienna Choir Boys, Esswood, Equilez, Egmond; Concertus Musicus Wien, Harnoncourt; King's College Choir, Willcocks; Leonhardt-Consort, Leonhardt  
 LP Telefunken 26.48192 (2) ..... \$15.96  
 CA 24.48192 ..... \$12.98
- Concerto For 2 Violins, BWV 1043; Bruch: Violin Concerto No. 1**  
 Oistrakh; Royal Philharmonic, Goossens  
 LP DG Privilege 2535 176 ..... \$6.98  
 CA 3335 176 ..... \$6.98
- Goldberg Variations: BWV 988**  
 Leonhardt  
 LP Bach Guild HM 84 ..... \$5.98  
 CA CSRV 175 ..... \$5.98
- Organ Works Volume 8**  
 Hurford  
 LP Argo D228D4 (4) ..... \$43.92
- Partita In D Minor (BWV 1004); Suite In D (BWV 1009)**  
 Romero  
 LP Philips digital 6514 183 ..... \$12.98  
 CA 7337 183 ..... \$12.98
- Suite No. 2; Suite No. 5 (attr.)**  
 Musica Antiqua Koln, Goebel  
 LP Archiv digital 2534 007 ..... \$12.98  
 CA 3311 007 ..... \$12.98
- BEETHOVEN, LUDWIG VAN**  
**The Late Spring Quartets (Op. 127, 130-133 & 135)**  
 Amadeus Quartet  
 LP DG 2740 265 (4) ..... \$43.92
- Pathetique, Moonlight, Appassionata**  
 Binns  
 LP L'Oiseau-Lyre DSLO 603 ..... \$10.98
- Piano Concerto No. 5 "Emperor"**  
 Michelangeli; Vienna Symph., Giulini  
 LP DG 2531 385 ..... \$10.98  
 CA 3301 385 ..... \$10.98
- Piano Concertos: Triple Concerto**  
 Arrau, Concertgebouw Orchest., Haintink  
 LP Philips 6768 350 (6) ..... \$35.88

- Piano Sonatas 15, 21 24 "Pastoral," "Waldstein"**  
 Kempff  
 LP DG Privilege 2535 291 ..... \$6.98  
 CA 3335 291 ..... \$6.98
- Piano Trio In D Op. 70 #1 "Ghost," Piano Trio In B Flat Op. 11 "Gassenhauer"**  
 Beaux Arts Trio  
 LP Philips digital 6514 184 ..... \$12.98  
 CA 7337 184 ..... \$12.98
- Symphony No. 7**  
 Berlin Philharmonic, Karajan  
 LP DG Privilege 2535 306 ..... \$6.98  
 CA 3335 306 ..... \$6.98
- 32 Sonatas—Variations**  
 Arrau  
 LP Philips 6768 351 (14) ..... \$55.72
- BIZET, GEORGES**  
**Carmen Suite; L'Arlesienne Suite**  
 New Philharmonia Orchest., Munch  
 LP Treasury STS 15566 ..... \$3.98  
 CA STS5 15566 ..... \$3.98
- BRAHMS, JOHANNES**  
**Symphony No. 1**  
 Los Angeles Philharmonic, Giulini  
 LP DG digital 2532 056 ..... \$12.98  
 CA 3302 056 ..... \$12.98
- CHOPIN, FREDERIC**  
**Piano Sonatas 2 & 3**  
 Vasary  
 LP DG Privilege 2535 230 ..... \$6.98  
 CA 3335 230 ..... \$6.98
- DEBUSSY, CLAUDE**  
**La Mer, Nocturnes**  
 Houston Symph. Orchest., Women Of The Houston Symph. Chorale, Comissiona  
 LP Vanguard Audiophile digital VA 25015 ..... \$12.98  
 CA CVA 25015 ..... \$12.98
- DVORAK, ANTONIN**  
**Symphony No. 9 In E Minor ("New World")**  
 New Philharmonia Orchest., Dorati  
 LP Treasury STS 15567 ..... \$3.98  
 CA STS5 15567 ..... \$3.98
- FAURE, GABRIEL**  
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• Continued from page 23

- VICTORY AT SEA**  
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 Robert Logan, Susan D. Shaw  
 Beta & VHS Media Home Entertainment M204 ..... \$59.95
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 Earl Owensby, Kristina Reynolds  
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- WOMEN IN LOVE**  
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To get your company's new video releases listed, send the following information—Title, Performers, Distributor/Manufacturer, Format(s), Catalog Number(s) for each format, and the Suggested List Price (if none, indicate "No List" or "Rental")—to Bob Hudoba, Billboard, 2160 Patterson St., Cincinnati, Ohio 45214.

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- JAN. 29th ISSUE—JAN. 17th
- FEB. 5th ISSUE—JAN. 24th
- FEB. 12th ISSUE—JAN. 31st
- FEB. 19th ISSUE—FEB. 7th
- FEB. 26th ISSUE—FEB. 14th
- MAR. 5th ISSUE—FEB. 18th



TEXAS TREAT—Cheap Trick, grouped in background above, drew 2,000 fans during a recent in-store appearance at Hastings Records, Amarillo, Tex. Here visiting corporate headquarters, they pose with, from left, John Marmaduke, president, Western Merchandising; Bill Herd, Epic; Diane Weidling, Western Merchandising advertising director; Bruce Shortz, retail division vice president Western Merchandisers; and board chairman Sam Marmaduke. The new Amarillo store makes it 100 units for Western Merchandisers in 13 states.

19	15	10	Night And Day A&M SP-4906	RCA	●	89	89	30	GLENN FREY No Fun Aloud Elektra EI-60129	WEA
21	12	12	DAN FOGELBERG Greatest Hits Full Moon/Epic FE 38308	CBS	●	90	90	14	GRAND MASTER FLASH & THE FURIOUS FIVE The Message Sugar Hill 268	IND
25	37	5	MISSING PERSONS Spring Session M Capitol ST 12228	CAP	▲	91	91	14	DIRE STRAITS Love Over Gold Warner Bros. 1-23728	WEA
22	13	16	JOHN COUGAR American Fool Riva/Mercury RVL-7501 (Polygram)	POL	▲	92	97	11	ORIGINAL CAST Cats Geffen 2GHS 2017 (Warner Bros.)	WEA
23	9	4	TONI BASIL Word Of Mouth Radiochoice/Virgin/Chrysalis CHR 1410	IND	●	93	76	45	ALABAMA Mountain Music RCA AFL1-4229	RCA
24	20	62	PRINCE 1999 Warner Bros. 1-23790	WEA	●	94	94	13	SPYRO GYRA Incognito MCA MCA 5368	MCA
28	12	7	DON HENLEY I Can't Stand Still Elektra EI-60048	WEA	▲	95	101	17	KIM CARNES Voyeur EMI-America SO 17078	CAP
26	12	31	DIONNE WARWICK Heartbreaker Arista AL 9609	IND	●	96	96	9	VARIOUS ARTISTS Annie: Children's Christmas Columbia CR 38168	CBS
27	17	15	JEFFERSON STARSHIP Winds Of Change Gunt BXL1-4372 (RCA)	RCA	●	97	98	90	BILLY SQUIER Don't Say No Capitol ST-12146	CAP
30	4	5	ABC The Lexicon Of Love Mercury SRM-1-4059 (Polygram)	POL	●	98	84	34	JUICE NEWTON Quiet Lies Capitol ST-12210	CAP
29	17	27	FOREIGNER Records Atlantic 80037	WEA	●	99	99	30	SURVIVOR Eye Of The Tiger Scotti Bros. FZ 38062 (Epic)	CBS
32	11	9	CROSBY, STILLS AND NASH Daylight Again Atlantic SD 19360	WEA	●	100	88	12	WAYLON AND WILLIE WW II RCA AHL1-4455	RCA
31	7	33	ADAM ANT Friend Or Foe Epic ARE 38370	CBS	●	101	93	9	ROD STEWART Absolutely Live Warner Bros. 1-23743	WEA
36	39	33	THE J. GEILS BAND Showtime EMI-America SO 17087	CAP	●	102	105	44	WILLIE NELSON Always On My Mind Columbia FC 37951	CBS
33	7	13	TOTO IV Toto IV Columbia FC 37728	CBS	●	103	95	21	ROYAL PHILHARMONIC ORCHESTRA CONDUCTED BY LOUIS CLARK Hooked On Classics II RCA AFL1-4373	RCA
34	17	17	JOHN LENNON The John Lennon Collection Geffen GHSP 2023 (Warner Bros.)	WEA	●	104	118	6	GOLDEN EARRING Cut 21 Records T 119004 (Polygram)	POL
35	15	31	LAURA BRANIGAN Branigan Atlantic SD 19289	WEA	▲	105	114	29	SOUNDTRACK E.T. MCA MCA 6109	MCA
39	5	21	OLIVIA NEWTON-JOHN Olivia's Greatest Hits, Vol. 2 MCA MCA 5347	MCA	▲					
			BARRY MANILOW Here Comes The Night Arista AL 9610	IND	●					



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# Pro Equipment & Services

## Staff Of Musicians Helps Philly Studio

PHILADELPHIA—Kajem Studio, a 24-track recording facility founded here five years ago, is managed and staffed entirely by musicians. And that, its principals believe, is one of the secrets of its success.

"As musicians, our engineering staff can help an artist using the facility to realize his ideas and control the recording situation, rather than be overwhelmed by the whole process," says Joe Alexander, who started Kajem in December, 1977 with his fellow musicians Mitch Goldfarb and Kurt Shore.

Kajem began in a small carriage house in a Philadelphia suburb. Today, it is housed in a former gun factory that boasts more than 5,000 square feet of space and enjoys landmark status.

The facility, which is now managed by four partners—Sam Moses joined shortly after the original facility opened—features "one of

the most extensive equipment racks in the area," according to Alexander. Components include a Sony model DRE-2000 digital reverberator, a copy and editing suite, and a music and special effects library.

Alexander says that because of the size of the studio, "We can provide almost unlimited acoustic environments ranging from a very small room to a cavern."

From its inception, Alexander says, Kajem has aimed at the rock market "in a city celebrated for its soul-oriented products." However, he is quick to emphasize, the studio is not limited to any particular format. "Our ultimate goal is to establish ourselves as a studio that is capable of handling every type of musical format," he says.

This broad outlook is shared by Adio Productions, Kajem's media division. Partners Sam Moses and Kurt Shore have written and produced several successful advertising jingle campaigns, one of which recently won a regional award.

Kajem also sponsors a school for recording engineers. The facility's engineers serve as teachers, and, according to Alexander, the school provides students with "hands on" instruction, while the studio is supplied with a pool of talent from which it can augment its staff when the need arises.

## Offord Studio Expands Services

ATLANTA—The Eddy Offord Studio, based here, is now offering mastering in half-inch as well as quarter-inch formats.

The studio, built in a converted theatre late last year, has also added a Lawson echo plate, and has begun accepting outside recording projects.

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**EQUIPMENT CHECK**—Glen Palmer of Du Art Video examines the company's Rank color correction machine. To the right is a total-immersion liquid gate machine developed by a Hamburg engineer for use with his own Rank machine.

## Limehouse Studios Plans Mid '83 London Opening

LONDON—A newspaperman and a television producer have joined forces to create Limehouse Studios, an \$18 million production facility now under construction here.

According to chairman Michael Shields, the facility is aimed at independent producers. It's scheduled for a mid 1983 opening.

Shields feels that the formation of Channel 4, Britain's newest independent tv station, has created the opportunity for studios like Limehouse "to provide technologically advanced facilities for independent producers working in all areas of cable, broadcast, satellite television, videocassettes and videodisk production."

Limehouse is being constructed on a 2½-acre plot of land near the London docks on the Isle of Dogs. When completed, it will have a 6,000 square foot studio and a 3,000 square foot studio. Half of the space will be sublet to associated media industries.

The studio will be equipped with what Shields describes as state-of-the-art audio and optical facilities. Limehouse personnel will provide

advisory technical expertise to users of the facility.

Limehouse's creative and management team is comprised of Jeremy Wallington, former director of programs for Southern Television; Mark Shivas, creative director of Southern Pictures, and a leading independent producer; Al Burgess, production director of Southern Pictures; Frank Letch, former director of finance for Southern Television; and Michael Flint, former managing director and vice president in charge of European production for Paramount Pictures. Shields was chairman of Associated Newspapers, and his partner, John O'Keefe, was, until recently, production director for Thames Television.

Limehouse is being supported by a consortium of five major British companies: Associated Newspapers, D.C. Thomson, Drayton Montagu Portfolio Management, May Gurney Holdings and the Scottish Investment Trust. Additional financial backing comes from the National Westminster Bank and the Industrial, Commercial and Financial Corp. (ICFC). The project's financial advisers are N.M. Rothschild & Sons.

## Fender Creates New Wing For Sound Products

FULLERTON, Calif.—Fender Musical Instruments has created a pro sound products division, part of a long-range plan to be active in this market. According to the division's marketing director, Steve Woolley, the proposed line will include mikes, loudspeakers, power amps, mixing consoles and mixers.

Fender is hoping to start marketing the line this summer. Woolley says the products will be sold through a network of about 300 pro sound dealers nationwide.

To prepare for the launch of the division, Fender has retained a group of key personnel and consultants including Roger Balmer, vice president of sales and marketing, research and development. Balmer comes to Fender following an 11-year stint with Yamaha, where he was involved with that firm's pro sound division.

Roger Cox, Fender's head of research and development, has more than 16 years' experience in the business. He has worked with such companies as Ampeg, Altec and Gibson.

Bob Haigler, the company's engineering manager and electronics designer, has been with the firm for about 11 years. He compiles and analyzes competitive hardware and new developments in electronics. He also recommends features, functions and performance of equipment at different price levels.

Cal Perkins, Fender's manager of audio product design, has an extensive background in electro-acoustic engineering. At Marantz, he worked on the development of that firm's models SN-1000 and 510 amplifiers, and at JBL he designed the line of loudspeaker enclosures that carries his name. He has also worked with Bi-Amp Systems, Northwest Sound, and Anchor.

Woolley's career has included consulting on new product designs for JBL, Yamaha and Altec, as well as for the motion picture industry and concert sound companies.

## Studio Track

By ERIN MORRIS

In New York at Unique Recording, Bobby Orlando and Billy Terrell producing tracks for a new Frankie Avalon release. . . . The Jonzun Crew on Tommy Boy Records, produced by Tom Silverman with Frank Heller engineering. . . . Danny Weiss and Chris Hills producing the Feel on Sutra, with Michael Finlayson and Peter Robbins behind the board. . . . The Webboes have released their debut project on Sam Records, with Andre Booth and Daniel Glass producing. . . . At Greene Street Recording, Jeff Gordon producing artists Bob & Bob. . . . Producer Patrick Adams finishing Portia Renee's next release for Profile at 39 Street Music.

In Philadelphia at Kajem, tracks for Robin Eaton's forthcoming album being recorded by David Lichtenstein with assistance from Joe Alexander. . . . Jack Of Diamonds in with producer Steve Burgh. Engineering is Mitch Goldfarb. . . . Kajem's engineer Terry Hoffman recording Scottish folk artist John Cunningham. . . . Hoffman also laying tracks for the George Hackett Band and Guy Greco. . . . Projects being engineered by Dave Conner include North Star, produced by Dave Johnson; Live Bait, Fragile and the Rave, produced by Dan Strobotin; the Ducky Boys, Runner and Tom Borneman.

At Syncro Sound in Boston, Jules Shear and Stephen Hague producing Eliot Easton of the Cars.

In Chicago at the Chicago Recording Company, U.S.S.A., the band composed of former Cheap Trick member Pete Comita, Cliff Johnson,

formerly of Off Broadway, and Tommy Gawenda from Pezband, working on upcoming EP. The band produced, with Paul Klingberg engineering. . . . Steve Camp producing contemporary Christian group Trilog. Former Paul McCartney & Wings drummer Joe English appears on the tracks. Behind the board is Hank Neuberger.

At Studio A in Dearborn Heights, Mich., producer George McGregor working with singer Mel Davis on r&b tracks. . . . Glen Oliver producing a single on his self-contained band. Eric Morgeson is engineering both projects.

In Los Angeles, Westwood One Recording's mobile unit has been busy recording Steel Breeze at the Golden Bear with producer Richard Kimball and engineer Biff Dawes. . . . Jesse Colin Young at the Roxy with producer Michael Jackson and engineer Dawes. . . . Jeffrey Osborne producing himself with Jack Nelson and Kimball co-producing and Dawes behind the board. . . . Jack Mack & the Heart Attack at Club Lingerie with Dawes producing and engineering. . . . Little River Band at the Universal Amphitheatre with Wayne Nelson producing and Dawes engineering.

At Present Time Recorders, Jimmy Levine producing Michael Jay with Bob Wurster engineering. . . . Sam Bryant working on new material at MCA Music Studio with Jon Stone producing and Francis Buckley at the control board.

At Magnolia Sound, Kenny James finishing LP for Destiny with Elton Ahi producing, Stuart Taylor engineering. . . . Michael Pinder, formerly of the Moody Blues, mixing a self-produced solo LP

with Donovan Cowart engineering and Alan Vachon assisting.

In San Francisco at the Automatt, Paul Kantner continuing work on his solo LP for RCA, with Ron Nagle and Scott Mathews producing and Wayne Lewis engineering. . . . Narada Michael Walden self-producing album for Atlantic with Dave Frazer engineering. . . . Leon Haywood mixing a solo album for PolyGram with Steve Smith engineering. . . . Red Rockers laying LP tracks for 415 Records with David Kahne producing and Ken Kessey behind the board. . . . Aldo Nova cutting tracks for upcoming Portrait release with Kessie engineering. . . . The Tubes working on overdubs for latest Capitol release with David Foster producing and Dennis Kirk engineering.

At Santa Barbara Sound, Elektra/Asylum artist Joe Walsh finishing his latest album with producer Bill Szyczyk and engineers Jim Nipar and Terry Nelson. . . . Jim Messina laying Warner Bros. tracks for his latest self-produced project. Engineering is Don Murray and assisting is Terry Nelson. . . . Walsh also producing Ringo Starr's latest effort with engineer Nipar and assistant Nelson.

In Seaside, Calif. at West Recording Lab, Ron Green finishing his self-produced LP for Baldwin with engineer James West.

*Editor's note: All material for the Studio Track column should be directed to Erin Morris in Billboard's Nashville office.*



# Country

## Label Executives Are Cautious More Conservative Signing Policy Eyed For 1983

By KIP KIRBY

NASHVILLE—Conservatism is expected to characterize signings policy at Nashville label divisions in 1983, reflecting current and projected market conditions.

Label executives surveyed by Billboard mention more singles-only deals than before, fewer marketing and tour support dollars, and fewer artist acquisitions generally. Those acts (when available) with proven-track records stand an even stronger

chance of obtaining deals now than before, they say.

Elektra/Asylum, which has maintained an open-door policy toward adding new talent, plans a sharply reduced signing policy in 1983, admits vice president Jimmy Bowen. Most noticeably affected, he says, will be unknown or developing acts, who require as much as a half million dollars and three or four years to break even at the profit line.

However, Bowen—who brought Conway Twitty, the Bellamy Brothers and Crystal Gayle into the E/A Nashville fold in 1982—maintains that superstar signings justify their initial cash outlay and can pave the way for lesser-known signings if they are successful.

"One superstar who's selling well can generate enough money to allow you the luxury of signing two smaller acts," Bowen notes, though he adds that the more successful headline artists often end up shrinking the profit margins for their labels through escalated pricing and contract demands.

With country albums now costing \$50,000 to \$80,000 to produce, most labels are looking at singles deals as the optimum development tool for

new signings. "The economy doesn't let us speculate much on our signings," observes CBS Nashville senior vice president Rick Blackburn.

He adds that CBS will be interested in acts with something fresh to offer, rather than approximations of currently popular attractions.

"You wouldn't believe how many tapes get pitched to me today because 'this guy sounds just like Ricky Skaggs' or 'this singer is gonna be the next Rosanne Cash.' Why would I be interested in that when we've already got the originals on our label?"

Blackburn feels that, for the first time in some years, there is room for both crossover and traditional country artists: "It got to the point where record companies wanted only acts who could cross over, who could turn out slick pop-sounding product. But when an album like Ricky Skaggs' 'Waitin' For The Sun To Shine' can sell 500,000 units without ever seeing the pop charts, it changes things considerably."

Record companies claim it's not essential for prospective acts to have management or booking at the time

(Continued on page 38)



CBS LEGENDS—Johnny Cash, left, joins George Jones backstage after a performance at Nashville's Tennessee Performing Arts Center to benefit the families of policemen and firemen killed in the line of service. Joining Cash and Jones on the program were Ronnie Prophet, the Carter Family and Melba Montgomery.

## Nashville Scene

Oui means yes, and "yes" is what Dottie West said some months ago to the editors of *Oui* magazine who wanted her to pose in their pages. Not nude, of course, but in stylish dishabille. Dottie gets a 12-page layout in the December issue of the men's magazine, and looks great throughout. She also has her second syndicated tv special set to air this month on the Showtime cable channel. Her guests are John Schneider, the Gatlin Brothers, and David Frizzell and her daughter Shelly West. And you'll spot Dottie on a "Love Boat" segment and "Solid Gold" this month as well.

Speaking of beauties, Tandy Rice, the colorful president of Nashville's Top Billing International, has just learned that he's been "drafted" to be a judge in this year's Miss America Pageant in Atlantic City. The event will be held in September at Resorts International, and we think this is the first time any Nashville celebrity has been chosen as a judge. Congratulations, Tandy—it's a tough job, but someone's got to do it!

★ ★ ★

David Allen Coe has gotten married again.



Like you, we also wondered whether this one is a "real" marriage, or is Coe still preoccupied with sharing several wives at a time? A call to his publicity office determined that Coe no longer claims different Mrs. Coes, and now has only one: his newest bride, Debbie Pardue, from North Carolina. They were married in Florida and honeymooned there prior to leaving for Coe's tour of Europe.

★ ★ ★

Ronnie Milsap was the only Nashville performer invited to appear on Dick Clark's annual New Year's Eve tv special this year. Milsap taped the program with the Go-Go's, Barry Manilow, Hall & Oates and Jermaine Jackson, and sang "Inside" and "(There's) No Gettin' Over Me." Speaking of Barry Manilow, he used Memphis State University's singers for backup when he played on campus recently. To show his appreciation, Manilow spoke to a group of 500 music majors at the university and discussed music business as a career.

★ ★ ★

We inadvertently neglected to mention the substantial contribution made by S.I.R. here in town toward the recent Entertainment Expo '82.

(Continued on page 38)

## 'Nashville Alive' Taping Shows At Opryland Hotel

NASHVILLE—"Nashville Alive" cable programs are being taped this month and in February at the Opryland Hotel's Stagedoor Lounge, for cablecast nationwide on the two-year-old program by Turner Broadcasting's WTBS.

Ray Stevens co-hosts the Sunday (16) show, with regular co-host Ralph Emery of WSM. Guests scheduled to perform are Steve Warner, Chet Atkins, Helen Cornelius and George Lindsey.

On Jan. 23, Brenda Lee co-hosts a lineup of Billy Walker, Bill Anderson and two other unconfirmed guests. Sylvia co-hosts on Jan. 30, to be joined by Charlie Walker, Jeannie C. Riley, Gary Stewart & Dean Dillon and Ernest Tubbs.

Mickey Gilley co-hosts a lineup including Russell Smith and Jim Owen Feb. 6.

Co-hosts and performers earlier in January included Con Hunley, Janie Fricke, Rex Allen Jr., Crash Craddock, Louise Mandrell, Bobby Lord, Connie Cato and Ronny Robbins, son of the late Marty Robbins.

## CONCERT CONCESSIONAIRES REPORT

### Clothing Items Hot As Souvenirs

• Continued from page 6

and jerseys are low-net items. Rather than raise prices enough to get a meaningful piece of the gross, along with the building, they will leave the merchandise out.

When venues want 30%-40% of the concessions' gross, Smith often sells only books and photos. They are high-net products, and patrons don't have preconceptions about what they should cost, unlike LPs, tapes or shirts.

Most concessionaires pay record companies \$5.08 for each album/tape, selling them in turn for no more than \$8-\$9. If the venue wants 40% of the gross, the salesman's net is a matter of cents. However, more than one concessionaire admits privately to concealing true gross.

Ideal percentages to buildings, in the view of concessionaires, range from 15% to 20%. While unions are often blamed for the higher percentage demands, Donald Reeves of Ronnie Milsap's Ron-Don Concessions says, "They don't have a thing to do with it. I think it's more because of city and building policies."

Without citing specific halls, Reeves says Dallas, Austin and Detroit, among other cities, are particularly demanding, and sometimes he won't sell at a show if he can't nego-

ciate good percentages. Fairs and rodeos, with their built-in operations, also sometimes resist his own six-member crew's attempts to sell.

Still, Ron-Don did a \$600,000 business in 1982, netting 18% of it. Concessions include sunglasses for \$5; jerseys, \$10; T-shirts, \$7; caps, \$5; LPs and tapes, \$8.

Smith, too, sees little problem with union vendors, who frequently work alongside his seven-member staff, but certain locations make for tough negotiations. When percentages are normal, his items and prices for Charley Pride are books, \$3; LPs, \$9; baseball caps, \$10; T-shirts, \$10; hat pins, \$5. At Haggard's shows, books sell for \$3; jerseys, \$10; T-shirts, \$8; caps, \$15; scarfs, \$5; hat pins, \$5; and belt buckles, \$10. Mandrell gear consists of books, \$5 (at a printing cost of \$1 for each 11- by 14-inch color glossy); jerseys, \$10; T-shirts, \$8; caps, \$5; and posters, \$3.

"If you approach the building with an explanation of your own cross-factors, such as your \$5.08 cost on a \$9 album, they usually understand," Smith explains.

T-shirts are the top seller at Conway Twitty concerts, according to Conway Twitty Enterprises president Hugh Carden, but another specialty is a \$10 double album of 20

songs recorded by Twitty and his road band. It's available only at shows and is also a good net item, manufactured by Conway Twitty Enterprises, at less cost than a label's product.

Carden estimates a 10% concessions gross from the overall totals of Twitty's 114 concerts in 1982. Carden also oversees "Twitty City," a park-like attraction near the singer's homes outside Nashville.

At the Kenny Rogers shows, Spurlock sells \$5 tour books, \$5 posters, \$12 jerseys, baseball caps and T-shirts. He keeps these prices constant, "so we take a beating in high-priced buildings, instead of the consumers taking it."

As popular as concessions are among country music concert-goers, Spurlock says the primarily working-age crowds are more discriminating than teenage rock patrons, and can be hard to sell out: "It's sort of scary—no matter what we try in some of the trouble markets, it doesn't work."

Rogers' grosses are equal to 1981, up in places, but Spurlock cautions that due to price increases, a gross in a hall can be higher than before even though 1,000-2,000 fewer people show up. Nevertheless, concessions for Rogers averaged \$20,000-\$25,000 per night in 1982.

## Chart Fax

### Haggard Homing In On Twitty Tally Of Toppers

Merle Haggard achieves his 28th No. 1 solo country hit this week with "Going Where The Lonely Go." This puts him within one notch of Conway Twitty's all-time record of 29 chart-toppers by himself.

With George Jones, Haggard hit the peak last Oct. 9 on a remake of Willie Nelson's "Yesterday's Wine." And in 1980 he teamed with Clint Eastwood on "Bar Room Buddies" to hit No. 1. Haggard's new followup duet with Jones, "C.C. Waterback," moves up to number 29 this week, and their album, "A Taste Of Yesterday's Wine," is at number 12 after 19 weeks.

Haggard's own solo LP, "Going Where The Lonely Go," climbs to number four. And finally, his duet single with Willie Nelson, "Reasons To Quit," enters the chart this week at number 73. The tune is from their forthcoming album together, "Poncho & Lefty."

Twitty's other country single chart-toppers, outside his solo work, were with Loretta Lynn: "After The Fire Is Gone" and "Lead Me On" in 1971; "As Soon As I Hang Up The Phone" in 1974; and "Feelin'" in 1975.

In pop, Twitty hit No. 1 in 1958 with "It's Only Make Believe." So it may be said that in overall time at the summit, both solo and in duets, Twitty edges out Haggard. But the race is nip-and-tuck, and with all the product they have in release (Haggard's duets with Jones and Nelson climbing, and Twitty's "The Rose" at 36 after three weeks), the balance could change any week now.

For this week, though, Haggard is the story. After launching his recording career on Tally in 1963, he moved to Capitol in 1965, getting his first No. 1 a year later with "The Fugitive." The top hits haven't stopped since, with two each in 1967

and in 1968, three in 1969 (including his well-known diatribe against draft evaders, "Okie From Muskogee"), one in 1970, two in 1971, three in 1972, two in 1973, three each in 1974 and in 1975, two in 1976 and 1980, and one in 1981. "Big City" was Haggard's 1982 solo No. 1.

Haggard's label representation on these 28 No. 1 solo hits is widely varied. Of the total, 24 were on Capitol from 1966-76. He moved to MCA in 1977 but achieved no No. 1 hits until 1980 with "I Think I'll Just Stay Here And Drink." His other No. 1 that year, with Clint Eastwood helping out, was "Bar Room Buddies" on Elektra. In 1981, out of four MCA singles and two on his present label, Epic, "My Favorite Memory" on the latter made it to the top.

Since we're tallying Twitty too, note that 27 of his chart-toppers were on MCA (and Decca before it was acquired by MCA). Last year, his signing to Elektra was followed by "The Clown" and "Slow Hand" hitting No. 1.

In the ChartFax tradition of unearthing obscure facts, 10 of the singles on the chart now by various artists were written by various other noted recording artists—three of them from the pop field.

Those originating in pop are Roy

(Continued on page 38)

### Roxy Initiates 'Open Door' Policy

NASHVILLE—Roxy Productions is initiating an open door policy on master tapes to consider artists for its Black Rose and Roxy labels.

Talent coordinator and promotion director Tommy Donaldson says Roxy wants to "step forward and fill the void" for acts seeking labels.

# Billboard® Hot Country Singles

Survey For Week Ending 1/15/83

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JANUARY 15, 1983, BILLBOARD

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	13	<b>GOING WHERE THE LONELY GO</b> —Merle Haggard (M. Haggard, L. Alley) M. Haggard; Shade Tree, BMI; Epic 34-03315	35	35	6	<b>CHRISTMAS IN DIXIE</b> —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; Mappop, BMI/Warner-Tamerlane/Sweet Harmony (WB Music Corp.) BMI; RCA 13358	78	2	2	<b>SHINE ON (Shine All Your Sweet Love On Me)</b> —George Jones (B. Sherrill) J. MacRae, B. Morrison; Southern Nights, ASCAP; Epic 34-03489
2	4	14	<b>(Lost His Love) ON OUR LAST DATE</b> —Emmylou Harris (B. Ahern) C. Twitty, F. Cramer; Acuff-Rose, BMI; Warner Bros. 7-29898	53	4	4	<b>THE ROSE</b> —Conway Twitty (C. Twitty) A. McBrook; Warner-Tamerlane, BMI; Elektra 69854	NEW ENTRY	NEW ENTRY	NEW ENTRY	<b>THE JIM REEVES MEDLEY</b> —Jim Reeves (D. Briggs) Moore, Campbell, Anderson; Allison; David, Burke, Fisher; Not Listed; RCA 13410
3	7	12	<b>LIKE NOTHING EVER HAPPENED</b> —Sylvia (T. Collins) K. Fleming, D. Morgan, T. Collins, BMI; RCA 13330	42	8	8	<b>SHADOWS OF MY MIND</b> —Leon Everette (R. Dean, L. Everette) E.E. Collins; Hermitage, BMI; RCA-13391	NEW ENTRY	NEW ENTRY	NEW ENTRY	<b>WHEN I'M AWAY FROM YOU</b> —The Bellamy Brothers (J. Bowen, D. Bellamy, H. Bellamy) F. Miller; Rare Blue, ASCAP; Elektra/Curb 7-69850
4	9	10	<b>TALK TO ME</b> —Mickey Gilley (J.E. Norman) J. Seneca; Jay and Cee, BMI; Epic 34-03326	38	13	13	<b>(SITTIN' ON) THE DOCK OF THE BAY</b> —Waylon & Willie (C. Moman) S. Cropper, O. Redding; East Memphis/Irving, BMI; RCA 13319	NEW ENTRY	NEW ENTRY	NEW ENTRY	<b>SWINGIN'</b> —John Anderson (F. Jones) L. Delmore, J. Anderson; Gallico, BMI; Warner Bros. 7-29788
5	12	9	<b>THANK GOD FOR KIDS</b> —The Oak Ridge Boys (R. Chancey) E. Raven; Milene, ASCAP; MCA 52145	45	6	6	<b>A GOOD NIGHT'S LOVE</b> —Tammy Wynette (G. Richey) C. Lester, T. Dubois; House Of Gold, BMI; Epic 34-03384	NEW ENTRY	NEW ENTRY	NEW ENTRY	<b>I HAVE LOVED YOU GIRL (But Not Like This Before)</b> —Earl Thomas Conley (N. Larkin) E. T. Conley; Blue Moon, ASCAP; RCA 13414
6	15	9	<b>INSIDE/CAROLINA DREAMS</b> —Ronnie Milsap (R. Milsap, T. Collins) M. Reid; Lodge Hall, ASCAP; RCA 13362	44	9	9	<b>WHEN YOU'RE NOT A LADY</b> —Jim Glaser (D. Tolle) P. McManus, L. Pedroski; Colgems-EMI/Tiny Tiger, ASCAP; Noble Vision 101	NEW ENTRY	NEW ENTRY	NEW ENTRY	<b>REASONS TO QUIT</b> —Merle Haggard and Willie Nelson (C. Moman, W. Nelson, M. Haggard) M. Haggard; Shade Tree, BMI; Epic 34-03494
7	1	16	<b>CAN'T EVEN GET THE BLUES</b> —Reba McEntire (J. Kennedy) T. Dampfner, R. Carnes; Coal Miners, BMI/Refuge, ASCAP; Mercury 76180 (Polygram)	46	8	8	<b>DON'T PLAN ON SLEEPING TONIGHT</b> —Steve Wariner (T. Collins) G. Sklerov, S. Kunin; Arista/Gloria's Songs, ASCAP; RCA-13395	83	2	2	<b>THE LIGHT OF MY LIFE</b> —Tommy St. John (N. Wilson) E. Haynes, D. Brady, R. Thames, Bill Haynes; BMI; RCA-13405
8	11	13	<b>WITH YOU</b> —Charly McClain (Chucko Productions) L. Shell, R. Muir; Onhisown, BMI/Arian/Ron Muir, ASCAP; Epic 34-03308	42	21	17	<b>WILD AND BLUE</b> —John Anderson (F. Jones, J. Anderson) J.S. Sherrill; Sweet Baby, BMI; Warner Bros. 7-29917	79	4	4	<b>BETTER OFF BLUE</b> —Chantilly (L. Morton, S. Bledsoe) J. Pritchett, A. Chapman; United Artists/Autumn Leaves, ASCAP; F&L 520
9	14	11	<b>HARD CANDY CHRISTMAS</b> —Dolly Parton (G. Perry) C. Hall; Daniel/Shukat/MCA, ASCAP; RCA 13361	51	4	4	<b>HONKYTONK MAN</b> —Marty Robbins (S. Garrett) D. Blackwell; Peso/Wallet, BMI; Warner/Viva 29847	84	2	2	<b>YOU COULDN'T HEARD A HEART BREAK</b> —Rodney Lay (J.B. Barnhill) M. Rossi; Songmaker, ASCAP; Churchill 94012 (MCA)
10	6	15	<b>MARINA DEL REY</b> —George Strait (B. Mevis) D. Dillon, F. Dycus; Hall-Clement (The Welk Group)/Golden Opportunity, BMI, SESAC; MCA 52120	50	6	6	<b>AIN'T NO TRICK (It Takes Magic)</b> —Lee Greenwood (J. Crutchfield) S. Pippin, J. Hurt; House of Gold, BMI; MCA 52150	80	2	2	<b>SO EASY TO LOVE</b> —The Wright Brothers (G. Klein) S. Diamond, T. Cerney, A. Roberts; Warner-Tamerlane/Diamond Mine/Colgems-EMI, BMI/ASCAP; Warner Brothers 729839
11	18	11	<b>WHAT SHE DON'T KNOW WON'T HURT HER</b> —Gene Watson (R. Reeder, G. Watson) D. Lindsey, E. Rowell; Boot & Watson/CrossTimbers/Blue Creek, BMI; MCA 52131	47	9	9	<b>MAKING A LIVING'S BEEN KILLING ME</b> —McCuffey Lane (M. Morgan, P. Worley) Z. Van Arsdale, N. Montgomery, M. Morgan; Cedarwood/JenSing, BMI; Atco 99959	81	4	4	<b>THERE'S STILL A LOT OF LOVE IN SAN ANTONIO</b> —Connie Hanson & Friend (J. Gibson) A. L. (Doddle) Owens, L. Rochelle; Unichappell, BMI; Soundwaves 4692 (NSD)
12	16	13	<b>ONLY IF THERE IS ANOTHER YOU</b> —Moe Bandy (R. Baker) D. Mitchell; Baray, BMI; Columbia 38-03309	49	7	7	<b>PLEASE SURRENDER</b> —David Frizzell & Shelly West (S. Garrett, S. Dorff) C. Crofford, J. Durrill, S. Garrett, Peso/Wallet, BMI; Warner/Viva 7-29850	88	2	2	<b>RAININ' DOWN IN NASHVILLE</b> —Tom Carlile (G. Kennedy) T. Carlile; OPA-LOCKA, ASCAP; Door Knob 82-191
13	22	9	<b>FAKING LOVE</b> —T.G. Sheppard & Karen Brooks (B. Killen) B. Braddock, M. Berg; Tree, BMI; Warner/Curb 29854	58	4	4	<b>I WOULDN'T CHANGE YOU IF I COULD</b> —Ricky Skaggs (R. Skaggs) A.Q. Smith, P.H. Jones; Peer International, BMI; Epic 34-03482	85	2	2	<b>THE NAME OF THE GAME IS CHEATING</b> —Charlie Ross (W. Aldridge, T. Brasfield, E. Phillips) T. DuBois, W. Newton; House of Gold, BMI; Townhouse 1063 (Capitol)
14	20	9	<b>'TIL I GAIN CONTROL AGAIN</b> —Crystal Gayle (J. Bowen) R. Crowell; Jolly Cheeks, BMI; Elektra 7-69893	52	7	7	<b>POOR BOY</b> —Razzy Bailey (B. Montgomery) D. Gray, J. Michael, M. Gray, Irving/Down N' Dixie/Simonton/Fifty Grand, BMI; RCA-13383	86	2	2	<b>THOSE WERE THE DAYS</b> —Gary Stewart & Dean Dillon (B. Mevis) D. Oillon, G. Stewart, R. Huston; Tree/Forrest Hill, BMI; RCA 13401
15	19	13	<b>TODAY MY WORLD SLIPPED AWAY</b> —Vern Gosdin (B. Fisher) M. Wright, V. Gosdin; Vogue (Welk)/Hookit/Gary S. Paxton, BMI; AMI 1310 (NSD)	54	8	8	<b>FEEL RIGHT</b> —Tanya Tucker (D. Malloy) L. Byrom; Deb Dave; Briarpatch, BMI; Arista 6077	82	4	4	<b>LAID OFF</b> —Bill Anderson (B. Anderson/M. Johnson) B. Anderson; Stallion/Lowery, BMI; Southern Tracks 1011
16	10	16	<b>I DON'T REMEMBER LOVING YOU</b> —John Conlee (B. Logan) H. Howard, B. Braddock; Tree, BMI; MCA 52116	50	25	14	<b>BACKSLIDIN'</b> —Joe Stampley (R. Baker) P. Craft, L. Anderson; Jensen/Black Sheep/Old Friends, BMI; Epic 03290	87	2	2	<b>I LOVE HOW YOU LOVE ME</b> —Glen Campbell (J. Fuller) B. Mann, L. Kolber; Screen Gems-EMI, BMI; Atlantic 799930
17	5	15	<b>LOST MY BABY BLUES</b> —David Frizzell (S. Garrett, S. Dorff) B. Peters; Ben Peters, BMI; Warner/Viva 729901	51	27	14	<b>THE BIRD</b> —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	87	2	2	<b>YOU'RE A KEEP ME WONDERING KIND OF WOMAN</b> —Steve Mantell (Robert Jenkins) M. Spivey, R. Jenkins, Robcris, BMI; PICAP 0005
18	26	10	<b>STILL TAKING CHANCES</b> —Michael Murphey (J.E. Norman) M. Murphey; Timberwolf, BMI; Liberty 1486	52	34	15	<b>YOU &amp; I</b> —Eddie Rabbitt with Crystal Gayle (D. Malloy) F. Myers; Four Way, ASCAP; Elektra 7-69936	87	2	2	<b>YOU DON'T KNOW LOVE</b> —Janie Fricke (B. Montgomery) G. Foster, D. King, Jr.; House of Gold/Don King, BMI/King's X, ASCAP; Columbia 38-03498
19	3	14	<b>A LOVE SONG</b> —Kenny Rogers (K. Rogers) L. Greenwood; MCA/Sycamore Valley, BMI; Liberty 1485	53	56	6	<b>HEART OF THE NIGHT</b> —Juice Newton (R. Landis) M. Clark, J. Bettis; Warner-Tamerlane/Flying Dutchman/Sweet Harmony, BMI/ASCAP; Capitol 5192	89	2	2	<b>YOUR MAMA DON'T DANCE</b> —Roy Head (R. Head) K. Loggins, J. Messina; American Broadcasting/Jasperella, ASCAP; NSD 156
20	30	9	<b>SOMEBODY'S ALWAYS SAYING GOODBYE</b> —Anne Murray (J.E. Norman) B. McDill; Hall-Clement (Welk Music), BMI; Capitol 5183	64	4	4	<b>HANGIN' AROUND</b> —The Whites (R. Skaggs) C. Hardy, R. Carnes, J. Carnes; Elektra/Asylum, BMI; Elektra/Curb 69855	87	48	17	<b>REDNECK GIRL</b> —Bellamy Brothers (D & H Bellamy, J. Bowen) D. Bellamy; Famous/Bellamy Bros., ASCAP; Warner/Curb 29923
21	32	7	<b>WHY BABY WHY</b> —Charley Pride (N. Wilson) G. Jones, D. Edwards, Ft. Knox, BMI; RCA-13397	59	6	6	<b>I CAN'T GET OVER YOU (Gettin' Over Me)</b> —Bandana (M. Daniels, S. Cornelius) R.J. Friend, J. Dowell; New Albany, BMI/Hoosier, ASCAP; Warner Bros. 7-29831	NEW ENTRY	NEW ENTRY	NEW ENTRY	<b>ONE FIDDLE, TWO FIDDLE/SAN ANTONIO ROSE</b> —Ray Price (S. Garrett) C. Crofford, J. Durrill, S. Garrett/B. Willis; Peso/Wallet, BMI/Bourne Co., ASCAP; Warner/Viva 729830
22	29	11	<b>I WISH I WAS IN NASHVILLE</b> —Mel McDaniel (L. Rogers) B. McDill; Vogue (Welk Music), BMI; Capitol 5169	60	5	5	<b>BORN TO LOVE ME</b> —Ray Charles (R. Charles) B. Morrison; Music City, ASCAP; Columbia 38-03429	88	2	2	<b>WHEREVER YOU ARE</b> —The Thrasher Brothers (J. Foglesong) K. Robbins; Hall-Clement (Welk Music Group), BMI; MCA 52153
23	8	15	<b>I WONDER</b> —Rosanne Cash (R. Crowell) L. Preston; Bug Music/Asleep At The Wheel, BMI; Columbia 38-03283	57	28	16	<b>SOMEWHERE BETWEEN RIGHT AND WRONG</b> —Earl Thomas Conley (N. Larkin, E. T. Conley) K. T. Conley; Blue Moon/April, BMI; RCA 13320	89	2	2	<b>LET'S TALK IT OVER</b> —R. Dean Taylor (R.D. Taylor, C. Burke) R.D. Taylor; Ragamuffin, PRO; Strummer 3748
24	37	7	<b>LAST THING I NEEDED FIRST THING THIS MORNING</b> —Willie Nelson (C. Moman) G.P. Nunn, D. Ciscle, Nunn, BMI; Columbia-38-03385	58	41	11	<b>THE ELVIS MEDLEY</b> —Elvis Presley (D. Briggs) J. Leiber, M. Stoller, K. Mann, B. Lowe, E. Blackwell, E. Presley, D. Linde, M. James; None Listed, BMI/ASCAP; RCA 13351	91	61	15	<b>THE AMERICAN DREAM/IF HEAVEN AIN'T A LOT LIKE DIXIE</b> —Hank Williams, Jr. (J. Bowen) H. Williams Jr./B. Maddox, D. Moore; Bocephus, BMI/Bocephus/Bud McGuire, BMI; Elektra/Curb 7-69960
25	31	11	<b>ROMANCE</b> —Louise Mandrell (E. Kilroy) J. Huffman, C. Waters; Meadowgreen, ASCAP/Tree, BMI; RCA 13373	65	6	6	<b>THERE'S NO SUBSTITUTE FOR YOU</b> —Younger Brothers (R. Chancey) W.T. Davidson, M. Sameth; Collins Court/Famous, ASCAP; MCA 52148	92	57	18	<b>IT AIN'T EASY BEIN' EASY</b> —Janie Fricke (B. Montgomery) S. Harrington, M. Gray, L. Taylor; Warner-Tamerlane, BMI/ Da-Tac-A-Bo/Bobby Goldsboro, ASCAP; Columbia 38-03214
26	36	8	<b>VELVET CHAINS</b> —Gary Morris (M. Morgan, P. Worley) K. Welch, R. Hellard; Cross Keys, ASCAP/Tree, BMI; Warner Bros. 7-29853	66	5	5	<b>MY FINGERS DO THE TALKIN'</b> —Jerry Lee Lewis (R. Chancey) B. Taylor, B. Moore; First Lady, BMI; MCA 52151	93	63	19	<b>16TH AVENUE</b> —Lacy J. Dalton (B. Sherrill) T. Schuyler; Deb Dave/Briarpatch, BMI; Columbia 18-03184
27	33	11	<b>SAN ANTONIO NIGHTS</b> —Eddie Raven (J. Bowen) E. Raven; Milene, ASCAP; Elektra 7-69929	68	4	4	<b>NEVER ENDING SONG OF LOVE</b> —Osmond Brothers (R. Hall) D. Bramlett; Unart, BMI; Elektra/Curb 69883	94	91	16	<b>TIE YOUR DREAM TO MINE</b> —Marty Robbins (B. Montgomery) T. Dubois, V. Stephenson, S. Lorber, J. Silbar; House Of Gold/Bobby Goldsboro, BMI/ASCAP; Columbia 03236
28	38	6	<b>IF HOLLYWOOD DON'T NEED YOU</b> —Don Williams (D. Williams, G. Fundis) B. McDill; Hall-Clement (Welk Music Group), BMI; MCA 52152	62	55	7	<b>SOMEWHERE IN TEXAS</b> —Ray Price (R. Pennington) R. Pennington, Almarie, BMI; Dimension-1038	95	75	7	<b>ONE FINE MORNING</b> —The Corbin/Hanner Band (T. West) B. Corbin, Sabal, ASCAP; Lifesong 45120
29	40	7	<b>C.C. WATERBACK</b> —George Jones/Merle Haggard (B. Sherrill) M. Haggard, Shade Tree, BMI; Epic-03405	67	5	5	<b>LYING HERE LYING</b> —Mac Davis (R. Hall) W. Aldridge, M. Davis; Rick Hall, ASCAP; Fame, BMI; Casablanca 2363 (Polygram)	96	62	9	<b>I'D RATHER BE DOING NOTHING WITH YOU</b> —Karen Taylor-Good (T. Sparks) K. Taylor-Good, T. Sparks; Bil-Kar, SESAC; Mesa 1113 (NSD)
30	30	17	<b>A CHILD OF THE FIFTIES</b> —The Statler Brothers (J. Kennedy) D. Reid; American Cowboy, BMI; Mercury 76184 (Polygram)	74	5	5	<b>IF IT TAKES ALL NIGHT</b> —Ottie West (L. Gatlin) D. Rogers, G. Sklerov; Arista/Dann Rogers, ASCAP/BMI; Liberty 1490	97	77	18	<b>A WOMAN'S TOUCH</b> —Tom Jones (G. Mills, S. Popovich) J. Fuller; Blackwood/Fullness, BMI; Mercury 76172 (Polygram)
31	23	15	<b>CHEROKEE FIDDLE</b> —Johnny Lee and Friends (J. Boylan, J.E. Norman) M. Murphey; Mystery Music, BMI; Full Moon/Asylum 7-69945	70	5	5	<b>DALLAS</b> —Bama Band (J. Puckett) Boutwell, Crocker, Puckett; Unart/Mighty Mississippi/Spooned, BMI; Dasis-1 (NSD)	98	73	19	<b>SURE FEELS LIKE LOVE</b> —Larry Gatlin & The Gatlin Brothers Band (J. Crutchfield) L. Gatlin; Larry Gatlin, BMI; Columbia 18-03159
32	24	12	<b>HOLD ON</b> —Gail Davies (G. Davies) R. Clark, M. Marchetti, Rick Clark/Tricia/Mark Marchetti/Little Chickadee, ASCAP/BMI; Warner Brothers 29892	71	4	4	<b>THE FOOL IN ME</b> —Sonny James (S. James, K. Stitts) D. Loggin, R. Goodrum; Leeds/MCA Patchwork/Chappell/Sailmaker, ASCAP; Dimension 1040	99	76	10	<b>BLUE AND BROKEN HEARTED ME</b> —The Burrito Brothers (R. Scattered) B. Cannon, R. Squires; Sabal, ASCAP; Curb 4-03314 (CBS)
33	43	6	<b>EVERYTHING'S BEAUTIFUL (In It's Own Way)</b> —Dolly Parton & Willie Nelson (F. Foster) D. Parton; Combine, BMI; Monument 4-03408 (CBS)	67	69	5	<b>HAVE YOU HEARD</b> —Rick & Janis Carnes (C. Hardy) R. Carnes, J. Carnes, C. Hardy; Elektra/Asylum, BMI/Refugee/Cross Keys/Tree, ASCAP; Elektra 7-69928	100	72	18	<b>WE DID BUT NOW YOU DON'T</b> —Conway Twitty (C. Twitty, J. Bowen) B. Clifford, P. McManus, W. Bomar; Music City, ASCAP; Elektra 7-69964
34	39	10	<b>BABY I'M GONE</b> —Terri Gibbs (E. Penney) G. Worl; Chamblin, ASCAP; MCA 52134								

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# 1983. ALREADY A WONDERFUL YEAR FOR REBA McENTIRE.

The first number one country hit of 1983 belonged to Reba McEntire. "Can't Even Get The Blues," the second smash from the critically acclaimed "Unlimited" album, topped the singles chart, and her new single, "You're The First Time I've Thought About Leaving," looks like it's next in line. So while all the forecasters are scratching their heads predicting what kind of year 1983 is going to be, we at PolyGram already know the answer.

1983 belongs to Reba McEntire.

SRM-1-4047 **"You're The First Time I've Thought About Leaving,"** the new single from Reba McEntire's "Unlimited" album.



SRM-1-4047

REBA McENTIRE/UNLIMITED

MCR-1-4047



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# Country

## Cautious Nashville Signing Trend Seen

Continued from page 35

they are signed, although a complete package makes it easier to crack today's competitive market.

"It's a real plus when an act comes to us with strong management," observes Jim Foglesong, president, MCA Records Nashville. "But it's a real negative if an act has poor management. I don't mind telling you there have been times when I've refused to sign talent because I was sold on them but not on the people working with them."

Lynn Shults, Capitol/EMI/Liberty vice president, concurs that a management/booking package makes deal-making more negotiable. "These days, it takes a team

effort to break country talent, so if an act doesn't already have their own management, booking and legal representation, it's one of the first things we try to put together."

By the end of 1982, Warner Bros. Records had added two established names, Tom T. Hall and Freddy Fender, to its own Nashville roster. It also slipped in newcomer Delia Bell, an Oklahoma discovery who will be Emmylou Harris' first production for the label.

"This year wasn't the greatest for country music," observes Andy Wickham, president of Warner Bros.' country division. "There were no great new stars who emerged, no major breakthroughs. But the signs

are promising for a number of new country acts who are now being developed; it's essential that one or two of these break through big in 1983."

By year's end, RCA picked up another Oklahoma unknown, female singer Gus Hardin—who will be produced by Muscle Shoals' Rick Hall—as well as Tommy St. John, and a Charley Pride discovery called the Texas Vocal Company. Although RCA is willing to add talent, and is bringing aboard Tony Brown as a&R director in January to work in conjunction with staff producer Norro Wilson, vice president Joe Galante admits that the picture will be somewhat different in 1983:

"There were acts who used to get signed to major label deals who won't make it today," Galante says. "When we look at an act, we're looking for more than a good vocalist; we're looking for a total personality, someone who can compete in the visual marketplace of the '80s."

Two Nashville labels with open-door signings policies going into 1983 are CBS-distributed Monument Records and PolyGram-distributed Compleat Records. Both companies say they expect to sign several new acts to their rosters in 1983, including pop, black and rock.

"By the end of the year, we hope to have three to five new country acts, two to four black acts, and a couple of pop acts," says Compleat's president Charles Fach.

Compleat currently has Vern Gosdin, Narvel Felts and the Cannons, a new act consisting of twin sisters and their brothers, in country, and Hamilton Bohannon in black music. Bohannon's first LP is produced by Ray Parker Jr.

## Nashville Scene

Continued from page 35

One of the main reasons for the success of this event was the staging of the non-stop three-day entertainment at Municipal Auditorium. S.I.R., under the direction of Kevin Brown, donated at least \$2,000 worth of drums, amplifiers and technicians to make the show come off smoothly. It's great to have the support of firms like S.I.R. for the Nashville Music Assn.; teamwork like this is part of what makes this music community special.

side) Mac Davis hasn't exactly slowed down his appearances these days: he guested on the December "Bob Hope Special" and on "Solid Gold," co-hosts the American Music Awards this week, stars on his own NBC special later this month, and in February, Universal Pictures releases his film, "The Next Sting," with Jackie Gleason. Too bad this guy doesn't know how to stay busy!

## Chart Fax

Continued from page 35

Head's "Your Mama Don't Dance," written by Kenny Loggins and Jim Messina; Sonny James' "The Fool In Me," co-written by Dave Loggins (famous for "Please Come To Boston"); and the Osmond Brothers' "Never Ending Song Of Love," written by Bonnie Bramlett of the early '70s duo Delaney & Bonnie.

Country artists' songs being tried again include Kenny Rogers' "A Love Song," written by Lee Greenwood; Emmylou Harris' "(Lost His Love) On Our Last Date," by Conway Twitty and Floyd Cramer; the Oak Ridge Boys' "Thank God For Kids," by Eddy Raven; Janie Fricke's new entry, "You Don't Know Love," co-written by Don King; Crystal Gayle's "Til I Gain Control Again," by Rodney Crowell; Johnny Lee & Friends' "Cherokee Fiddle," by "Friend" Michael Murphy; and George Strait's "Marina Del Rey," by Dean Dillon and Frank Dycus. CARTER MOODY

## New On The Charts



**TOMMY ST. JOHN**  
"The Light Of My Life (Has Gone Out Tonight)"—74

Tommy St. John debuts at age 20 with a stone-country sound on his first RCA single, placing his voice and style in a unique niche right away.

RCA producer Norro Wilson says of his new act, "I've never encountered another singer who has it together at this stage of his or her career."

Born in Oak Ridge, Tenn. in 1962, St. John was exposed at an early age to country music by his parents. In his teens, he started singing and playing guitar.

In support of the new RCA single, St. John is playing concerts in Texas, New Mexico and Louisiana.

For information on St. John, contact RCA Records in Nashville at (615) 244-9880.

Billboard®

Survey For Week Ending 1/15/83

# Hot Country LPs™

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	44	<b>MOUNTAIN MUSIC ▲</b> Alabama, RCA AHL 1-4229 RCA	17	46	19	<b>COME BACK TO ME</b> Marty Robbins, Columbia FC 37995 CBS
2	2	43	<b>ALWAYS ON MY MIND ▲</b> Willie Nelson, Columbia FC 37951 CBS	38	39	7	<b>CONWAY'S #1 CLASSICS—VOL. II</b> Conway Twitty, Elektra 60209 WEA
3	3	15	<b>HIGHWAYS ARE HEARTACHES</b> Ricky Skaggs, Epic FE 37996 CBS	39	43	5	<b>BIGGEST HITS</b> Mickey Gilley, Epic FE 38320 CBS
4	4	8	<b>GOING WHERE THE LONELY GO</b> Merle Haggard, Epic FE 38092 CBS	52	2	<b>BIGGEST HITS</b> Marty Robbins, Columbia FC 38309 CBS	
7	13	13	<b>W W II</b> Waylon Jennings & Willie Nelson, RCA AHL 1-4455 RCA	51	4	<b>STRONG WEAKNESS</b> The Bellamy Brothers, Elektra 60210 WEA	
6	5	12	<b>RADIO ROMANCE</b> Eddie Rabbitt, Elektra 60160 WEA	42	38	25	<b>16TH AVENUE</b> Lacy J. Dalton, Columbia FC 37975 CBS
7	8	14	<b>GREATEST HITS</b> Dolly Parton, RCA AHL 1-4422 RCA	43	44	5	<b>GREATEST HITS</b> Charly McClain, Epic FE 38313 CBS
8	6	13	<b>HANK WILLIAMS JR'S GREATEST HITS</b> Hank Williams Jr., Elektra/Curb, 60193 WEA	44	47	27	<b>STRAIT FROM THE HEART</b> George Strait, MCA 5320 MCA
9	9	8	<b>CHRISTMAS</b> The Oak Ridge Boys, MCA 5365 MCA	45	49	7	<b>HONKYTONK MAN</b> Soundtrack, Warner/Viva 23739 WEA
10	11	31	<b>JUST SYLVIA</b> Sylvia, RCA AHL 1-4263 RCA	54	37	<b>INSIDE OUT</b> Lee Greenwood, MCA 5305 MCA	
11	10	17	<b>SOMEWHERE BETWEEN RIGHT AND WRONG</b> Earl Thomas Conley, RCA AHL 1-4348 RCA	56	120	<b>GREATEST HITS ▲</b> Anne Murray, Capitol 500 12110 CAP	
12	12	17	<b>A TASTE OF YESTERDAY'S WINE</b> Merle Haggard/George Jones, Epic FE 38203 CBS	48	32	12	<b>GET CLOSER ●</b> Linda Ronstadt, Asylum 60185 WEA
20	5	5	<b>LAST DATE</b> Emmylou Harris, Warner Bros. 1-23740 WEA	49	41	6	<b>GOIN' HOME FOR CHRISTMAS</b> Merle Haggard, Epic FE 38307 CBS
14	14	63	<b>WAITIN' FOR THE SUN TO SHINE</b> Ricky Skaggs, Epic FE 37193 CBS	50	50	4	<b>A COUNTRY CHRISTMAS</b> Various Artists, RCA CPL 1-4396 RCA
15	13	20	<b>GREATEST HITS</b> The Bellamy Brothers, Warner/Curb 26397 1 WEA	58	39	<b>HIGH NOTES</b> Hank Williams Jr., Elektra/Curb E1-60100 (Elektra) WEA	
16	16	8	<b>ANNIVERSARY, TEN YEARS OF HITS</b> George Jones, Epic KE 38323 CBS	52	53	30	<b>INSIDE</b> Ronnie Milsap, RCA AHL 1-4311 RCA
17	19	7	<b>TRUE LOVE</b> Crystal Gayle, Elektra 60200 WEA	53	57	4	<b>BEST OF BOXCAR VOLUME I.</b> Boxcar Willie, Main Street ST 73002 (Capitol) CAP
23	6	6	<b>KRIS, WILLIE, DOLLY &amp; BRENDA... THE WINNING HAND</b> Kris Kristofferson, Willie Nelson, Dolly Parton, Brenda Lee, Monument JWG 38389 CBS	66	118	<b>GREATEST HITS ▲</b> Ronnie Milsap, RCA AHL 1-3772 RCA	
19	15	13	<b>IT AIN'T EASY</b> Janie Fricke, Columbia FC 38214 CBS	63	115	<b>GREATEST HITS ▲</b> The Oak Ridge Boys, MCA 5150 MCA	
20	21	69	<b>GREATEST HITS ▲</b> Willie Nelson, Columbia KC2 37542 CBS	56	45	12	<b>SOUNDS LIKE LOVE</b> Johnny Lee, Full Moon/Asylum 60147 WEA
21	17	16	<b>PUT YOUR DREAMS AWAY</b> Mickey Gilley, Epic FE 38083 CBS	57	60	18	<b>CONWAY'S #1 CLASSICS, VOL. I</b> Conway Twitty, Elektra E1-60115 WEA
22	25	96	<b>FEELS SO RIGHT ▲</b> Alabama, RCA AHL 1-3930 RCA	58	55	21	<b>MICHAEL MARTIN MURPHEY</b> Michael Martin Murphey, Liberty 51120 CAP
23	18	26	<b>FAMILY'S FINE BUT THIS ONE'S MINE</b> David Frizzell, Warner/Viva 23688 WEA	66	62	11	<b>PERFECT STRANGER</b> T.G. Sheppard, Warner/Curb 23726 WEA
27	12	12	<b>WILD AND BLUE</b> John Anderson, Warner Brothers 23721 WEA	63	64	2	<b>HERE'S TO US</b> Crisly Lane, Liberty LT 51137 CAP
25	24	29	<b>SOMEWHERE IN THE STARS</b> Rosanne Cash, Columbia FC-37570 CBS	68	15	<b>TOM JONES COUNTRY</b> Tom Jones, Mercury SRM 1-4062 POL	
26	26	8	<b>THE BIRD</b> Jerry Reed, RCA AHL 1-4529 RCA	62	65	72	<b>THE PRESSURE IS ON ●</b> Hank Williams Jr., Elektra/Curb 5E 535 WEA
27	22	13	<b>SURE FEELS LIKE LOVE</b> Larry Gatlin & the Gatlin Brothers Band, Columbia FC-38135 CBS	64	59	11	<b>BIG AL DOWNING</b> Big Al Downing, Team TRA 2001 IND
31	36	36	<b>MY HOME'S IN ALABAMA ▲</b> Alabama, RCA AHL 1-3644 RCA	64	59	11	<b>TURNED LOOSE</b> Roy Clark, Churchill CR 9425 MCA
29	29	62	<b>BIG CITY</b> Merle Haggard, Epic FE 37593 CBS	65	48	4	<b>ELVIS</b> Memories of Christmas, RCA CPL 1-4395 RCA
30	30	33	<b>QUIET LIES ●</b> Juice Newton, Capitol ST 12210 CAP	66	62	11	<b>HEARTBREAK</b> Rodney Lay, Churchill CR 9423 MCA
31	33	37	<b>BUSTED</b> John Conlee, MCA 5310 MCA	67	67	11	<b>STEVE WARINER</b> Steve Wariner, RCA AHL 1-4154 RCA
32	34	117	<b>GREATEST HITS ▲</b> Kenny Rogers, Liberty L00 1072 CAP	68	71	245	<b>STARDUST ▲</b> Willie Nelson, Columbia JC 35305 CBS
33	28	16	<b>DREAM MAKER</b> Conway Twitty, Elektra 60182 WEA	69	70	21	<b>THE BEST LITTLE WHOREHOUSE IN TEXAS</b> Motion Picture Soundtrack MCA 6112 MCA
34	36	7	<b>GREATEST HITS</b> Janie Fricke, Columbia FC 38310 CBS	70	73	26	<b>UNLIMITED</b> Reba McEntire, Mercury SRM-1-4047 PCL
35	37	26	<b>LOVE WILL TURN YOU AROUND ●</b> Kenny Rogers, Liberty L0 51124 CAP	71	74	34	<b>NUMBER ONES</b> Conway Twitty, MCA 5318 MCA
36	35	8	<b>THE ELVIS MEDLEY</b> Elvis Presley, RCA AFL 1-4222 RCA	72	75	49	<b>SOUTHERN COMFORT</b> Conway Twitty, Elektra E1 60005 WEA
				73	40	5	<b>A GATLIN FAMILY CHRISTMAS</b> Larry Gatlin & The Gatlin Brothers, Columbia FC 38183 CBS
				74	72	120	<b>I AM WHAT I AM ●</b> George Jones, Epic JE 36586 CBS
				75	69	25	<b>STICKIN' TOGETHER</b> The Kendalls, Mercury SRM-1-4046 (Polygram) POL

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# Publishing

## NEW CONFEDERATION FORMED

### Aussie Copyright Owners Unite

By GLENN A. BAKER

SYDNEY—Organizations representing writers and publishers of music in Australia have formed a collaborative unit to project a single voice on matters broadly affecting the interests of music copyright owners. The new group is the Confederation of Music Copyright Owners Ltd., to be known as COMCOL.

Those organizations whose members are initially represented by the group are the Fellowship of Australian Composers, the Australian Music Publishers Assn., the Tamworth Songwriters' Assn., the Australasian Mechanical Copyright Owners Society and the Australasian Performing Rights Assn. Thus, COMCOL represents virtually all writers and publishers of music in this territory.

The need for music copyright organizations with diverse interests to combine in order to confront wide issues has previously resulted in the creation here of ad hoc groups of rights owners.

COMCOL is said to represent the natural evolution of the last of such groups, the Australian Copyright Owners, which was originally formed for the express purpose of representing music copyright interests before the Copyright Tribunal in its formal inquiry into the statutory mechanical royalty rate.

The need to formalize a relationship among music copyright owners, industry leaders insist, has become pressing in recent times. The past two years have seen the introduction of wide-ranging revisions in the Copyright Act in relation to photocopying practices, the Broadcasting Tribunal's inquiry into cable and

subscription television, and a detailed Commonwealth departmental inquiry on the subject of audio/visual copying. While the organizations now represented by COMCOL have made individual submissions in each of these contexts, it's been generally felt that there is a need to focus and strengthen an overall viewpoint of music copyright owners.

The reform of copyright law here,

and its hoped-for improvements in the lot of writers, now becomes the responsibility of COMCOL. The organization's principal objects are to "generally promote and defend the legal, economic and moral rights and interests of authors and composers of copyright works and other owners of copyright in works, and to make submissions to governments on any matters concerned with those interests and rights."

## NEW SOUNDTRACK INCLUDED

### Gibbs, Chappell In New Pact

NEW YORK—Past copyrights and future material penned by Barry, Robin and Maurice Gibb of the Bee Gees will be administered worldwide by Chappell Music in a deal between Chappell and the threesome's Gibb Brothers Music.

The move reestablishes Chappell's ties with the group, since their copyrights were previously administered through Chappell via Robert Stigwood's RSO Music, now owned by PolyGram, Chappell's parent company. However, the Gibbs retrieved their RSO material in a settlement of a legal hassle with Stigwood.

Amplifying announcement of the deal by Heinz T. Voigt, president of the PolyGram publishing division, Irwin Robinson, president of Chappell/Intersong here, notes that the new arrangement

benefits from a more direct relationship with the Gibbs than in the past.

Among the new song projects underway by the brothers is material for "Staying Alive," a sequel to "Saturday Night Fever," for which as writers and artists the Gibbs helped propel the film to record-setting soundtrack sales. They later did the same for "Grease," as authors of the title song. "Staying Alive" will again star John Travolta, with Sylvester Stallone directing and Stallone and Stigwood producing for Paramount release later this year. No soundtrack deal has been announced.

Gibb Brothers Music holds most of the team's copyrights from their first big hit, "New York Mining Disaster 1941" in 1967, to the current Dionne Warwick success, "Heartbreaker."

### U.K. Label 'Discovers' A Rodgers & Hart Score

By IRV LICHMAN

NEW YORK—As musical theatre buffs await finds uncovered at a Warner Bros. Music warehouse in New Jersey (Billboard, Dec. 11), an English label has recorded a number of rare Rodgers & Hart songs intended for a 1934 MGM film, "Hollywood Party."

With the exception of the title song, all the material presented on the label, Beginner's Records, was deleted before the release of the film, which starred, among others, Jean Harlow and Jimmy Durante. Two songs performed by Durante, "Hello" and "Reincarnation" (of which Durante is a co-author with Rodgers & Hart), are not included in the album. The songs are published by the Robbins division of United Artists Music.

Performed by several singers along with piano accompaniment are "Hollywood Party" (also the title of the album), "My Friend The Night," two versions of "You've Got That," "Black Diamond," "Keep Away From The Moonlight," "I'm One Of The Boys," "You Are," "Burning" and "Fly Away To L-o-w-a-y."

Interestingly, another song, "Prayer," has the same melody as Rodgers & Hart's "Blue Moon," and is one of several versions of the same tune. As "Blue Moon," the song is one of the rare Rodgers & Hart songs never performed in a musical comedy or film.

"Hollywood Party" has been re-

corded by Bobby Short, while Ben Bagley's Painted Smiles label has cut "Black Diamond" and "Prayer" among its four-volume releases of Rodgers & Hart material. There was a '30s recording of "Fly Away To L-o-w-a-y," which appears to be a take-off on "Shuffle Off To Buffalo," one of the hits from the Harry Warren-Al Dubin score of "42nd Street."

The Warner Bros. find is said to include a batch of newly discovered Rodgers & Hart songs, along with works by such other composers as Cole Porter, Vincent Youmans, and Arthur Schwartz.

### NMPA Presents First Platinum, Gold Awards

NEW YORK—Bolstering the songwriter/publisher view that hits start with a song, the National Music Publishers' Assn. has made its first certified platinum and gold sales awards, representing songs whose various recorded versions have sold two million and one million copies, respectively. The first in the ongoing certifications include 10 platinum awards and two gold.

The first two songs named as NMPA platinum sellers are "She Believes In Me," penned by Steve Gibb and published by Angel Wing Music, and "The Great Pretender," written by Buck Ram and published by



**TRUE BELIEF**—Buzz Cason, right, accepts plaque from NMPA president Leonard Feist for "She Believes In Me," first song certified platinum under the association's new song awards program. Cason's Angel Wing Music published the song, penned by Steve Gibb.

Southern Music in behalf of Panther Music.

NMPA's mechanical collection unit, the Harry Fox Agency, certifies the awards at the behest of writers and/or publishers, utilizing either label royalty statements or those supplied by writers.

Both Peer International and Blackwood Music earned three platinum awards. For Peer, the songs are "Georgia On My Mind" by Hoagy Carmichael and Stuart Gorrell; "Born To Lose" by Ted Daffan and "You Are My Sunshine" by Jimmie Davis and Charles Mitchell. For Blackwood, they are Chip Taylor's "Angel In The Morning," Van McCoy's "Baby I'm Yours" and Robert Feldman, Richard Gottehrer and Jerry Goldstein's "My Boyfriend's Back."

The remaining two platinum awards go to "Ships" by Ian Hunter, published by April Music (like Blackwood Music, an affiliate of CBS Songs) and "Physical" by Stephen A. Kipner and Terry Shaddick, published by April Music, Stephen A. Kipner Music and Terry Shaddick Music.

In addition to the new certification program, NMPA annually makes awards, based on a voting procedure, in various categories of music.

### Redd Hit Focus Of C'right Suit

NEW YORK—A copyright infringement suit was filed in U.S. District Court here Dec. 27 involving Sharon Redd's recent dance hit, "In The Name Of Love."

The artist, Prelude Records, producer Eric Matthews, Redd-Siren Music and BMI are among the defendants in the action by Ricky Williams. Williams claims he's the writer of the song, which the defendants infringed without authorization and payment in publishing, recording, reproducing and distributing recordings.

In addition to damages provided by the Copyright Act, Williams seeks \$3 million for the "will conversion" of his property.

## Print On Print

Two music print houses start the New Year with special collections geared for students of piano and voice. At **Hal Leonard Publishing**, there's a three-volume (at \$4.98 each) series called "Standard Literature," designed to help piano teachers "acquaint their students with the standard classics of the great masters." Divided into works of increasing difficulty, the volumes offer a system for presenting the original, unabridged classics within a graded format. Hal Leonard says it has plans for new releases on a regular basis. ... From **G. Schirmer**, "Something To Sing About" is also a three-volume project (\$14.50 each) designed to provide high school students with graded training in the art of choral performance. Including a

history of choral music and sight-reading exercises, the selections are culled from 25 publishers which have contributed to the series.

**Columbia Pictures Publications** offers three new personality folios: "Dire Straits/Love Over Gold" (\$8.95), "Juice Newton/Quiet Lies" (\$9.95), "Eddie Rabbit/Radio Romance" (\$8.95) and "Supertramp/Famous Last Words" (\$9.95). Another newcomer from the company is "The Best Of Herb Alpert" (\$14.95).

**Warner Bros. Publications** bows five "50 Top Hits" (\$7.95) for trumpet, trombone, clarinet, alto sax, flute; "The Best Of Tammy Wynette" (\$5.95); and "Spectacular 85—The Best In Rock Easy Listening & Country" (\$12.95).

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# Black

## Apollo Cable TV Plan Dropped But Inner City Still Hopes For N.Y. State Funding

NEW YORK—Inner City Broadcasting has abandoned its original financing plan to convert the Apollo Theatre into a cable television studio, because New York state failed to insure \$5.4 million in tax-exempt bonds by a Dec. 31 deadline.

But according to Inner City Broadcasting chairman Percy Sutton, forces in New York's black community are approaching new governor Mario Cuomo about some form of state support of the project, in view of the economic benefit a revitalized Apollo could mean to the surrounding Harlem community.

"The Apollo is still the ideal spot for our home base," says Sutton. "The original deal is dead, but if some new situation can be established we'd be interested. Otherwise, some of the romance goes out of it."

In September, 1981, Inner City—owner of seven urban-formatted radio stations nationally—revealed plans to buy the Apollo from the Harlem Urban Development Agency and convert it into a full-scale television production facility. The landmark 1,700-seat theatre was

to be the centerpiece of Inner City's urban-formatted music video network, a sepia counterpart to Warner-Amex's MTV that originally was to air last summer.

But, just as Inner City has re-trenched on the Apollo, it pulled back to September, 1984 as a start-up date for that network due to financial considerations.

"We switched from an advertiser-supported concept to a format along the lines of HBO, which made us push back the starting date," says Sutton. "Just as we were to go on the air this summer, advertiser-supported CBS Cable went out of business because they could not get advertising. Madison Avenue still feels there isn't enough of a cable market to make major buys. If CBS couldn't get ads, we thought, 'What chance would a new kid on the block have?'"

Sutton cites a Young & Rubicam report to its clients that cable time buys should only be in the \$90 to \$150 range per 60-second spot as a sign of advertiser-supported cable's weakness. "I can barely do original

programming at \$350 per minute, and that's the bare minimum," says Sutton.

Another factor in Inner City's delayed entry into the marketplace is the installation of cable lines in several major urban markets between now and 1984. "Places like Houston, Detroit, Chicago, and New York boroughs such as Queens and Brooklyn will have extensive cable availability by 1984," says Sutton. "Those are all places our urban format will have great appeal."

NELSON GEORGE

## Promoters Join PUSH Boycott Of Budweiser

NEW YORK—The National Assn. of Black Concert Promoters (NABP) is supporting the Operation PUSH boycott of Anheuser-Busch brewery. It's distributing pro-boycott leaflets at concerts promoted by association members and urging black acts to withdraw from any concerts sponsored by the company. Anheuser-Busch sponsors the popular black-oriented Budweiser SuperFest series.

According to the NABP, black promoters now affiliated with the organization (it was formed last year) have been rebuffed since 1979 when inquiring about Superfest dates.

Last year, under the auspices of the NABP, they again approached Budweiser, but subsequently rejected what they called a "share-cropping" agreement offered by the St. Louis-based brewery.

The Operation PUSH slogan, created by Rev. Jesse Jackson, is "Bud is a dud, don't drink those suds."

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PORTRAIT OF A KING—Evelyn King presents Jack Craig, division vice president of RCA Records, with an original painting of herself in the company's New York offices. They are shown with Robert Wright, left, director of black music a&r; Sharon Heyward, manager of black music product management; and Joe Mansfield, division vice president for contemporary music.

## The Rhythm & The Blues

### A Welcome New Reference Book

By NELSON GEORGE

There are jazz encyclopedias, blues encyclopedias, rock encyclopedias and classical encyclopedias. Yet it is hard to remember any dealing primarily with black pop music. So the recent import of "The Illustrated Encyclopedia Of Black Music" (Harmony Books, 224 pages, \$12.95) from England is a welcome historical document and a handy reference for fans and musicians.

One of the best things about it is the space devoted to some of the fine, through rarely credited, producers and songwriters who have contributed to black music over the years. Sam Dees, Jerry Ragovoy, David Porter, Van McCoy and Barrett Strong are among those awarded separate entries, though not always with the detail one would have wanted. For example, the fact that Strong collaborated often with producer Norman Whitfield is mentioned, but not the names of any songs (which include "I Heard It Through The Grapevine" and most of the Temptations' classic '60s hits). The book is written by English

writers, so their perceptions of what records or songs were important and why occasionally won't conform with American views, but that is to be expected. What, however, cannot be forgiven is one monstrous inaccuracy. In a section that provides an overview of the 1970s, the author of "Roots" is listed as William Haley, not Alex. Ugh.

Fremantle's "Salute To Rhythm And Blues," slated for shooting in Las Vegas next month, has signed

up Ashford & Simpson, Janet Jackson, Patti LaBelle, the Four Tops, Junior, Chas Jankel and Chuck Mangione to appear. The word is that Gladys Knight may co-host the syndicated program, though no contracts have been signed.

Short Stuff: "Looking For The Perfect Beat" is the follow-up to Afrika Bambaataa & Soul Sonic Force's gold "Planet Rock." Arthur Baker again is producing this crew of South Bronx rappers. Baker, on

(Continued on page 42)



'D' TRAIN TO SUCCESS—Hubert Eaves 3d, left, producer for 'D' Train, and singer James Williams, accept an award from New York's IDRC record pool for their contribution to the IDRC/WRKS-FM Clean-up Campaign during the summer of 1982.

Billboard®

Survey For Week Ending 1/15/83

# Black LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	9	MIDNIGHT LOVE Marvin Gaye, Columbia FC 38197 CB*	38	38	15	SECOND TO NUNN Bobby Nunn, Motown 6022ML IND
2	2	12	LIONEL RICHIE ▲ Lionel Richie, Motown 6007ML IND	39	17	9	TO THE MAX Con Funk Shun, Mercury SRM-1-4067 (Polygram) POL
3	3	14	FOREVER, FOR ALWAYS, FOR LOVE ● Luther Vandross, Epic FE 38235 CBS	40	40	23	TANTALIZINGLY HOT Stephanie Mills, Casablanca NBLP 7265 (Polygram) PDL
4	4	9	1999 Prince, Warner Bros. 23720-1 WEA	41	51	4	IT'S A BEAUTIFUL THING Maxine Nightingale, Highrise HR 103 IND
5	5	4	THRILLER Michael Jackson, Epic QE 38112 CBS	42	46	14	ALL THIS LOVE DeBarge, Gordy 6012GL (Motown) IND
6	6	11	JANET JACKSON Janet Jackson, A&M SP-4907 RCA	43	55	2	THE YOUTH OF TODAY Musical Youth, MCA 5389
7	7	19	GET LOOSE ● Evelyn King, RCA AFL-4337 RCA	44	44	11	CASINO LIGHTS Various Artists, Warner Bros. 23718-1 WEA
8	10	6	DON'T PLAY WITH FIRE Peabo Bryson, Capitol ST 12241 CAP	45	48	6	LEARNING TO LOVE Rodney Franklin, Columbia FC 38198 CBS
9	9	9	PROPOSITIONS The Bar-Kays, Mercury SRM-1-4065 (Polygram) POL	46	49	4	VISIONS OF THE LITE Slave, Cotillion 90024 (Atlantic) WEA
10	12	4	CHAKA KHAN Chaka Khan, Warner Bros. 23729 WEA	47	22	8	SKYYJAMMER Skyy, Salsoul SA 8555 (RCA) RCA
11	15	5	THE BEST IS YET TO COME Grover Washington, Jr., Elektra 60215 WEA	48	60	7	GIVE EVERYBODY SOME Richard "Dimples" Fields, Boardwalk NB 33258-1 IND
12	14	7	ALL THE GREATEST HITS Commodores, Motown 6028ML IND	49	49	4	HARD TIMES Millie Jackson, Spring SP-1-6737 (Polygram) POL
13	11	18	WHAT TIME IS IT? ● The Time, Warner Bros. 23701-1 WEA	50	50	10	THE NIGHTFLY ● Donald Fagen, Warner Bros. 23730-1 WEA
14	15	8	TYRONE DAVIS Tyrone Davis, Highrise HR 101 IND	51	51	20	IF THAT'S WHAT IT TAKES ● Michael McDonald, Warner Bros. 23703-1 WEA
15	17	13	VANITY 6 Vanity 6, Warner Bros. 1-23716 WEA	52	52	28	HERE WE GO AGAIN Bobby Bland, MCA MCA 5297 MCA
16	18	5	COMPUTER GAMES George Clinton, Capitol ST-12241 CAP	53	53	4	RIT/2 Lee Ritenour, Elektra 60186 WEA
17	13	12	HEARTBREAKER Dionne Warwick, Arista AL 9609 IND	54	54	4	RIGHT BACK AT CHA Dynasty, Solar 60176 (Elektra) WEA
18	20	5	GREATEST HITS Ray Parker, Jr., Arista AL 9612 IND	55	50	6	FRICTION Chocolate Milk, RCA AFL-4412 RCA
19	21	6	LIVING MY LIFE Grace Jones, Island 90018 WEA	56	56	27	INSTANT LOVE Cheryl Lynn, Columbia FC 38057 CBS
20	20	19	SILK ELECTRIC ● Diana Ross, RCA AFL-4384 RCA	57	57	18	NEW DIRECTIONS Tavares, RCA AFL-4357 RCA
21	34	7	THE SUN STILL SHINES Sonny Charles, Highrise HR 102 IND	58	58	16	I FOOLED YOU THIS TIME Alicia Meyers, MCA MCA 5361 MCA
22	23	13	EVERY HOME SHOULD HAVE ONE Patti Austin, Qwest QWS 3691 (Warner Bros.) WEA	59	NEW ENTRY	NEW ENTRY	WOLF Bill Wolfers, Constellation 60187 (Elektra) WEA
23	26	9	TWO OF A KIND Earl Klugh/Bob James, Capitol ST-12244 CAP	60	NEW ENTRY	NEW ENTRY	L-O-V-E Robert Winters & Fall, Casablanca NBLP 7275 (Polygram) POL
24	24	13	THE MESSAGE Grand Master Flash And The Furious Five, Sugar Hill SH 268 IND	61	61	33	THROWIN' DOWN ● Rick James, Gordy 6005GL (Motown) IND
25	25	15	AS ONE Kool & The Gang, De Lite DSR 8505 (Polygram) POL	62	63	7	LIVIN' IN THE NEW WAVE Andre Cymone, Columbia FC 38123 CBS
26	28	11	DISTANT LOVER Alphonse Mouzon, High Rise HR 1000AE IND	63	64	23	DONNA SUMMER ● Donna Summer, Geffen GHS 2005 (Warner Bros.) WEA
27	32	5	THE RHYTHM & THE BLUES Z.Z. Hill, Malaco 7411 IND	64	68	49	DOWN HOME Z.Z. Hill, Malaco MAL 7406 IND
28	35	11	THE OTHER SIDE OF THE RAINBOW Melba Moore, EMI America ST-12243 CAP	65	65	22	THIS ONE'S FOR YOU Teddy Pendergrass, P.I.R. FZ 38118 (Epic) CBS
29	29	12	JUST AIN'T GOOD ENOUGH Johnnie Taylor, Beverly Glen BG 10001 IND	66	66	70	NEVER TOO MUCH ● Luther Vandross, Epic FE 37451 CBS
30	30	23	JUMP TO IT Aretha Franklin, Arista AL 9602 IND	67	59	21	SNEAKIN' OUT Stacy Lattisaw, Cotillion 90002-1 (Atlantic) WEA
31	31	7	S.O.S. III The S.O.S. Band, Tabu FZ 38352 (Epic) CBS	68	47	7	TONGUE IN CHIC Chic, Atlantic 80031 WEA
32	33	31	JEFFREY OSBORNE Jeffrey Osborne, A&M SP-4896 RCA	69	69	11	INCOGNITO Spyro Gyra, MCA MCA 5368 MCA
33	16	12	WILD NIGHT One Way, MCA MCA 5369 MCA	70	70	31	I'M THE ONE Roberta Flack, Atlantic SD 19354 WEA
34	36	31	GAP BAND IV ▲ The Gap Band, Total Experience TE 1-3001 (Polygram) POL	71	71	34	STEVIE WONDER'S ORIGINAL MUSIQUARIUM I ● Stevie Wonder, Tamla 60021L2 (Motown) IND
35	45	2	BLAST The Brothers Johnson, A&M SP-4927	72	67	27	WE ARE ONE Pieces Of A Dream, Elektra 60142-1 WEA
36	41	5	HIMSELF Bill Cosby, Motown 6026ML IND	73	73	74	BREAKIN' AWAY ▲ Al Jarreau, Warner Bros. BSK 3576 WEA
37	37	24	ZAPP II ● Zapp, Warner Bros. 23583-1 WEA	74	62	10	IN THE HEAT OF THE NIGHT Imagination, MCA MCA 5373 MCA
				75	75	10	SEVENTEEN Bill Summers & Summers Heat, MCA MCA 5367 MCA

★ 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 to 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

## CAYTRONICS CORP. PRESIDENT

# Cayre Outlines Survival Strategy

By ENRIQUE FERNANDEZ

NEW YORK—Investing in artist promotion, moving into the tropical and children's music fields, and producing an MTV-style program for Spanish tv are part of the Caytronics Corp. strategy for weathering the hard times the Latin industry is now going through. Citing home taping, piracy, government raids against illegal aliens, and the impact the economy is having on the buying power of the Hispanic consumer, Caytronics president Joe Cayre

pledges that in spite of these factors, his company will remain "bullish on the market."

Disagreeing with other industryites, Cayre insists that home taping is a serious problem in the Latin market, even bigger than piracy, a problem for which he sees no immediate solution. Also differing from some of his colleagues, Cayre believes the FBI has been very cooperative in combating Latin piracy, which he says is exceeding legitimate cassette sales two to one.

Cayre says he is increasing his

company's efforts in promoting its artists' careers. Caytronics is the licensee for Latin product from RCA and Ariola in the U.S. and Puerto Rico. One development Cayre does not foresee is a crossover of Latin artists into the mainstream, English-speaking U.S. market. Language, he insists, remains a barrier.

Though his company has shown its greatest strength in the international Spanish-language ballad, Cayre says he is looking to enter the popular tropical music field, particularly Dominican merengue. Caytronics will be signing groups from the Dominican Republic and bringing them to the U.S. to perform, he says.

# New Colombian Sounds Coming To U.S. Market

By CARLOS AGUDELO

NEW YORK—Vallenato, a musical genre born in the Northern Coast of Colombia, is entering the U.S. Latin market via the efforts of the New York-based SAR/Guajiro record company. This tropical dance music, which currently outsells all other genres in its native country, is being popularized in the U.S. by SAR/Guajiro president Roberto Torres in his own recordings and by the label's releases of material by Colombian artist Lisandro Meza.

Torres, a popular tropical singer and bandleader, has hit the U.S. Latin charts with his Charanga Vallenata ensemble, which plays traditional vallenato numbers in a modified charanga format. Charanga, like salsa, is of Cuban origin, but where salsa stresses brass, charanga highlights a softer flute and violin sound.

There are now three "Roberto Torres Y Su Charanga Vallenata" LPs. So far, Torres' company has enjoyed the greatest sale success with

volume two, which includes the hit single "Caballo Viejo" (Old Horse), composed by Lisandro Meza.

Meza, a singer, composer and accordionist, has recorded over 70 LPs, most of them in his native Colombia, and has written about 350 songs, many of which have become hits there. So far, he has released two LPs on SAR/Guajiro's Toboga label: "Canción Para Una Muerte Anunciada" ("Song For An Announced Death," the title cut of which is a musical version of the most recent novel by Nobel Prize-winning Colombian novelist Gabriel García Márquez) and "Arrinconala" ("Corner Her").

Vallenato music was born in the '20s, when the European accordion was introduced in Columbia. The timbales, of African origin, and the gourd, of Indian origin, completed the trio of basic vallenato instruments, making it one of the most representative genres of the fusion of race in Latin America.

# 'Domingo' Switches To Pay Cable

NEW YORK—Spanish-language tv's top rated musical variety show, "Siempre en Domingo" (Always On Sunday), is moving from the SIN network to Galavision, a pay cable service owned by SIN. The live program, which originated in Mexico, will be available through Galavision at the same time slot as part of a move by SIN's parent company, Televisa, to shift most of its live Mexican programming to the pay cable service.

According to SIN spokesperson Roxanna Brightwell, the network hopes that "Siempre en Domingo" will boost Galavision's subscriptions, which presently stand at about 120,000. Galavision will feature 40% more premieres this year, broadcasting 24 hours a day on the weekend and seven hours a day during the week. "Televisa thinks the future is with pay tv," says Brightwell.

SIN this year will introduce a variety show out of Chile, "Fantastico." Other changes in SIN's musical programming include the move of Puerto Rican star Iris Chacon's show from the SIN stations to New York's Channel 47, and the choice of Miami instead of Puerto Rico for production of the Charytin show.

Survey For Week Ending 1/15/83

# Billboard® Special Survey Hot Latin LPs™

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NEW YORK			CALIFORNIA		
This Week	Last Report	TITLE—Artist, Label & Number (Distributing Label)	This Week	Last Report	TITLE—Artist, Label & Number (Distributing Label)
1	5	<b>MENUDO</b> Por amor, Profono 9089	1	1	<b>ROCIO DURCAL</b> , Canta lo romantico de Juan Gabriel, Pronto 0703
2	9	<b>JULIO IGLESIAS</b> Momentos, CBS 50329	2	2	<b>CAMILO SESTO</b> Con ganas, Pronto 0704
3	4	<b>JOSE LUIS RODRIGUEZ</b> Dueno de nada, CBS 30301	3	4	<b>JULIO IGLESIAS</b> Momentos, CBS 50329
4	—	<b>EL GRAN COMBO</b> Historia musical de El Gran Combo, Combo 2029/30	4	5	<b>VARIOS ARTISTAS</b> Bailables de fin de ano, Telediscos-Gas 1029
5	5	<b>VARIOS ARTISTAS</b> Salsa del barrio, Profono 1403	5	6	<b>JUAN GABRIEL</b> Cosas de enamorados, Pronto 0702
6	11	<b>MENUDO</b> Una aventura llamada Menudo, Padosa 9094	6	8	<b>MENUDO</b> Una aventura llamada Menudo, Raff 9094
7	7	<b>CELIA CRUZ Y LA SONORA MATANCERA</b> Feliz encuentro, Barbaro 212	7	3	<b>LOS BUKIS</b> Yo te necesito, Profono 3090
8	2	<b>EL GRAN COMBO</b> Nuestro aniversario, Combo 2026	8	10	<b>VARIOS ARTISTAS</b> 14 Supercumbias bailables, Alhambra 80104
9	1	<b>JOHNNY VENTURA</b> El sueño, Combo 2028	9	13	<b>JOSE JOSE</b> Mi vida, Pronto 0705
10	—	<b>LUIS OVALLE</b> Este es Luis Ovalle, Sonolux 211	10	9	<b>AMANDA MIGUEL</b> El sonido Vol. 2, Profono 3093
11	—	<b>WILFRIDO VARGAS Y SANJO REYES</b> Karen 71	11	12	<b>JOSE LUIS RODRIGUEZ</b> Dueno de nada, CBS 30301
12	8	<b>BOBBY VALENTIN</b> Presenta al Cano Estremera, Bronco 124	12	—	<b>VARIOS ARTISTAS</b> Viva Centroamerica, Dicesa 1145
13	12	<b>MARLENE</b> Amame, Sonorodven 009	13	—	<b>EL GRAN COMBO</b> 20 años, Combo 2029
14	13	<b>ROOOLFO</b> D simula, Fuentes 201388	14	—	<b>JOSE LUIS PERALES</b> Entre el agua y el fuego, CBS 80357
15	—	<b>BONNY CEPEOA</b> Arrasado con todo, Algar 33	15	—	<b>LUCIA MENDEZ</b> Culpable o inocente, Pronto 1105

FLORIDA			TEXAS		
This Week	Last Report	TITLE—Artist, Label & Number (Distributing Label)	This Week	Last Report	TITLE—Artist, Label & Number (Distributing Label)
1	—	<b>ROBERTO TORRES</b> Charanga Vallenata vol. 2, Guajiro 4013	1	3	<b>RAMON AYALA</b> Mi golondrina, Freddie 1240
2	3	<b>JULIO IGLESIAS</b> Momentos, CBS 50329	2	—	<b>GRUPO MAZZ</b> Pesado, Cara 045
3	10	<b>JOSE LUIS PERALES</b> Entre el agua y el fuego, CBS 80357	3	—	<b>JOSE LUIS RODRIGUEZ</b> Dueno de nada, CBS 30301
4	1	<b>HANSEL Y RAUL</b> TH 2211	4	1	<b>JULIO IGLESIAS</b> Momentos, CBS 50329
5	11	<b>VARIOS ARTISTAS</b> Salsa del barrio, Profono 1403	5	—	<b>ROMANCE</b> Boton de nina, Hacienda 6997
6	2	<b>ROBERTO TORRES</b> Charanga Vallenata vol. 3 SAR 1034	6	5	<b>VICENTE FERNANDEZ</b> La diferencia, CBS 20628
7	5	<b>CAMILO SESTO</b> Con ganas, Pronto 0704	7	—	<b>LOS CAOETES DE LINARES</b> Me voy amor, Ramex 1074
8	15	<b>ANDY MONTANEZ</b> Hoy y Ayer, LAD 374	8	—	<b>LITTLE JOE Y LA FAMILIA</b> 15 Superexitos, Freddie 1237
9	—	<b>ALEJANDRO JAEN</b> No quiero nada de ti, Musart 1829	9	—	<b>JUAN GABRIEL</b> Sus 15 exitos originales, Caytronics 2000
10	13	<b>ROLANDO LASERIE JOHNNY PACHECO</b> De pelicula, Fania 613	10	8	<b>MERCEDES CASTRO</b> Vida truncada, Musart 10896
11	6	<b>JOSE FELICIANO</b> Escenas de amor, Motown Latino, 6018	11	15	<b>LA MAFIA</b> Honey Cara 043
12	—	<b>LOS INMORTALES</b> El negro del Batey, Fuentes 1421	12	11	<b>CHELO</b> A cambio de que Musart 1830
13	—	<b>VARIOS ARTISTAS</b> 16 Supercanciones infantiles Musart 001	13	—	<b>ROCIO OURCAL</b> Canta lo romantico de Juan Gabriel, Pronto 0703
14	14	<b>CELIA CRUZ Y LA SONORA MATANCERA</b> Feliz Encuentro Barbaro 212	14	—	<b>LOS BUKIS</b> Presiento que voy a llorar, Profono 3050
15	—	<b>CHELO</b> A cambio de que, Musart 1830	15	14	<b>JUAN VALENTIN</b> Como le hago, Musart 10877

Survey For Week Ending 1/15/83

# Puerto Rico Top LPs™

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This Week	Last Report	TITLE—Artist, Label & Number (Distributing Label)
1	—	<b>WILFRIDO VAIS</b> El comejen, Karen 071
2	2	<b>JOHNNY VENTURA</b> El sueño, Combo 2028
3	6	<b>MENUDO</b> Una aventura llamada Menudo, Padosa 1018
4	—	<b>JOSE FELICIANO</b> Escenas de amor, Motown Latino, 6018
5	1	<b>EL GRAN COMBO</b> 20 años, Combo 2029/30
6	3	<b>BOBBY VALENTIN</b> Presenta al Cano Estremera, Bronco 124
7	10	<b>VARIOS ARTISTAS</b> Aqui esta el merengue, Karen 67
8	—	<b>ROBERTO CARLOS</b> Emociones, CBS 12315
9	—	<b>VARIOS ARTISTAS</b> Salsa del barrio, Profono 1405
10	—	<b>LOS CHICOS</b> Ave Maria, Pyramid 106
11	—	<b>EDNITA NAZARIO</b> Ednita, Ednita, Ednita, Padosa 1015
12	9	<b>JOSE JOSE</b> Mi vida, Pronto 705
13	—	<b>CAMILO SESTO</b> Con ganas, Pronto 704
14	—	<b>FREDDIE KENTON</b> Guarachando Guarachando, TH 794
15	—	<b>JULIO IGLESIAS</b> Momentos, CBS 50329

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## 'CAPTAIN INVINCIBLE' FILM

## U.S. Deal For Aussie Musical

SYDNEY—Following the international success of Australia's first rock musical package, "Starstruck," this country's newest film hit, "The Return Of Captain Invincible," has secured a U.S. distribution deal with Jensen Farley Films.

The \$5 million musical comedy is set for simultaneous release in 900 U.S. cinemas in February, with an advertising budget reportedly in the region of \$4.5 million. Australia's

Seven Keys Films claims that Jensen Farley Films outbid a number of major Hollywood companies for distribution rights, following screenings in Los Angeles.

"The Return Of Captain Invincible," directed by the highly acclaimed Australian Philippe Mora, stars imports Alan Arkin (U.S.) and Christopher Lee (U.K.), with a full-scale Australian supporting cast, including Kate Fitzpatrick, Michael Pate, Max Cullen, Bruce Spence, Bill Hunter and Chris Haywood.

The film centers on the comic exploits of an aging alcoholic superhero who is called upon to meet an old foe when world peace is rudely threatened.

Soundtrack for the film was coordinated by former Air Supply managers Lance Reynolds and Fred Bestall. Producer Andrew Gatty approached the duo in 1981 to secure an Air Supply track and ended up handing them responsibility for the music content of the entire film.

Reynolds, as executive producer, recruited the "Rocky Horror" team of Richard Hartley and Richard O'Brien to write and produce two songs, the title track and the controversial "Name Your Poison," sung by Lee.

Charles Fisher, producer of the global hits "Lost In Love" (Air Supply) and "What About Me" (Mov-

ing Pictures), handled the recording of all other material in his own Trafalgar Studio in Sydney. The remaining songs were penned by Australian writer/singer Billy Field and Americans Brad Love, Beth Lawrence and Tom Price. Vocals were cut by Lee, Arkin and Beth Lawrence (substituting for Kate Fitzpatrick) in Trafalgar Studio.

The soundtrack album is set for U.S. release via Regency/Atlantic. In Australia, it will be released on the Big Time label, owned by Bestall and Reynolds.

This is the second recent soundtrack to an internationally financed film to be originated and recorded in Australia. The first was "The Pirate Movie," featuring Christopher Atkins and Kristy McNichol, with music by Mike Brady, Peter Cupples, Terry Britten and Ian Mason.



**SUPERTRAMP TIGHTROPE**—The Great Karlino walks a tightrope stretched high above the River Liffey in Dublin as part of a festive season charity fundraiser organized by A&M Records and RTE Radio 2. The fund is the Radio 2 Lions Club Christmas Food Appeal, but another reason for the tightrope trek was promotion for Supertramp's "Famous Last Words" album, which has a picture of a tightrope walker on the cover. A&M donated one item of food for each foot of river crossed, a total of 150.

## French Gov't Sleeve Ruling

PARIS—A government decree that all record sleeves must include some wording in French is worrying the record industry here. Though domestically produced software is unaffected, companies that import finished product from the U.S. or other European companies face the prospect of having to alter sleeves printed 100% in English.

The move appears to be related to the similarly controversial demand for import documentation on video equipment to be written in French, effective since last October. Record companies are now taking up the question with the Mitterrand government through trade association SNEP (Syndicat National des Editeurs de Musique).

## U.K. Pop Music Auction Draws Big Japanese Bids

By PETER JONES

LONDON—A Japanese department store paid around \$100,000 for souvenirs related to the Beatles in a sale of pop music memorabilia staged Dec. 22 by Sotheby's, a leading London auction room which normally deals in fine art treasure.

The Japanese firm Seibu, based in Tokyo, contributed roughly half the amount raised by the sale. Top price was \$23,250 for the gold disk awarded the Beatles for "Sgt. Pepper's Lonely Hearts Club Band"—some three times the forecast amount.

The firm's other purchases in-

cluded a John Lennon pen-and-ink doodle of a priest, which sold for \$3,500; a double portrait of Lennon and his wife Yoko (\$4,800), and a membership card for the Cavern Club in Liverpool, where the Beatles built an early fan following, which cost \$700.

Seibu also outbid local buyers on a suit worn by George Harrison on stage (\$200), and paid roughly \$2,250 for a small bronze grouping of the Beatles produced by a Liverpool craftsman as a model for a possible monument for the Fab Four, a project abandoned because of lack of financial support.

Radio City, an independent radio station in Liverpool which is setting up a Beatle museum, was also a heavy purchaser, paying nearly \$9,000 for the mixing console used by Lennon on his "Imagine" album.

Beatles' souvenirs were the main attraction, though Paul McCartney, learning that some sketches and writings of his were included, threatened court action to recover what he said was his personal property, and they were withdrawn by Sotheby's prior to the auction sale.

Memorabilia from other pop names were also on show, including Elvis Presley's high school year book for 1953, prior to his emergence in the charts, which sold for roughly \$1,000. A contract linking Presley with Col. Tom Parker in 1956 was bought by Seibu for nearly \$3,000. Mementos of the Who and the Rolling Stones also found ready buyers—and Stones bassist Bill Wyman and Rick Parfitt, of Status Quo, were among the interested observers.

This was the second Sotheby's pop auction and it appears that it will become a regular annual event. Total take was around the \$190,000 mark.

## Fall Release Set For Film By McCartney

LONDON—The movie "Give My Regards To Broad Street," financed by Paul McCartney and starring him and his music, is scheduled for worldwide release in the fall.

Location shooting was completed here just before Christmas, and music performances are being filmed in the next month or so.

McCartney wrote the script around a chaotic day in his life, when the master tapes of a new album disappear. The music content, in fact, includes items from the new LP which he is currently completing, along with a handful of Beatles' classics.

In the movie with McCartney and his wife Linda are Ringo Starr and his actress wife Barbara Bach, and Australian actor Bryan Brown, who plays McCartney's manager.

## International Viewpoint

• Continued from page 7

ness at that time, it did not seem to many to be a particularly propitious move.

"The first year was tough," says Nesbitt. "We had to write off stock and make staff redundancy payments, and we lost \$600,000. Suddenly, instead of 17 shops, we found ourselves with 58. The next year, though, we made more than \$1 million—so we figured we must be doing a few things right!"

Nesbitt says that although the record retail business is a declining market, the people who are efficient at it are steadily increasing their share and their profits, while the weaker retailers go to the wall.

Late last year Our Price opened two 1,800 square foot stores, one in a shopping precinct in the West London suburb of Ealing and one in Guildford, Surrey, south of London. This year will see the opening of eight more Our Price branches.

Our Price sells only singles, al-

bums and cassettes—no video, T-shirts or posters—and Nesbitt claims that each shop averages \$8,000 a week on 2,500 items, with the average customer spending around \$10.

"Of course, the business has been hit by the recession, home taping, low product creativity, piracy and competition from other home entertainment options," he acknowledges, "but there is still a \$700 million record and tape market out there. And there are signs that with an increasing emphasis on melody in music, the over-35s are coming back into the record shops. The cassette market is especially buoyant—40% of our turnover and expanding rapidly. Classical music, though, is down—I suspect because people can now make excellent classical transcripts onto cassette from FM stereo radio."

Nesbitt and Isaacs hold 46% of the stock of Our Price, with the Midland Bank Industrial Finance owning a 20% share and the rest held by

friends and associates. Nesbitt and Isaacs do all the buying and stock control themselves from their Kensington High Street headquarters and deliver daily to their branches.

The average Our Price store turns over its stock six to seven times a year, but there are some in particularly advantageous locations which actually achieve a 14-times-a-year turnover.

Nesbitt says that Our Price does not benefit from especially favorable terms from the record companies: "The days when you could negotiate good terms for bulk orders are gone, because the volume isn't there, so we don't get very preferential treatment. We flourish by keeping up with demand and giving good value and service."

Nothing too revolutionary about that retailing philosophy, you might think. But it's reassuring to know that it still works, even in a market swept by the chill winds of economic adversity.

## BPI Seeking Tape-To-Tape Ban Pushes For Gov't Action On New Japanese Hardware

• Continued from page 7

dio and videotape, to compensate for revenue losses attributed to home taping.

BPI chairman Chris Wright, co-chairman of Chrysalis Records, says a meeting is set for Jan. 20 with Iain Sproat, junior trade minister in the Thatcher administration, to put forward the record industry's "grave concern" over the tape-to-tape hardware lines.

He says: "By homing in on this aspect of copyright protection, we could breathe new life into the campaign to counter home taping."

Twin cassette decks (the Aiwa high-speed range has just been introduced in Britain) add up to "purely and simply a counterfeiting device," insists Wright. "It's an out-and-out tape copier, with no radio involved. If the Japanese are selling something here for which there is no British rival, and which we are convinced is totally illegal, then surely it's time the British government reacted and took notice."

Wright continues, "In view of the onslaught of the product coming in from Japan, it's high time the gov-

ernment here should feel some sympathy for British business."

The BPI is set to step up its fight against the effects of home taping in the next few months, but Wright admits he's disappointed that prospects of solving this problem are little better than they were a year ago. "So as the industry organization, we have to set two attainable targets for 1983. One is forcing through a home taping royalty, and the other is the banning of what I call private counterfeiting plants.

"We mustn't be sidetracked by anything else. It's the only way we can maintain a record industry. Obviously, it can't be what it was a decade ago, but we can't do anything about that. We have to accept times change. Ten years ago, if you wanted a record you had to go out and buy it."

Wright says BPI welcomes the imminent arrival of the Compact Disc as a boost to the recording industry. But he had some criticism for Philips. "Unfortunately, Philips did not ensure when they licensed the Compact Disc to hardware manufacturers, most of which are Japanese or

Korean, that the CD turntable should not be incorporated in music centers. This was shortsighted planning. It also probably reflects the extent to which Philips' hardware side is more important to the company than the software."

Looking at overall BPI achievements for 1982, Wright believes there was significant progress with the Musicians' Union, good progress with the BBC, a better relationship with music publishers and the establishment of a new chart, supervised by Gallup.

"We've achieved much, but we're still not protecting our longterm viability," he says. "We've improved the image of the industry. But the government just isn't looking at the record business and thinking they have to help us at the expense of perhaps losing votes by doing just that."

Wright will not run for re-election as BPI chairman when his term of office ends this June. He says: "The BPI job has affected my own company, and I want to get back to straightening out Chrysalis. I wouldn't play the BPI role unless I was sure I could do an effective job."



ASSOCIATION FORMED

# Greek Publishers Seeking New Role

By JOHN CARR

ATHENS—Music publishing, formerly a neglected facet of the recording industry in Greece, looks set to acquire a stronger voice in trade and legislative affairs following the formation Dec. 14 of the new Assn. of Greek Music Publishers.

The official launch followed months of exploratory talks between the country's major publishing concerns, including Minos Matsas, Grecophon, the General Publishing Company and local branches of Intersong, Blackwood, EMI and WEA.

The association's charter, drawn up by Athens attorney Aristotle Damaskinos, specified as main aim the promotion of the interests of Greek music publishers, as well as those of composers and lyricists, currently inadequately protected by copyright law. Corresponding roughly to the role and status of the local IFPI branch in the record industry, the publishers' grouping claims to be a purely ethical body without commercial motivation.

It is likely to prove a force to be reckoned with in the continuing fight for copyright justice here. Though Damaskinos says it has not yet been decided what enforcement 'teeth,' if any, the association should

have, plans are already underway to lobby the Greek government and parliament for more modern copyright legislation.

Initially it will concentrate on the problem of international repertoire, which is aired daily on Greece's state-run radio and TV networks without a penny in performance or publishing royalties being paid. This situation extends to the abuse of TV advertising jingles, which occasionally feature snatches of international hits such as "Moon River" or "Hello Dolly."

The lack of copyright enforcement means foreign artists and writers continue to lose huge sums in this market, and Damaskinos notes: "Until now such gross practices have remained unpunished. We intend to correct that." One tactic the association's members are considering is to simply prohibit the playing of their copyrighted material on the networks till the latter agree to start paying royalties.

Chairman of the publishers' association is Nikos Antypas, managing director of PolyGram here. Provisional offices have been taken within the WEA building, and meetings will be held at intervals of around one month.

# Sukhorado Named Head Of Soviet Record Company

MOSCOW—Valeri Sukhorado, former chief of the cultural division of the Komsomol Central Committee, is the new director-general of Melodiya Records, the Soviet state record company. His predecessor, Piotr Shabanov, who had seven successful, trend-setting years with Melodiya, was recently named deputy minister of culture for the USSR.

Under Shabanov's leadership, the state-owned record company greatly expanded its catalog and made considerable technical improvements. He turned the company's licensing policy toward contemporary pop and jazz for the first time, while still encouraging its interest in classical music. Contemporary material currently accounts for roughly 50% of Melodiya's licensed releases.

The production of contemporary music on prerecorded cassettes was a Shabanov initiative, his aim being to extend the overall release range of each title. Prior to his decision, cassette releases were principally of obscure compilation material.

Aiming to encourage communication between Melodiya and the general public here, Shabanov in-

roduced a corporate newsletter, the first record industry periodical to be published in the USSR. He also organized press conferences at least twice a year to inform the media of the range of product being released. The result: greatly improved coverage in newspapers, magazines and radio/television networks.

On the product side, too, Shabanov was an innovator, creating a series of classical collections, a children's anthology, the acclaimed "University Of Music Culture" package, and the ongoing "Musical Arts Of The Peoples Of The USSR" music history, which is slated to eventually comprise 700 LPs.

Shabanov was also determined on the technical front. He upgraded the quality of Melodiya's pressings in accordance with the highest international standards, and he masterminded a new printing plant which led to great advances in record sleeve quality.

Now, as the 40-year-old Sukhorado takes over Melodiya, Shabanov becomes a government "watchdog" of its interests. The record firm is under the auspices of the ministry of culture in Moscow.

# Boomtown Rats Invade Romania

By OCTAVIAN URULESCU

BUCHAREST—The Boomtown Rats broke new ground with a series of five concerts here to become the first contemporary British rock act to perform for Romanian audiences.

The concerts, which attracted near-capacity houses to the 6,000-seat Palace of Sports & Culture, was originally planned for the summer, but had to be postponed. A number of promotional activities featuring lead singer Bob Geldof helped trigger interest in the band, which had

not previously made the national charts here.

Geldof's starring role in Pink Floyd's movie "The Wall" was an added bonus, as Pink Floyd has long been extremely popular here. The series was set up by impresario Kemal Tursan, who had earlier brought in the Goombay Dance Band from Germany. Tursan is now looking for leading international disco groups to present in concert here.

THE NITECAPS—Go To The Line, Sire 1-23756 (WB). Produced by Clive Langer & Alan Winstanley. Rhythmic energy abounds on the debut disk from the Nitecaps, one of

Thompson. Already a favorite among air personalities that host reggae specialty shows, this album finds a familiar groove in the lead cut, Errol Thompson's "First Sight Loving," and the jam never stops. A laid-back, late-night taste of "commercial reggae."

produced by Don Schitten. The late Missouri clarinetist is in first rate form on these 12 evergreens, and he's backed by Nat Pierce, Steve Jordan, Walter Page and George Wettling compatibly. Some of the recording quality is poor but Russell shines nonetheless, as do Gary Giddins' lengthy notes.

First release is "Bring Your Love Back" by Mike McCray. 160 Fifth Ave., Suite 723, New York, N.Y. 10010; (212) 807-7822.

# Hits Of The World

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## BRITAIN

(Courtesy of Music & Video Week)  
As of 1/8/83

This Week	Last Week	SINGLES
1	1	SAVE YOUR LOVE, Renee and Renato, Hollywood
2	6	YOU CAN'T HURRY LOVE, Phil Collins, Virgin
3	7	A WINTER'S TALE, David Essex, Mercury
4	8	BEST YEARS OF OUR LIVES, Modern Romance, WEA
5	5	OUR HOUSE, Madness, Stiff
6	4	TIME, Culture Club, Virgin
7	2	THE SHAKIN' STEVENS EP, Epic
8	33	ORVILLE'S SONG, Keith Harris & Orville, BBC
9	3	PEACE ON EARTH/LITTLE DRUMMER BOY, David Bowie & Bing Crosby, RCA
10	14	ALL THE LOVE IN THE WORLD, Dionne Warwick, Arista
11	18	BUFFALO GALS, Malcolm McLaren/World's Famous Supreme Team, Charisma
12	16	HYMN, Ultravox, Chrysalis
13	20	IF YOU CAN'T STAND THE HEAT, Bucks Fizz, RCA
14	13	YOUNG GUNS (GO FOR IT), Wham!, Innervision
15	10	BEAT SURRENDER, Jam, Polydor
16	28	CHACHARPAYA, Incantation, Beggars Banquet
17	9	TRULY, Lionel Richie, Motown
18	11	LITTLE TOWN, Cliff Richard, EMI
19	15	FRIENDS, Shalamar, Solar
20	12	MIRROR MAN, Human League, Virgin
21	17	LET'S GET THIS STRAIGHT, Kevin Rowland/Dexy's Midnight Runners, Mercury
22	23	I FEEL LOVE, Donna Summer, Casablanca
23	21	RIO, Duran Duran, EMI
24	34	THEME FROM E.T., John Williams, MCA
25	24	WISHING, Flock Of Seagulls, Jive
26	26	UNDER ATTACK, Abba, Epic
27	22	LIVING ON THE CEILING, Blancmange, London
28	25	THE OTHER SIDE OF LOVE, Yazoo, Mute
29	39	HEARTACHE AVENUE, Malcomnettes, Ready Steady Go!
30	19	SINGALONG-A-SANTA MEDLEY, Santa Claus & Christmas Trees, Polydor
31	29	DEAR ADDY, Kid Creole & Coconuts, Ze
32	38	YOUTH OF TODAY, Musical Youth, MCA
33	30	I DON'T WANNA DANCE, Eddy Grant, Ice
34	NEW	STORY OF THE BLUES, Wahl, Eternal
35	32	HI DE HI, HI DE HO, Kool & Gang, De-Lite
36	27	WHERE THE HEART IS, Soft Cell, Some Bizzare
37	37	(SEXUAL) HEALING, Marvin Gaye, CBS
38	NEW	DOWN UNDER, Men At Work, Epic
39	NEW	CHANGES, Imagination, R&B
40	NEW	EUROPEAN FEMALE, Stranglers, Epic

This Week	Last Week	ALBUMS
1	1	THE JOHN LENNON COLLECTION, Parlophone
2	2	THE SINGLES-THE FIRST TEN YEARS, Abba, Epic
3	40	RAIDERS OF THE POP CHARTS, Various, Ronco
4	4	RIO, Duran Duran, EMI
5	9	HEARTBREAKER, Dionne Warwick, Arista
6	6	PEARLS II, Elkie Brooks, A&M
7	8	THE KIDS FROM FAME, Various, BBC
8	5	LOVE SONGS, Diana Ross, K-tel
9	12	FRIENDS, Shalamar, Solar
10	10	"FROM THE MAKERS OF...", Status Quo, Vertigo
11	11	THE RISE & FALL, Madness, Stiff
12	3	DIG THE NEW BREED, Jam, Polydor
13	15	HELLO, I MUST BE GOING!, Phil Collins, Virgin
14	14	RICHARD CLAYDERMAN, Delphine
15	37	GREATEST HITS, Olivia Newton-John, EMI
16	13	KISSING TO BE CLEVER, Culture Club, Virgin
17	7	20 GREATEST LOVE SONGS, Nat King Cole, Capitol
18	30	20 GREATEST HITS, Beatles, Parlophone
19	18	LIONEL RICHIE, Motown
20	32	COMPLETE MADNESS, Madness, Stiff
21	16	I WANNA DO IT WITH YOU, Barry Manilow, Arista
22	23	REFLECTIONS, Various, CBS
23	20	GIVE ME YOUR HEART TONIGHT, Shakin' Stevens, Epic
24	17	CHART HITS '82, Various, K-tel
25	22	QUARTET, Ultravox, Chrysalis
26	28	THE KIDS FROM "FAME" AGAIN, Kids from Fame, RCA
27	33	TOO-RYE-AY, Kevin Rowland & Dexy's Midnight Runners, Mercury
28	21	LOVE OVER GOLD, Dire Straits, Vertigo
29	29	THE YOUTH OF TODAY, Musical Youth, MCA
30	39	BEST FRIENDS, Various, Impression

31	25	UPSTAIRS AT ERIC'S, Yazoo, Mute
32	24	STORY OF THE STONES, Rolling Stones, K-tel
33	NEW	THE LEXICON OF LOVE, ABC, Neutron
34	27	SINGLES-45'S AND UNDER, Squeeze, A&M
35	31	CHACHARPAYA, Incantation, Beggars Banquet
36	19	THRILLER, Michael Jackson, Epic
37	38	THE VERY BEST OF DAVID ESSEX, TV Records
38	NEW	LOVE HURTS, Everly Brothers, K-tel
39	NEW	SING SOMETHING SIMPLE, Cliff Adams Singers, Ronco
40	NEW	THE BEST OF CLASSIC ROCK, London Symphony Orchestra, K-tel

## WEST GERMANY

(Courtesy Der Musikmarkt)  
As of 1/10/83

This Week	Last Week	SINGLES
1	1	DO YOU REALLY WANT TO HURT ME, Culture Club, Virgin/Ariola
2	2	PASS THE DUTCHIE, Musical Youth, MCA/Ariola
3	3	IT'S RAINING AGAIN, Supertramp, A&M/CBS
4	4	JOHN WAYNE IS BIG LEGGY, Haysi Fantayzee, Regard/RCA
5	9	ICH SCHAU DICH AN, Spider Murphy Gang, EMI Electrola
6	7	COME ON EILEEN, Dexy's Midnight Runners, Mercury/Phonogram
7	8	DAS BLECH, Spliff, CBS
8	6	ANNA-LASSMICHREIN, LASSMICHRAUS, Trio, Mercury/Phonogram
9	5	WORDS, F.R. David, Carrere/DGG
10	10	ARRIVEDERCI CLAIRE, Andy Borg, Papagayo/EMI Electrola
11	12	HEARTBREAKER, Dionne Warwick, Arista/Ariola
12	19	WOT, Captain Sensible, A&M/CBS
13	15	I DON'T WANNA DANCE, Eddy Grant, Ice/Intercord
14	21	NUR GETRAEUMT, Nena, CBS
15	13	STERNENHIMMEL, Hubert Kah, Polydor/DGG
16	NEW	MAJOR TOM, Peter Schilling, WEA
17	17	TU, SOLTANTO TU, Al Bano & Romina Power, Baby/EMI
18	26	EYE OF THE TIGER, Survivor, Scotti Bros./Bellaphon
19	11	DIE WEISSEN TAUBEN SIND MUEDE, Hans Hertz, Phillips/Phonogram
20	14	THE DAY BEFORE YOU CAME, Abba, Polydor/DGG
21	18	DON'T GO, Yazoo, Mute/Intercord
22	23	MANEATER, Daryl Hall & John Oates, RCA
23	22	UNDER ATTACK, Abba, Polydor/DGG
24	NEW	DREAM ON, Nazareth, Vertigo/Phonogram
25	30	PUTTIN ON THE RITZ, Taco, RCA
26	20	MANCHMAL MOECHTE ICH SCHON MIT DIR, Roland Kaiser, Hansa/Ariola
27	24	ICH WILL, UKW, Telefunken/Teldec
28	16	ADIOS AMOR, Andy Borg, Papagayo/EMI
29	NEW	HARD TO SAY I'M SORRY, Chicago, Full Moon/WEA
30	25	AMORE MIO, Andreas Martin, Coconut, Ariola

This Week	Last Week	ALBUMS
1	2	FAMOUS LAST WORDS, Supertramp, A&M/CBS
2	1	ROCK CLASSICS, Peter Hoffmann, CBS
3	5	THE GETAWAY, Chris De Burgh, A&M/CBS
4	4	VUN DRINNE NOH DRUSSE, Bap, Musikant/EMI Electrola
5	8	ADIOS AMOR, Andy Borg, Papagayo, EMI Electrola
6	6	TUTTI FRUTTI, Spider Murphy Gang, EMI Electrola
7	7	HERZLICHEN GLUCKWUNSCHI, Spliff, CBS
8	9	FUER USSZESCHINIGGE, Bap, Musikant/EMI Electrola
9	10	THE SINGLES-THE FIRST TEN YEARS, Abba, Polydor/DGG
10	11	LOVE OVER GOLD, Dire Straits, Vertigo/Phonogram
11	17	SANFOTER REBELL, Stefan Wagershausen, Ariola
12	12	YOUR SONGS, Elton John, Polygram/DGG
13	18	IN GEDANKEN BEI DIR, Roland Kaiser, Hansa/Ariola
14	13	HITS DER SCHLUMPF, Die Schluempfe, K-tel
15	14	HELLO, I MUST BE GOING ON, Phil Collins, WEA
16	NEW	GIVE ME YOUR HEART TONIGHT, Shakin' Stevens, Epic
17	19	KISSING TO BE CLEVER, Culture Club, Virgin/Ariola
18	NEW	DOLCE VITA, Spider Murphy Gang, EMI Electrola
19	NEW	AUGENBLICKE, Hanne Haller, Ariola
20	NEW	LUST AM LEBEN, Udo Juergens, Hoerzu/Ariola

## JAPAN

(Courtesy Music Labo)  
As of 1/10/83

This Week	Last Week	SINGLES
1	1	SAN-NENMENO UWAKI, Hiroshi V Kiboh, RCA/Total
2	2	SECOND LOVE, Akina Nakamori, Warner-Pioneer/Ken On-Nichion
3	3	LOVE SPUR, Toshiko Tahara, Canyon/Johnny's
4	5	SAZANKANO YADO, Eisaku Ohkawa, Nippon Columbia/JCM
5	4	KOBITOMO NURERU MACHIKADO, Masatoshi Nakamura, Nippon Columbia/NTV
6	8	AINO NAKAE, Toru Watanabe, Epic-Sony/NTV-Shun
7	7	KANASHIMINO KUROI HITOMI, Hiroki Go, CBS-Sony/April
8	6	YAKUSOKU, Toru Watanabe, Epic-Sony/NTV
9	10	INVITATION, Naoko Kawai, Nippon Columbia/Gelci
10	13	KOHAKUONO OMOIDE, Arming, Nippon Phonogram/Yamaha
11	11	YA YA, Anotokio Wasurenai, Southern All Stars, Victor/Amuse
12	16	HANANUSUBITO, Asuka, Canyon/Yamaha
13	15	FUYUNO RIVIERA, Shin-ichi Mori, Victor/Mori Music
14	9	NATSUO AKIRAMETE, Naoko Ken, Canyon/Amuse-PMP
15	14	HORETAZE KANPAI, Masahiko Kondo, RVC/Johnny's
16	NEW	YOGORETA EIYOU, Rosemary Butler, Toshiba-EMI/Kadokawa-Taiyo Music
17	12	NOBARANO ETUDE, Seiko Matsuda, CBS-Sony/Sun
18	19	DRAMATIC RAIN, Jun-ichi Inagaki, Toshiba-EMI/PMP-O-Enterprise
19	18	LONG DISTANCE CALL, Akira Terao, Toshiba-EMI/Terao
20	17	KITASAKABA, Takashi Hoekawa, Nippon Columbia/Burning-JCM

This Week	Last Week	ALBUMS
1	NEW	SEVENTEEN, Akina Nakamori, Warner-Pioneer
2	7	UTAIKONO TOKI, Kyoko Kozumi, Victor
3	1	KIN-IRONO RIBBON, Seiko Matsuda, CBS/Sony
4	2	YUMENO WADACHI, Masashi Sada, Free Flight
5	3	VARIATION, Akina Nakamori, Warner-Pioneer
6	6	MOMENTOS, Julio Iglesias, Epic-Sony
7	4	CANDY, Seiko Matsuda, CBS/Sony
8	5	IT'S JUST ROCK 'N ROLL, Eikichi Yazawa, Warner-Pioneer
9	10	THRILLER, Michael Jackson, Epic/Sony
10	9	THE JOHN LENNON COLLECTION, Toshiba-EMI
11	NEW	AINO SHINWA, Hiroki Go, CBS/Sony
12	8	NUDE MAN, Southern All Stars, Victor
13	NEW	CODA, Led Zeppelin, Warner-Pioneer
14	11	PROMISED LAND, Shogo Hamada, CBS/Sony
15	NEW	MUSIC FROM MACROSS, Original Soundtrack, Victor
16	12	MIS CAST, Kenji Sawada, Polydor
17	13	STAGE, Chiharu Matsuyama, News
18	15	INVITATION, Shakatak, Polydor
19	18	NYLON CURTAIN, Billy Joel, CBS/Sony
20	17	H2O, Daryl Hall & John Oates, RVC

## ITALY

(Courtesy Germano Ruscitto)  
As of 1/4/83

This Week	Last Week	SINGLES
1	6	WORDS, F.R. David, CBS
2	2	HARD TO SAY I'M SORRY, Chicago, WEA
3	1	DER KOMMISSAR, Falco, CGD-MM
4	3	EYE OF THE TIGER, Survivor, CBS
5	8	BALLO BALLO, Raffaella Carrà, CGD-MM
6	5	DISCO PROJECT, Pink Project, Baby/CGD-MM
7	4	MANTLE PIECE, Gazebo, Baby/CGD-MM
8	10	YOU ARE DANGER, Gary Lou, Disco Magic
9	16	I KNOW THERE'S SOMETHING GOING ON, Frida, CBS
10	7	I WON'T LET YOU DOWN, Ph.D., WEA
11	9	MOMENTI/SONO UN VAGABONDO, Julio Iglesias, CBS
12	NEW	NON SIAMO IN PERICOLO, Pooh, CGD-MM
13	NEW	CARLETO E. CORRADO, Durlum
14	11	THIS TIME, Refiore, Ariston
15	NEW	PICCOLO AMORE, Ricchi E. Poveri, Baby/CGD-MM
16	14	PIENO D'AMORE, Loretta Goggi, WEA
17	15	ROSEANNA, Toto, CBS
18	NEW	ONLY YOU, Yazoo, Mute/CGD-MM
19	NEW	GOMMA GOMMA, Luca E. Manuela, Cinevox/Ricordi
20	NEW	CANZONE DEI PUFFI, Cristina D'Avena, Five/CGD-MM

News

RIAA Certifications By Label/Distributor

A listing of the combined labels and distributors that tallied the most RIAA certifications in 1982, by category.

PLATINUM ALBUMS By Combined Label	GOLD ALBUMS By Combined Label	PLATINUM ALBUMS By Distributor	GOLD ALBUMS By Distributor
1. Columbia, 13	1. Columbia, 24	1. CBS, 17	1. WEA, 34
2. Warner Bros., 8	2. Warner Bros., 20	2. WEA, 12	2. CBS, 33
3. RCA, 7	3. RCA, 13	3. RCA, 10	3. RCA, 18
4. Capitol, 4	4. Elektra/Asylum, 10	4. EMI, 8	4. EMI, 11
5. EMI America/Liberty, 4	5. Epic, 9	5. PolyGram, 3	5. PolyGram, 10
6. Epic, 4	6. Mercury, 8	6. MCA, 2	6. MCA, 7
7. A&M, 3	7. Capitol, 7	7. Boardwalk, 1	7. Arista, 5
8. Atlantic, 2	8. MCA, 7	8. Motown, 1	8. Motown, 4
9. Elektra/Asylum, 2	9. A&M, 5		
10. MCA, 2	10. Arista, 5		

NEW ACTS MAKE STRONG SHOWING

Gold, Platinum Down In '82

Continued from page 3

bia labelmates Loverboy, Ozzy Osbourne and Willie Nelson, and RCA's Alabama and Daryl Hall & John Oates.

Of the year's 54 platinum albums, eight were by country artists and six by black acts. That represents a gain for country, from 12% of the platinum pie last year to 15% this year, and a decline for black music, from an 18% share last year to 11%.

But it should be noted that all eight of the country LPs to reach platinum in '82 did so in the first half of the year, while four of the six black LPs to hit platinum scored in the fourth quarter, three in December alone. Those albums: "Lionel Richie," "Gap Band IV" and Marvin Gaye's "Midnight Love."

Still, both black music and country lost ground in terms of gold albums. Black music's share of gold LPs declined from 22% last year to 18%; country's share fell from 20% to 14%. Picking up the slack were fast-growing fields at opposite ends of the recording spectrum: youth-oriented new music and adult-oriented product types like "Hooked On" albums (three gold, one platinum) and health and exercise LPs (four gold, one platinum).

1982 seems most likely to be remembered as the year new music gained widespread acceptance. Eleven new music acts scored gold albums during the year, only three of which had previously reached that level: the Cars, Blondie and the Go-Go's. The gold newcomers: Tom Tom Club, the Human League, the Motels, Men At Work, Stray Cats, the Clash, Joe Jackson and A Flock Of Seagulls.

It was also a big year for artists to emerge from group affiliations.

Former Black Sabbath leader Ozzy Osbourne went platinum in the first half of the year with both of his first two solo LPs, while Lionel Richie followed suit in December with his first LP apart from the Commodores. Five other former group leaders went gold during the year with their solo debuts: Robert Plant, Michael McDonald, Donald Fagen, Glenn Frey and Don Henley.

The fact that Plant and McDonald in particular didn't go platinum is surprising, but is doubtless due in part to the tight record market. That would also seem to be the best explanation as to why numerous followups to platinum LPs stopped at gold, including Crosby, Stills & Nash's "Daylight Again," the Go-Go's' "Vacation," the Alan Parsons Project's "Eye In The Sky," the Who's "It's Hard" and .38 Special's "Special Forces."

The market was even tighter for singles, with such smash hits as Vangelis' "Chariots Of Fire," Men At Work's "Who Can It Be Now," Joe Cocker & Jennifer Warnes' "Up Where We Belong," Journey's "Open Arms" and Toto's "Rosanna" still uncertified at year's end.

CBS was the branch leader in gold singles with five, followed by RCA and EMI with four, WEA with three and PolyGram with two. Among indies, Disney's Buena Vista label led with two. The significance of gold singles lies in their promotional value: of the year's 24 gold hits, 15 are featured on platinum LPs.

Four singles went platinum in '82, which is double the '81 figure. But the statistic is misleading, since two of the singles that were certified in '82 were primarily '81 hits: the Oak Ridge Boys' "Elvira" and Olivia Newton-John's "Physical." That

leaves two platinum singles that were mainly '82 records: Survivor's "Eye Of The Tiger" and Joan Jett & the Blackhearts' "I Love Rock'n'Roll."

Those two hits reflected a swing to harder, more aggressive sounds in popular singles, as did hits by the J. Geils Band and John Cougar, who were the year's only artists to collect two gold 45s. Three new music hits went gold during the year: the Go-Go's' "We Got The Beat," the Human League's "Don't You Want Me" and Toni Basil's "Mickey."

Country experienced a significant decline in terms of gold singles. Only one country hit went gold in '82—Sylvia's "Nobody"—down from six in '81. By comparison, five black hits went gold during the year: Earth, Wind & Fire's "Let's Groove," Paul McCartney & Stevie Wonder's "Ebony & Ivory," Afrika Bambaataa & Soul Sonic Force's "Planet Rock," Marvin Gaye's "Sexual Healing" and Lionel Richie's "Truly."

Trailing Neil Diamond with two gold albums each in '82 are perennial best-sellers Willie Nelson, Kenny Rogers, the Oak Ridge Boys and Diana Ross, plus three breakthrough acts.

Arista edged Motown, five to four, for most gold albums by an independently distributed label, though Motown also secured a platinum LP, something that eluded Arista this year for the first time in its history. Boardwalk was the only other indie label to notch a platinum LP; it also scored the year's only independently distributed platinum single.

Aussie Rock Station Cited By UN Group

SYDNEY—Rock-oriented AM station 2SM has been awarded a gold citation in the 1982 Media Peace Prize Awards from the United Nations Assn. of Australia. The trophy was for a series of "Sunday Special" programs dealing with social issues, ranging from nuclear disarmament to school vandalism.

Video Awards

Continued from page 4

December was also a banner month for MGM/UA, which received seven of the month's eight gold awards and the only platinum award. Latter was for combined videocassette/videodisk sales of "The Wizard Of Oz," which was certified gold in 1981 under the previous MGM/CBS Video Enterprises joint venture.

RIAA Awards

Continued from page 4

Statler Brothers, Anne Murray, Willie Nelson, Perry Como and the Beach Boys.

Several of the month's RIAA certifications were for solo debut LPs. Besides Lionel Richie's platinum debut, three former group frontmen went gold in the month: Glenn Frey and Don Henley of the Eagles and Donald Fagen of Steely Dan.

Here's the complete list of December certifications:

Platinum Albums

Neil Diamond's "Heartlight," Columbia. His eighth.  
 Billy Joel's "The Nylon Curtain," Columbia. His fifth.  
 "Chicago 16," Full Moon/Warner Bros. Their fourth.  
 Daryl Hall & John Oates' "H2O," RCA. Their third.  
 "Gap Band IV," Total Experience. Their second.  
 "Toto IV," Columbia. Their second.

Marvin Gaye's "Midnight Love," Columbia. His first.

"Lionel Richie," Motown. His first.

Stray Cats' "Built For Speed," EMI America. Their first.

Gold Albums

Dan Fogelberg's "Greatest Hits," Full Moon/Epic. His eighth.

Daryl Hall & John Oates' "H2O," RCA. Their eighth.

Oak Ridge Boys' "Christmas," MCA. Their seventh.

Henry Mancini's "A Merry Mancini Christmas," RCA. His sixth.

Diana Ross' "Silk Electric," RCA. Her fourth.

Evelyn King's "Get Loose," RCA. Her third.

Ray Price's "All Time Greatest Hits," Columbia. His second.

Marty Robbins' "All Time Greatest Hits," Columbia. His second.

Mark Beshara's "Astral Sounds/A Natural High," Dr. Mark Presents. His first.

Def Leppard's "High & Dry," Mercury. Their first.

Donald Fagen's "The Nightfly," Warner Bros. His first.

"A Flock Of Seagulls," Jive/Arista. Their first.

Glenn Frey's "No Fun Aloud," Asylum. His first.

Marvin Gaye's "Midnight Love," Columbia. His first.

Don Henley's "I Can't Stand Still," Asylum. His first.

"Lionel Richie," Motown. His first.

Gold Singles

Lionel Richie's "Truly," Motown. His second.

Toni Basil's "Mickey," Chrysalis. Her first.

Marvin Gaye's "Sexual Healing," Columbia. His first.

Sylvia's "Nobody," RCA. Her first.

Industry Events

A weekly calendar of upcoming conventions, awards shows, seminars and other notable events.

Jan. 13-26, National Assn. Of Jazz Educators convention, Hyatt Regency, Kansas City.

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. 26, Nashville Music Assn. forum, Cannery II, Nashville.

Jan. 30-Feb. 2, National Religious Broadcasters convention, Sheraton Washington, Washington, D.C.

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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.

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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.

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Apr. 6-8, Billboard's 8th annual Talent Forum, Sheraton Centre, Toronto.

April 10-13, National Assn. of Broadcasters convention, Las Vegas Convention Center.

April 10-13, Gospel Music Week, Opryland Hotel, Nashville.

Bubbling Under The Top LPs

- 201—SOUNDTRACK, Brimstone & Treacle, A&M SP 4915 (RCA)
- 202—MILLIE JACKSON, Hard Times, Spring SP 1-6737 (Polygram)
- 203—CAROL HENSEL, Carol Hensel's Exercise & Dance Program, Volume 3, Vintage VNI 3004 (Mirus)
- 204—SCANDAL, Scandal, Columbia FC 38094
- 205—RODNEY FRANKLIN, Learning To Love, Columbia FC 38198
- 206—MARTY ROBBINS, Biggest Hits, Columbia FC 38309
- 207—MATERIAL, One Dawn, Elektra 60216
- 208—ROY ORBISON, The All Time Greatest Hits of Roy Orbison, Monument KWL 2784-38384-1
- 209—TRIO, Trio, Mercury MS-1-509 (Polygram)
- 210—ORIGINAL BROADWAY CAST, Nine, Columbia JS 38325

RIAA Certifications 1976-82

A comparison of the total number of RIAA certifications, by category, for each of the past seven years. Beginning July 1, 1979, records were eligible for certification only after a 120-day delay; that rule was modified to 60 days on March 4, 1980.

PLATINUM ALBUMS	GOLD ALBUMS	PLATINUM SINGLES	GOLD SINGLES
1982 54	128	4	24
1981 60	153	2	32
1980 66	162	3	42
1979 42	112	12	60
1978 102	193	10	61
1977 68	183	3	55
1976 37	149	4	55

Bubbling Under The HOT 100

- 101—IT'S RAINING MEN, The Weather Girls, Columbia 38-03354
- 102—V.O.O. D.O.O., Rachel Sweet, Columbia 38-03411
- 103—OUTSTANDING, The Gap Band, Total Experience 8205 (Polygram)
- 104—THE BEST IS YET TO COME, Grover Washington, Jr., Elektra 7-69887
- 105—HEARTBEATS, Yarbrough and Peoples, Total Experience 8204 (Polygram)
- 106—JUMP, Loverboy, Columbia 38-03346
- 107—THATS GOOD, Devo, Warner Bros. 7-29811
- 108—SUBDIVISIONS, Rush, Mercury 76196 (Polygram)
- 109—BACK IN MY ARMS AGAIN, Cynthia Manley, Atlantic 7-89920
- 110—EVERYBODY, Madonna, Sire 7-29841 (Warner Bros.)

## New Pricing Scheme Unveiled

• Continued from page 1

unit under the revised policy. In order to qualify, individual stores of a multi-outlet retail chain must order no fewer than 120 units, excluding seven and 12-inch singles. All accounts will be charged 20 cents additionally per unit on orders less than the minimum.

Under the change, all exchange credits will be issued at carton lot price, which is 2% less than the loose price overall. Credits for returned product, excluding singles shipped after Jan. 1, will be on a last-purchase, first-return basis. For example, if any portion of any order for a returned title was discounted, that discount will be applied to the carton lot exchange price on the first return.

Exchange allowances remain the same. If 66% or more of prerecorded music sales of a customer are to non-affiliated accounts, CBS grants a 23% exchange; if between 66% and 33%, the allowance is 20.5%; and if less than 33%, it is 18%.

The balance of allowance changes, with a maximum allowance to be not more than earned over the past six months, where before it was 12 months.

CBS Masterworks' equivalent of \$9.98 list are increased from \$5.15 to \$5.20. CBS salesmen are also selling a 5% discount program on 78 of the firm's hottest album titles which includes 30 days' additional dating through Friday, Jan. 14.

CBS is slashing the price of all single-disk 8-tracks to \$3 on product released before Dec. 31, 1982. All exchange credits will be issued at \$3. Multidisc counterparts will sell and be credited at \$6.

Smith emphasizes that CBS has more than 1,000 \$5.98 equivalent midline albums on the market, with the flow to continue through 1983. Approximately 40 titles will be released this month, he says.

CBS is formalizing cutouts, with future cutout lists to be sent to accounts for deletion six months after receipt of the list. Previously, accounts went through new CBS catalogs and logged deletions from the prior catalog.

Asked how he felt the CBS revisions would affect his customer universe, Smith says it will remain about the same. He stresses that the plan is set up so that those retail chains which prefer to continue with centralized warehousing can continue to do so economically, through buying box lots on a more regular basis.

Smith says customers in the 11 Western states are now being served by direct flights from CBS' Pittman, N.J. plant through either Philadelphia or Kennedy airports. Smith notes that all accounts served previously by the plant in Santa Maria, Calif. are included in this new service pattern.

## Audio International Pacts With MCIII

NEW YORK—Audio International Productions, a multi-level entertainment company here, has named MC III as consultants in developing crossover talent, worldwide sales, marketing and technical assistance in audio master acquisition.

MC III's directors are Prof. Richard L. Broderick, William J. Walsh and Jack Wiedenmann, all of whom have had extensive music industry background. In addition, Prof. Broderick currently heads the music, business and technology program for New York Univ.

# CBS Plan Irks One-Stops, Rackjobbers

By JOHN SIPPPEL

LOS ANGELES—One-stops and rackjobbers are generally rankled by the price parity which the new CBS Records program (details, page one) affords to retailers. The latter laud the policy revisions in the main.

The disgruntled in Group A, "whose primary business is selling, promoting and merchandising prerecorded music" in the words of CBS, are taking solace in a report—confirmed by a home office label spokesperson—that some shifts may be made in the program by Feb. 1. This may also include some switches in the categorization of accounts.

One-stops are worried over the prospect that CBS' price parity to retailers may inveigle some of their smaller chain or larger independent retailers into buying direct. Mike Mowers of Radio Doctors, Milwaukee, points this up, suggesting that CBS reacted to pressure from the racks. "That Target won't think of going direct at this higher price was the hope of the racks," Mowers opines. "I was so upset I had a tough time talking to Jim Scully, my CBS branch manager. WEA's in comparison was a progressive program. But CBS' was a price increase—and, I feel, a devious one.

"Then they penalize us on top of that for stocking 8-tracks. The change in cutouts will be time-consuming, and we will end up eating some of it. Where before CBS was responsible, now that shifts to the one-stop," Mowers says.

"I am dismayed," observed Evan Lasky of Danjay Music, which serves approximately 100 Budget

Tape & Record outlets from the upper Midwest to the Northwest. The Denver one-stopper feels that lack of a price decrease in the program totally ignores the consumer and "creates a dangerous precedent. We deal with computer software and video game cartridge makers. They, too, protect us, as do other record industry suppliers, by providing us with a price break that enables us to sell at a price the same as if they bought direct. We no longer have that protection. This seems to go against CBS' longtime policy of cutting down the number of accounts they serve."

Continues Lasky. "The NARM retailers advisory group showed the industry graphically that the public wants cheaper recorded product. WEA reacted. The CBS 'loose' price definitely will affect our catalog album buying. We will buy less frequently. That will mean we will be out of numbers. But we must get that \$4.99 price. Ultimately we will have to cut down on the titles we carry in CBS catalog."

"CBS does not understand the rackjobbing business," says John Marmaduke of Western Merchandising, Amarillo, which is both a 98-store retail chain and a wholesaler. "Costs are a heck of a lot more for the rack operation than they are for the retail chain. They will have to provide functional discounts to continue. We can't warehouse at 20 cents, so this will find our retail stores being shipped more goods direct. Those direct shipments requiring 120 album units to qualify mean we are going to miss some sales. We can't buy in box lots always. It appears that whoever conceived the

program didn't understand the business."

Jim Bonk of Stark, the North Canton, Ohio parent of the almost 140 Camelot/Grapevine stores, feels the chain will probably not change the way it handles CBS product. "I must praise Paul Smith and Tom McGuinness and the others at CBS who formulated the program. We would hope that this will induce other suppliers to analyze their present price structures. I see this in no way affecting my present retail store prices."

Larry Biehn, who operates six Crazy Larry's out of Grand Rapids, Mich., is worried what the CBS revisions will do to much of his catalog pricing in the stores. He sees the bulk of his WEA catalog (now that a large portion has been decreased to \$6.98) at \$6.49, while he sees his CBS albums shelving at \$7.98. He fears what his customers will imagine from the price discrepancy. "Anybody evidently can get my price if they buy 120 albums after establishing their credit," Biehn adds.

Jim Grimes of the 80-store Na-

tional Record/Mart Oasis chain in Pittsburgh likes the plan except for the \$2-per bath he takes with his 8-track inventory. "If they could compute our discounts and deduct them from our returns, why not back us up on the 8-track we have left?" Grimes asks.

Al Franklin of the three Music World stores out of Hartford likes the elimination of the pick/pack/ship for 120-album orders. He thinks it will hasten his delivery to his individual stores and cut down his handling cost through his Hartford store. "CBS is very conscious of its public relations with dealers. WEA should take a lesson," Franklin states.

Vinyl Vendor's Jeff Boyd feels it will be impossible to operate his Kalamazoo rackjobber/one-stop at his present pricing levels now that CBS has upped his prices. He doesn't like losing the \$2 each on approximately 1,000 8-tracks in stock. Like Mowers, he thinks CBS' price parity will siphon off some of his dealers to buy direct.

## Customers Mum For Now On CBS 'Group B' Plan

LOS ANGELES—Customers of CBS Records who are newly classified as Group B accounts under the company's new pricing program (separate story, page one) declined comment in the immediate aftermath of the news last week. These accounts pay more than previously for carton and "loose" purchases under the program.

Ben Bernstein of Caldor, the Norwalk, Conn.-based discount department store chain, says his firm would have no comment until after a meeting with CBS Monday, Jan. 10. Bernstein is chief of record/tape/accessories departments for 79 stores.

Target, which shook the industry several years ago when it started buying direct for its Airways-Jetco division stores out of Indianapolis, did not answer phone calls made to John Farr. Farr recently left CBS Records as Detroit branch manager, reportedly to settle in Minneapolis, Target's base, where he would replace Tom Whelan.

Whelan, who pioneered the Indianapolis direct buying program, is believed to be overseeing the establishment of a Target record/tape/accessories warehouse in Rancho Cucamonga, in eastern Los Angeles County. Suppliers are being in-

structed to ship merchandise there, and it appears that this shipping and handling facility may be supplying the Target stores by as early as March 1.

It is known that CBS branch operations chief Tom McGuinness and Midwestern regional director/national accounts supervisor Don Van Gorp conferred for most of Wednesday (5) afternoon with Target executives in Minneapolis.

Milt Diamond, dean of record/tape buyers with 30 years as chief of the 10 Foley's department stores through Texas, would not comment. Neither would a spokesperson for Ann & Hope, a five-store chain out of Cumberland, R.I.

JANUARY 15, 1983, BILLBOARD

## Heartland Beat

• Continued from page 24

Rosenblatt adds that a tollway exit with direct access to Genesis Center and a railroad/bus transportation center, both to be completed sometime this year, should also increase traffic at the center.

"It's not going as fast as we'd want, but there are some rumblings," concludes Rosenblatt. "People are looking to invest in Gary."

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It's unfortunate, but most always true—local Chicago bands that want to make it big have to do so outside of Chicago, or they're doomed to repeat the club circuit until they break up out of frustration.

Time and time again scene-watchers here have observed the same thing happen—a new crop of talented, innovative, exciting local groups create a local stir, perhaps even momentarily catch the attention of a passing East Coast a&r rep (with attendant rumors of signing), but always end up haunting the clubs or splitting up. Until the next crop rises up and the cycle is repeated. And so it goes.

Which is why Bohemia, one of Chicago's foremost new music aggregations, is moving its home base to L.A. in January. They have been years on the circuit, and they want to survive.

"We've exhausted Chicago," says lead singer Carla Evonne frankly. "I love the city, but it's a dead end. Not creatively," she hastens to add. "There's a lot of great music in Chicago. But bands here have to move on, or they break up."

Bohemia, which includes Carla's husband Fast Frank on guitar, vo-

calls, reeds and keyboards, bassist Zirbel, guitarist Lee d'Buddah and an Oberheim DMX digital drum machine named Obie, had made a successful mini-tour of California last September, which was enough to convince them that the pastures were decidedly greener elsewhere.

They plan to depart Jan. 14, with concert stops in New Orleans, and Houston along the way. An EP entitled "No Ordinary Moon" is due out concurrently, on L.A. indie label Reality Records.

Drummer Mark Wallner won't be making the trip for "personal reasons," says Carla, which prompted the addition of Obie. They're pleased with the drum machine's performance, she adds, but plan to look for another drummer in Los Angeles. "I prefer to play with a human," Carla grins, "but I don't want anything to get in my way."

Interestingly enough, as Bohemia exits stage left, Ministry, an exception to the rule that Chicago bands never get signed, is reportedly returning home soon. The synth-funk band's leader Al Jourgensen and coproducer/member Vince Ely (a former Psychedelic Fur) are currently mixing Ministry's debut Arista LP at England's Air Studios, after which they plan (in uncertain order) to produce local band 8½, tour, and come back to Chicago. Their first Arista release, a 12-inch single entitled "Work For Love," shipped the last week of December.

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Heartland Beat welcomes news releases, announcements and suggestions. Send details to this column c/o Billboard, 150 N. Wacker Drive, Chicago, IL 60606.

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## 12-Inch Singles Figure High In PolyGram Plans

NEW YORK—Thanks largely to the success of ABC's 12-inch hit, "The Look Of Love," PolyGram Records is making the configuration a regular feature of its 1983 marketing plans.

The Mercury/PolyGram release, which reached No. 1 on the Billboard Dance Chart, has "reaffirmed our belief in the 12-inch as a viable marketing tool," assesses Jim Lewis, vice president of marketing.

The label's commitment to the 12-inch will see releases soon by Bananarama, Junior, the Gap Band and Stephanie Mills.

Current commercial 12-inches include "Let's Go Dancin'" by Kool & the Gang; "You Dropped A Bomb On Me" and "Outstanding" by the Gap Band and "Really Saying Something" by Bananarama.

## Vox Jox

• Continued from page 16

Veteran programmer **Al Casey** (Bartell, Storz, Charter, etc.) is the new operations director at KOGO/KPRI San Diego, working closely with v.p. of operations **George Johns** while retaining his own consultancy, Al Casey & Associates. . . . Former operations director **Reed Reker** is the new vice president of programming for Zumma Broadcasting, which recently acquired KLNK (now KZBS) Oklahoma City.

★ ★ ★

**Ken Fearnon** is the new g.m. at KYNN-AM-FM Omaha. Fearnon, who had been sales manager, replaces **Glenn Valentine**, who died of cancer last month. . . . **Stanley Cohen** is the new g.m. of WINZ-AM-FM in Miami, replacing **Hal Frank**, who left to become a managing partner at KACY-AM-FM Oxnard, Calif. (Billboard, Dec. 11). . . . And **Dick Yankus** moves from the g.m. post at Capitol Broadcasting's WKSJ/WLLF Mobile to the same position

at Greater Media's WHND/WMJC Detroit. . . . Also in Detroit, **Paul Christy** has formed a new consultancy, Christy, Rose & Associates, with Doyle Rose, general manager of WLOL-FM Minneapolis. As you may recall, **Bob Liggett** recently sold WLOL and acquired WABX Detroit from Century Broadcasting. Not only is Christy consulting WABX, but he's also programming it, as the station has just made the switch from AOR to top 40 with Christy's Hot Rock format. Former WABX p.d. **Carey Curelop** is now programming WYNF in Tampa. . . . And while we're speaking about Detroit, **Dave Gariano** the new p.d. at Doubleday's WLLZ, Dave, who was with Sebastian Casey & Associates, replaces **Joe Urbiel**, who remains on staff as assistant p.d.

★ ★ ★

C.C. **Matthews** segues from his post as operations manager at Hefel's WKS in Indianapolis to the same position at the company's Cincinnati outlet WYYS (which is changing its calls to WLLT) and will continue to work with consultant **E. Alvin Davis**. . . . **Jack Snyder**, who left the afternoon shift at Los Angeles' KMET to go into the record business, has been replaced by **David Perry**. . . . A couple of changes at EZ Communications: **Ralph Rhodes** is the new p.d. at WEZC Charlotte, which just made the switch from beautiful music to AC. Rhodes had been programming Baltimore's WYST. And **Wanda Bottinger** is the new g.m. at WEZS Richmond. She'd been general sales manager. . . . **Victory Jay** is the new morning host on WZOZ Oneonta, New York coming from WSER in Elkton, Maryland, where he also did mornings and served as the station's sports director.

★ ★ ★

Get well wishes go out to NBC Talknet personality **Bruce Williams**, who suffered extensive injuries when the Cessna he was piloting crash landed last month. Williams, always willing to lend a helping hand, received so many calls from listeners concerning their financial problems that he decided to share these dialogs with the rest of the country, and thus he's back on the air, broadcasting live from his hospital room in Princeton, N.J.

## Metromedia, Abrams Pact

• Continued from page 10

delphia through a research agreement with The Source, says that he would like to consult both WNEW-FM and WLIR. "and it's conceivable I can do both because their music comes from two different worlds. WLIR is more like a white WKTU, so they aren't really competitors. But we'll have to see."

Denis McNamara, vice president in charge of programming for WLIR, which rose to a 0.7 from a 0.3 in the fall Arbitron and achieved a 0.8 share in the October/November Birch Report, acknowledges that Abrams has been "very important to our success. I knew that he was talking to Metromedia, but he told me not to be alarmed, and I'm not. After all, he's a diversified consultant. Besides, my primary competitor remains WPLJ-FM. They have more listeners than 'NEW who are apt to change their tastes."

## Lifelines

### Births

Boy, **Ian Avery**, to **Barbara and Matt Field**, Dec. 28 in New York. He is general manager of WNCN-FM there.

★ ★ ★

Girl, **Julia Paige**, to **Lauren and Todd Leavitt**, Dec. 31 in New York. He is vice president of legal and business affairs for CBS/Fox Video.

★ ★ ★

Boy, **John Ray**, to **Cynthia and Ray Rappa**, Dec. 6 in Los Angeles. He is president of the Ray Rappa Agency.

★ ★ ★

Girl, **Heather Marie**, to **Emma and Ray Arthur**, Dec. 17 in Coshatta, La. He is general manager of KWLA/KRRP-FM there.

### Marriages

**Rick Blackburn** to **Suzie Leslie**, Dec. 22 in Nashville. He is senior vice president and general manager of CBS Records Nashville.

★ ★ ★

**Steve Van Zandt** to **Maureen Santore**, Dec. 31 in New York. He plays guitar for the E Street Band and records for EMI America as Little Steven.

★ ★ ★  
**Woody Bowles** to **Elaine Ganick**, Jan. 1 in Nashville. He is president of **Woody Bowles & Associates**. She is Nashville correspondent for "Entertainment Tonight."

★ ★ ★

**Mark Sackett** to **Melinda Earp**, Dec. 4 in Los Angeles. He is a recording engineer. She is a music publishing administrator.

### Deaths

**Wes Hensel**, 65, of cancer Dec. 15 in Boston. The trumpeter played with **Les Brown**, **Charlie Barnet** and **Benny Goodman**, and recently taught at the Berklee College of Music.

★ ★ ★

**Jack Ross**, 66, Dec. 16 in Seattle. The trumpeter and orchestra leader performed for 15 years at the **Mark Hopkins Hotel** in San Francisco and, more recently, at the **Sahara Tahoe**.

★ ★ ★

**Betty Reilly**, 64, Dec. 22 in Los Angeles. The singer-guitarist recorded for Capitol in the 1950s with **Les Baxter's orchestra** and later under her own name. She started her career with **Xavier Cugat's band** and performed internationally for 30 years. She is survived by her sister, **Pat**, and a niece, **Amber Price**.

Roger Bowling

1948-1982

The Songs Live On



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Features four large window offices, reception and windowed general office area. Exceptional northern view of mountains includes large NW corner executive office.

Rental includes use of complete furnishings in the open areas: modular systems, desks, and handsome reception furnishings.

Approximately 6 parking spaces available at buildings prevailing rate. Building has full service cafeteria for tenant's usage.

Rental: \$2.50 per square foot—full serviced. Cost of living as per Master Lease. Up to nine years available. Immediate occupancy. Move-in condition.

For further information, contact:

**Pamela Dicocco**  
 (213) 859-5335

# Billboard TOP LPs & TAPE

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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	1	29	<b>MEN AT WORK</b> Business As Usual Columbia ARC 37978	CBS	▲			37	13	13	<b>SAGA</b> Worlds Apart Portrait ARR 38246 (Epic)	CBS				79	5	5	<b>BILL COSBY</b> Bill Cosby Himself Motown 6026 ML	IND		8.98	BLP 36
2	2	29	<b>STRAY CATS</b> Built For Speed EMI America ST 17070	CAP	▲	8.98		41	7	7	<b>CDMMDDORES</b> All The Great Hits Motown 6028 ML	IND	●	8.98	BLP 12	73	73	7	<b>THE DAK RIDGE BOYS</b> Christmas MCA MCA 5365	MCA		8.98	CLP 9
4	4	12	<b>DARYL HALL &amp; JOHN DATES</b> H2O RCA AFL 1 4383	RCA	▲	8.98		39	20	14	<b>LUTHER VANDROSS</b> Forever, For Always, For Love Epic FE 38235	CBS			BLP 3	74	74	30	<b>CHICAGO</b> Chicago 16 Full Moon/Warner Bros. 1-23689	WEA	▲	3.98	
6	6	9	<b>PAT BENATAR</b> Get Nervous Chrysalis CHR 1396	IND		8.98		40	7	7	<b>LITTLE RIVER BAND</b> Greatest Hits Capitol ST 12247	CAP		8.98		75	59	12	<b>SOUNDTRACK</b> An Officer And A Gentleman Elektra 90017-1 (Alco)	WEA		8.98	
5	3	13	<b>LIDNEL RICHELIE</b> Lionel Richie Motown 6007 ML	IND	▲	8.98	BLP 2	41	29	15	<b>KDDL AND THE GANG</b> As One De-Lite DSR 8505 (Polygram)	POL		8.98	BLP 25	76	78	27	<b>FLEETWOOD MAC</b> Mirage Warner Bros. 1-23607	WEA	▲	8.98	
8	8	5	<b>LED ZEPPELIN</b> Coda Swan Song 90051 (Atlantic)	WEA		8.98		42	44	26	<b>JUDAS PRIEST</b> Screaming For Vengeance Columbia FC 38160	CBS	●			77	77	42	<b>ASIA</b> Asia Geffen GHR 2008 (Warner Bros.)	WEA	▲	8.98	
7	7	9	<b>MARVIN GAYE</b> Midnight Love Columbia FC 38197	CBS			BLP 1	46	11	11	<b>EDDIE RABBITT</b> Radio Romance Elektra E1 60160	WEA		8.98	CLP 6	78	63	10	<b>VARIOUS ARTISTS</b> Casino Lights Warner Bros. 1-23718	WEA		8.98	BLP 44
9	4	4	<b>MICHAEL JACKSON</b> Thriller Epic QE 38112	CBS				47	34	34	<b>JANE FONDA</b> Jane Fonda's Workout Record Columbia CX2-38054	CBS	●			119	2	2	<b>MUSICAL YOUTH</b> The Youth Of Today MCA 5389	MCA		8.98	BLP 43
10	10	32	<b>THE CLASH</b> Combat Rock Epic FE 37689	CBS	●			45	45	9	<b>JONI MITCHELL</b> Wild Things Run Fast Geffen GHS 2019 (Warner Bros.)	WEA		8.98		87	5	5	<b>ABBA</b> The Singles Atlantic 80036	WEA		8.98	
11	9	9	<b>TOM PETTY AND THE HEARTBREAKERS</b> Long After Dark Backstreet/MCA BSR 5360	MCA		8.98		50	6	6	<b>PATTI AUSTIN</b> Every Home Should Have One Qwest QWS 3591 (Warner Bros.)	WEA		8.98	BLP 22	81	81	9	<b>SKYY</b> Skyyjammer Salsoul SA 8555 (RCA)	RCA		8.98	BLP 47
12	8	8	<b>PHIL COLLINS</b> Hello, I Must Be Going Atlantic 80035-1	WEA		8.98		47	49	16	<b>PETER GABRIEL</b> Security Geffen GHS 2011 (Warner Bros.)	WEA		8.98		82	67	14	<b>LINDA RONSTADT</b> Get Closer Asylum 60185 (Elektra)	WEA	●	8.98	CLP 48
12	5	10	<b>SUPERTRAMP</b> Famous Last Words A&M SP 3732	RCA	▲	8.98		48	9	9	<b>KISS</b> Creatures Of The Night Casablanca NBLP 7270 (Polygram)	POL		8.98		83	83	10	<b>NEIL DIAMOND</b> The Jazz Singer Capitol SW 12120	CAP	▲	8.98	
13	13	14	<b>BILLY JOEL</b> The Nylon Curtain Columbia TC 38200	CBS	▲			49	38	12	<b>DONALD FAGEN</b> The Nightfly Warner Bros. 1-23696	WEA	●	8.98	BLP 50	84	72	16	<b>VANITY 6</b> Vanity 6 Warner Bros. 1-23716	WEA		8.98	BLP 15
16	6	6	<b>OZZY OSBOURNE</b> Speak Of The Devil Jet 2X2 38350 (Epic)	CBS				54	10	10	<b>THE BEATLES</b> 20 Greatest Hits Capitol SW 12245	CAP		9.98		85	85	10	<b>PSYCHEDELIC FURS</b> Forever Now Columbia FC 38261	CBS			
18	24	24	<b>BILLY SQUIER</b> Emotions In Motion Capitol ST 12217	CAP	▲	8.98		56	35	35	<b>A FLOCK OF SEAGULLS</b> A Flock Of Seagulls Jive/Arista VA 66000	IND	●	6.98		86	86	6	<b>GRACE JONES</b> Living My Life Island 90018 (Alco)	WEA		8.98	BLP 19
18	14	27	<b>JOE JACKSON</b> Night And Day A&M SP 4906	RCA	●	8.98		52	10	10	<b>EAGLES</b> Greatest Hits, Vol. 2 Asylum 60205 (Elektra)	WEA		8.98		87	75	9	<b>DEVO</b> Oh No! It's Devo Warner Bros. 1-23741	WEA	▲	8.98	
19	15	10	<b>DAN FOGELBERG</b> Greatest Hits Full Moon/Epic FE 38308	CBS				53	53	10	<b>THE ENGLISH BEAT</b> Special Beat Service I.R.S. SP 70032 (A&M)	RCA		8.98		88	92	76	<b>JOURNEY</b> Escape Columbia TC 37408	CBS			
21	12	12	<b>MISSING PERSONS</b> Spring Session M Capitol ST 12228	CAP		8.98		54	42	17	<b>KENNY LOGGINS</b> High Adventure Columbia TC 38127	CBS	●			89	89	30	<b>GLENN FREY</b> No Fun Aloud Elektra E1-60129	WEA		8.98	
25	37	37	<b>JOHN COUGAR</b> American Fool Riva/Mercury RVL 7501 (Polygram)	POL	▲	8.98		55	55	11	<b>EARL KLUGH/BOB JAMES</b> Two Of A Kind Capitol ST 12244	CAP		8.98	BLP 23	90	90	14	<b>GRAND MASTER FLASH &amp; THE FURIOUS FIVE</b> The Message Sugar Hill 268	IND		8.98	BLP 24
22	13	13	<b>TONI BASIL</b> Word Of Mouth Radialchoice/Virgin/Chrysalis CHR 1410	IND		8.98		62	5	5	<b>CHAKA KHAN</b> Chaka Khan Warner Bros. 1-23729	WEA		8.98	BLP 10	91	91	14	<b>DIRE STRAITS</b> Love Over Gold Warner Bros. 1-23728	WEA		8.98	
23	23	9	<b>PRINCE</b> 1999 Warner Bros. 1-23790	WEA		10.98	BLP 4	57	16	16	<b>RUSH</b> Signals Mercury SRM-1-4063 (Polygram)	POL		8.98		97	11	11	<b>ORIGINAL CAST</b> Cats Geffen 2GHS 2017 (Warner Bros.)	WEA		16.98	
24	24	20	<b>DON HENLEY</b> I Can't Stand Still Elektra E1-60048	WEA	●	8.98		82	4	4	<b>SAMMY HAGAR</b> Three Lock Box Geffen GHS 2021 (Warner Bros.)	WEA		8.98		93	76	45	<b>ALABAMA</b> Mountain Music RCA AFL1-4229	RCA	▲	8.98	CLP 1
28	12	12	<b>DIONNE WARWICK</b> Heartbreaker Arista AL 9609	IND		8.98	BLP 13	64	62	62	<b>LOVERBOY</b> Get Lucky Columbia FC 37638	CBS	▲			94	94	13	<b>SPYRO GYRA</b> Incognito MCA MCA 5368	MCA		8.98	BLP 69
26	26	12	<b>JEFFERSON STARSHIP</b> Winds Of Change Grunt BXL1-4372 (RCA)	RCA		8.98		66	7	7	<b>PEABO BRYSON</b> Don't Play With Fire Capitol ST 12241	CAP		8.98	BLP 8	101	17	17	<b>KIM CARNES</b> Voyeur EMI America SD 17078	CAP		8.98	
27	17	17	<b>ABC</b> The Lexicon Of Love Mercury SRM-1-4059 (Polygram)	POL		8.98		61	61	31	<b>JEFFREY OSBORNE</b> Jeffrey Osborne A&M SP 4896	RCA		8.98	BLP 32	96	96	9	<b>VARIOUS ARTISTS</b> Annie: Children's Christmas Columbia CR 38168	CBS			
30	4	4	<b>FOREIGNER</b> Records Atlantic 80999	WEA		8.98		62	15	15	<b>BRUCE SPRINGSTEEN</b> Nebraska Columbia TC 38358	CBS	●			97	98	90	<b>BILLY SQUIER</b> Don't Say No Capitol ST-12146	CAP	▲	8.98	
29	17	27	<b>CROSBY, STILLS AND NASH</b> Daylight Again Atlantic SD 19360	WEA	●	8.98		68	5	5	<b>RAY PARKER, JR.</b> Greatest Hits Arista AL 9612	IND		8.98	BLP 18	98	84	34	<b>JUICE NEWTON</b> Quiet Lies Capitol ST-12210	CAP	●	8.98	CLP 30
32	11	11	<b>ADAM ANT</b> Friend Or Foe Epic ARE 38370	CBS				69	6	6	<b>GROVER WASHINGTON JR.</b> The Best Is Yet To Come Elektra 60215	WEA		8.98	BLP 11	99	99	30	<b>SURVIVOR</b> Eye Of The Tiger Scotti Bros. FZ 38062 (Epic)	CBS	▲		
31	7	7	<b>THE J. GEILS BAND</b> Showtime EMI America SD 17087	CAP		8.98		65	65	9	<b>JANET JACKSON</b> Janet Jackson A&M SP 4907	RCA		6.98	BLP 6	100	88	12	<b>WAYLON AND WILLIE</b> WW II RCA AHL1-4455	RCA		8.98	CLP 5
36	39	39	<b>TOTO</b> Toto IV Columbia FC 37728	CBS	●			80	33	33	<b>DURAN DURAN</b> Rio Capitol ST-12211	CAP		8.98		101	93	9	<b>ROD STEWART</b> Absolutely Live Warner Bros. 1-23743	WEA		11.98	
33	7	7	<b>JOHN LENNON</b> The John Lennon Collection Geffen GHSP 2023 (Warner Bros.)	WEA		9.98		67	43	13	<b>DIANA ROSS</b> Silk Electric RCA AFL1 4384	RCA	●	8.98	BLP 20	102	105	44	<b>WILLIE NELSON</b> Always On My Mind Columbia FC 37951	CBS	▲		CLP 2
34	17	17	<b>LAURA BRANIGAN</b> Branigan Atlantic SD 19289	WEA		8.98		68	70	17	<b>THE WHO</b> It's Hard Warner Bros. 1-23731	WEA	●	8.98		103	95	21	<b>ROYAL PHILHARMONIC ORCHESTRA CONDUCTED BY LOUIS CLARK</b> Hooked On Classics II RCA AFL1-4373	RCA	●	8.98	
35	35	15	<b>OLIVIA NEWTON-JOHN</b> Olivia's Greatest Hits, Vol. 2 MCA MCA 5347	MCA	▲	8.98		69	51	9	<b>THE BAR-KAYS</b> Proposition Mercury SRM-1-4065 (Polygram)	POL		8.98	BLP 9	104	118	6	<b>GOLDEN EARRING</b> Cut 21 Records T 119004 (Polygram)	POL		8.98	
39	5	5	<b>BARRY MANILOW</b> Here Comes The Night Arista AL 9610	IND		8.98		70	58	31	<b>THE ALAN PARSONS PROJECT</b> Eye In The Sky Arista AL 9599	IND	●	8.98		105	114	29	<b>SOUNDTRACK</b> E.T. MCA MCA 6109	MCA	●	9.98	

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

## Exhibits To Be Featured At Next VSDA Convention

• Continued from page 3

tain the convention registration fee at \$175 and annual dues at \$100, although consideration is being weighed toward charging associate members more.

In noting that the San Francisco convention will likely see attendance doubling the 300 at VSDA's debut gathering in Dallas last August, Cohen said, "We don't want to seem to be knocking CES. Our members got into this business through CES."

VSDA director John Pough of Video Cassettes Unlimited, Santa Anna, Calif. noted, "We want a software convention."

The indication is that movie studios will be sought as exhibitors. Some, among them MGM/UA and Warner Bros. Pictures, are not exhibiting here, although they have suites and have had CES exhibits in the past. Exhibit fees were not announced.

As for the distributor moves, both Pough and advisory treasurer, Linda Rosser of Entertainment Systems Of America, Phoenix, emphasized that "nine out of 10" distributor problems are also dealer problems in terms of the potential VSDA/

NAVD merger. The Video Retailers Assn., an organization of dealers associated with NARDA, earlier merged with VSDA. And in November, a Southern California dealers group also merged with VSDA.

Noting the maturation of the business, Jack Messer of Video Vault, Cincinnati, said, "That green retailer badge means something today at CES. The video retailer is being recognized."

VSDA, according to Cohen, is still cornered by those wondering how the video dealer wing of NARM can vigorously oppose the so-called "Betamax" legislation pending in Congress while NARM backs the same measures. "People forget that of our 12 staff personnel, not all are working for NARM," Cohen noted. "Risa Solomon in Dallas is strictly VSDA. NARM is funding VSDA, and in that sense, is funding our lobbying efforts."

At Winter CES, VSDA presented a "game of video retailing" brochure which ends up urging video dealers and consumers to utilize a toll-free 800 number to send a 20-word letter to Congressional judiciary members.

## Market Quotations

As of closing, Jan. 5, 1983

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1/2	1/2	Altec Corporation	—	319	1	1/2	1	+ 3/16
61 1/4	26 3/4	ABC	9	1120	55 1/2	54 1/2	54 1/2	— 1
35 1/4	25 1/4	American Can	4	603	30 1/2	30 1/2	30 1/2	Unch.
9 1/4	4	Automatic Radio	7	74	9	8 1/2	9	Unch.
67	33 1/2	CBS	11	557	60	59 1/2	59 1/2	— 1/4
50 1/2	6 1/2	Coleco	10	2847	40 1/2	38 1/2	39 1/2	+ 1 1/2
7 1/2	5	Craig Corporation	77	37	7	6 1/2	7	Unch.
71 1/2	47	Disney, Walt	20	1316	63 1/2	61	61 1/2	— 1 1/2
5 1/2	2 1/2	Electrosound Group	—	82	4 1/2	4 1/2	4 1/2	Unch.
18 1/2	11 1/4	Gulf + Western	7	2268	16 1/2	16 1/2	16 1/2	— 1/2
21 1/2	10 1/4	Handleman	9	43	18 1/2	18 1/2	18 1/2	+ 3/4
6 1/4	1 1/2	Integrity Entertainment	18	410	4 1/2	4 1/2	4 1/2	Unch.
7	3 1/4	K-tel	60	6	6 1/2	6	6 1/2	Unch.
61 3/4	36	Matsushita Electronics	13	30	61 1/2	61	61	+ 1/4
31 1/2	10 1/2	Mattel	4	2855	16 1/2	15 1/2	16 1/2	— 1/4
78	38	MCA	10	722	70	68 1/2	69 1/2	— 1 1/4
79 1/2	48 1/2	3M	13	1442	75	72 1/2	73	— 2
93 1/2	49	Motorola	16	1988	85 1/2	82	82 1/2	— 2 1/2
50 1/2	30	No. American Phillips	9	92	48 1/2	47 1/2	48 1/2	+ 1 1/4
14	5 1/2	Orrox Corporation	—	45	10 1/2	10 1/2	10 1/2	+ 1/4
20 1/2	10	Pioneer Electronics	—	—	—	—	19 1/2	Unch.
27	15 1/4	RCA	45	1422	23	22 1/2	22 1/2	+ 1/4
18	11	Sony	12	3912	15 1/4	14 1/2	15	— 1/4
31 1/2	29 1/2	Storer Broadcasting	20	284	30	28	28 1/2	— 1 1/2
3 1/2	2	Superscope	—	56	2 1/2	2 1/2	2 1/2	+ 1/4
45	27 1/2	Taft Broadcasting	10	155	40	39 1/2	39 1/2	+ 1/4
63 1/2	27	Warner Communications	7	4715	34 1/2	33 1/2	34	— 1/4

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	1/2	1 1/4	Kustom Elect.	1600	3 1/4	3 1/2
Certron Corp.	8,800	1-11/16	1 1/4	Recoton	80	4 1/4	4 1/2
Data Packaging	—	6 1/4	7	Reeves	—	—	—
Josephson Int'l.	2500	14 1/2	14 1/2	Comm.	224700	20	20 1/4
Koss Corp.	1600	4 1/4	5	Schwartz Brothers	—	2 1/4	2 1/2

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Vollmer, Associate Vice President, Los Angeles region, Dean Witter Reynolds, Inc., 4001 West Alameda, Suite 100, Toluca Lake, Burbank, California 91505. (213) 841-3761, member of the New York Stock Exchange, Inc.

## CBS To Take Indie Returns

• Continued from page 3

velop an independent identity that was strong enough to make a nationwide distribution deal."

Asher says that he does not foresee an immediate consolidation of the Chrysalis name into the CBS Associated labels fold: "We could in the future, but there's no need right now." Asked if he anticipates much a&r competition, he laughs. "You better believe it. I don't expect them to roll over and play dead. They are still an independent company, still very much in control. We're not running their show. There's mutual respect, but we'll also try and kick each other's teeth out, which is normal for the record business."

CBS already presses some of the label's product, and Asher hopes to land more of the company's business. "I'd like to see us develop a mutually rewarding relationship in the next year," he explains. "If we can't do a better job than the indies, I'll be disappointed. But nobody will know for sure until we try."

The executive adds that he has been pursuing Chrysalis for international distribution for the past seven years.

## Small Independent Rock Labels Surviving Hard Times

• Continued from page 1

JEM is one of many companies handling the indies. On the East Coast, there is Bonaparte, Disc Trading, Dutch East India Trading, Important, New Music Distribution, Nu Music Distributing, Rounder, Performance, Richmond Brothers, WAMID and WIN. On the West Coast are Rick Ballard, Bonaparte, Greenworld, Important, Pickwick, Rough Trade, Sounds Good Exports, Square Deal and Systematic.

Says Don Rose, founder of Boston-based Eat Records, "These distributors or national importers are selling to pretty much the same accounts, the two or three specialty shops in each area. But it's hard to get any market penetration with them beyond that. With the Chrysalis situation, the regional independents will either keep relying further on Arista and Motown, and get crippled. Or they will reach out to labels like us. We can fulfill the needs of these indies if they give us a chance. But right now they don't sound too interested."

To achieve greater market penetration, the principals of Labor Records, Factory Records, Neutral Records and Jimboco Records have formed the Independent Labels Project, which they hope will grow into an organization serving the common needs of the various small labels. The idea for the organization came during the New Music Seminar in New York last summer, and at the next seminar the organizers hope to get the group into full operation.

In the meantime, they have started "Independent America," a quarterly publication listing the upcoming and current releases from Bomp, Bridge, Celestial Harmonies, Compendium/DB, Factory America/Crepuscul, Fresh, Frontier, Jimboco, Labor, Leander, Lovely Communications, Mustard, Neutral, Propeller, Reachout International, Rockin' Horse, Rough Trade and Zoar.

The first issue was sent to 1,500 retailers, distributors, press and radio. A larger issue, with more labels, will be published in February. Labels pay \$25 to be included. "Independent America" is coordinated by Su-

san Martin at Labor Records and Peter Wright at Neutral.

Following is a survey of some of the indie labels around the country:

The Boston-based **Ace Of Hearts Records** has recently released a Mission of Burma album, and its next release will be "Bird Songs Of The Mesozoic," an EP of experimental music featuring members of Mission of Burma and others. In the studio are the Liars and the Neats, while the label is working on "The Ace Of Hearts Story," a compilation LP of releases during the last five years.

**Bomp Records** in Los Angeles used to have a deal with PolyGram where the latter had the option of picking up select Bomp product. The deal expired without PolyGram ever releasing anything from Bomp, says Paul Grant, its press officer. However, the label still exists as both Bomp, a nationwide imprint with the Zantees, and as Invasion Records, which has such local L.A. bands as Jon & the Nightriders and the Unknowns. Bomp used to have its own distribution system, but that has been phased out, says Grant.

**Cachalot Records** founder Eric Dufauré says that in 1983 his label will diversify more and try to place product with other larger labels, rather than release everything via JEM. He says also he will be looking also to place product in Germany and France. In the U.S., the label has just released an EP by Personal Effects, an upstate New York band, and later in the year will release an album by the Swollen Monkeys.

Best known act on the French-owned **Celluloid Records** is Material, which has a recent LP licensed to Elektra. Its other product is distributed through Important, says U.S. head Jean Karakos. Coming are rap records by Graffiti artists El Futura, Phase II and Smurf, as well as by KST and Fab 5 Freddy.

**DB Records** in Atlanta is working on a new Pylon LP, produced by Chris Stamey of the dBs, who have no relation to the label. However, Stamey will also have a solo album, and that will be on DB Records, says founder Danny Beard. DB is also associated with Press Records, and Press has a 30-minute live Method

Actors LP for \$5.98.

Rubber Rodeo is the biggest act on **Eat Records**, and, says label head Don Rose, Eat is doing another Rubber Rodeo EP and a video of the song, "How The West Was Won." The label is also working on a future release by the Incredible Casuals and on a "Pocket Jukebox" cassette-only release, which will run over 100 minutes and will be mixed for portable walkman-type playback units.

A boxed set of works by Brian Eno, containing nine of his LPs, is the top release by **Editions EG Records**, distributed by JEM. Also coming are half-speed mastered versions of the early albums by King Crimson. There is also a Killing Joke EP.

The biggest project currently at **Enigma Records** in Los Angeles is Berlin, its techno pop band which is getting extensive airplay on KROQ-FM. William Hein, the president of Enigma and vice president of Greenworld, the Los Angeles-based importer-distributor which owns the label, says average sales were down at Greenworld during the year, but the distributor was able to offset that by adding to its number of accounts.

**Europa Records**, based in New York, has recently released LPs by National Health, Don Cherry and John Greaves, bass player for National Health. Just out, says label founder Jean Pierre Weiller, is an LP by Gary Windo, who plays sax for the Psychedelic Furs.

New from **Faulty Products**, the independent arm of IRS, are releases by the Dead Kennedys, the all-female Bangles (formerly the Bangs), the True Sounds of Liberty ("dark psychedelia") and an EP from the Seattle band, the Farts.

Since **415 Records** of San Francisco went to Columbia for distribution, founder Howie Klein says he's been "absolutely delighted." Such 415 acts as Romeo Void, Translator, Red Rockers, New Math and the Renegades are on CBS, but the label's catalog is still released via indies and Klein added to that with his annual Christmas novelty record, the "White EP" by Pop'O'Pies, who do their own version of the Grateful Dead's "Truckin'."

New from **Frontier Records** in Los Angeles is an LP by Rick Agnew, "the first hard-core solo artist," says Lisa Fancher, owner of the label. Also coming is an EP from the neopsychedelic band O'Clock, which was known as the Salvation Army until the real Salvation Army made them change it, says Fancher.

Two volumes of the "Hitchhiker's Guide To The Galaxy" will be released on disk in the U.S. by **Hannibal Records**. Also coming is "Ailana," featuring various jazz and progressive musicians and an album by the New York group, Cool It Reba.

Jim Reynolds, founder of **Jimboco Records**, says he hit a dry patch during last year, where getting paid meant that "30 days dragged to six months." But that situation is better now with a smoother flow of product. He says he just did a p&d deal with JEM where JEM will have the exclusive on the new Nails LP, which will be released in the U.K. on Garage Records. Also new from Jimboco will be a Nasty Facts EP.

Coming from **Labor Records**, a year-and-a-half-old New York label, are disks from rock bands Certain Generals, Ut and the Swans. The label also has set releases by John Cage, blues artist Johnny Shines and jazz artist Meredith Monk.

Coming from **99 Records** in New York are an LP by ESG, an all-female dance rock band from the South Bronx, and an EP by Liquid Liquid, a percussion-oriented punk funk band.

New from **Passport and PVC Records**, the house labels of JEM, are "Dr. Demento's Mementoes," "Sex, Drugs, Rock'n'Roll And The End Of The World," by National Lampoon and the "Jupiter Menace" soundtrack by Synergy. There are also disks from the Nails, Polyrock and Nask the Slash. From Ze/Passport, there is a John Cale LP and a new edition of Ze's "A Christmas Record."

Some acts coming from **Posh Boy** in Los Angeles are: Sensible Shoes (an L.A. act with sax); Action Now (1965 pop melodies); Rudi (from N. Ireland); performance artist Johanna Went; Gothic Heat

(progressive art rock); "Posh Hits, Vol. 1," with Black Flag, Channel 3, Social Distortion, Los Microwaves, etc.; and "Rodney On The ROQ, Vol. 3."

**Ralph Records** in San Francisco is in a transition period—expecting to move offices and trim its catalog. It is releasing "Intermission Music," by the Residents, its best known group, which is doing some rare live shows. The music is from the shows, but another Residents' studio LP, the third part of its "Mark Of The Mole" trilogy, is planned. Also due are LPs by Fred Frith and Renaldo & the Loaf.

Just out on **Reach Out International Records**, the cassette-only label, are cassettes by Nico. Television, Prince Charles & the City Beat Band, a black act, and "Great New York City Singles Scene," a compilation featuring songs by Patti Smith, Richard Hell, Television, Speedies, Nervus Rex, etc. Coming in January are tapes by the Bush Tetras, Johnny Thunders and Buzzcocks.

New from **Rhino Records** in Los Angeles are collections from Freddie Cannon, the Beau Brummels, the Monkees and female groups of the '60s. There is also "Fish Heads: Barnes & Barnes' Greatest Hits" as a picture disk shaped as a fish head, while "Christmas Rock" is in green vinyl shaped as a Christmas tree. "Hanukah Rock" by Gefilte Joe & the Fish is shaped as a six-sided star.

Latest from **Rough Trade**, the English-owned, San Francisco-based label and distribution company, is the third Cabaret Voltaire LP, and a David Thomas (of Pere Ubu) spoken word/solo EP. From Factory/America, which is manufactured and distributed by Rough Trade, are new LPs by New Order and Ike Yard. On Cottage/Rough Trade, there is a Fall LP.

"Business has been better than we expected," says Marian Leighton, president of **Rounder Records**, who adds that a big lift for the label was placing George Thorogood on EMI Records. Also, she says that there has been a resurgence in acoustic, bluegrass, reggae and blues music, areas "Where we don't have to be dependent on AOR."

# TOP LPs & TAPE

POSITION 106-200

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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
106	113	61	OZZY OSBOURNE Diary Of A Madman Jet FZ 37492 (Epic)	CBS	▲			137	139	37	JAN HALEN Diver Down Warner Bros. BSK 3677	WEA	▲	8.98	
107	112	32	GAP BAND Gap Band IV Total Experience TE-1-3001 (Polygram)	POL	▲	8.98	BLP 34	138	140	25	KENNY ROGERS Greatest Hits Liberty LDD 1072	CAP	▲	8.98	CLP 32
108	108	14	DOLLY PARTON Greatest Hits RCA AHL1 4422	RCA	▲	8.98	CLP 7	139	151	5	JOHN COUGAR Nothin' Matters and What If It Did Riva 7403 (Polygram)	POL	●	8.98	
109	109	10	HANK WILLIAMS JR. Greatest Hits Elektra/Curb 1-60193	WEA	▲	8.98		140	150	34	NEIL DIAMOND 12 Greatest Hits Vol. II Columbia TC 38068	CBS	●		
110	110	20	SANTANA Shango Columbia FC 38122	CBS	▲			141	145	95	ALABAMA Feels So Right RCA AHL1-3930	RCA	▲	8.98	CLP 22
111	111	30	THE STEVE MILLER BAND Abracadabra Capitol ST 12216	CAP	▲	8.98		142	126	23	ARETHA FRANKLIN Jump To It Arista AL 9602	IND	▲	8.98	BLP 30
112	122	2	SQUEEZE Singles 45's and Under A&M SP 4922	RCA	▲	8.98		143	100	18	STEEL BREEZE Steel Breeze RCA AFL1 4424	RCA	▲	8.98	
113	103	62	ROYAL PHILHARMONIC ORCHESTRA CONDUCTED BY LOUIS CLARK Hooked On Classics RCA AFL1-4194	RCA	▲	8.98		144	107	19	EVELYN KING Get Loose RCA AFL1-4337	RCA	●	8.98	BLP 7
114	141	2	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38393	CBS	▲			145	138	75	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atco)	WEA	▲	8.98	
115	115	10	FRIDA Something's Going On Atlantic 80018-1	WEA	▲	8.98		146	168	7	ALPHONSE MOUZON Distant Lover Highrise HR100AE	IND	▲	8.98	BLP 26
116	116	8	ANNE MURRAY Greatest Hits Capitol SO 12225	CAP	▲	8.98	CLP 47	147	176	2	TYRONE DAVIS Tyrone Davis Highrise HR 103	IND	▲	8.98	BLP 14
117	117	10	THE FIXX Shattered Room MCA MCA 5345	MCA	▲	8.98		148	144	450	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	CAP	●	8.98	
118	102	10	EMMYLOU HARRIS Last Date Warner Bros. 1-23740	WEA	▲	8.98	CLP 13	149	149	4	KENNY ROGERS Christmas Liberty LDD 51115	CAP	▲	8.98	
119	120	21	MICHAEL McDONALD If That's What It Takes Warner Bros. 23703	WEA	●	8.98	BLP 51	150	154	74	AL JARREAU Breakin' Away Warner Bros. BSK 3576	WEA	▲	8.98	BLP 73
120	124	7	LITTLE STEVEN AND THE DISCIPLES OF SOUL Men Without Women EMI-America ST 17086	CAP	▲	8.98		151	157	7	MOVING PICTURES Days Of Innocence Network E1-60202 (Elektra)	WEA	▲	8.98	
121	121	28	EDDIE MONEY No Control Columbia FC 37960	CBS	●			152	155	59	LOVERBOY Loverboy Columbia JC 36762	CBS	▲		
122	134	92	OZZY OSBOURNE Blizzard Of Ozz Jet JZ 36812 (Epic)	CBS	▲			153	179	4	SONNY CHARLES The Sun Still Shines Highrise HR 102	IND	▲	8.98	BLP 21
123	123	7	CRYSTAL GAYLE True Love Elektra 60200	WEA	▲	8.98		154	181	4	NIGHT RANGER Dawn Patrol Boardwalk NB 33259-1	IND	▲	8.98	
124	125	23	DONNA SUMMER Donna Summer Geffen GHS 2005 (Warner Bros.)	WEA	●	8.98	BLP 63	155	158	43	SCORPIONS Blackout Mercury SRM 1-4039	POL	●	8.98	
125	127	36	MISSING PERSONS Missing Persons Capitol OLP 15001	CAP	▲	4.98		156	148	27	POINTER SISTERS So Excited Planet BXL1 1055 (RCA)	RCA	▲	8.98	
126	104	24	SYLVIA Just Sylvia RCA AHL1 4312	RCA	▲	11.98	CLP 10	157	129	7	LEE RITENOUR Rit/2 Elektra 60186	WEA	▲	8.98	BLP 53
127	128	14	PINK FLOYD The Wall Columbia PC2 36183	CBS	▲			158	156	10	MELBA MOORE The Other Side Of The Rainbow Capitol ST 12243	CAP	▲	8.98	BLP 28
128	130	31	AIR SUPPLY Now And Forever Arista AL 9587	IND	●	8.98		159	159	5	RICK SPRINGFIELD Wait For Night RCA AFL1 4235	RCA	▲	8.98	
129	136	5	THE WAITRESSES I Could Rule The World If I Could Only Get The Parts Polydor PK-1-507 (Polygram)	POL	▲	5.98		160	146	22	STEVE WINWOOD Talking Back To The Night Island LPS 9777 (Warner Bros.)	WEA	▲	8.98	
130	133	34	38 SPECIAL Special Forces A&M SP 4888	RCA	●	8.98		161	163	14	UTOPIA Utopia Network 60183 (Elektra)	WEA	▲	8.98	
131	131	39	THE MOTELS All Four One Capitol ST-12177	CAP	●	8.98		162	160	17	DEF LEPPARD High & Dry Mercury SRM-1-4021 (Polygram)	POL	●	8.98	
132	132	27	ROBERT PLANT Pictures At Eleven Swan Song SS 8512 (Atlantic)	WEA	●	8.98		163	164	5	GEORGE CLINTON Computer Games Capitol ST 12246	CAP	▲	8.98	BLP 16
133	106	17	THE TIME What Time Is It? Warner Bros. 1-23701	WEA	●	8.98	BLP 13	164	162	62	THE J. GEILS BAND Freeze-Frame EMI-America SOO 17062	CAP	▲	8.98	
134	135	70	WILLIE NELSON Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2-37542	CBS	▲		CLP 20	165	165	57	JOAN JETT AND THE BLACKHEARTS I Love Rock 'N' Roll Boardwalk NBL 33243	IND	▲	8.98	
135	147	4	YOKO ONO It's Alright Polydor PD-1-6364 (Polygram)	POL	▲	8.98		166	166	7	CON FUNK SHUN To The Max Mercury SRM 1-4067 (Polygram)	POL	▲	8.98	BLP 39
136	142	8	THE OUTLAWS Greatest Hits Arista AL 9614	IND	▲	8.98		167	171	6	TAVARES New Directions RCA AFL1-4357	RCA	▲	8.98	BLP 57
								168	173	4	AL DIMEOLA Tour De Force Live Columbia FC 38373	CBS	▲		

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

ABBA	80
ABC	27
Aerosmith	199
Air Supply	128
Alabama	93, 141
America	71
Adam Ant	30
Aela	77
Patti Austin	46
Bar-Kays	69
Toni Basil	22
Beattles	50
Pat Benatar	4
Laura Branigan	34
Peabo Bryson	60
Kate Bush	195
Kim Carnes	95
Sonny Charles	153
Chicago	74
Chilliwack	187
Cleash	9
George Clinton	163
Phil Collins	11
Commodores	38
Con Funk Shun	166

Bill Cosby	72
John Cougar	21, 139
Crosby, Stills & Nash	29
Culture Club	114
Tyrone Davis	147
Def Leppard	162
Depeche Mode	197
Devo	87
Neil Diamond	17, 83, 140
Air Dimeola	168
Dire Straits	91
Duran Duran	66
Eagles	52
Larry Elgart	193
English Beat, The	53
Donald Fagen	49
Fikr, The	117
Fleetwood Mac	76
A Flock Of Seagulls	51
Dan Fogelberg	19
Jane Fonda	44
Foreigner	28
Aretha Franklin	142
Glenn Frey	89
Frida	115
Peter Gabriel	47
Gap Band	107
Marvin Gaye	7
Crystal Gayle	123
Go-Go's	184
Golden Earring	104

Grand Master Flash	90
Sammy Hagar	58, 189
Daryl Hall & John Oates	3
Emmylou Harris	118
Don Henley	24
Janet Jackson	65
Joe Jackson	18
Michael Jackson	8
Jam	176, 178
Al Jarreau	150
Jefferson Starship	26
Joan Jett	165
Billy Joel	13
J. Geils Band	31, 164
Grace Jones	86
Journey	88
Judith Priest	42
Janet Jackson	56
Chaka Khan	56
Kids From Fame	181
Kiss	48
Earl Klugh & Bob James	55
Kool And The Gang	41, 185
Led Zepplin	6
Kris, Willie, Dolly And Brenda	186
John Lennon	33
Little River Band	40
Little Steven & The Disciples Of Soul	120
Kenny Loggins	54
Loverboy	59, 152
Lene Lovich	192

Melissa Manchester	182
Barry Manilow	36
Michael McDonald	119
Men At Work	1
Steve Miller Band	111
Missing Persons	20, 125
Joni Mitchell	45
Eddie Money	121
Melba Moore	158
Motels	131
Alphonse Mouzon	146
Moving Pictures	151
Anne Murray	116
Musical Youth	79
Willie Nelson	102, 134
Juice Newton	98
Olivia Newton-John	35
Shirley Nicks	145
Maxine Nightingale	179
Night Ranger	154
Oak Ridge Boys	73
Yoko Ono	135
Jeffrey Osborne	61
Ozzy Osbourne	14, 106, 122, 196
Outlaws	136
Ray Parker Jr.	63
Aian Parsons Project	70
Dolly Parton	108
Tom Petty & The Heartbreakers	10
Pink Floyd	127, 148
Robert Plant	132

Pointer Sisters	156
Police	183
Elvis Presley	180
Prince	23
Psychelic Furs	85
Eddie Rabbit	43
Liane Rabe	157
Lae Ritenour	138, 149
Kenny Rogers	82
Diana Ross	67
Royal Philharmonic Orchestra 103, 113	113
Rush	57
Saga	37
Santana	110
Scorpions	98
Bob Seger	16
Richard Simmons	81
Sky	157
Skyy	81
Slave	190
S.O.S. Band	177
SOUNDTRACKS:	
Annie	174
An Officer And A Gentleman	75
Cats	92
E.T.	105
Spinners	170
Rick Springfield	159
Bruce Springsteen	62
Spyro Gyra	94
Squeeze	112

Billy Squier	15, 97
Steel Breeze	143
Rod Stewart	101
Stray Cats	2
Donna Summer	124
Andy Summers And Robert Fripp	198
Supertramp	12, 173
Survivor	99
Sylvia	126
Tavara	167
Taxxi	175
George Thorogood	200
Time	133
Toto	32
Pat Travers	169
Utopia	161
Vandenburg	194
Luther Vandross	17
Van Halen	137
Vanity 6	84
Various Artists	78, 96, 172
Waitresses	128
Wall Of Voodoo	189
Dionne Warwick	25
Grover Washington Jr.	64
Wayton And Willie	100
Who	68
Hank Williams Jr.	109
Steve Winwood	160
Yaz	191
38 Special	110

JANUARY 15, 1983, BILLBOARD

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.



Billboard photo by Jan Butchofsky

**SOLD AMERICAN**—Rock and pop artists help handle the bidding during a special benefit auction recently held at the Museum of Rock Art's first Christmas Rock'n'Roll Auction in Los Angeles. Seen here are Boyd Elder's lithographs, including the cover to the Eagles' "One Of These Nights," with auctioneers including, from left, actress Meg Gallagher, Harry Nilsson, Stargard's Janice Williams and Rochelle Runnels and an unidentified helper.

## PolyGram To Distribute MGM/UA Video Catalog

NEW YORK—The distribution arm of PolyGram Records has taken on the videocassette and videodisk catalog of MGM/UA Home Video for sales to its record retailer accounts.

Although national in scope, the initial distribution thrust involves the Boston and New England area, with special attention to the two big MGM/UA sellers, "The Complete Beatles" and "Elvis On Tour."

According to Jack Kiernan, executive vice president of sales and marketing at PolyGram, MGM/UA video product will be offered to mu-

sic retailers under the same terms as are currently available to video stores, which will buy goods through video specialty wholesalers.

Kiernan terms the arrangement a natural extension of PolyGram's relationships with record accounts. "After all," he notes, "pre-recorded video cassettes and disks are really cousins of music cassettes and records."

Kiernan and Shelly Rudin, who directs PolyGram's sales force as sales vice president, will work closely with Bill Gallagher, MGM/UA's sales and marketing vice president.

## Ploy On Rental Bills Might Speed Okay

• Continued from page 1

ward by Sen. Dennis DeConcini (D-Ariz.) last season, will introduce three separate bills around the 25th of this month that will effectively split off the rental sections from the royalty sections.

The first two bills, an audio rental provisions and a video rental provision, would make it necessary for those who wish to rent records or videotapes to get the permission of the copyright owners, and the permission would probably take the form of a user's fee. These two bills would get first consideration early on in the session, and are viewed as being more clear-cut and therefore

## Word Is Out On WEA Price Cuts

• Continued from page 3

nouncement, WEA president Henry Droz claims the price reduction will "provide an opportunity for the consumer to purchase front line catalog product at prices which have not been available to the public in more than five years."

As for WCI, the positive note struck by the price reduction also served to balance more negative coverage stemming from its earlier report of lower-than-anticipated fourth quarter sales for its Atari video game unit. This, among other developments, took its toll in the value of WCI common stock.

IRV LIGHTMAN

standing a better chance of passage.

However, a larger bill, the one which would incorporate an exemption for home taping as well as a royalty provision in the form of a fee tacked on to all music-quality blank tapes and home taping hardware, would be scheduled on the legislative calendar later in the session.

It is clear that this bill, which was the subject of one of the most expensive communications/copyright lobbying campaigns in recent memory, will purposefully be "put on the back burner," as one source says, until the Supreme Court hears oral arguments in the Universal Studios versus Sony copyright infringement case Jan. 18, and then issues its opinion, now expected in late spring.

The Supreme Court review, and the legislation proposed and brought through subcommittee and committee hearings, illustrate the wide-reaching effects of the U.S. Circuit Court of Appeals ruling Oct. 19, 1981. That ruling held that home copying of off-the-air copyrighted material on videocassette recorders is an infringement of the 1976 Copyright Act.

Subsequent proposals in the Congress, supported by the record companies, publishers and other affiliated music organizations, proposed the copyright owner royalty provision in addition to an infringement exemption for home taping, a provision fought tooth-and-nail by the tape and electronics manufacturers and retailers through most of last year.

## Inside Track

Look for an announcement from **Pickwick** rackjobbing brass **Jim Moran** and **Eric Paulson** about a tie with former **WEA** exec **Rich Lionetti** of **Softsel/Computer Products**, Inglewood, Calif., in which the Minneapolis-based firm becomes the first national racker to handle computer software. **Bob Wilder**, who manages **Pickwick's** indie distrib point in Miami, has been testing computer software for that separate division of the firm for about four months under the aegis of distribution topper **Jack Bernstein**. Coincidentally, **Softsel** is bowing a self-contained floor unit at **CES** that facilitates any retailer getting into the computer software game.

**The Big Get Bigger: The Welk Music Group** adds another catalog, Nashville's **House of Cash**, as soon as **Johnny Cash** returns from a vacation. In the past year, **Welk**, top **ASCAP** and **BMI** country publisher of 1982, has acquired **Pi-Gem Music** from **Charley Pride**, **Tom Collins** and **Jerry Bradley**, plus such standout standards as "Tara's Theme" from "Gone With The Wind." . . . Celebs graced **CES** Las Vegas booths last week, with baseball hall-of-famer **Mickey Mantle** "pitching" a new **Colco** game cartridge; **Richard "Jaws" Kiel**, the over-seven-foot scene stealer from the "James Bond" flicks, promoting "The Spy Who Loved Me" and "Moonraker," both now on **CBS/Fox** videocassettes; and **Jamie Farr** plugging a "M\*A\*S\*H" cartridge on **20th Century-Fox**.

In about a week, watch for official announcements about **Motown Records** moving from longtime Cleveland distributor, **Progress**, to a new firm that will meld **Brent Marco**, onetime **Progress** staffer, with **Bobby Schwartz** of **Ami Distributing**, Detroit. **Schwartz** is denying the tie. **Motown's** divorce from the **Joe Simone** operation comes after a lot of static over who owes whom. **Simone** reportedly claims he is owed loot from his deal in which he brought the **Dazz Band** to **Motown**, while the label claims **Progress** is into them for seven figures for **Motown** inventory. Speaking of **Motown**, there is a chain of garden and landscaping rental outlets in **San Diego**, which calls itself "Mowtown." . . . **Ameritrust Co.**, Cleveland, has sent letters to accounts of **Progress** Distributing advising them that the bank has a security agreement with the Cleveland distributor in which it has a security interest in **Progress'** accounts receivable and inventory, which they are exercising. They are requesting that **Progress** customers pay the bank directly.

The eight-year court hassle between **Armen Boladian** of **Westbound Records**, Detroit, and **PolyGram** over who had contractual rights to the **Ohio Players** appears near settlement. Both litigants are weary of the Chicago Circuit Court tussle, which has earned a battery of law firms millions of dollars. **Boladian** told **Track's** editor at the Florida indie distrib conference that his legal documentation now occupies an entire room in the Loop offices of one of his firms. That rent ain't hay! . . . **Ella Fitzgerald** will be flying Wednesday (12) as she and her backup group do two sets on **Continental Airlines** flights from Chicago to Denver and on to L.A. The carrier is reintroducing pub service on its domestic flights and has booked her to commemorate the event.

Two Las Vegas AMers were beaming stereo during the **CES** bash. **KMJJ** and **KROK** two-channelled their pro-

grams there. . . . Don't be surprised when you learn that former **ABC Records** and **WEA** marketing ace **Marv Helfer** and ex-**RSO Records** marketing boss **Mitch Hoffman** have hung out a joint shingle for a marketing consultancy in L.A. that promises a very different approach. . . . **CBS Records** capitalized fully on its hot singles year, sending an LP compilation of all 24 of its hot 45s during 1982 to radio stations last week.

Former **Billboard** radio-tv editor **Claude Hall** starts a full semester course, "Radio Broadcasting II," Tuesday (11) eve at **Phillips University**, Enid, Okla. Tuition is \$300. Call **Rick Ziegler**, (405) 237-4433, for details. Course will run the gamut from disk jockeying (with lots of demo tapes from radio legends) to management techniques and station promos. . . . **Seymour Bricker** of **Mitchell, Silberberg & Knupp**, Beverly Hills, talks about "compilation copyright—a theory to prevent full album airplay" and **Benson Begun** of **Warner Amex**, **David Cohen**, **CBS Records'** director of administration for West Coast operations, and **Jobete Music's** **Jay Lowy** discuss promotional videos at the Tuesday (11) dinner meet of the California Copyright Conference at the Sportsmen's Lodge in the Valley. Call (213) 980-3357 for reservations.

Edited by JOHN SIPPEL

## Back Track

30 years ago this week: **Hank Williams**, 29, died in a car enroute to a Canton, Ohio one-nighter. . . . **Xavier Cugat** bought out his five-year pact with **Mercury Records**. . . . **Manie Sacks** upped to general manager of **RCA Records'** division from staff vice president. . . . **Ace ASCAP** songwriter **Jimmy McHugh** bowed as a bistro performer at **Ciro's**, Hollywood. . . . **George Levy**, brother of **Lou**, reportedly was dickering for several publishing firms. . . . **T. Tommy Cutrer**, country jock at **KCIJ** Shreveport, inked with **Capitol Records**. . . . **Bandleader Fletcher Henderson**, 55, died in New York.

20 years ago this week: Labels investigated radio spot commercials after **Capitol Records** spent \$60,000 in a saturation campaign in six cities. . . . **Andy Schrade**, 47-year manufacturing executive with **CBS Records**, retired. . . . **UA Records'** prexy **Art Talmadge** said the label topped \$7 million in sales in 1962. . . . **Leonard and Phil Chess** got FCC approval for their purchase of Chicago **AMer WHFC** for an estimated \$1 million. **Al Benson**, **Ric Riccardo** and **Herb Kent** were the mike men. . . . **Marvin Deane** named eastern regional promo boss for **Warner Bros. Records**.

10 years ago this week: **Jack Levy** plotted a mobile record truck concept for L.A. schools, **Wheeler Dealer**, with **Dick Sherman** as marketing chief. . . . **Paul Heinecke**, 87, **SESAC** topper, died in New York. . . . **Jack Kiernan** named field sales director at **RCA Records**. . . . U.S. chain record stores predicted they'd open 125 new outlets collectively.

## Chartbeat

• Continued from page 6

the most No. 1 black hits by any act in Epic history. **Sly** scored with "Everyday People," "Thank You (Falettinme Be Mice Elf Agin)" and "Family Affair," all of which also reached No. 1 pop.

**Jackson** also amassed six No. 1 black hits as part of the **Jackson Five** on **Motown**, though the **Jacksons** have yet to hit No. 1 on Epic. Conversely, **Michael Jackson** never had a No. 1 black hit on **Motown**.

Finally, it should be noted that this is the first No. 1 black hit for **McCartney**, holder, perhaps, of more pop records than anyone else alive.

★ ★ ★

We Get Letters: **Jim Schwartz** of **Fresno**, Calif. was taken by the fact that **ABC** is both the name of a current group and of a No. 1 pop single (by the **Jackson Five**). He was so taken, in fact, that he dug up two other examples of groups with the same names as chart-topping hits: **War** (**Edwin Starr** had the hit) and

**Deep Purple** (**Nino Tempo & April Stevens**).

**Douglas Kelly** of **Glasgow**, Scotland is confused by a notation on the current album chart: "I notice the chart shows **Pink Floyd's** 'Dark Side Of The Moon' as having only gone gold: surely after 450 weeks, it has gone platinum by now?"

**Douglas**, we all know it's a flat record market, but it's not that flat. The only reason "Dark Side" isn't platinum is that it was issued prior to the inception of the **RIAA** platinum awards program in 1976.

In assorted goofs and gaffes, **Mike Rosenthal** of **Brooklyn** points out that we omitted **Joe Walsh's** "All Night Long" from our list of solo hits by members of the **Eagles**, while **Richard Leon** of L.A. correctly notes that **Hall & Oates'** "Your Imagination" hit number 33, not 38 as indicated last week.

We were tempted to blame it on the printer, but we cannot tell a lie: we erred. Some will say it makes little difference but five notches are five notches—we'll try and be more careful.

PAUL GREIN

## Sony Unveils Stereo VCR

• Continued from page 3

tapes on old machines.

Claimed dynamic range for the system is 80 dB, even higher than audiophile recordings and "approaching digital," according to a Sony spokesman. Some future releases will be duplicated from soundtracks that were digitally recorded, according to **John O'Donnell**, head of Sony's video software programming

division. All titles are being duplicated using original master soundtracks.

First new release under the program will be **Warner Home Video's** "Road Warrior," followed by **Paramount's** "An Officer And A Gentleman."

The new hardware and software will be higher-priced than existing Beta offerings.



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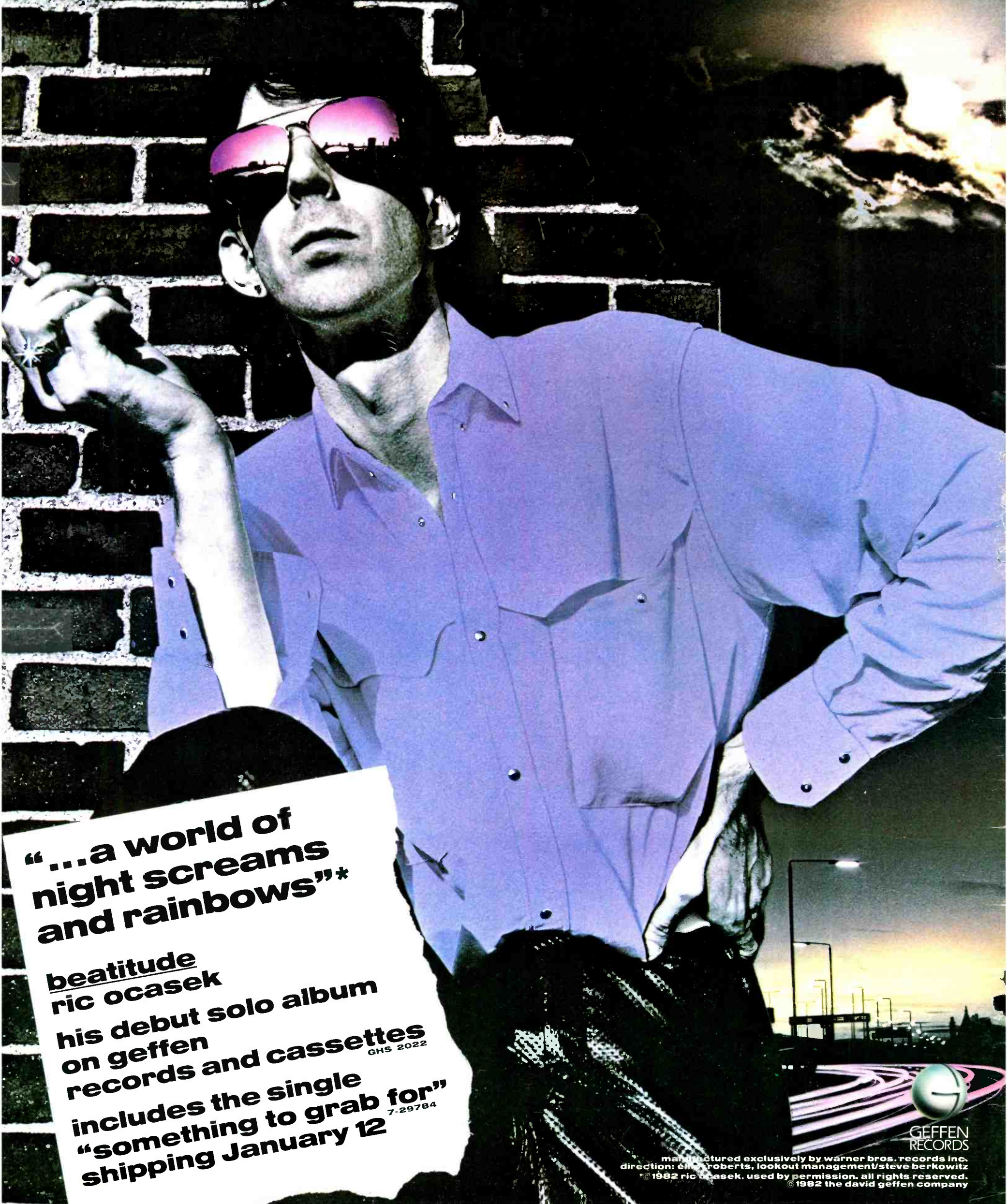
The Grammy Awards presentation will air live  
8 to 11 p.m. in a three hour prime time event  
on CBS television, February 23rd, 1983.

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