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Fixture Manufacturers Report Rise In Business

By EARL PAIGE

LOS ANGELES—Reflecting and sometimes pacing retail activity with prerecorded cassettes, various manufacturers of store fixtures report increased business. While the emphasis is still strongly skewed to locked display, more and more demand is seen for cassette fixtures to accommodate open merchandising.

More than one fixture maker indicates that volume is up for videotape and video games fixtures, too, although even some large suppliers are delaying entry until the VHS/Beta sales patterns solidify into one predominant configuration.

In the fixture field, large national suppliers remain significant because of consolidation of raw product purchasing and, in more than one case, because of decentralized manufacturing, warehousing and sales. Nevertheless, "many alley shops are thriving," in the words of Len Espica of Harbor Industries, describing firms building units locally.

Among the trends noted in a spot check of fixture suppliers is that of more direct factory sales, cited by 18-year veteran Ray Abrams Sr. of Raynor Sales Co. here. With six models, Abrams sees cassette display units up 15%-30% and video units up 40% in sales from a year ago. "There is a lot of movement in used fixtures, too," Abrams notes, adding

(Continued on page 50)

'Video Singles' Set U.S. Bow

By LAURA FOTI

NEW YORK—The videocassette equivalent of the 45 r.p.m. record, already successfully launched in Japan, is coming to the U.S. this winter. Sony's video software division here will market a series of "video singles" ranging in length from 10 minutes up.

John O'Donnell, national manager of Sony's software operations, says that a number of acts have so

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Aussie Labels In Row With 'Pay-For-Play'

By GLENN A. BAKER

SYDNEY—The Australian radio and record industries are in acrimonious dispute over demands for broadcast royalty payments. The fallout sees FM and AM stations in Sydney and Melbourne refusing to play certain records from major labels: in response, labels are opposing the license renewal of six AM stations.

At the heart of the problem is the record industry's attempt to bind FM broadcasters to a Copyright Act component by which they must pay a performance royalty on "protected" repertoire, which has been set at 1% of each station's gross earnings. Protected recordings are those made in Australia and in any of 32 countries in which similar broadcast royalty arrangements

(Continued on page 64)

AT ISSUE: MICHAEL JACKSON

CBS Sues To Block MCA 'E.T.' Package

By ROMAN KOZAK

NEW YORK — CBS Records wants to send "E.T." home to the warehouses of MCA Records, and has taken that label to court to achieve its objective.

In an action filed Nov. 10 in New York Supreme Court, CBS is seeking to block sales of MCA's \$11.98 storybook album of "E.T.—The Extra-Terrestrial," featuring narration and vocal performance by Michael Jackson, an Epic artist.

CBS claims that MCA interfered with its contractual relationship with Jackson, noting that while the artist was allowed to record a song ("Someone In The Dark") for inclusion in the "E.T." storybook, this was on condition that the package not be marketed before Christmas, and that Jackson's performance not be released as a single.

After being turned down for a temporary restraining order, CBS is

seeking a preliminary injunction against MCA.

The CBS suit claims: "The acts of MCA in obtaining master recordings of Jackson's performance, in distributing to radio stations a 'single' version of that performance, in advertising and preparing to release, distribute and sell to the public phonograph records containing and featuring Jackson and bearing his name, and in releasing its album, 'The E.T. Storybook,' prior to CBS' release of (Jackson's) album, 'Thriller,' were and are being done willfully, and with the intent, purpose and design of unfairly competing with CBS."

CBS is asking \$2 million in punitive damages, and a judgment enjoining MCA from "employing or engaging Jackson to record his performances in any manner and from

(Continued on page 76)

— Inside Billboard —

• **ADVANCE AIRPLAY** of Led Zeppelin's "Coda" on two Louisville AORs prompted "cease and desist" action last week by Atlantic Records. The sneak previewers were WQMF and WLRS. Page 12.

• **VIDEO RENTAL PLANS** are being upgraded nationwide as retailers gain experience in handling and profitability. Houston's Audio Video Plus exemplifies the trend, as owner Lou Berg introduces a VIP rental card system. Page 48.

• **DIRECT LICENSING** of music from tv show producers and packagers is being actively sought by CBS-TV. Though the network has no comment, music publishers and performance rights groups say it's so. Page 3.

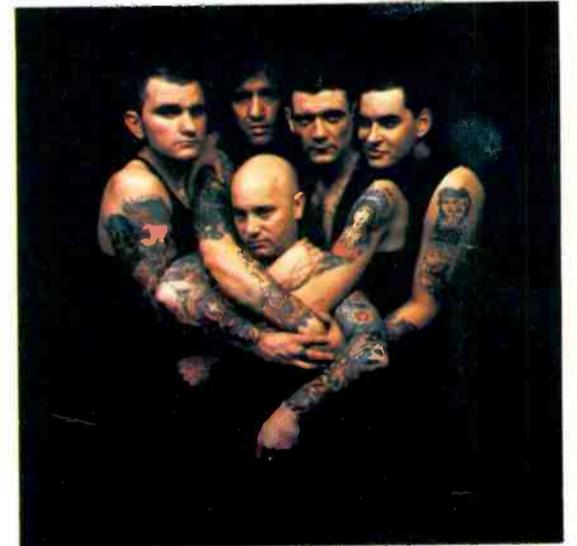
• **ACTIVE RADIO LISTENERS** are active in buying records, too—and in home taping. This industry axiom is reiterated by a new study developed by radio rep firm McGavren-Guild, which interfaced data on consumer purchasing and listening habits. Page 12.

• **WASHINGTON RETAILER** John Olsson saw sales soar after he placed a \$38,000 co-op ad insert in Time magazine recently. Sale-priced albums, in particular, flew out of the four Record & Tape stores. Page 3.

• **TURKEYS ON THE AIR** come to mind at Thanksgiving—those radio goofs of embarrassing and (if you're the competition) hilarious proportions. Billboard recalls the best and the worst on page 14.

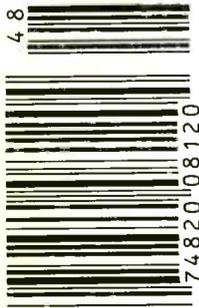


It's been over a year since RIT confirmed the success of guitar supremo Lee Ritenour as a pop artist with hit singles like "Is It You" and "M. Briefcase." Since then, Lee delivered RIO, his very successful debut on Musician Records. But now it's time for Lee, his guitar, and the fabulous vocals of Eric Tagg to step into the spotlight with RIT/2 (60186). Contains the single "Cross My Heart" (7-69892). Produced by Harvey Mason & Lee Ritenour on Elektra Records & Cassettes. (Advertisement)



With lead vocals by Angry Anderson, Rose Tattoo will be decimating audiences everywhere with the rock'n'roll attack of their new lp, "Scarred For Life." Beware! Rose Tattoo is now on tour! And you have never seen anything like it! On Mirage Records and Cassettes. 90022 Produced by Vanda & Young for Albert Productions. Distributed by Atlantic Recording Corporation. (Advertisement)

(Advertisement)



12 DUET AND 8 SOLO PERFORMANCES IN A
SPECIALLY PRICED DELUXE 2-RECORD SET

the winning hand

PRODUCED BY FRED FOSTER

JWG 38389

Featuring The Hit Single
Sung by Dolly Parton & Willie Nelson

"EVERYTHING'S BEAUTIFUL (IN ITS OWN WAY)"

WS 403408

NEW MUSIC FROM THE NEW MONUMENT



TEN LRB CLASSICS

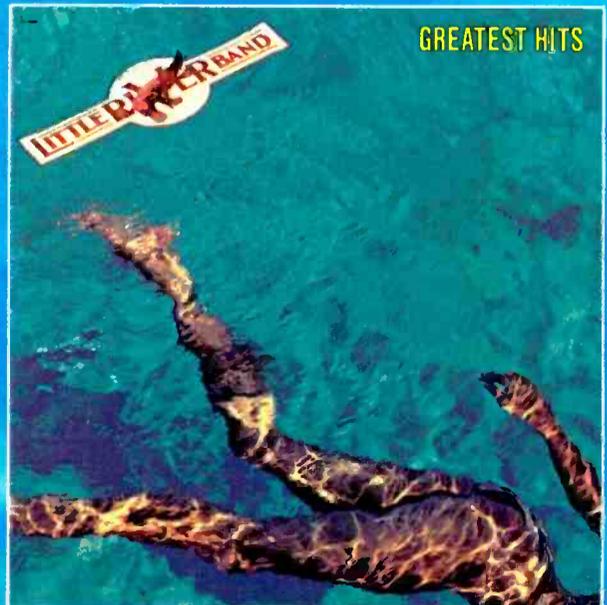


GREATEST HITS (ST-12247)

IT'S A LONG WAY THERE • HELP IS ON ITS WAY
HAPPY ANNIVERSARY • LADY • REMINISCING
LONESOME LOSER • COOL CHANGE
THE NIGHT OWLS • TAKE IT EASY ON ME
MAN ON YOUR MIND • PLUS TWO NEW SONGS
RECORDED SPECIALLY FOR THIS COLLECTION

THE SINGLE "THE OTHER GUY"
(B-5185)
AND "DOWN ON THE BORDER"

Management: The Wheatley Organisation



ON RECORDS AND HIGH QUALITY XDR CASSETTES FROM CAPITOL





RIBBON CUTTING—Mayor Richard Fulton prepares to snip the ribbon officially launching Entertainment Expo '82 at Nashville's Municipal Auditorium Nov. 12-14. Helping with the inaugural ceremonies are, from left, BMI vice president Frances Preston; Oak Ridge Boys member William Lee Golden; Elektra vice president Jimmy Bowen; singer Charlie Daniels; ASCAP's regional director Connie Bradley; Karen Scott Conrad of Blendingwell Music; and Dale Franklin Cornelius, executive director of the Nashville Music Assn.

NASHVILLE MUSIC ASSN. EVENT

First Entertainment Expo Draws 14,000 Attendees

By KIP KIRBY

NASHVILLE—When the Nashville Music Assn. ended its first annual Entertainment Expo '82 Nov. 12-14 at the Municipal Auditorium, more than 14,000 people had participated in the three-day event. It was the most ambitious undertaking in the NMA's two-year existence.

Entertainment Expo was conceived by the Nashville Music Assn. as a fundraiser that would simultaneously unite Nashville's civic and

entertainment communities and focus attention on the myriad of services and talents offered locally.

It was co-sponsored by the NMA and the Nashville Tennessean and endorsed by the Chamber of Commerce, which also toasted the event with an opening night cocktail reception and ribbon-cutting ceremony held at Municipal Auditorium. The exposition featured booth displays by both the city's business and music-related firms on the downstairs level, while more than 40 acts donated their time in live performances throughout the weekend on the auditorium stage upstairs.

Close to 170 exhibitors set up booths and islands, and brought in equipment, literature and merchandise for public viewing. Among those represented were all major Nashville record companies, publishers, recording studios, video/audio/film companies, talent agencies, performing rights organizations, concert promoters, artists, radio stations, limousine rental firms, production companies, banks, airlines, hotels and restaurants, real estate and financial investment firms, and advertising and public relations companies.

The exhibits were as varied as the exhibitors themselves. ATV Music showed a continuous airing of its new two-hour videocassette release, "The Compleat Beatles," which had crowds standing in the aisles to

(Continued on page 44)

D.C. Chain Takes Its Time With Ad Insert

By BILL HOLLAND

WASHINGTON — Record & Tape Ltd. owner John Olsson had Time on his hands the week of Nov. 15, and he couldn't be more pleased.

The local edition of Time carried a special 13-page advertising supplement seen by about 144,000 home subscribers and magazine stand buyers. This included 4,000 free copies distributed to the White House, the executive office building and Congress.

"We got hit in the head, the response was so good," says Sheldon Michelson, buyer for the four-store chain, in reaction to the \$38,000 cop insert. "I thought I had enough of

(Continued on page 49)

Optimism Marks Cable Programming Meet

By CARY DARLING

LOS ANGELES—The byword was optimism (of the cautious variety) at the second annual National Cable Television Assn. programming conference, held here at the Biltmore Hotel Nov. 13-15. The event drew about 1,700 attendees.

Judging from commentary from key speakers, the optimism was based on the general decline in network tv audiences in favor of other forms of entertainment; the apparent success of Warner-Amex's MTV; an endorsement of cable's future from former network head Fred Silverman; the need for more programming other than movies on cable tv; and the first televised Awards For Cablecasting Excellence.

Silverman, the former network

president who now runs the Inter-Media Entertainment Co., argued that the quality of programming on cable has to improve. "In looking at the entertainment, the only area where cable has really scored big is with motion pictures," he said.

"The state of the rest of the entertainment on cable is quite abysmal. By and large, what's being broadcast is the 82nd rerun of 'Gilligan's Island' on the superstations. Warners has introduced the most innovative programming in tv in two decades: MTV. The music channel is the most revolutionary idea to come along in awhile. There are other demographics which cable can program for."

Warner Amex's MTV had its own session, explaining how the channel came about and how it tailored its

Chicago Stations Split On Rena

Three Withhold Advertising For Record Rental Stores

By JOHN SIPPEL

LOS ANGELES—Chicago radio stations are divided over whether to use spots provided by Mark Thomas, owner of three local The Alley stores that recently introduced the Canadian-born Rena Rent-A-Record concept (Billboard, Nov. 20).

A check last week of four local radio station executives indicated that WMET-FM has run and will continue to carry spots through Sunday (28), while three other outlets are currently withholding the spots Thomas proffered. WLUP-FM and WXRT-FM are refusing to run the LP-rental pitch, while WBBM-FM is temporarily holding off until the CBS affiliate is advised as to what course to take by its legal department.

Thomas, who says he franchised the Rena concept from originator Dave Nancoff of Toronto, is seeking alternative media including bus signs and area billboards. "After only two weeks of renting records, I am already seeking more locations in Chicago," Thomas says.

Thomas appears more gung-ho than other U.S. Rena franchisers canvassed. John Emery III of the air

freight family has a 900 square foot store on the edge of the Univ. of Cincinnati campus. He intends to open a downtown Rena store "next year." Emery, an MBA getting his feet wet in retail, feels the record rental idea is sound. He is averaging about 140 LP rentals weekly, and he is encouraged by consistent weekly growth. He says word-of-mouth is his best ad medium, with campus advertising handbills a close second. Sixty percent of his register transactions are rentals, with sale of LPs accounting for the remainder. He finds he typically rents an LP title five times before selling it. "Combat Rock" by the Clash is one of his most active titles: he has replaced the title eight times.

Emery started renting for 36 hours

at \$2.50, but switched to \$2 for 24 hours or 3 for \$5. He requires a \$6.49 deposit to cover his store price for \$8.98 LPs. He carries 3,000 LPs.

Emery says he has had inquiries from parties in Lexington, Ky., Dayton and Columbus about opening rent outlets. "I'm waiting for the WEA rep to come back," he says. "I am having a gold record made imprinted with 'WEA is very upset with Rena's Rent-A-Record for renting one million WEA records.'"

Greg Lipton of the five-week-old White Plains, N.Y. Rena's franchise outlet is testing a membership deal whereby for \$20 annual dues a customer receives 20% off on rentals, with no deposit required and 10% off on all retail purchases. He finds

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CBS-TV Seen Attempting Direct Licensing Of Music

By IRV LICHTMAN

NEW YORK—The CBS tv network is believed to be making a concerted effort to deal directly with tv producers and packagers on music licenses. Indications point to moves on a lesser scale by the ABC and NBC networks.

Although CBS will neither confirm or deny such attempts, highly placed members of the music publishing community and performance rights groups declare that CBS has been making approaches to originators of future programming to be aired over the network.

One studio executive, representing one of the largest suppliers of tv/movie fare, confirms that CBS has indeed been "testing the waters" for direct licensing, suggesting further that approaches have been made by the other networks. This source, who requests anonymity, calculates that the advent of direct licensing would require an additional 4,000 to 8,000 business transactions a year.

CBS' stance is open to wide speculation. The network lost its protracted legal battle in the U.S. Supreme Court last year to end the practice of blanket licensing on network tv. The court's stand, however, did not affect CBS' right to deal directly with copyright owners, rather than with ASCAP or BMI.

Some speculate that the network may be attempting to placate its associated independent tv stations, currently embroiled (and, via a New York court decision, successful so

far) in a suit to do away with blanket licensing at the local tv level.

While CBS is currently in the second year of a new licensing agreement with the performing rights groups, observers speculate that CBS may be stockpiling a repertoire of direct-licensed music in anticipation of the termination of licensing agreements four years hence.

Assistance in this story provided by Sam Sutherland in Los Angeles.

It's not known what fee structure would be established between CBS and copyright owners, but some observers suggest that such rights may be part of a total package without specific fees established for music. The independent tv stations now in litigation view tv productions in their totality, with music locked into the overall production. This philosophy is a key element of their desire to license at the source.

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SYSTEM'S DEBUT SET FOR MARCH

CD Plans For Britain Outlined

By MIKE HENNESSEY

LONDON—PolyGram is projecting first-year U.K. sales of between 18,000 and 20,000 for Compact Disc players after the system is officially launched next March.

At a Nov. 17 press conference here to announce the launch date, Hans Gout, senior director for Compact Disc, PolyGram, said the system would have a "carefully orchestrated introduction" in Europe following its recent unveiling at the Japanese Audio Fair. Initial marketing will be in the U.K. as well as Germany, France and Holland. But by the end of the year, the system will be available throughout Western Europe and in Hong Kong and Singapore.

Bill Judd, business planning manager of PolyGram U.K., said that expectations were that the players would retail at between 400 pounds (about \$640) and 500 pounds

(around \$800) and the disks would sell at something under 10 pounds (\$16). Sales of disks in the first 12 months are projected at 15 per player. Sales between March and December are estimated at 136,000. "And to put that in perspective," said Judd, "it should be compared with estimated 1983 U.K. sales of 63 million albums and 33 million cassettes."

Judd said that marketing planning was based on 180 outlets handling 150 catalog items (from an available U.K. repertoire of around 250) and turning them over five times in 1983. PolyGram would be releasing 60 classical and 120 pop titles from the Polydor, Decca and Phonogram catalogs, and there would be additional material from Chrysalis, Ariola and RCA.

RCA recently signed a long-term pressing deal with PolyGram for product to be custom manufactured in the Hanover plant. The first 20 ti-

ties will be released next year.

It was reported that 41 hardware companies are now committed to producing CD players and that, in addition to the PolyGram facility in Hanover, three companies in Japan—Nippon Columbia, Toshiba-EMI and CBS/Sony—are or will be pressing the CD disks. JVC and Pioneer have also joined the CD camp. It was revealed, too, that talks are currently in progress with major multinationals EMI, CBS and WEA regarding international agreements to have their repertoire released in the CD format.

No reference was made during the press conference to the controversial Philips-Sony endeavor to seek a pressing royalty of three cents per disk in an effort to recoup part of the massive investment in the CD system, but privately a hint was given that the royalty demand might be soft-pedaled in the face of objec-

(Continued on page 76)



Billboard photo by Chuck Pulin
THE CAPTAIN AND DAVID—Don Van Vliet, also known as Captain Beefheart, discusses his new Epic video, "Ice Cream For Crow," on an installment of the David Letterman Show.

Computerized Ticket System In Chicago Bow

By MOIRA McCORMICK

CHICAGO—Ticketmaster, the rising new computerized ticket-selling service, is making its U.S. big city debut in Chicago.

The six-year-old company currently has Ticketmaster systems operating in 22 cities, including centers in Canada and Western Europe. Chairman of the board Frederic D. Rosen says Chicago is the first major American city to utilize Ticketmaster services, scheduled to begin operation next month. The company plans systems for New York and L.A. sometime in 1983.

Ticketmaster has already made an impressive showing in the Chicago area, signing leading concert promoters Jam Productions as well as the Chicago Cubs and White Sox to exclusive contracts, with several major theatre deals reportedly in the offing. The Scottsdale, Arizona-based company is expected to sign 35 retail outlets by the end of the year, including six Sportsmart and seven

(Continued on page 78)

Country Market Buoyed By Strong Yule Releases

By CARTER MOODY

NASHVILLE—New Christmas albums and singles by key country acts on RCA, CBS, MCA, Elektra/Asylum and Monument are being greeted with enthusiasm by retailers and wholesalers for two main reasons: the product is available on time, and much of it consists of new material. It's the biggest surge of holiday product in several years.

Prominent black artists appear on new Christmas albums aimed at the r&b market. Page 56.

Many records are just getting into the retail pipeline now, but of those already out, strongest sellers appear to be the Oak Ridge Boys' "Christmas" LP and "Thank God For Kids" single. Alabama, currently a hot seller with any title, is a big mover on its "Christmas In Dixie" single; the flipside is R.C. Bannon & Louise Mandrell singing "Christmas Is Just A Song For Us This Year."

Another double-sided RCA single is Razy Bailey's "Peace On Earth," coupled with Charley Pride's "Let It Snow." The company is releasing an

eight-cut Christmas LP for \$6.98 featuring the four 45 sides, plus songs by Jim Ed Brown & Helen Cornelius, Leon Everette, Steve Wariner and Willie Nelson.

Dolly Parton's "Hard Candy Christmas" (from "The Best Little Whorehouse In Texas") is being promoted by RCA as the artist's regular single release, not a generic Christmas release, and MCA is doing the same on the Oak Ridge Boys' "Thank God For Kids" by way of a radio/retail campaign in at least 35 markets, through which retailers donate a dollar from Oak Ridge Boys LP sales to local charities chosen by the stations.

CBS has the LP "A Gatlin Family Christmas" by Larry Gatlin & the Gatlin Brothers, containing two Larry Gatlin compositions and the group's new single, "Sweet Baby Jesus." Merle Haggard's "Goin' Home For Christmas" LP is supported by a double-sided single, "If We Make It Through December," a past hit for him on Capitol, and the title cut.

(Continued on page 46)

Executive Turntable

Record Companies

Jeff Backer has been promoted to director of national promotion for Arista Records in New York. He was formerly the label's regional promotion director, East Coast. . . . Ralph Cousino has been appointed division vice president of the technology department of Capitol Records in Hollywood. Cousino, who joined the company in 1970, was vice president of engineering and studios. . . . Anne Wright is named director of North American operations for Oz Records. She is based at A&M Records in Los Angeles. . . . Top Flight Records has appointed Jack Kreisberg president. Kreisberg, based in New York, is a former marketing executive for the Buddah, Arista and Becket/Sutra labels. . . . Apple Pye Records has appointed D.M. Squeeze national promotion director. She is a former promotion director for Tommy Boy Records and is based in Yonkers, N.Y.



Backer

Publishing

Bruce Remsberg has joined Hansen House publishing as Western marketing manager in Lake Forest, Calif. . . . Indigo Music has made five appointments. The Nashville company has hired Mike Figlio to head its a&r, publishing and public relations division; Jim Riggins has been named director of sales and marketing; George Harper is appointed manager of inter-office operations; Ron Demmans is named publishing manager; and Sam Cerami has been appointed national promotion consultant.

Video/Pro Equipment

Bernard Barron and Robert Norvet have been named co-chairmen of CBS/Fox Studios. Barron is vice president of studio operations for Twentieth Century-Fox. Norvet is vice president of Hollywood production facilities for CBS. . . . David Blackmer and Zaki Abdun-Nabi, who founded dbx in 1971, have resigned their posts. Charles Sweeney, president of BSR (U.S.A.), the parent company, takes over as president of dbx. . . . Tapette Corp. has appointed Stewart Schlosberg national accounts manager in Huntington Beach, Calif. He was executive vice president of Audio Magnetics Corp. . . . James Mazzoni has been named business development manager for the professional video equipment area of 3M's Broadcast and Related Products Department. Concurrently, Jerry Tapley has been appointed manager of distributor sales. He had been production communications manager for 3M's Audio Visual Communications Department. They are headquartered in St. Paul, Minn. . . . Marsha Gepner, former public information director for the Country Music Association, has joined The Nashville Network as associate producer. And Cindy Rose-Painter, former public relations director for United Talent, has been named talent coordinator.

Related Fields

WEA Corp.'s data processing department in Burbank has promoted Coleman Rehn to systems analyst; he joined the company in 1975. Chuck Lomas has been named senior programmer; he joined WEA in 1979. And Bill Moonly has been promoted to lead programmer. He will assist WEA programming manager Bob Gleiberman in the administration of the programming staff. . . . Parallel Communications in New York has named Candace Konowitch general manager and Debbie diCesare director of project development. The entertainment company specializes in video music product. . . . Bass Ticket Service has appointed Beverly Lohwasser promotion director in Oakland. She held a similar post at the Magic Theatre in San Francisco. . . . Roslyn Kern has joined Gemco Inc. as product development manager in Ft. Lauderdale.

WEA INTERNATIONAL VP

Caradine Eyes Int'l Video Mart

By LAURA FOTI

When Warner Home Video launched its rental-only plan just over a year ago, it met with a trade outcry that ultimately led to the program's demise. In foreign markets, however, through WEA International, the same program has been considerably more successful.

Jim Caradine, senior vice president of WEA International, was recently made head of international video activities, in addition to his work in the record area. Here, in the 12th in a series of interviews with video industry leaders, Caradine talks about the differences between various markets and how WEA is dealing with them.

NEW YORK — WEA International was created to be the exclusive licensee for WEA product outside the U.S.; it also handles United Artists home video titles in those markets. As head of WEA Inter-

national's video operations, Jim Caradine has learned the finer points of dealing in areas where language and piracy present problems.

One facet of WEA's marketing is the same regardless of country: "We're totally rental outside the U.S. and Canada," says Caradine. "The only exceptions are 'Jane Fonda's Workout' and some music titles, which are more repeatable than movies. But movies are the primary source of programming, and they're rental."

WEA has divisions in Canada, the U.K., Ireland, Sweden, Germany, the Benelux countries, France, Austria, Italy, South Africa, Australia, New Zealand and Hong Kong. "There are 20 or so WEA companies, subsidiaries that are record companies with their own distribution," according to Caradine. It is through these companies that video product is marketed; in Norway,

Finland, Denmark, Switzerland and Israel, WEA uses third-party licensees.

Caradine's own background is in international tax work and business development. He says, "The home video business is new, and in the future we'll see the mix of business change—maybe even to the point where you'll see programming made strictly for home video. At that point, the business will be mainly a packaging of rights."

"We've been very happy with video to date," he continues. "Video is totally separate for us, with its own staff. We have a video manager and a full department in every area, with no overlapping. Our tentative release schedule calls for about 120 titles in 1983, depending on the individual marketplace."

"The big problem in many terri-

(Continued on page 31)

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Begin Here:

"In the tough rocker 'Reckless Heart'...she swings into the chorus, she shoots for the stars... her soaring voice reaches inside the listener with emotive gritty soul that recalls the best of Aretha Franklin."

Jim Sullivan, *The Boston Globe*

Begin Here:

"This is intelligent, cosmopolitan rock full of sophisticated arrangements, honest self-analysis and compassion."

Steve Morse, *The Boston Globe*

"Begin Here."

The debut album by Didi Stewart including the double A-side single, "Reckless Heart"^{ZS4 03416} and "Angelina."

Now beginning, on Kirshner Records and Cassettes.^{RZ 38357}



Distributed by
CBS Records.



KIRSHNER A Division of CBS RECORDS ENTERTAINMENT CORP.
Produced by Stephan Galfas.

HOME TAPING IS TARGET

ElectroSound Plants Set Move To Dolby Duplicating

By JOHN SIPPEL

LOS ANGELES—In a technological move touted as an effort to combat home taping losses, three ElectroSound Group manufacturing plants are slated to replace their present duplicating gear with systems incorporating Dolby's new HX Professional headroom extension circuitry.

The three U.S. plants are scheduled to go on-line with the new equipment by March, 1983. The HX Professional process, developed by Bang & Olufsen using Dolby-licensed technology, is not a noise reduction technique, such as Dolby's best-known, eponymous "A" and "B" type systems, but rather is credited with increasing the available headroom on recorded tape programs.

"No home taper can achieve the quality achieved with the Dolby Professional system equipment, manufactured under license by our subsidiary, ElectroSound, Inc.," asserts Dick Meixner, president of the music division. "We will be the first duplicator to go totally to HX. Our customers will be paying the same price for the improved processed tapes as they did for our former duplicated product."

The Monarch Record facility here in Sun Valley is the first of the three sites to convert to HX, with two

shifts there now yielding a daily capacity of 30,000 cassettes. By mid-January, Meixner anticipates 100,000 cassettes daily through two production shifts at ElectroSound Tape Services, Council Bluffs, Iowa, and, by the end of February, another 90,000 units a day through its Allison Services of Hauppauge, N.Y., where two shifts will also tackle the capacity.

The ElectroSound hardware manufacturing plant in Sunnyvale, Calif., is also making its HX system master and slave duplication units available to other duplicators.



Billboard photo by Jacki Sallow
FLYING SOLO—Glenn Frey sings during a recent show at the Universal Amphitheatre. Frey was backed during the date by the horn section of Jack Mack & the Heart Attack.

NO CHARGES FILED YET

LAPD Studies Evidence Seized During Rhino Raid

By SAM SUTHERLAND

LOS ANGELES — Detectives from the bunco and forgery division of the Los Angeles Police Dept. continue to study evidence seized Nov. 5 during a raid of Rhino records' retail warehouse facility and business offices here (Billboard, Nov. 13).

According to attorney Maureen Siegel, who is overseeing the case for the Los Angeles District Attorney's office, no formal complaint has yet been filed by the police investigators, who seized approximately 700 allegedly bootlegged albums during the raid on Rhino's warehouse at 11609 West Pico Blvd. in Los Angeles.

That sweep, made simultaneously with a second visit to Rhino's business offices at 23700 Canzonet St., Woodland Hills, points up overlapping state and federal statutes, in that the presence of bootlegged, rather than pirated, product extends California jurisdiction over the action.

Under the state's penal code, jurisdiction for counterfeited product is confined to recordings from sources earlier than Feb. 15, 1972. Product derived from masters made after that date is protected under Title 17, Section 107 of the Copyright Act.

The attorney's office noted that recordings seized included live performance LPs featuring such acts as Devo, Talking Heads and Stray Cats.

If a complaint is prepared by the LAPD, the district attorney would then press charges. Defendants, if convicted, would face misdemeanor charges on multiple counts, although it's as yet unknown on how many counts the police will make their charges, if such charges are pressed. Maximum penalty would be six months in jail or \$5,000, or both, on each count.

Rhino Records is owned by Richard Foos.

Chartbeat

Lionel Richie Scores Three Ways

By PAUL GREIN

Lionel Richie's "Truly" jumps to No. 1 on this week's Hot 100, making the Commodores singer only the second artist in the rock era to top the chart as a solo act, as part of a duo and as a member of a group. The other is the eternally Supreme Diana Ross, Richie's partner on last year's "Endless Love."

Richie and Ross are two of only 11 artists to hit No. 1 on their own after having topped the chart with a group. The others: Beatles George Harrison, Ringo Starr and John Lennon; Donny Osmond of the Osmond Brothers, Cher of Sonny & Cher, Michael Jackson of the Jackson 5, Frankie Valli of the Four Seasons, Paul Simon of Simon & Garfunkel and John Sebastian of the Lovin' Spoonful.

Paul McCartney isn't listed because he has yet to hit No. 1 as a solo act. But he has topped the chart as a member of two groups (Beatles and Wings) and as half of two duos (with Linda McCartney and Stevie Wonder).

The "Lionel Richie" album also jumps to number three this week, which is as high as the Commodores have climbed on Billboard's pop album chart. The group hit that peak with '77's "Commodores" and "Commodores Live," '78's "Natural High" and '79's "Midnight Magic." The jump also makes Richie the first black act to reach the top three on the pop LP survey since Rick James scored with "Street Songs."

Richie's importance to the Motown family of labels is underscored by the fact that he wrote and performed four of its last five No. 1 pop hits: the Commodores' "Three Times A Lady" and "Still," plus "Endless Love" and "Truly." Motown's only non-Richie single to top the chart in the past five years is Diana Ross' 1980 Chic-piloted smash "Upside Down."

★ ★ ★

Singles File: The hottest songwriters on this week's pop chart are Michael Jackson, who has two songs in the top 10, and Russ Ballard, who has three tunes on the chart—all by different acts, no less.

Jackson wrote his duet with Paul McCartney, "The Girl Is Mine" (Epic), which sprints to number nine, and Diana Ross' "Muscles" (RCA), which holds at 10 for the third week. Ballard wrote America's former top 10 hit "You Can Do Magic" (Capitol), now at 34; Frida's "I Know There's Something Going On" (Atlantic), which climbs to 68; and Santana's "Nowhere To Run" (Columbia), which debuts at 79.

"The Girl Is Mine," incidentally, is one of the three fastest-climbing pop hits of the year. It breaks into the top 10 in only its fourth week on the chart, which ties the mark set in February by Joan Jett & the Blackhearts' "I Love Rock 'n' Roll" (Boardwalk). But one 1982 smash beats them both—McCartney and Stevie Wonder's "Ebony & Ivory" (Columbia), which hit the top 10 in its third week.

★ ★ ★

Fall Sweep: There's lots of action in the top 10 on the pop album chart again this week. In fact, the turnover in recent weeks is such that none of the albums that were in the top 10 as recently as seven weeks ago are still listed there.

In a surprising development—considering we're in the midst of the

(Continued on page 76)

MTV Selling Music Videos

NEW YORK—Figuring that the audience is one of the most receptive to video music, Warner Home Video has launched a promotion with stepsister MTV. Full-length music titles from WHV are being offered at half price, \$19.95.

The mail-order program features titles by Fleetwood Mac, Rod Stewart and the Doors, all spotlighted in a series of commercials airing on the cable music channel. Once a viewer has sent for a tape, he or she receives an offer for other music titles at \$24.95.

These titles have been pulled out of normal distribution channels for the duration of the promotion. The initial promotional period runs through the end of November, but may be extended.

Flap Over Live 'Ladies' Telecast Actors Picket Pay-Per-View Broadway Performance

By LAURA FOTI

NEW YORK—Few viewers of the live pay-per-view telecast of "Sophisticated Ladies" earlier this month were aware that outside the theatre, members of Actors Equity walked a picket line. In fact, few inside the theatre were aware of the picketers, since they did not begin their protest until after the show had begun.

"They knew they would be held legally responsible for any actions that hurt the show," explains attorney Leonard Wagman of Golenbock & Barel, which handled the negotiations.

Actors Equity executive secretary Alan Eisenberg offers a different explanation: "The New York company (of the show) said Oak Media Development Corp. (which presented the telecast) didn't bargain in good faith. Everything supports that, but it's difficult to prove, so they chose not to risk a lawsuit of magnificent proportions. But the fact is, the ultimate package offered to the actors was less than that offered to the musicians."

When Oak Media Development Corp. announced it would do the live telecast, both the actors and Musicians Local 802 registered demands for more money. Because of a

contractual clause, the musicians had to be offered the right to appear in the show, but the actors were not covered by a similar clause.

"Actors Equity made exorbitant demands, which they termed 'non-negotiable,'" charges Wagman. "But the New York cast didn't have a legal claim to appear in the show. Since Oak was not legally required to deal with the New York cast, they dealt with AFTRA instead," resulting in a cast assembled from the original troupe, the Los Angeles troupe, and, in two cases, from the New York cast.

Eisenberg responds, "That state-

(Continued on page 78)

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CBGB Show Due On Cable

NEW YORK—CBGB, the small Bowery club where new wave was born and nourished in New York, bows its own cable show, "TV-CBGB," Dec. 5. It'll focus on upcoming acts.

The show is produced by CBGB owner Hilly Kristal in conjunction with Michael Gagner and Marek Kaplan, principals in Paralex Productions. Initially, it will be seen on Channel 1 on Manhattan Cable Sundays at 11 a.m., Wednesdays at 6 p.m. and Saturdays at noon. On Group W Teleprompter, it will be seen on Wednesdays at 6:00 p.m.

The first show will be an hour long; subsequent programs will run half an hour. Sponsors include Kronenberg beer, Crazy Eddie's and Aquarian magazine. The shows will include interviews, comedy skits and live performances. Acts scheduled to appear include Certain Generals, the Egyptians, the Roustabouts, Hi Fi Tie, Soviet Sex, State Of Desire, and the Sic F**ks.

"I see this as one step further in exposing new talent. Radio and regular tv aren't doing it. MTV is good, but it's showing mostly top 40. 'TV-CBGB' will be a vehicle for new talent," says Kristal, who is looking for outlets for the show outside New York. His club is currently celebrating its 10th anniversary.

RCA To Release Bing/Bowie Duet

NEW YORK—RCA Records is marketing a Bing Crosby/David Bowie duet of "Little Drummer Boy" in the U.S. and the U.K. The track was culled from the late Crosby's 1977 tv special, taped in England. The single is housed in a special four-color sleeve.

A Classic Becomes A Contemporary Smash!

"LOVE ME DO" (B-5 1964) *the special single release from* THE BEATLES 20 GREATEST HITS (SV-12245)

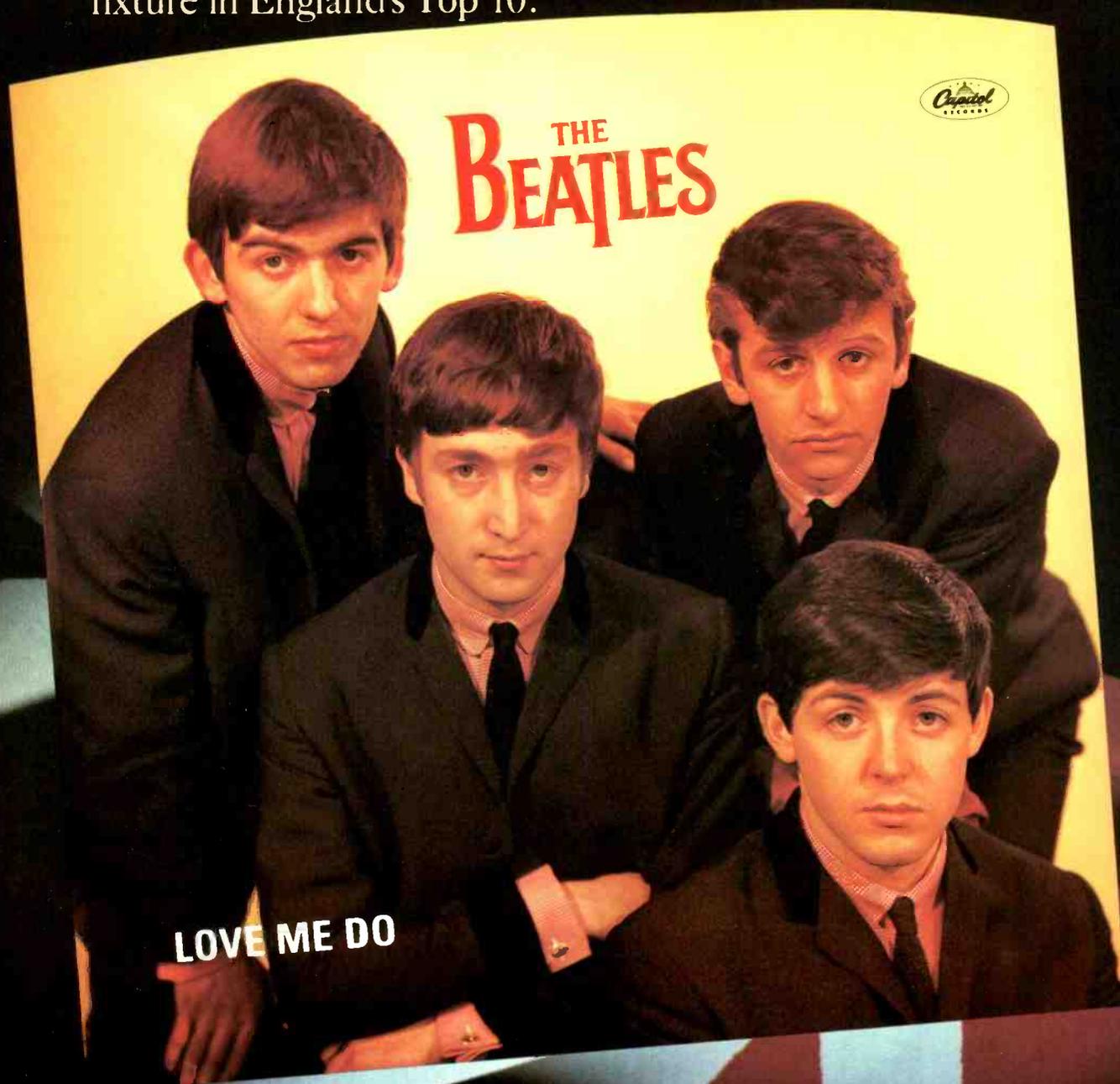
HISTORY *does more than just repeat itself.* On October 5, 1982, twenty years to the day after The Beatles first appeared on vinyl in England, EMI re-released the Fab Four's initial single, "Love Me Do," on the original red Parlophone label.

The next night, a special "Love Me Do" video featuring rare vintage clips of The Beatles was aired on Britain's influential music TV show, *Top Of The Pops*.

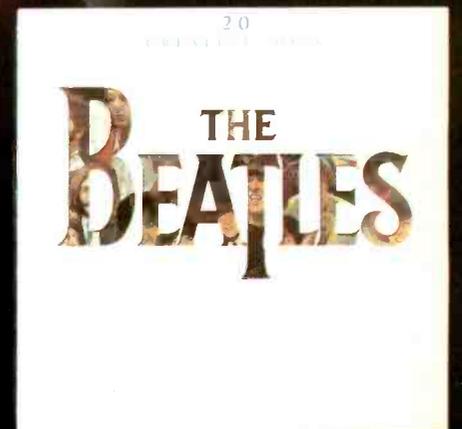
The next week, "Love Me Do" debuted on the British singles charts at #14. Fourteen days later, the record had rocketed to #4. Several weeks hence, "Love Me Do" remains a fixture in England's Top 10.

Now once again the British invasion reaches America as Capitol makes a special single release of "Love Me Do" from the new album *The Beatles 20 Greatest Hits*. Today, the classic song sounds remarkably contemporary, and together with its memorable video (airing on MTV and subsequently on all network, independent and cable video outlets) provides unparalleled promotional visibility for the most special Beatles album in recent memory.

Listen and watch as history goes itself one better.



"Love Me Do" *from the new album*
THE BEATLES 20 GREATEST HITS

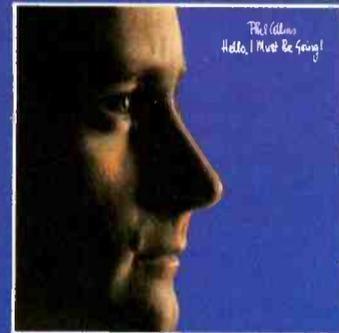


ON RECORDS AND HIGH QUALITY XDR CASSETTES FROM CAPITOL



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PHIL COLLINS.



Featuring the single,
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**ON ATLANTIC RECORDS
AND CASSETTES.** 

Produced by Phil Collins and Hugh Padgham.

AND WATCH FOR PHIL COLLINS IN CONCERT WITH THE FABULOUS JACUZZIS & THE ONE NEAT GUY.

- | | |
|-----------------|--|
| December 6 | Maple Leaf Gardens,
Toronto, Ontario, Canada |
| December 8 | Palladium, New York |
| December 9, 10 | Tower Theatre, Philadelphia, PA |
| December 12 | Holiday Star Theatre,
Merrillville, IN |
| December 13 | Auditorium Theatre, Chicago, IL |
| December 16 | Berkeley Community Theatre,
San Francisco, CA |
| December 17, 18 | Universal Amphitheatre,
Los Angeles, CA |

22 SONGS INCLUDED

Video Package Has Current Hits

LONDON—A new music video compilation released here contains the current U.K. chart-topper, Eddy Grant's "I Don't Wanna Dance," and is said to be the first commercial video compilation to feature such up-to-the-minute contents.

Made by Ian Weiner's WeinerWorld video production company and titled "Videothèque," the 22-song, 84-minute program is distributed by Thorn EMI Video Programmes (TEVP). Apart from the current No. 1, it also includes

such recent U.K. chart successes as "Jack And Diane" by John Cougar, "Don't Go" by Yaz, "Private Investigations" by Dire Straits, "Come On Eileen" by Dexy's Midnight Runners and "Avalon" by Roxy Music.

WeinerWorld's previous music video compilation, "Videostars," was the first of its kind on the U.K. market. Thorn EMI says its strong showing on the video charts has proved "there is a strong market for such products, despite the contractual difficulties involved."

Cast LP Of B'way Flop Is Surprise Hit In Britain

LONDON—The surprise appearance of the original cast recording of Jerry Herman's "Mack And Mabel" in Britain's top 40 album chart is mainly due to the fact that some of the music was played in the European and world ice-skating championships. The musical was a flop when first staged on Broadway in 1974.

Britain's Jayne Torvill and Christopher Dean used the overture from the show as accompaniment for their routine in winning the world title. The music created public interest through television coverage, and the overture was picked up by disk jockey David Jacobs and featured regularly on his BBC Radio 2 easy listening program.

Now MCA here is claiming sales of more than 15,000 LP units in its midprice "nostalgia" line. The label released a single Nov. 19 with the "Overture From Mack And Mabel" coupled with Robert Preston, star of the original Broadway production, singing the key production number, "I Won't Send You Roses." MCA says that there's been no special promotion on the re-released album and that it is being bought by "typical MOR Radio 2 addicts."

But even before the ice skating championships there was an "under-

ground cult" following for the "Mack And Mabel" album, according to John Yap, who heads the That's Entertainment retail company in London's Covent Garden. His firm specializes in soundtrack and original cast material, and he has recently set up his own label, under the same banner, to record new London stage musicals.

He says that when the original cast album was deleted by MCA, a few years after its 1974 release, "they were selling for around 50 pence (85 cents) in cut-price shops. But I was aware of the interest in the show by provincial theatre groups and by fans of musicals, so I bought around 2,000 copies.

"When interest started building in the overture theme from the album, I started selling copies in my store at the standard import price for this kind of LP, around seven pounds (\$11.50). Demand increased still more, so I upped the prices to just under 13 pounds (around \$21.50)."

MCA subsequently decided to re-release the LP, along with five other "nostalgia" show titles, including "Man Of La Mancha," "Call Me Madam" and "Applause." "Mack And Mabel" has dropped in the LP charts, but retailers still report interest.

French Tape Sales On The Rise Prerecorded Cassettes Boom As Disks Keep Dropping

By MICHAEL WAY

PARIS—Prerecorded tape sales in France are increasing, apparently at the expense of records. This development is paced by the activity of two major labels, Phonogram and Pathe-Marconi EMI, which pioneered cassette-only releases in the local market.

According to the latest statistics, cassette sales rose 10% in the first half of 1982 compared with last year, while the continually sliding LP dipped by 3%. And estimates are that year-end figures will show around 28 million prerecorded audio cassettes have been sold in France this year, giving the configuration an overall market share of 26.6%.

Based on that projection, the sales value of prerecorded cassettes will reach around \$166 million, against total retail record/tape sales of \$625 million. That's a value rise equalling the 1981 upturn of 14%, which is just ahead of France's annual inflation rate. In other words, the French record industry as a whole is still slightly improving, despite the recession.

Industry estimates are that there will be 28 million cassette players in use in France by the end of 1982. The country's population is 53 million, and there are 18 million households.

As for blank tape, upwards of 55 million cassettes are expected to be sold this year, compared to an estimated 40 million last year. With an average retail price of around \$2 per blank cassette, this is now a \$100 million-plus market. Sony and Philips, both of which have factories in France, are the main producers.

The boom in personal, in-car and hi fi hardware sales is obviously central to the rise in prerecorded cassette sales. But Walkman-type units are not as important here as they are in such other territories as the U.S., the U.K. and Japan. In France, say industry executives, the top end of the buying public tends to buy the same music in both album and cassette formats, the latter for car and radio/player use.

The French cassette boom may have previously just seemed to happen, without specific promotional prods. But now the Phonogram and Pathe-Marconi EMI cassette-only

WEA U.K. Sets Plant Closure To Shut Doors Next February; Home Taping Cited

By PETER JONES

LONDON—WEA Records U.K. is to close its West Drayton manufacturing plant next February. The company blames the shutdown mainly on the adverse effects of home taping.

The factory, around 15 miles from the center of London, has a work force of 120. No cassettes are manufactured there, but it has a total annual disk capacity of 7.7 million seven-inch records and 5.8 million 12-inch disks, working on a five-day week shift.

WEA Records chairman Charles Levison says, "Reasons for the closure are self-evident when one looks at the U.K. trade figures for the whole British industry for disks over the past five years."

"In 1978, deliveries at trade level were 88.8 million singles and 86 million LPs. In 1981, the delivery of singles was down to 77.3 million and of LPs 64 million."

Levison says it's believed that the 1982 statistics will show a further decrease of a million singles and two million albums—"and these could well prove to be optimistic estimates." He adds: "At the same time, the number of blank cassettes sold in

the U.K. has risen from 50 million in 1978 to 73.8 million in 1981, and we'll probably see a further large increase in this figure when the year-end statistics are ready.

"So the principal cause of the closure of our plant has been the de-

clining U.K. record market, and that is primarily caused by the increase in home taping. We've all tried hard to lobby the government to bring in legislation to alleviate this problem."

In fact, the West Drayton Member of Parliament, Michael Shersby, who recently put through a bill improving legislation dealing with video piracy, is tabling a motion for the House of Commons, expressing concern at the extent and effect of home taping. He plans to press the government to introduce legislation as soon as possible. "But," says Levison, "we can't assume that the government will take action."

Closure of the West Drayton center is a firm decision. The reason for the advance warning is that government regulations require 90 days' notice of any closure involving a work force of more than 100. And, says Levison, "We have to have full negotiations and talks with the unions and the staff to provide the best deal we can."

His reluctance to "assume" government action over a compensatory royalty on blank tape as a counter to home taping is backed up by a recent debate in the House of Commons. Gerard Vaughan, consumer

(Continued on page 69)

BPI's Hood Resigns From Antipiracy Post

LONDON—The chief antipiracy investigator of the British Phonographic Industry, Bill Hood, has resigned. This follows the BPI's unsuccessful prosecution of a London retailer on charges of handling pirate product, during which Hood's conduct was criticized by a High Court judge (Billboard, Nov. 20).

Hood reportedly asked to be relieved of his BPI antipiracy responsibilities Nov. 10, six days after the court decision, and he'll be leaving the organization at year's end. Hood's 10 years of BPI service were praised last week in a public statement by director general John Deacon.

FLAP OVER STATUS QUO CLIP

U.K. Musicians' Union Rapped

By MIKE HENNESSEY

LONDON—Britain's Musicians' Union is taking legal advice after being publicly condemned by rock band Status Quo for its refusal to permit the television screening of a clip from one of the group's recent concerts.

Status Quo's management is claiming that the union's decision not to sanction the use of the film clip on the Nov. 11 edition of the BBC's prime pop showcase "Top Of The Pops" betrays "manifest disinterest in the welfare of union members" and contributed to a drop in the po-

sition of the single "Caroline" in the British Market Research Bureau (BMRB) chart.

The group roundly condemns the Musicians' Union in a press release for its "complete refusal to partake in sensible dialog" over the issue. The release also calls into question the integrity of the union and its representatives.

The clip involved in the dispute comes from a one-hour special on Status Quo, televised live by the BBC on May 14 from a charity concert before an audience of 11,000, including the Prince of Wales, at Birmingham's National Exhibition Center.

As is the case with all material considered for transmission on a "TOTP" show, the clip was screened by union representative Don Smith. He told the BBC that it could not be used as a promotional film because it was actually a video of a live concert and not a clip made specifically to promote a record, as covered by the union's agreement with the British Phonographic Industry.

Rejecting the attack of Status Quo and its management, MU assistant secretary Stan Hibbert says: "We made it perfectly clear to the BBC that there was no objection to their using the clip as a repeat, particularly as it came from one of their own transmissions."

"We certainly did not at any time ban transmission of the excerpt; we simply made it clear that it could not be considered as a promotional clip. There was nothing to prevent the BBC screening it as a repeat. I have no idea why they decided not to, especially since 'Top Of The Pops' has a special agreement with the union enabling them to use more repeats than any other program because of its special nature."

Hibbert adds that in response to an Oct. 29 letter from Phonogram, Status Quo's label, requesting use of a clip from the Birmingham concert, he pointed out that the material could not be considered as a promotional clip because it was clearly pro-

gram material and thus excluded from the MU/BPI agreement.

Status Quo's management argues that the non-appearance of the film clip on "TOTP" had a direct bearing on the declining chart position of "Caroline," a drop which made it no longer eligible for consideration as a "TOTP" item for the following week.

The group's press release describes the MU decision as "particularly sickening in view of the fact that Status Quo has done more to promote the cause of British music and help British youth than perhaps any other U.K. band."

Hibbert responds: "We in the union are proud of Status Quo. They

(Continued on page 69)

Man Charged In Yugoslavian Stones Scam

ZAGREB — The Rolling Stones' last European tour did not officially include Yugoslavia. But a June 9 concert by the band was announced for the Hippodrome here.

The announcement was made by Ivan Sabanovic, who described himself as promoter/manager. Sabanovic ordered the printing of 40,000 tickets and 2,000 posters for the event.

When he was arrested on fraud charges, he had sold only 69 tickets at roughly \$3.60 each. But the financial aspect of his fraud turned out to be more than \$3,500 higher when it was found he could not meet the printing bills or the hotel bills he'd run up in the course of his "promotion."

Sabanovic was charged with cheating, falsification and "plunder." He defended himself by claiming another "manager," based in Belgrade, had shown him a contract with the Stones for a Yugoslavia gig.

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Vol. 94 No. 47

EDITORIAL

A Total Entertainment Center

Some said it wouldn't work; some said it couldn't be done; others remained skeptical until the end.

But when Entertainment Expo '82 threw open the doors to Nashville's Municipal Auditorium Nov. 12-14, it was obvious that this undertaking was a triumph.

To succeed, Entertainment Expo's planners had to overcome substantial odds. They did so only through the dedication of Nashville industry and business leaders, who did not wait to see where the bandwagon would go but jumped on board to ensure that it got there at all.

Two disparate sectors, the entertainment and civic communities, were united by a shared goal: creating a major commercial trade show and talent exposition to showcase both big business and show business.

Entertainment Expo could be the first cross-lateral trade exposition staged in any U.S. music capital. Many who attended said this event could not have been pulled off in Los Angeles or New York, and there is now talk of making Expo an annual affair of international proportions.

More than 14,200 visitors flocked through the auditorium to view 170 booths and video displays, and to watch 40 performers during three days of continuous live entertainment. Blanketed by media coverage, piqued by curiosity about an exhibition that spotlighted both entertainment and commercial enterprise simultaneously, the public turned out. At \$4 a head, this should net a comfortable sum for the non-profit Nashville Music

Assn., whose idea it was to create and sponsor the Expo in the first place.

This marks the first time Nashville has made such a visible and vocal statement about itself as a total entertainment center. Industry officials who flew into town from both coasts noted the spirit of loyalty evident throughout Expo weekend and even those who work along Music Row every day seemed filled with a redoubled sense of pride.

Two years ago, the Nashville Music Assn. was merely an embryonic organization determined to show the rest of the world that the term "Music City" stood for much more than country. Today, the NMA is nearly 1,000 members strong, and it has launched an event which could easily become a permanent fixture on the Nashville skyline.

It is this sense of worth, camaraderie and confidence which marks Nashville today. That's why Entertainment Expo '82 seemed the right place for NARAS national president Bill Ivey (a Nashvillian himself) to announce that the 1984 Grammy Awards telecast will take place at the Tennessee Performing Arts Center.

The growing spirit of commitment spreading through Nashville could serve as a generator for other entertainment centers, and perhaps put an end to some of the gloomy headlines under which the music industry now resides. Certainly the success of the first annual Entertainment Expo is a good beginning.

Letters To The Editor

On Promos & Rentals

I worked in a record store in the late '60s, and then left to work in a steel mill. I'm now back in a record store. What a change from the way it was before.

I'd like to comment on rentals and promotional items. Many people come into our store and ask if a record is any good. I have to tell them I don't know. I haven't heard it.

I've tried to get promos from our distributors, but they can't help. And letters to branches of major record companies get no response either. How can I ask a person to shell out the price of an album when he has heard only a few cuts on radio?

And why not a rental plan? We have purchased our albums, so we are the ones who may lose profits, not anyone else.

Jerry Bonifant
Record World
Zanesville, Ohio

Letting Off Steam

I am absolutely appalled at the proliferation of gold and platinum record awards. The RIAA's standards are simply too low. The number of certifications in one month is the number that should be made in a year. Once upon a time a gold record was something to marvel at, and getting platinum put the artist above everyone else.

Another grievance I have is the lack of innovation in album titles. It seems nowadays that studio albums are almost invariably titled after one of their songs, leading to an identity crisis of song or album.

I'm also unhappy with the way the industry treats singles. Nearly everyone seems to treat them as if they have only one side. Of my more than 450 singles, I could count on only one hand the number whose back sides (a term I rarely use) I wouldn't want to hear again. Almost every time I play a single I play both sides. Frequently I like the back side better than the front.

John Henderson
Los Angeles

Press 10-inch Promos

For some months now I have been following the articles and letters concerning promotional albums, and the uses and misuses thereof, especially the broadcast of entire LPs. I offer the following suggestion free to all record companies:

Rather than press promotional copies of the commercial disk, press promotional sampler disks with, say, the five or six tracks most worthy of airplay.

Besides preventing DJs from broadcasting the LP in its entirety, the sampler could be pressed as a 10-inch, with possible savings in material, postage, etc. It would also allow better control of promotional copies, which "somehow" manage to be sold in some retail outlets. Perhaps the reduced costs would permit smaller market stations and college stations to be serviced regularly, as well.

John P. Gillespie
Nashville

Everyone Is A Loser

As a programmer, I feel the Chrysalis approach to airing LPs is high-handed at best, and represents an attitude that is not conducive to good radio/record company rapport, something most stations and record companies have traditionally enjoyed.

DC-101's Don Davis is right. Record companies do not have the right to program radio stations. The very wording of the Chrysalis letter to DC-101 can be turned back at them: "The songs contained in said programming are selected and sequenced by radio station employees... resulting in a musical compilation right owned by the station."

I can see the record company point of view [on home taping], but it would seem that threats are not the way to make it.

Getting into a hassle of this nature causes everyone to lose—the artist, the record company, the radio station, and the public. Let's keep the sour notes out.

Marc Alexander
Program Director, KAFE
Santa Fe, N.M.

For The Record

I always enjoy reading about the rapidly expanding music industry here in Texas, but I'd like to point out a misstatement of fact in a recent article headed "Texas Studio Owners Hopeful" (Billboard, Oct. 30).

From Aug. 7, 1970 through Dec. 31, 1980, the southeast corner of Barton Springs Road and South First Street in Austin, where Wink Tyler will develop his new recording studio, was the site of Armadillo World Headquarters, a wholly owned operating division of Armadillo Productions Inc., which promoted more than 2,500 concerts at the venue.

At no time did Willie Nelson hold any proprietary interest in Armadillo World Headquarters, although he did perform there several times. He does own a major concert venue here, and it is called the Austin Opry House.

Hank Alrich, President
Armadillo Productions Inc.
Austin, Texas

Mixing Jazz And AC

In response to the article on WLOQ in Orlando, Fla. scoring with a blend of adult contemporary and jazz (Billboard, Nov. 20), it is refreshing to learn that there are still creative and courageous programmers who can mix logic with formats that are credible. Since such a large demographic rests in the 25-34-year-old market, the mix of jazz and AC reaches an audience not served anywhere else.

In the article, Sam Sutherland points out that "it is an unlikely radio marriage." But it really does make sense. What better way to subliminally suggest forms of music listeners may not have thought of?

Why do all stations have to try to emulate each other anyway? Maybe this is indeed the beginning of fragmented, specialized radio. Or maybe programmers are beginning to understand that progress does indeed evolve out of change.

Neil Monastersky
Pomona, N.Y.

Sterile Programming

We live in an age of sterile radio—the same records (90% oldies), the same headlines, the same scores. There are quite a few stations in this area which make a great case for satellite programming.

It's no secret that sterile radio, especially so-called "adult contemporary" radio, has helped bring the record industry to its knees. If program directors don't start doing something original, and soon, those in radio will be playing to a non-audience.

Charles E. Everett
Bridgewater, N.J.

One-Sided 45s Lauded

After a long wait, I'd like to offer my thanks to CBS Records for making available one-sided 45s. Almost \$2 for a single is asking too much. With the recession, these prices are depressing an already depressed record market. I hope that in the future more, if not all, 45s will be one-sided.

Jeff Chanowitz
WJFK, Silver Springs, Md.

Foiling Counterfeiters

As the manufacturer of Polaproof anticounterfeit labels now widely in use by companies in the recording and video cassette industries to deter illegal copying, we were most concerned by your Nov. 13 news story from London, headlined "Pirates Copy Polaproof Tag."

Far from the implication of the story—that video pirates had succeeded in copying our product and had applied it to illegally copied video cassettes—we share considerable satisfaction with our U.K. customer that a counterfeiter's attempt to copy Polaproof led to the discovery of counterfeit cassettes within three weeks of our customer introducing the labeling program.

Polaproof labels did precisely what our customer intended. It enabled them to identify and distinguish counterfeit copies of their products by a simple glance at the security label, and immediately recognize the difference between genuine and illegal copies. Without the Polaproof label, recognition of the counterfeit would have been extremely difficult.

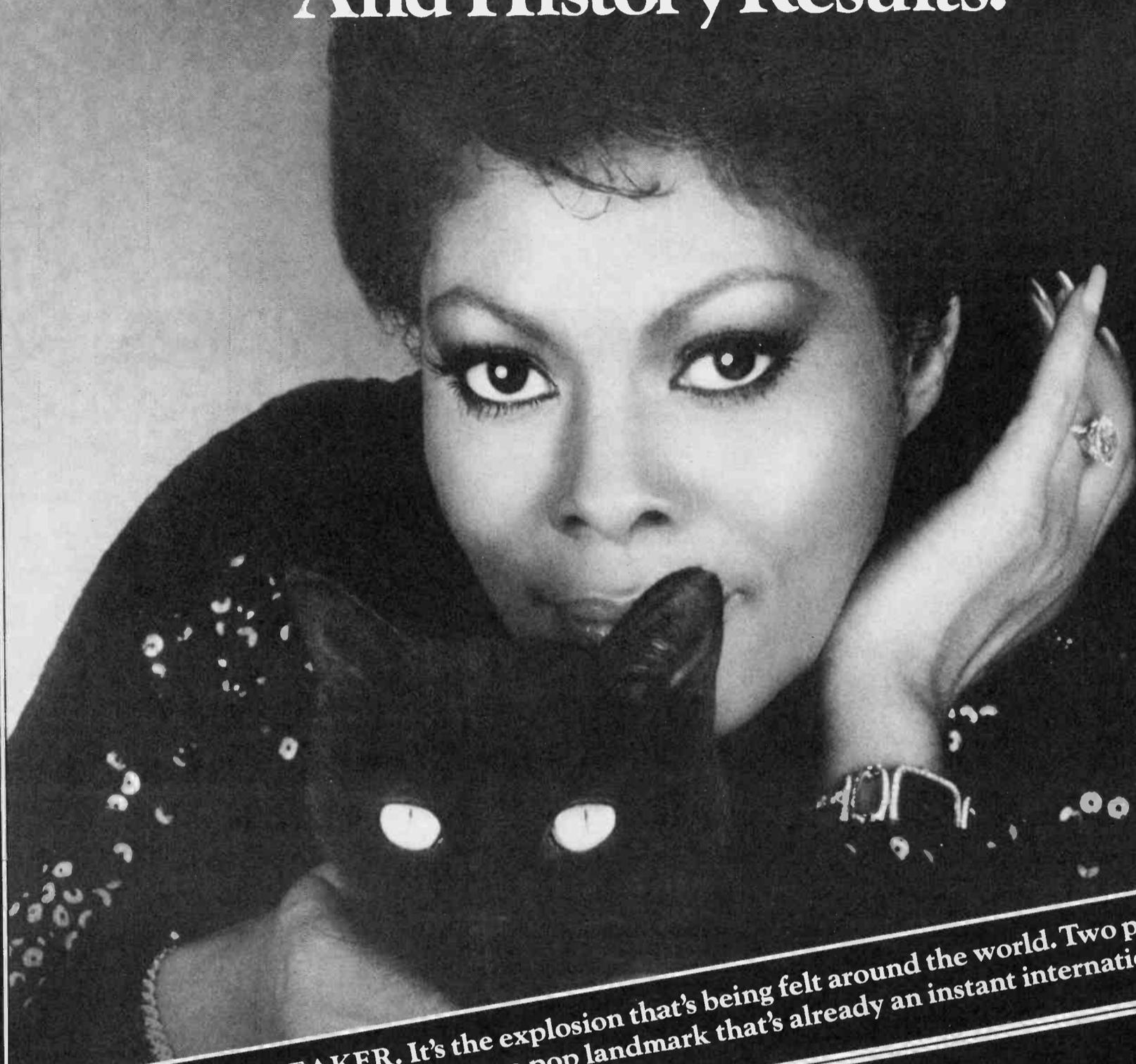
The special optical effects we incorporate in Polaproof labels are readily distinguishable by distributors, retailers and the public alike.

In the same way as the Federal Drug Administration now requires of over-the-counter drug manufacturers, we recommend that any anticounterfeit labeling system used to authenticate records and tapes be supported by a statement printed directly on the package alerting the consumer to the security label's presence, and requesting scrutiny of the label prior to purchase.

Only when retailers and members of the public can readily detect and refuse to purchase counterfeit products will criminal elements be forced out of the industry.

Dr. Robert N. Eby
Polaproof Dept.
Polaroid Corp.
Cambridge, Mass.

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R&B LP: 19**

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Spain - single: Debut 15*
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McGavren-Guild Releases Study Heavy Listeners Called Heavy Record Buyers, Tapers

By DOUGLAS E. HALL

NEW YORK—A new survey commissioned by radio rep house McGavren-Guild reiterates that active adult radio listeners are also active record buyers—and active home tapers, too.

The statistics show that heavy-listening adults (defined as those tuned to the radio 12 hours or more per week) age 18 or over were 20% more likely to have purchased five or more albums in a 12-month period than the general population, and 25% more likely to have bought seven or more prerecorded tapes.

These listeners were also 30% more likely to have purchased seven or more blank tapes in that 12-month period.

The report was developed by Frank O'Neill, research director of McGavren-Guild, by interfacing data on consumer purchasing and radio listening from the annual Sim-

mons Market Research study, which polled a national sample of 15,029 adults.

O'Neill's study, which was developed to sell radio time to record labels, blank tape manufacturers and concert promoters, also shows that heavy radio listeners were 10% more likely to have attended a concert performance within the last 12 months. Simmons data does not differentiate between classical music concerts and rock concerts, and O'Neill suggests that the 10% figure would be higher if a study could be done on rock and pop concerts alone.

While the study shows heavy radio listeners involved in music-related purchases, it also finds that heavy tv viewers were 28% less likely to buy five or more LPs and 20% less likely to buy seven or more prerecorded tapes in the last 12 months.

The study also shows that tv viewers were 19% less likely to buy seven

or more blank tapes in the last 12 months, and were 31% less likely to have attended a concert performance.

In the blank tape category, O'Neill has broken consumers into 18-34, 18-49 and 25-54 groups. The heavy radio listeners 18-34 were 41% more likely to buy seven or more blank tapes in 12 months. The 18-49 and the 25-54 groups were 30% more likely to buy blank tapes at this rate.

Translated into specific figures, the O'Neill study shows 3.5 million heavy radio listeners each bought five or more LPs, while 3.9 million each bought one or more prerecorded tapes and 4.1 million each bought one or more blank tapes in the past 12 months.

The record album study also shows that the 18-34-year-old group was 56% more likely to buy five LPs or more than the whole adult population. Adults 18-49 were 36% more likely, and those 25-54 were 12% more likely. The study also points out that 29% of all records are sold in November and December.

The cassette study shows that 68.2% of the cassette decks in use were purchased within the past three years, 32.9% of these in the past 18 months. Among 18-34-year-olds, the likelihood of purchasing seven or more prerecorded cassettes in the past 12 months was 40% higher than the whole adult population.

The concert study shows that 18-49-year-olds were 21% more likely to attend a concert in the last 12 months than the total adult population. Of this group, men were 22% more likely and women 19% more likely.



WHEN WAAF SAYS "MORE VAN HALEN. . ."—When the Worcester rock station produced 25,000 signatures from listeners urging Van Halen to perform a third area concert date, the group complied. Singer David Lee Roth, center, says cheese to Mayor Sara Robertson, who proclaimed Oct. 22 "Van Halen Day," as program director Rob Barnett listens to his Walkman.

IN LOUISVILLE MARKET

Two Get Jump On Led Zep

LOUISVILLE—Led Zeppelin's new album, "Coda," was scheduled to be on sale and on the air Monday (22), but two AOR stations here were previewing the Swan Song package Thursday (18).

Both were asked by regional WEA promotion man Bill Heltemes to stop airplay, but waited for a formal "cease and desist" notification from Atlantic Records, Swan Song's distributor.

Heltemes declined to comment, as did spokesmen in Atlantic's New York office. WQMF p.d. Tom Owens said he found an unmarked cassette at the station's reception desk when he came in Thursday morning. He lis-

tened to it, recognized the tracks as Led Zeppelin and began to play four cuts. He said he did not know the source of cassette and did not even know the titles of the tracks he was playing.

Dan Deely, p.d. at WLRS, said he obtained a tape, too—he would not disclose how—and began playing four tracks two hours after WQMF began.

There was speculation in this market that WQMF obtained the tape from sister station WEBN Cincinnati or consultant John Sebastian. WEBN p.d. Denton Marr said he did not have a new Led Zeppelin tape or record.

KLOS Spots Aim To Boost Yule Sales

LOS ANGELES—ABC's AOR outlet here, KLOS, is doing its bit to boost record and prerecorded tape sales for the holiday season.

In four live scripts read by the station's various DJs in slots that have not been sold to a paying advertiser, listeners are advised to "give the gift of music" with "records that sound better than ever." Records and prerecorded tapes are "today's best entertainment value," the audience is also told.

Program director Tommy Hedges says the campaign was instituted Nov. 7 at the suggestion of general sales manager Lee Larsen to help the record industry achieve a successful Christmas selling season.

KBEQ Sold To Capitol

RALEIGH — Jim Goodman's Capitol Broadcasting has acquired KBEQ Kansas City from Mariner Communications for \$5.25 million. The deal was signed Tuesday (16) in Washington, and Goodman expects to take over the station by the first of the year. He is not thought likely to make any changes in the Hot 100-formatted station.

The new acquisition will join Capitol properties here (WRAL-FM-TV), in San Antonio (KMAC/KISS), in Richmond (WRNL/WRXL) and in Huntington, W. Va. (WHTN/WKEE). Capitol also operates the North Carolina News Network and the Tobacco Network.

Format Turntable Two New Country Converts

Country formats have debuted in KLAR Laredo, Tex. and KHNK Riverside, Calif. But while KLAR made a big splash, tying in with a local concert appearance by Tammy Wynette on Monday (15) when the format change took place, KHNK is "keeping a low profile" until a new power boost—approved by the FCC Wednesday (17)—can be achieved.

Both stations are keeping the same jock lineup, with J. Robert Brown programming KLAR and general manager Al Gordon programming KHNK. Both made the switch from AC to country to deal with less competition. Says Gordon about the Riverside market, "There are five contemporary stations on the FM band and only one country, KNTF in Ontario (Calif.), and they don't cover the market as well as we do."

A country format has disappeared in Palm Beach, Fla. where WEAT-AM went to all-news with the CNN network after WIRK-AM switched to country to work in tandem with sister country station WIRK-FM. Steve Cody, who was the p.d. of WEAT-AM, continues as operations coordinator of the news operation and handles the afternoon air shift.

In a format change followup, KOKE-AM Austin has applied to the FCC to change call letters to KMMM. The station split from the country format of KOKE-FM in September to go Spanish.

★ ★ ★

Jim Evans, whose Purr Broadcasting is sole owner of the station, says that since KTTI switched its format from beautiful music to country it has become the top station in the Yuma market.

Evans put together a 10-member cheerleader squad, the Kitty Country Kittens, in January. The squad now represents the FMer at all sorts of civic occasions. In addition, he reports, the station has built a \$10,000 float that will be booked into major parades throughout the country.

The anniversary celebration, Evans contends, was "simply a party for our friends, not a sales promotion." Everything—from parking to food and drink—was free, he adds.

Oak Ridge Boys Set To Acquire Second Outlet

TERRE HAUTE, Ind.—The Oak Ridge Boys, who own WPFR-FM here, are about to acquire an AM sister to go with it.

WPFR general manager Jerry Scott says the group expects to close Jan. 3 on the purchase of daytimer WAAC here for \$350,000.

Scott says a big band format will be replaced with easy listening, probably from a syndicator. Peters Productions and RPM are under consideration. Scott says he expects to take the 500-watt station into stereo and seek ways to boost power and go full-time. For the stereo, "we're looking at a Harris system," he says.

There are no changes planned for WPFR, which is programmed by R.J. Cortnecht with a Hot 100 format with "a lot of gold that's given us a good spread on demos," Scott says.

GE Putting Stations Up For Sale

NASHVILLE—General Electric Broadcasting is putting eight radio stations and two television stations on the block, including local outlets WSIX-AM-FM and WNGE-TV, an ABC affiliate.

Targeted for completion within the next 12 to 18 months, the sale will reduce GE Broadcasting to station KOA-TV Denver and cable tv systems totalling more than 300,000 subscribers.

In addition to the Nashville stations, GE is listing for sale KOA-AM/KOAQ-FM Denver; WGY-AM / WGFm-FM / WREB-TV

Schenectady; WJIB-FM Boston; and KFOG-FM San Francisco.

Randy Bongarten, a spokesman at the company's Fairfield, Conn. headquarters, says GE is retaining ownership in the Denver tv station because of its "excellent growth potential." He adds that no decision has been made on whether GE will deal directly with potential buyers or work through brokers.

The decision to sell the stations was made "within the last week," according to Bongarten.

EDWARD MORRIS

Vox Jox

Figenshu's WKHK Job 'Fun'

By ROLLYE BORNSTEIN

"I'm having a lot of fun. It's been two years since I programmed a station. I even did an air shift Nov. 11 when two guys were out sick. I don't expect to make a move until after the holidays. We're in the middle of a rating period, and it's tough to get someone to move just before the holidays."

So explains Bill Figenshu, national program director for Viacom, who these days is wearing a second hat programming Viacom's country WKHK New York.

"With Fig on board, there's no pressure to make a decision," says general manager George Wolfson. "Fig's got the assistance of music director John Brejot. We're rolling along."

Figenshu thinks the station is rolling, too. "I said it would take two years, and it did. It's tough to pull an adult format out of the wall. This is the last adult format to go into this market." How is Figenshu doing it? "I'm playing the hits and doing some fine tuning." He adds that there's not much change since Bill Ford left as p.d. about a month ago: "We've been fine tuning for the past six or seven months."

Figenshu hopes the station will get an additional boost with an Oak Ridge Boys stereo simulcast of a Home Box Office cable presentation Nov. 28. The show also features

Charlie Daniels and Rosanne Cash. . .

★ ★ ★

Bob Kranes has been promoted to the newly created position of operations director of WLIR Garden City, N.Y. He will supervise production, news and public affairs. He continues to coordinate the station's concert series and artist interviews and to handle a Sunday morning air shift. He will also produce the new Sunday morning countdown show. . . WRIF Detroit midday jock Ken Calvert did a 15-minute phone interview with Yoko Ono Wednesday (10) to discuss her new album "It's Alright" and the emotional struggle she underwent following the death of her husband John Lennon.

★ ★ ★

Ken Bentley, p.d. and m.d. at WPRT-AM-FM Prestonsburg, Ky. the past two months, is a member of the group Full House, which, he reports, now has a regionally breaking hit on Big Time Records called "Standing On Shakey Ground." . . Don Evans is the new m.d. at WHIC Hardinsburg, Ky. . . Rosalie Lockhart is the new general manager of WSMB New Orleans, moving up from station manager. P.d. Richard Fahey has added the additional title of assistant g.m.

(Continued on page 25)

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By ROLLYE BORNSTEIN

Thanksgiving's Once A Year, But There Are Always Turkeys

This is the time of year when most radio folks are in their prime: Thanksgiving. And while most of us are busy being thankful that the real turkeys may be heard on the competition, a few rare instances of "gobbling" have been known to occur on even the best of stations, to some of the greatest of jocks.

Like the Windy City announcer who stumbled into work early one Sunday morning on WIND in Chicago to proclaim, "Last night in basketball, the Bulls balled Beatimore," or the soul jock across town from him on WVON who promised a "star stage-ed stud show," or the morning anchor on KHTZ Los Angeles who described in detail the highjacking of a "Lesbianese" airliner.

But one of the most embarrassing moments in radio history belongs to WSAI's Dale Turner. Early in his career he was charged with the duty of giving away "10 gallons of orange one-coat latex paint." In his excitement, what he awarded the lady was "10 gallons of orange Kotex."

Then again, who among us hasn't moved to a new market, unaware of the pronunciation of streets, parks and elected officials? Occasionally such mispronunciations become a private off-the-air joke around the station. KFVB's Brian Bastian for quite some time had been referring to their syndicated weatherman, Todd Glickman, in that fashion. Two weeks ago, the rest of Los Angeles learned his secret as he introduced "KFVB's meteorologist, Toad Glickface."

News can be trying. Especially when it's just one of the duties of an air personality. Countless announcers have begun a five-minute live newscast only to find the wire copy burning from the bottom up, set on fire by a helpful fellow air staffer. But for KFOX Long Beach's Joe Ferguson, that would have been a blessing. Joe was charged with

reading the headlines every hour as part of his airshift, and it was obvious he was no journalist. It was also obvious he did not pre-read the copy. So convinced were his co-workers that Joe heard nothing he was reading that one morning they slipped in the following story: "A small tidal wave occurred on the island of Pango Pango this morning, caused by three fat ladies escaping from a local circus by parachuting out of a light plane. There were no reports of injury or damage." Sure enough, Joe was halfway through the weather before he realized he'd been had.

Joe, who today programs KUPL Portland, may also be the only announcer who has fallen asleep while reading a five-minute 'cast. But at least he was in good company at KFOX; the station employed John Phillips as host of its Sunday morn-

ing black religious and ethnic programming. He got through the black preachers just fine, but it became apparent that he was no linguist when the Scandinavian program ran backwards for 15 minutes before someone with a thick accent advised him rather impolitely of his error.

Jerry Lee Trowbridge would have probably preferred to be speaking a Scandinavian language when he confidently informed KZLA's Los Angeles listeners that the Vatican had just appointed "the first non-Catholic pope in over 400 years of church history." Not only did he say that the church appointed someone from another faith, but he implied they'd done it before. What he meant was "non-Italian."

It could have been worse, and it was across town at KHTZ. The station was an automated country outlet at the time, and when the an-

nouncer on duty learned of the Pope's demise, he dropped in a bulletin to that effect and programmed the system to return to regular programming after it ran. The regular programming it returned to was Bobby Bare's "Drop Kick Me Jesus."

At least they said something. Y-103 in Jacksonville had a morning news anchor called out of town unexpectedly. Since it was during the ratings period, rather than have someone fill in for this heavily promoted air talent, they asked her to prerecord a week's worth of news before leaving. There were two things she hadn't counted upon: the PSA plane crash in San Diego, and the Pope's sudden death. While the rest of North Florida was buzzing with the news, there she was calmly saying "Good morning, not much news today."

KUBE Seattle's Michael O'Shea was also infamous for prerecording his material with equally disastrous results. This dates back to 1965 when he was the all-night announcer in his hometown of Springfield, Ill. It

(Continued on page 18)

Washington Roundup

NAB: Yes To Limited Lottery

By BILL HOLLAND

The National Assn. of Broadcasters wants the FCC to know that it approves of the lottery system for choosing among competing applicants for initial telecommunications licenses such as low power television. But it opposes the use of a lottery procedure for other services.

In its 13-page reply comment to

the Commission filed Nov. 12, the NAB says the FCC should apply the new lottery system "to those proceedings which concisely conform to the legislative criteria and possess the unique attributes of low power broadcasting." But the association adds it "strongly opposes expansion of random selection techniques to other services on an ad-hoc basis."

The FCC has said—somewhat too vaguely, according to the NAB—that it would use a lottery in services other than low power tv "where the qualifications of competing applicants are so close that no material difference between their ability to serve the public interest can be differentiated."

The NAB comment says the FCC "offers no indication of what services the Commission intends to consider on an ad hoc basis or what standards the Commission would apply to determine when competing applicants are generally indistinguishable," and calls selection of initial licensees by chance "impermissible."

The NAB further states that "firmly settled judicial precedents" call for a comparative hearing in cases where there are two more mutually exclusive applications, when the FCC is dealing with full-power radio and tv broadcast stations.

It also addresses the issue of geo-

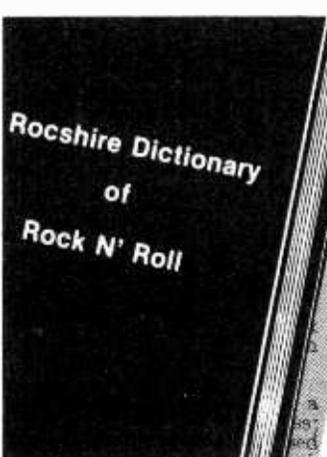
(Continued on page 69)

Motorola Wins FCC Approval For AM Stereo

Motorola has won type acceptance approval for its AM stereo system from the FCC, making it the third to be so approved. The Harris Corp. and Kahn Communications systems had been approved previously.

Type acceptance by the FCC means that these companies can install their systems in radio stations and the stations can broadcast in AM stereo without further FCC action. Kahn and Harris have systems in operation at several stations around the country, and Motorola says it has orders from a number of broadcasters.

Motorola calls its version Compatible Quadrature, or C-Quam for short. It will design and manufacture exciters and modulators at its Schaumburg, Ill. facility.



once open at the sides. (Old French.)
rock (rok), *n.* a large mass of stone or stony matter; any mineral deposit; natural deposit of sand, earth, or clay; firm or immovable defense; movement backwards and forwards; distaff: *v.t.* to cause to move backwards and forwards; lull to sleep: *v.i.* to move backwards and forwards.
rocket (rok'et), *n.* a firework made of a case filled with saltpeter, sulphur, and charcoal, fastened to a stick.
Rocshire (rock-shire) *n.* compounding of the names rocky and shirley, owners of Rocshire Records, an innovative and dynamic new record company in Orange County, California that is dedicated to bringing you the finest in musical talent; example: the new TONY CAREY album available on ROCSHIRE records and tapes.

Most Added Records

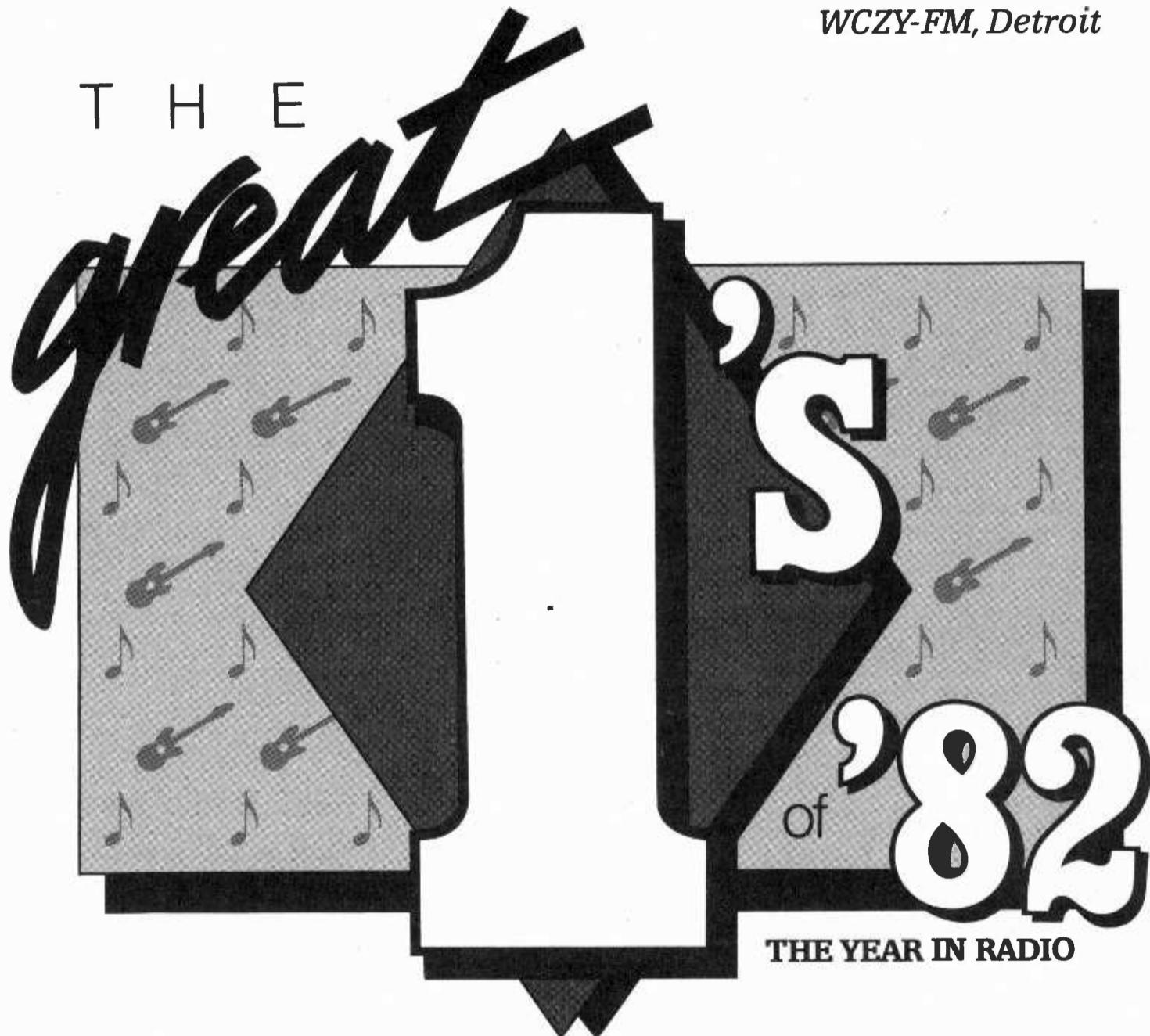
The week's five most added singles at Billboard's reporting stations in each of four formats.

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
HOT 100			
1 "The Other Guy," Little River Band, Capitol	24%	51%	KRTH-FM, KFRC-AM, CKLW-AM, WZGC-FM, WBBQ-FM, WFBR-AM
2 "Love In Store," Fleetwood Mac, Warner	19%	20%	KIQQ-FM, WBEN-FM, WBBQ-FM, KRLL-AM, WFBR-AM, WIVY-FM
3 "I Do," J. Geils Band, EMI	16%	50%	KUBE-FM, WZGC-FM, WTIK-AM, KMGK-FM, KRSP-AM, KBEQ-FM
4 "Heart To Heart," Kenny Loggins, Columbia	16%	17%	KFI-AM, WZGC-FM, WXXK-FM, KMGK-FM, WBEN-FM, KLVU-FM
5 "Baby Come To Me," Patti Austin with James Ingram, QWest	16%	62%	KFRC-AM, KIMN-AM, KSLQ-FM, WBEN-FM, WNCI-FM, KOFM-FM
BLACK			
1 "Welcome To The Club," Brothers Johnson, A&M	41%	55%	WPLZ-FM, WVEE-FM, XHRM-FM, WAMO-FM, KAPE-AM, WWIN-AM
2 "Love Me Right," Aretha Franklin, Atlantic	36%	36%	KGFJ-AM, WBMX-FM, WRKS-FM, KWAM-FM, WVEE-FM, WDAS-FM
3 "Painted Picture," Commodores, Motown	35%	35%	KDAY-AM, WJLB-FM, WBMX-FM, KWAM-FM, WBOK-AM, WJPC-AM
4 "Are You Serious," Tyrone Davis, Highrise	28%	50%	WZEN-FM, KWAM-FM, WLOK-AM, WLOU-AM, WJPC-AM, WNJR-AM
5 "Betcha She Don't Love You," Evelyn King, RCA	20%	46%	KDAY-AM, WJMO-AM, WBMX-FM, KOKY-AM, WAMO-FM, WXYV-FM
COUNTRY			
1 "Thank God For Kids," Oak Ridge Boys, MCA	35%	73%	KFTN-AM, KTOM-AM, WITL-FM, WSDS-AM, KOKE-FM, KOMA-AM
2 "Inside"/"Carolina Dreams," Ronnie Milsap, RCA	28%	81%	WJEZ-FM, WXCL-AM, WSLC-AM, WESC-AM, WIVK-AM, WDOD-AM
3 "Somebody's Always Saying Goodbye," Anne Murray, Capitol	27%	50%	KSOP-AM, KEBC-FM, KOKE-FM, WSLC-AM, WQYK-AM, WKSJ-AM
4 "Til I Gain Control Again," Crystal Gayle, Elektra	26%	58%	KSSS-AM, KSOP-AM, KTOM-AM, WKSJ-AM, WIVK-AM, KRMD-FM
5 "Shadows Of My Mind," Leon Everette, RCA	26%	26%	KHAK-AM, WSEN-FM, WSLC-AM, WIRK-FM, WKSJ-AM, WGTO-AM
ADULT CONTEMPORARY			
1 "Baby Come To Me," Patti Austin with James Ingram, Qwest	16%	56%	KEYI-FM, WAFB-FM, KCRG-AM, WTMJ-AM, WGY-AM, WTIC-AM
2 "You Can't Hurry Love," Phil Collins, Atlantic	16%	35%	KIXI-AM, WGAR-AM, KMBZ-AM, WSB-AM, KOY-AM, WCTC-AM
3 "Africa," Toto, Columbia	12%	60%	KOY-AM, WHOHO-AM, WSGW-AM, KSEL-AM, WQUE-FM, WRVA-AM
4 "Theme From Dynasty," Bill Conti, Arista	12%	58%	KNYN-FM, KEYI-FM, WAFB-FM, WTMJ-AM, WGY-AM, WICC-AM
5 "Two Less Lonely People In The World," Air Supply, Arista	12%	49%	KCEE-AM, WHIO-FM, WHB-AM, WELI-AM, WICC-AM, WAFB-FM

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*James Mulla
WCZY-FM, Detroit*



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CHICAGO • ELTON JOHN • THE DOOBIE BROTHERS • OLIVIA NEWTON—JOHN
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For: CBS RADIORADIO



TOP DEEJAY WSM's Morgan Is Emerging As A National Air Personality

By EDWARD MORRIS

NASHVILLE — WSM-AM's Chuck Morgan copped his Country Music Assn. DJ of the year award Oct. 11, just as he was evolving from a Nashville to a national air personality. And he says that passage has involved much more than just using additional broadcast power to reach larger audiences.

Morgan, who won his CMA prize in the large market category, is the main weeknight host of Music Country Network, a satellite system created by Nashville's WSM Inc. and the Associated Press. The live record-and-talk show is now carried by 80 stations coast-to-coast. In addition to his chores at MCN, Morgan is also an announcer on the Friday and Saturday Grand Ole Opry broadcasts.

"You've got to be a lot more generic working for a nationwide network," Morgan says he has discovered. "You can't talk about Nashville or the weather. And since our audiences are in different time zones, you can't even talk about the time of day."

He acknowledges that MCN came in for its share of affiliate criticisms when it made its debut earlier this year because it "sounded too much like WSM." The complaints did not alter Morgan's easygoing manner, but they did lead to an organizational tightening up. A playlist was imposed, and guests began to be chosen more for their celebrity than for their inside knowledge of the country music business.

Morgan's rise to DJ stardom has been fairly rapid. He took his first radio job in 1971 with WDDD in his native Marion, Ill. (that station, he notes with some pride, is now an MCN affiliate). Hoping to sharpen his professional skills, Morgan enrolled in the radio and tv curriculum at Southern Illinois Univ. and stayed there for six months until, he says, he realized he wasn't really learning anything about broadcasting.

He recalls that he was listening to the Opry one night when he heard a

commercial for Nashville's Elkins Institute. He earned his license at Elkins and, in 1974, went to work at WMAK, a rock-format station. Always a fan of country music, he admits that during his off-the-air moments at WMAK, he consistently listened to WSM.

He joined the station within a few months, not as an air personality but as an assistant to jocks Ralph Emery and Hairl Hensley, "finding records for them and things like that." When Grant Turner, "the voice of the Grand Ole Opry," retired from full-time duties in 1975, Morgan was tapped to take over this early morning slot. Then, in 1978, Morgan became one of the Opry's announcers himself.

"My mom and dad liked country music," says Morgan, explaining his encyclopedic grasp of the genre, "and I can remember listening to it when I was three years old. I never listened to the Beatles. And when you sit around with people like Ralph Emery and Hairl Hensley and when you hang around the Opry, you're bound to pick up a lot. I was just like a sponge—I absorbed it all." Even with such background, Morgan says he may spend from three to four hours a day, preparing for his nightly MCN show, depending on who his guests are.

His approach to country music is not, however, just scholarly. He relies on his ears, too. "I know I was one of the first to play Ricky Skaggs' records. I started playing him in 1978," he notes.

NAB's Fritts Prods Congress

LAWRENCE, Kan. — National Assn. of Broadcasters president Ed Fritts urged Congress Friday (12) to "reconsider the full implications of government restraints" on broadcasters' First Amendment rights.

He made the plea as luncheon speaker at the third annual Grover Cobb award ceremony at the Univ. of Kansas. Cobb, who is deceased, was a NAB executive.

Fritts told the audience of journalism students and professors that broadcasters are leading the way in the repeal of political broadcasting and Fairness Doctrine regulations. "As journalists," he said, "broadcasters should be allowed full editorial discretion... the same way newspapers cover those office-seekers they see as credible, serious candidates."

Out Of The Box

HOT 100/AC

EUGENE, Ore.—The Spinners' treatment of Willie Nelson's "Funny How Time Slips Away" (Atlantic) wins praises from KUGN program-music director Paul Thorne. The romantic swing of the Freddie Perren production "has real soul—the precise sound we're looking for." Other new favorites include Kenny Loggins' "Heart To Heart" (Columbia) and "Love In Store" by Fleetwood Mac (Warner Bros.). The former, co-written by Michael McDonald, "has a nice, easy flow—vocally, lyrically and orchestrally." The latter song, composed and performed by Christine McVie, exudes "an almost nostalgic feel for their work of the late 1960s. The harmonies are just lovely."

AOR

AUSTIN—KLBK-FM music director John Michael Scott is unabashedly enthusiastic about "T-Bird Rhythm" by the Fabulous Thunderbirds (Chrysalis). "The T-Birds are as pure as you can get," says Scott, who hopes such cuts as "Can't Tear It Up Enough," "How Do You Spell Love" and "Gotta Have Some/Just Got Some" from the Nick Lowe-produced disk will make AOR programmers "think twice" about their inherent "prejudice" towards blues-based bands. "It's a fine album—simple, clean, concise—and they deserve a national shot. Nick's ears and direction really paid off." Scott has also jumped on the new J. Geils Band LP, "It's Showtime" (EMI America), and the cuts "I Do" and "Land Of A Thousand Dances." "This is good-time, positive party music that makes people move. I love the spontaneity, the nostalgic feel. It's great for our upper demos."

BLACK/URBAN

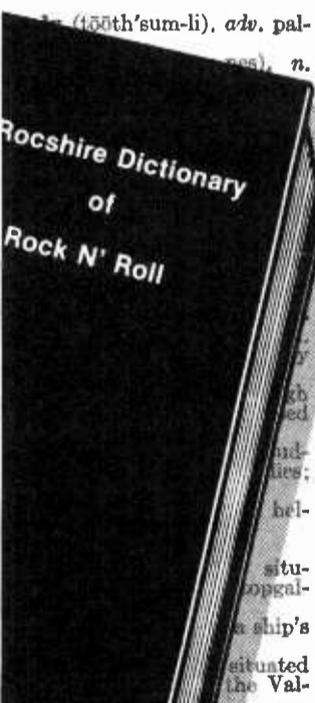
ATLANTA—Larry Tinsley says he doesn't know how to do "the walk," but that hasn't stopped the WAOK program-music director from adding the single of the same name by the Time (Warner Bros.). "It's a solid dance groove that's good for our teen demos," he says, adding that he likes the album cuts "Wild And Loose" and "Gigolos Get Lonely Too" from the group's "What Time Is It?" LP. Tinsley's other recommendations include Peabo Bryson's new Capitol single, "We Don't Have To Talk About Love," which he calls "one of Peabo's most sensual love ballads," and "The Best Is Yet To Come" by Grover Washington Jr. with Patti LaBelle. "It's similar to the formula he used with Bill Withers on 'Just The Two Of Us,' and this sounds like another instant winner. Patti is super-charged."

COUNTRY

TOPEKA—KTPK-FM music director Lyman James likes the "relatable story lines" of "Somebody's Always Saying Goodbye" by Anne Murray (Capitol) and "Faking Love," featuring T.G. Sheppard and Karen Brooks (Warner Bros./Viva). "Anne takes an everyday occurrence and really makes it stick," James feels. "And 'Faking Love' is more than another cheating song; it's a strong ballad from a terrific pairing. She's a hot new talent and he's riding a string of hits. I like the timing." Another single he's supporting is "I'd Rather Be Doing Nothing With You" by Karen Taylor-Good (Mesa). "Even with the strings, it's still a great country record, no doubt about it. She's got an outstanding voice—we expect big things."

LEO SACKS

NOVEMBER 27, 1982, BILLBOARD



Rocshire Dictionary of Rock N' Roll

tonite (tō'nīt), n. a powerful explosive.

Tonka bean (tong'ka bēn), n. the aromatic kernels of the fruit of a shrubby plant of Guiana, used for scenting snuff, &c.

tonnage (tun'āj), n. the weight of goods carried in a boat or ship; carrying capacity of a vessel; duty or toll on vessels; collective shipping of any port or country.

tonneau (tun'ō), n. the body of an automobile, behind the chauffeur.

tonsillitis (ton-sil-i'tis), n. inflammation of the tonsils.

tonsils (ton'silz), n.pl. two almond-shaped glands situated at the two sides of the fauces of the throat.

tonorial (ton-sō'ri-al), adj. pertaining to shaving or to a barber.

tonsure (ton'shūr), n. the act of clipping the hair or of shaving the crown of the head; the corona thus

Tony-Carey (keyboardist, composer) n. new recording artist on the Rocshire label; composer vocals and keyboards on his new album entitled "Tony Carey"; creator of songs ranging from heavy metal to easy listening; a recording artist on his way to the top starting with an album you will want to listen to over and over again; performed as keyboardist with the hit group RAINBOW

ographical.

topographically (top-ō-graf'i-ka-li), adv. in a topographic manner.

topography (tō-pog'ra-fi), n. the scientific description of a particular place, &c.; the features of a region or locality.

topping (top'ing), adj. rising above; surpassing; n. the act of cutting off the top.

topple (top'l), v.t. to overturn: v.i. to fall forward; tumble down.

topsail (top'sāl), n. the sail second from the deck.

topsy-turvy (top'si-tēr'vi), adv. in an inverted position; in confusion: adj. disordered; chaotic.

toque (tōk), n. a close-fitting bonnet.

tor (tōr), n. high-pointed hill; jutting rock.

Torah (tō'rā), n. the Mosaic law; Pentateuch. Also Thorah.

torch (tōrch), n. a large light formed of resinous wood, flax, &c., soaked in some inflammable substance, and carried in the hand; any light used in the manner of a torch; flambeau.

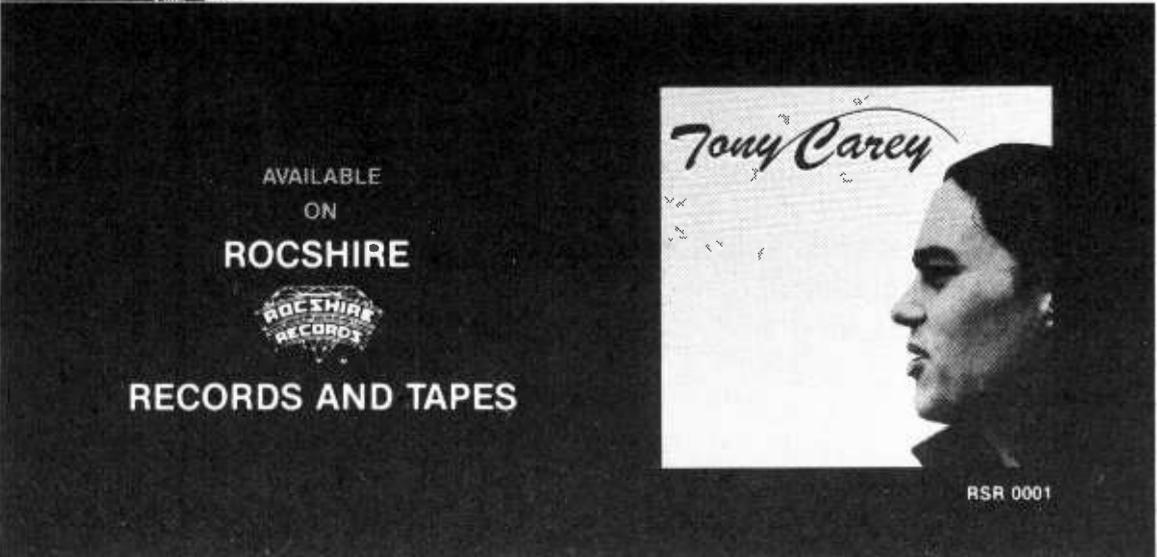
tore (tōr), p.t. of tear.

torador (tor-e-a-dōr'), n. a bull fighter. [Spanish.]

toreutic (tō-rōō'tik), adj. pertaining to carved or sculptured work, especially to metallic work in bas-relievo.

torment (tōr'ment), n. extreme pain; to

met; mīte, mit; nōte, nōrth, not; bōōn, book; āte, ārm, at, awl; mē, mērgē, met; mīte, hūe, hut; thīnk, thēn.



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Tony Carey

RSR 0001

1982 Radio Awards Competition

Time is running out to enter the 1982 Billboard Radio Awards Competition. All entries must be postmarked no later than Nov. 30. Awards will be presented according to format and category to the outstanding station, p.d. and DJ as well as for special programming and military/international DJs.

Entrants may submit material for the AOR, Hot 100/AC, country, black, Latin or miscellaneous categories. Market sizes are broken down into three groups: number one to 30, 31 to 100 and below 100. Air checks must be of material aired between Jan. 1 and Nov. 30 of this year. DJs should use the entry blank below to enter.

ENTRY FORM AIR PERSONALITY COMPETITION

Please affix this label to your air personality's air check.

PLEASE PRINT:

Air Personality	Station	City	Format
Does air personality select music? Yes___ No___			
Personality has been with station since ___ mo. ___ yr.			

JUDGES:

Please rate on a scale of zero (0) to ten (10). The highest point total in each category wins. Use ONLY one column. Leave rest blank for future judging.

REGIONAL RATING	FINAL RATING
	Voice
	Timing
	Music selection
	Salesmanship
	Personality definition
	Interest stimulation
	Compatibility with format
	Ability to relate to audience
	Presentation
	Content
	Imagination
	Creativity
	Originality
TOTAL	TOTAL



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stations the opportunity to be the exclusive promoter and co-sponsor of this historic event in their markets. The WHO's Final Concert presented live on giant screens, represents an unbeatable promotional opportunity. For more information, call CEN at (212) 580-9440.

A LIVE **CEN** SATELLITE PRESENTATION

Mike Harrison

You Can't Be Progressive & No. 1

It was one of those whirlwind bi-coastal jaunts that brought this California-based broadcaster in and out of New York City within the space of eight hours. The business at hand was the college radio and "new music" convention organized by Progressive Media magazine. I was the red-eyed keynote speaker.

It was an intellectually and emotionally stimulating experience. It began with a cab ride to the hotel with a bunch of incredibly zealous college broadcasters who were intoxicated with the "new music" (or "new wave" or "modern rock") that they purvey. It ended with a cab ride back to the plane with noted consultant Lee Abrams, who was equally enthusiastic about his latest brainchild, "Timeless Rock."

The college broadcasters descended upon the convention with the excitement and assuredness of a revolutionary political party about to execute a cultural coup d'etat. The new music (or, as it was commonly termed, "the so-called new music or whatever you want to call it") was on everybody's mind. The cab ride in and conversations in the hotel lobby were buzzing with talk of synthesizers, Missing Persons, WLIR-FM, Rick Carroll, KROQ-FM and the

importance of England, among other geographic hot spots.

During this scattered rap, one young radio programmer from the Midwest asked me if I think there will be "room for lead guitars" within the new scene. My mind flashed back to the question of some dozen years earlier, "Will there be room for strings in progressive rock?" My response to the student was "only if the committee allows it!"

With the advent of each new musical scene comes the emergence of that figurative "committee"—the popularly held notions perpetuated by purveyors of the scene who dedicate themselves to the separation of that scene, musically and culturally, from both pre-existing and co-existing ones. In order to protect this separation, they formulate sets of rules and regulations. They evolve with time into what is commonly referred to as the "purists."

Then, of course, there emerges within this cyclical process a lesser-organized but equally potent subcommittee, or alternate committee, of those who couldn't care less about any rules and are dedicated to mixing the elements of the new scene with every other scene they possibly can. They are the "non-purists," or "generalists," or "mass-appeal" merchants.

And so the battle within new wave has already begun, as the young pur-

veyors of this obviously significant new wrinkle in pop culture come to grips with the fact that on the one hand, some of their customers want their music separate and elite, while on the other hand, top 40 is gobbling up the best of their stuff and bland-ing it out with the likes of everything from Olivia Newton-John to the Beatles. (Just the other day I heard a KROQ-FM insider complain that the station is playing too much synthesizer music. "They're making the station sound like a discotheque!" was the precise comment.)

I took particular pleasure telling the young broadcasters during my address that you have to decide whether you want to be No. 1 or progressive—that you can never be both, or at least, you can never be both at the same time. Never.

Lee Abrams is a man who knows as much as anyone about the differences between the concepts "No. 1" and "progressive." He's also been on both sides of the purist versus generalist fence. Although he, too, is dabbling in new music (WLIR-FM), his heart, at the moment, seems to be in his latest radio blueprint, "Timeless Rock," also known throughout programming circles as "Superstars Two."

Mike Harrison, producer, broadcaster and consultant, is president of Goodphone Communications. Woodland Hills, Calif.



I'LL ASK THE QUESTIONS—Jerry Reed makes sure that he doesn't "get the shaft" from Silver Eagle syndicators Johnny Rosen and Bob Kaminsky, clockwise, as he confers with his manager, Frank Rogers. Reed is slated for an upcoming Silver Eagle broadcast.

Gobble Up These Tales Of Broadcasting Turkeys

• Continued from page 14

wasn't enough that all his friends could hear him on WCVS. He wanted to hear his show, too. So each night he'd record his 1 a.m. news cast and let the tape run for 20 additional minutes of programming. Then at 4 a.m. he'd rewind the tape, playing it from the top while he'd go out in his car and listen to his marvelous airwork as "Mighty Mike." Sometimes, overcome with pride, he'd drive around town listening to himself. Things went amazingly well until the night he heard the door click behind him as he realized he had 25 minutes to regain entry into the now-locked building without a key. Two choices seemed apparent; drive to a phone booth, call the p.d. and confess that there was more in-car listening than was previously thought by management; or smash the plate glass window with a tire iron. He decided on the latter, which cost him weekly deductions from his paycheck for what seemed like several years.

At least they didn't catch him in the act. Ray Smithers was not as lucky. Ray, who today is with KMPC Los Angeles, was working mornings as a beautiful music announcer several years ago on WELG in Elgin Ill. Sitting there all alone early one morning in one of those oversized swivel chairs with large arm rests, he propped the door open for better ventilation, turned on the mike over the lush strings of Mantovani, put on his most dignified beautiful music voice, and confided to Chicagoans: "Good morning, this is Ray Smithers, your horse." Punchy from lack of sleep after the previous night's partying, he had planned to say "your host." But the remark caught him off guard, and as he started to laugh, he leaned back in the chair, which immediately tipped over and slide into the hall. Trapped by the arm rests, there he lay, Mantovani in the background, his feet dangling in the air, laughing hysterically. And that was the first sight the general manager saw as he opened the front door with his usual air of decorum. The second was the brightly lit "on-the-air" sign, and about the only thing he had to be thankful for at that point was the fact that he wasn't managing a tele-

vision station.

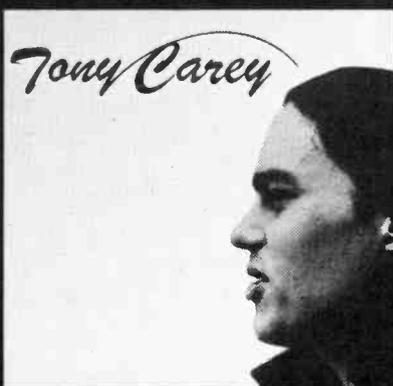
Video can get you into deeper trouble, no doubt about it, as two West Virginia co-anchors learned one evening on WSAZ-TV. One of them originated from Charleston and the other was miles away in Huntington. The director would switch back and forth to both locations, making it look like the big time. This particular night it looked more like the big top, as the Charleston anchor described the return of the astronauts from the moon, explaining that they would be put in "isolation for a few days to see if any lunar orgasms would be detected." It was obvious he meant "organisms," and more obvious that he found his error humorous. Bailing out of a potentially bad situation, the director immediately switched to Huntington, where the other anchor, having heard the slip on his earphones, was laughing hysterically, head down, pounding the desk with his fists. The director immediately cut back to Charleston, where the scene was nothing short of convulsions, at which time he faded to black to await the next, and possibly last, commercial announcement.

So as you bow your head in silent prayer and contemplate the turkeys of your life, throw in an extra word of thanks for prerecorded tape—and for the fact that at least in radio, no one will recognize your face.

POPPIN' OUT OF THE BOX

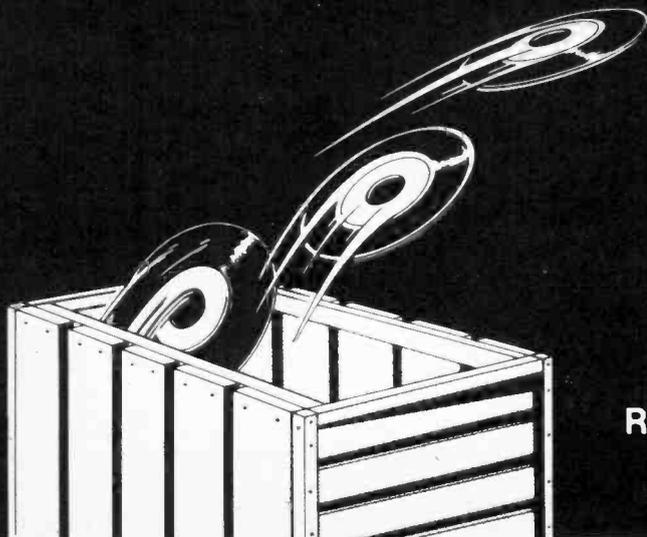
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AC RUNNING AWAY FROM THE THOUGHT OF YOU
TOP 40 WEST COAST SUMMER NIGHTS
or DAY PART ALL 3 SINGLES



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AGENDA

SATURDAY, January 22nd

8:00am- 9:00am	Continental Breakfast
8:30am- 5:30pm	Registration
9:00am-10:00am	"The Music Panel: The State of Popular Music"
9:00am-11:45am	EARSHOT presents "News and Public Affairs Workshops"
10:15am-11:45am	"The New Attitude Radio Promotions"
11:45am- 1:00pm	FREE TIME
1:00pm- 2:15pm	"Air Personalities: What Are They And Where Do They Come From"
1:00pm- 3:30pm	EARSHOT presents "News and Public Affairs Workshops"
2:30pm- 3:30pm	"Consultants: Who Are They And What Do They Do"
3:45pm- 4:45pm	"Networks and Syndicators: The New Programming Force"
3:45pm- 6:00pm	"Talk Radio" panel & Special Presentations
5:00pm- 6:00pm	"View From The Top"
6:00pm- 7:00pm	FREE TIME
7:00pm-11:00pm	GENERAL DINNER SESSION with Keynote Speakers
11:00pm- ????	Open Rap Session

THURSDAY, January 20th

10:00am- 6:00pm	Registration
7:30pm- 9:30pm	Welcoming Reception

FRIDAY, January 21st

8:00am- 9:00am	Continental Breakfast
8:30am- 5:30pm	Registration
9:00am-10:00am	"Radio's Changing Job Descriptions"
9:00am-11:45am	EARSHOT presents "News & Public Affairs Workshops"
10:15am-11:45am	"Radio And Record Industry Relations"
11:45am- 1:00pm	FREE TIME
1:00pm- 2:15pm	"The Truth About Positioning: Sound, Image, Crossover"
1:00pm- 3:30pm	EARSHOT presents "News and Public Affairs Workshops"
2:30pm- 3:30pm	"Plain Talk About New Technology"
3:45pm- 4:45pm	"Old-Timers Day"
3:45pm- 6:00pm	Production Seminars & Special Presentations
5:00pm- 6:00pm	"Talk, News And Public Affairs on Music Radio"
6:00pm- 7:00pm	FREE TIME
7:00pm-11:00pm	GENERAL DINNER SESSION with Keynote Speakers
11:00pm- ????	The Album Network presents "Rock Radio Seminar"

Mike Harrison
Billboard
Radio Programming
Convention Director

THE BILLBOARD RADIO PROGRAMMING CONVENTION

January 20-22, 1983
Huntington Sheraton
Pasadena, California



has been appointed as the official carrier for the Billboard Radio Programming Convention. Simply call 800/325-4933 and identify yourself as a Billboard Radio Convention attendee and be eligible for a 25% discount off TWA regular coach airfares. Convenient ticketing lets you select the ideal way to receive your tickets, boarding passes and advance seating assignment. You may have your tickets mailed directly to you, or if you prefer, your tickets may be purchased from your travel agent of local TWA office.

To register, simply fill in the registration coupon and return it with your check or credit card information to: *Billboard Radio Programming Convention, 9107 Wilshire Blvd., Suite 700, Beverly Hills, California 90210. For information on registration, travel and hotel accommodations, please contact Kris Sofley at (213) 859-5319.*

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

REGISTRATION FEES:

- \$225.00 Before December 10, 1982
- \$275.00 After December 10, 1982
- \$180.00 Speaker/Student Registration

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

I am enclosing a check in the amount of \$ _____

I wish to charge my registration to:

- American Express Diners Club
- BankAmericard/Visa MasterCharge

CARD NUMBER _____ EXP. DATE _____

SIGNATURE _____

MAIL COMPLETED FORM TO: **Billboard's Radio Programming Convention**
 9107 Wilshire Boulevard, Suite 700
 Beverly Hills, California 90210
 Telephone (213) 859-5319

LAST NAME	FIRST NAME	INITIAL
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Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (11/16/82)

PRIME MOVERS-NATIONAL

- LIONEL RICHIE—Truly (Motown)
- DARYL HALL AND JOHN OATES—Maneater (RCA)
- DONALD FAGEN—I.G.Y. (What A Beautiful World) (Warner Bros.)

★ **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—Award, B—Debut, P—Prime Mover, Q—Key Prime Mover, RU—Reused Playlist From Last Week.

TOP ADD ONS -NATIONAL

- PATTI AUSTIN WITH JAMES INGRAM—Baby Come to Me (Qwest)
- JEFFREY OSBORNE—On The Wings Of Love (A&M)
- MEN AT WORK—Down Under (Columbia)

BREAKOUTS-NATIONAL

- FLEETWOOD MAC—Love In Store (Warner Bros.)
- KENNY LOGGINS—Heart To Heart (Columbia)
- BILLY JOEL—Allentown (Columbia)

Pacific Southwest Region

- ★ **PRIME MOVERS**
- LIONEL RICHIE—Truly (Motown)
 - DARYL HALL AND JOHN OATES—Maneater (RCA)
 - MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine (Epic)
- **TOP ADD ONS**
- MEN AT WORK—Down Under (Columbia)
 - LITTLE RIVER BAND—The Other Guy (Capitol)
 - JEFFREY OSBORNE—On The Wings Of Love (A&M)
- **BREAKOUTS**
- KENNY LOGGINS—Heart To Heart (Columbia)
 - JUICE NEWTON—Heart Of The Night (Capitol)
 - BILLY JOEL—Allentown (Columbia)

KFI-AM—Los Angeles

- (Roger Collins—MD)
- ★ ★ LIONEL RICHIE—Truly 3-1
 - ★ ★ DARYL HALL AND JOHN OATES—Maneater 12-7
 - ★ MARVIN GAYE—Sexual Healing 20-1
 - ★ TOTO—Africa 21-15
 - ★ NEIL DIAMOND—Heartlight 31-29
 - ★ JUICE NEWTON—Heart Of The Night
 - ★ BILLY JOEL—Allentown
 - ADAM ANT—Goody Two Shoes B
 - THE J. GEILS BAND—I Do B
 - LARI HALL—Who's That Guy B
 - LITTLE RIVER BAND—The Other Guy B
 - LEE RITENOUR—Cross My Heart A
 - KENNY LOGGINS—Heart To Heart A
 - AMERICA—Right Before Your Eyes A
 - SYBIE BARTON—UCLA A
 - SONNY CHARLES—Put It In A Magazine X
 - SANTANA—Nowhere To Run X
 - GEORGE HARRISON—Wake Up My Love X
 - JONI MITCHELL—(You're So Square) Baby, I Don't Care X
 - CHILLWACK—Whatcha Gonna Do X
 - MOVING PICTURES—What About Me X
 - THE MOTELS—Forever Mine X
 - EDDIE RABBITT WITH CRYSTAL GAYLE—You And I X
 - MISSING PERSONS—Destination Unknown X
 - PETER GABRIEL—Shock The Monkey X
 - DONNIE IRIS—Tough World X

KIQQ-FM—Los Angeles

- (Robert Moorhead—MD)
- ★ PETER GABRIEL—Shock The Monkey B
 - ★ PHIL COLLINS—You Can't Hurry Love B
 - ★ AIR SUPPLY—Two Less Lonely People In The World B
 - ★ CHILLWACK—Whatcha Gonna Do B
 - ★ MICHAEL McDONALD—I Gotta Try B
 - RAY PARKER JR.—Bad Boy A
 - PIA ZADORA—The Clapping Song A
 - ARETHA FRANKLIN—Love Me Right A
 - CHIC—Hanging A
 - THE COMMODORES—Painted Pictures X
 - LARI HALL—Who's That Guy X

KRLA-AM—Los Angeles

- (Rick Stancato—MD)
- ★ ★ MEN AT WORK—Who Can It Be Now 5-3
 - ★ ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 18-4
 - ★ THE POINTER SISTERS—I'm So Excited 16-13
 - ★ DON HENLEY—Dirty Laundry 25-23
 - ★ MISSING PERSONS—Destination Unknown 27-24
 - ★ JEFFREY OSBORNE—On The Wings Of Love
 - RAY PARKER JR.—Bad Boy A
 - MEN AT WORK—Down Under A
 - TOM PETTY AND THE HEARTBREAKERS—You Got Lucky A
 - SMOKEY ROBINSON—The Smokey Robinson Medley A
 - CULTURE CLUB—Do You Really Want To Hurt Me A
 - KDOL AND THE GANG—Let's Go Dancin' (Ooh La, La) X
 - BARRY MANILOW—Memory X
 - JOHN COUGAR—Hand To Hold On To X
 - A FLOCK OF SEAGULLS—Space Age Love Songs X
 - ADAM ANT—Goody Two Shoes X
 - BILL COMPTON—Theme From Dynasty X
 - CHARLENE AND STEVIE WONDER—Used To Be B
 - DAN FOGELBERG—Missing You X
 - LUTHER VANDROSS—Bad Boy/Having A Party X
 - PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me X

KRTH-FM—Los Angeles

- (David Grossman—MD)
- ★ ★ MARVIN GAYE—Sexual Healing 9-3
 - ★ ★ DIORNE WARRICK—Heartbreaker 8-4
 - ★ DARYL HALL AND JOHN OATES—Maneater 11-7
 - ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 19-10
 - ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) 17-14
 - ★ KENNY LOGGINS—Heart To Heart
 - ★ MEN AT WORK—Down Under
 - ★ JOHN COUGAR—Hand To Hold On To B
 - ★ CROSBY, STILLS AND NASH—Southern Cross B
 - ★ LITTLE RIVER BAND—The Other Guy B
 - ★ SANTANA—Nowhere To Run B
 - ★ JUICE NEWTON—Heart Of The Night A
 - ★ THE SPINNERS—Funny How Time Slips Away A

KOPA-FM—Phoenix

- (Chaz Kelley—MD)
- ★ ★ CROSBY, STILLS AND NASH—Southern Cross 10-5
 - ★ ★ BILLY JOEL—Pressure 14-7
 - ★ ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) 15-9
 - ★ SUPERTRAMP—It's Raining Again 20-14
 - ★ DIANA ROSS—Muscles 21-15
 - ★ MARVIN GAYE—Sexual Healing B
 - ★ KIM CARNES—Does It Make You Remember B
 - ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I B
 - ★ PHIL COLLINS—You Can't Hurry Love X

KGGI (99.1-FM)—Riverside

- (Steve O'Neil—MD)
- ★ ★ LIONEL RICHIE—Truly 1-1
 - ★ ★ MARVIN GAYE—Sexual Healing 15-8
 - ★ ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 21-10
 - ★ ★ SUPERTRAMP—It's Raining Again 25-12
 - ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 32-25
 - ★ LITTLE RIVER BAND—The Other Guy

KCPX-FM—Salt Lake City

- (Gary Waldron—MD)
- ★ ★ SUPERTRAMP—It's Raining Again 17-12
 - ★ ★ KIM CARNES—Does It Make You Remember 26-20
 - ★ ★ TAVARES—A Penny For Your Thoughts 31-27
 - ★ ★ LITTLE RIVER BAND—The Other Guy 40-29
 - ★ ★ MOVING PICTURES—What About Me 33-30
 - ★ TOM PETTY AND THE HEARTBREAKERS—You Got Lucky
 - ★ MEN AT WORK—Down Under
 - ★ THE J. GEILS BAND—I Do B
 - ★ BARRY MANILOW—Memory B
 - ★ AMERICA—Right Before Your Eyes B
 - ★ JEFFREY OSBORNE—On The Wings Of Love A
 - ★ JONI MITCHELL—(You're So Square) Baby, I Don't Care A
 - ★ JUICE NEWTON—Heart Of The Night A
 - ★ PHIL COLLINS—You Can't Hurry Love A
 - ★ THE MICHAEL STANLEY BAND—Take The Time A
 - ★ STEVE MILLER BAND—Give It Up A
 - ★ ANNE MURRAY—Somebody's Always Saying Goodbye X
 - ★ DOLLY PARTON—Hard Candy Christmas X
 - ★ RONNIE MILSAP—Inside X
 - ★ THE ALAN PARSONS PROJECT—Psychobabble X
 - ★ GOLDEN EARRING—Twilight Zone X
 - ★ YOKO ONO—My Man X
 - ★ RODD WY—Don't Stop Trying X

KRSP-AM—Salt Lake City

- (Lorraine Windgar—MD)
- ★ ★ LIONEL RICHIE—Truly 5-3
 - ★ ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) 12-8
 - ★ ★ DARYL HALL AND JOHN OATES—Maneater 16-11
 - ★ ★ DON HENLEY—Dirty Laundry 20-15
 - ★ SUPERTRAMP—It's Raining Again 24-16
 - ★ THE J. GEILS BAND—I Do
 - ★ LITTLE RIVER BAND—The Other Guy
 - ★ MEN AT WORK—Down Under B
 - ★ PHIL COLLINS—You Can't Hurry Love B
 - ★ CHILLWACK—Whatcha Gonna Do B
 - ★ TOM PETTY AND THE HEARTBREAKERS—You Got Lucky B
 - ★ JEFFREY OSBORNE—On The Wings Of Love A
 - ★ ADAM ANT—Goody Two Shoes X

KFMB-FM (B100)—San Diego

- (Gle McCartney—MD)
- ★ ★ SUPERTRAMP—It's Raining Again 14-9
 - ★ ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 16-10
 - ★ ★ MARVIN GAYE—Sexual Healing 19-12
 - ★ ★ DIORNE WARRICK—Heartbreaker 18-14
 - ★ ★ TOTO—Africa 22-15
 - ★ CHARLENE AND STEVIE WONDER—Used To Be B
 - ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I B
 - ★ PHIL COLLINS—You Can't Hurry Love A
 - ★ RAY PARKER JR.—Bad Boy A
 - ★ KENNY LOGGINS—Heart To Heart A
 - ★ LITTLE RIVER BAND—The Other Guy A
 - ★ KIM CARNES—Does It Make You Remember X
 - ★ AIR SUPPLY—Two Less Lonely People In The World X

XTRA-AM—San Diego

- (Jim Richards—MD)
- ★ ★ DARYL HALL AND JOHN OATES—Maneater 4-2
 - ★ ★ DON HENLEY—Dirty Laundry 7-4
 - ★ ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 10-6
 - ★ ★ THE CLASH—Rock The Casbah 13-8
 - ★ BILLY JOEL—Everybody Wants You 14-11
 - ★ KIM CARNES—Does It Make You Remember
 - ★ AIR SUPPLY—Two Less Lonely People In The World
 - ★ THE J. GEILS BAND—I Do B
 - ★ KOOL AND THE GANG—Let's Go Dancin' (Ooh La, La) B
 - ★ JEFFREY OSBORNE—On The Wings Of Love B
 - ★ PETER GABRIEL—Shock The Monkey A
 - ★ MOVING PICTURES—What About Me X
 - ★ MISSING PERSONS—Destination Unknown X
 - ★ CHILLWACK—Whatcha Gonna Do X
 - ★ DONNIE IRIS—Tough World X

KRQQ-FM—Tucson

- (Zepolian/Hart—MD)
- ★ ★ DON HENLEY—Dirty Laundry 12-1
 - ★ ★ LIONEL RICHIE—Truly 4-4
 - ★ MEN AT WORK—Down Under 8-6
 - ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 11-8
 - ★ THE CLASH—Rock The Casbah 18-11
 - ★ PETER GABRIEL—Shock The Monkey
 - ★ JEFFREY OSBORNE—On The Wings Of Love
 - ★ PHIL COLLINS—You Can't Hurry Love B
 - ★ TOM PETTY AND THE HEARTBREAKERS—You Got Lucky B
 - ★ DIORNE WARRICK—Heartbreaker A
 - ★ FRIDA—I Know There's Something Going On X
 - ★ ROXY MUSIC—More Than This X
 - ★ ADAM ANT—Goody Two Shoes X
 - ★ CHILLWACK—Whatcha Gonna Do X
 - ★ STEVE WINWOOD—Valerie X
 - ★ THE PRETENDERS—Back On The Chain Gang X
 - ★ TRIO—Da Da Da You Don't Love Me Anymore X
 - ★ THE J. GEILS BAND—I Do X
 - ★ JONI MITCHELL—(You're So Square) Baby, I Don't Care X
 - ★ MICHAEL McDONALD—I Gotta Try X
 - ★ A FLOCK OF SEAGULLS—Space Age Love Songs X

KTKT-AM—Tucson

- (Bobby Rivers—MD)
- ★ ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 9-6
 - ★ ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I 10-7
 - ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 15-8
 - ★ JOE JACKSON—Steppin' Out 14-10
 - ★ TOTO—Africa 23-20
 - ★ BARRY MANILOW—Memory
 - ★ KENNY LOGGINS—Heart To Heart
 - ★ LITTLE RIVER BAND—The Other Guy A

Pacific Northwest Region

- ★ **PRIME MOVERS**
- TONI BASIL—Mickey (Chrysalis)
 - LAURA BRANIGAN—Gloria (Atlantic)
 - STRAY CATS—Rock This Town (EMI-America)

TOP ADD ONS

- THE J. GEILS BAND—I Do (EMI-America)
- THE CLASH—Rock The Casbah (Epic)
- TOM PETTY AND THE HEARTBREAKERS—You Got Lucky (Backstreet)

BREAKOUTS

- JUICE NEWTON—Heart Of The Night (Capitol)
- FLEETWOOD MAC—Love In Store (Warner Bros.)

KRLC-AM—Lewiston

- (Steve MacKellie—MD)
- ★ ★ DARYL HALL AND JOHN OATES—Maneater 4-1
 - ★ ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) 6-3
 - ★ ★ SUPERTRAMP—It's Raining Again 8-4
 - ★ ★ DAN FOGELBERG—Missing You 11-6
 - ★ FLEETWOOD MAC—Love In Store
 - ★ BARRY MANILOW—Memory
 - ★ AMERICA—Right Before Your Eyes B
 - ★ RONNIE MILSAP—Inside B
 - ★ LITTLE RIVER BAND—The Other Guy B
 - ★ MICHAEL MURPHEY—Still Taking Chances B
 - ★ TAVARES—A Penny For Your Thoughts B
 - ★ JOHN COUGAR—Hand To Hold On To A
 - ★ STANLEY CLARKE—You Are The One For Me A
 - ★ POCO—Shoot The Moon X
 - ★ ELTON JOHN—Ball And Chain X
 - ★ CHRIS CHRISTIAN—The Last Goodbye X
 - ★ SPYRO GYRA—Soho Mojo X
 - ★ GORDON LIGHTFOOT—Shadows X

KCNR-FM—Portland

- (Richard Harker—MD)
- ★ ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 6-1
 - ★ ★ LIONEL RICHIE—Truly 10-5
 - ★ ★ DARYL HALL AND JOHN OATES—Maneater 12-8
 - ★ ★ JEFFREY OSBORNE—On The Wings Of Love 17-11
 - ★ ★ DON HENLEY—Dirty Laundry 19-12

KCBN-AM—Reno

- (Jim O'Neil—MD)
- ★ THE MOTELS—Forever Mine B
 - ★ MICHAEL McDONALD—I Gotta Try B
 - ★ LITTLE RIVER BAND—The Other Guy B
 - ★ A FLOCK OF SEAGULLS—Space Age Love Songs B
 - ★ JEFFREY OSBORNE—On The Wings Of Love A
 - ★ THE ALAN PARSONS PROJECT—Psychobabble A
 - ★ JUICE NEWTON—Heart Of The Night A
 - ★ FLEETWOOD MAC—Love In Store A
 - ★ FASHION—Love Shadow X
 - ★ THE J. GEILS BAND—I Do X
 - ★ ADAM ANT—Goody Two Shoes X

KFSM-FM—Sacramento

- (Mark Preston—MD)
- ★ ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 18-10
 - ★ ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 25-15
 - ★ SUPERTRAMP—It's Raining Again 19-14
 - ★ TOTO—Africa 27-22
 - ★ DON HENLEY—Dirty Laundry 7-4
 - ★ MICHAEL McDONALD—I Gotta Try 30-25
 - ★ MEN AT WORK—Down Under
 - ★ KIM CARNES—Does It Make You Remember
 - ★ MOVING PICTURES—What About Me B
 - ★ TAVARES—A Penny For Your Thoughts A

KFRG-AM—San Francisco

- (Kate Ingram—MD)
- ★ ★ TONI BASIL—Mickey 3-2
 - ★ ★ JOE JACKSON—Steppin' Out 6-3
 - ★ ★ MARVIN GAYE—Sexual Healing 10-6
 - ★ ★ ABC—The Look Of Love 14-7
 - ★ ★ DARYL HALL AND JOHN OATES—Maneater 13-10
 - ★ THE CLASH—Rock The Casbah
 - ★ JANET JACKSON—Young Love
 - ★ LAURA BRANIGAN—Gloria A
 - ★ LITTLE RIVER BAND—The Other Guy A
 - ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me A
 - ★ PHIL COLLINS—You Can't Hurry Love A
 - ★ BANANARAMA—Really Saying Something A
 - ★ BILL WOLFER—Popa Was A Rolling Stone A

KPLZ-FM—Seattle

- (Greg Cook—MD)
- ★ ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 15-9
 - ★ ★ KENNY ROGERS—A Love Song 19-10
 - ★ TOTO—Africa 17-11
 - ★ SHEENA EASTON—I Wouldn't Beg For Water 26-19
 - ★ MICHAEL McDONALD—I Gotta Try 30-23
 - ★ BILL COMPTON—Theme From Dynasty B
 - ★ ABC—The Look Of Love B
 - ★ LEE RITENOUR—Cross My Heart B
 - ★ CHILLWACK—Whatcha Gonna Do B
 - ★ LAURA BRANIGAN—Gloria A
 - ★ LITTLE RIVER BAND—The Other Guy A
 - ★ TAVARES—A Penny For Your Thoughts A
 - ★ KENNY LOGGINS—Heart To Heart A
 - ★ BILLY JOEL—Allentown A

KUBE-FM—Seattle

- (Tom Hutyler—MD)
- ★ ★ TONI BASIL—Mickey 4-1
 - ★ ★ LAURA BRANIGAN—Gloria 8-5
 - ★ ★ LIONEL RICHIE—Truly 9-6
 - ★ ★ DARYL HALL AND JOHN OATES—Maneater 16-7
 - ★ ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 21-10
 - ★ TOM PETTY AND THE HEARTBREAKERS—You Got Lucky
 - ★ THE J. GEILS BAND—I Do
 - ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me B
 - ★ PHIL COLLINS—You Can't Hurry Love B
 - ★ JOHN COUGAR—Hand To Hold On To B
 - ★ THE CLASH—Rock The Casbah A
 - ★ MICHAEL McDONALD—I Gotta Try A

KYYX-FM—Seattle

- (Elvin Ichiyama—MD)
- ★ ★ STRAY CATS—Rock This Town 2-1
 - ★ ★ PETER GABRIEL—Shock The Monkey 4-3
 - ★ ★ DARYL HALL AND JOHN OATES—Maneater 5-4
 - ★ ADAM ANT—Goody Two Shoes 11-6
 - ★ DON HENLEY—Dirty Laundry 12-10
 - ★ DURAN DURAN—Hungry Like The Wolf
 - ★ THE PRETENDERS—Back On The Chain Gang

TOP ADD ONS

- RODD WY—Don't Stop Trying A
- THE J. GEILS BAND—I Do A
- MUSICAL YOUTH—Pass The Dutchie's A
- ROUGH TRADE—All Touch A
- HUGH THRAL—Beg Borrow Steal A
- JONI MITCHELL—(You're So Square) Baby, I Don't Care X
- LINDA RONSTADT—Lies X
- JOSIE COTTON—Bye Bye Baby X
- PSYCHEDELIC FURS—Love My Way X
- X-Blue Spark X
- THE ALAN PARSONS PROJECT—Eye In The Sky X
- MAGAZINE—About The Weather X

KIRB-AM—Spokane

- (Brian Gregory—MD)
- ★ ★ LAURA BRANIGAN—Gloria 6-2
 - ★ ★ ADAM ANT—Goody Two Shoes A
 - ★ ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 22-18
 - ★ ★ MICHAEL McDONALD—I Gotta Try 27-23
 - ★ ★ MEN AT WORK—Down Under 25-19
 - ★ JUICE NEWTON—Heart Of The Night
 - ★ PHIL COLLINS—You Can't Hurry Love
 - ★ MOVING PICTURES—What About Me A
 - ★ BILLY JOEL—Allentown A
 - ★ JOHN COUGAR—Hand To Hold On To X

North Central Region

- ★ **PRIME MOVERS**
- LIONEL RICHIE—Truly (Motown)
 - JOE COCKER AND JENNIFER WARNES—Up Where We Belong (Island)
 - TONI BASIL—Mickey (Chrysalis)
- **TOP ADD ONS**
- MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine (Epic)
 - ABC—The Look Of Love (Mercury)
 - PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me (Qwest)
- **BREAKOUTS**
- KENNY LOGGINS—Heart To Heart (Columbia)

WKRQ-FM—Cincinnati

- (Tony Galluzzo—MD)
- ★ ★ BILLY JOEL—Pressure 6-1
 - ★ ★ AMERICA—You Can Do Magic 3-2
 - ★ ★ DARYL HALL AND JOHN OATES—Maneater 16-6
 - ★ ★ DON HENLEY—Dirty Laundry 11-7
 - ★ ★ DAN FOGELBERG—Missing You 18-12
 - ★ SUPERTRAMP—It's Raining Again
 - ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine
 - ★ MARVIN GAYE—Sexual Healing A
 - ★ BILLY SQUIER—Everybody Wants You A

WNCI-FM—Columbus

- (Steve Edwards—MD)
- ★ ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 1-1
 - ★ ★ LIONEL RICHIE—Truly 8-3
 - ★ ★ JOE JACKSON—Steppin' Out 9-7
 - ★ ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) 10-8
 - ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 13-11
 - ★ PATTI AUSTIN WITH JAMES INGRAM—Baby I Need Your Loving
 - ★ STRAY CATS—Rock This Town X
 - ★ DON HENLEY—Dirty Laundry X

WXGT-FM—Columbus

- (Teri Nutter—MD)
- ★ ★ LIONEL RICHIE—Truly 10-4
 - ★ ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) 13-10
 - ★ DARYL HALL AND JOHN OATES—Maneater 17-11
 - ★ LAURA BRANIGAN—Gloria 19-13
 - ★ DAN FOGELBERG—Missing You 21-15
 - ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine
 - ★ TOTO—Africa
 - ★ DON HENLEY—Dirty Laundry B
 - ★ PAT BENATAR—Shadows Of The Night X
 - ★ BILLY JOEL—Pressure X
 - ★ TONI BASIL—Mickey X
 - ★ JOHN COUGAR—Hand To Hold On To X

CKLW-AM—Detroit

- (Rosalee Trombley—MD)
- ★ ★ TONI BASIL—Mickey 13-4
 - ★ ★ DON HENLEY—Dirty Laundry 15-5
 - ★ ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I 18-14
 - ★ CHICAGO—Love Me Tomorrow 27-21
 - ★ ABC—The Look Of Love
 - ★ KANSAS—Right Away
 - ★ ELVIS PRESLEY—The Elvis Medley B
 - ★ THE J. GEILS BAND—I Do B
 - ★ ELTON JOHN—Ball And Chain A
 - ★ LITTLE RIVER BAND—The Other Guy X
 - ★ THE POINTER SISTERS—I'm So Excited X
 - ★ DAN FOGELBERG—Missing You X
 - ★ TOTO—Africa X
 - ★ MISSING PERSONS—Destination Unknown X
 - ★ JOHN COUGAR—Hand To Hold On To X
 - ★ KIM CARNES—Does It Make You Remember X

WDRQ-FM—Detroit

- (Denna Rimmer—MD)
- ★ GEORGE JUNTUN—Loopzilla B
 - ★ ORBIT—The Beat Goes On B
 - ★ EVELYN KING—Belcha She Don't Love You X
 - ★ DON HENLEY—Dirty Laundry X
 - ★ THE COMMODORES—Painted Pictures X
 - ★ PIECES OF A DREAM—Mt. Airy Grooves X
 - ★ PETER GABRIEL—Shock The Monkey X

WKJL-FM—Louisville

- (Dave McCann—MD)
- ★ ★ DIORNE WARRICK—Heartbreaker 13-7
 - ★ ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) 15-8
 - ★ JOE JACKSON—Steppin' Out 17-11
 - ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 21-15

TOP ADD ONS

- LAURA BRANIGAN—Gloria 20-12
- AIR SUPPLY—Two Less Lonely People In The World
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me
- PHIL COLLINS—You Can't Hurry Love X

WBZZ-FM—Pittsburgh

- (Chuck Tyler—MD)
- ★ ★ LIONEL RICHIE—Truly 2-1
 - ★ ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 3-2
 - ★ ★ DARYL HALL AND JOHN OATES—Maneater 5-3
 - ★ ★ TONI BASIL—Mickey 6-4
 - ★ ★ DON HENLEY—Dirty Laundry 8-6
 - ★ TOM PETTY AND THE HEARTBREAKERS—You Got Lucky
 - ★ JEFFREY OSBORNE—On The Wings Of Love
 - ★ ADAM ANT—Goody Two Shoes A
 - ★ MEN AT WORK—Down Under X
 - ★ DAN FOGELBERG—Missing You X
 - ★ BILLY JOEL—Pressure X

WHYY-FM—Pittsburgh

- (Jay Crosswell—MD)
- ★ ★ SYLVIA—Nobody 7-5
 - ★ ★ DARYL HALL AND JOHN OATES—Maneater 16-6
 - ★ ★ JEFFREY OSBORNE—On The Wings Of Love 17-12
 - ★ ★ JOE JACKSON—Steppin' Out 26-22
 - ★ PHIL COLLINS—You Can't Hurry Love
 - ★ MEN AT WORK—Down Under
 - ★ DON HENLEY—Dirty Laundry B
 - ★ SUPERTRAMP—It's Raining Again B
 - ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine B
 - ★ KOOL AND THE GANG—Let's Go Dancin' B
 - ★ CHARLENE AND STEVIE WONDER—Used To Be B
 - ★ MARVIN GAYE—Sexual Healing B

IRVINE
MEADOWS
AMPHITHEATRE



SEASON
82

THANKS!!!

AIR SUPPLY

BEACH BOYS

GEORGE BENSON

KARLA BONOFF

BOW WOW WOW

DOOBIE BROTHERS

JIMMY BUFFETT

CHICAGO

ELVIS COSTELLO

JOHN COUGAR

CROSBY, STILLS & NASH

CHRISTOPHER CROSS

ANDRAE CROUCH

LACY J. DALTON

CHARLIE DANIELS

FLEETWOOD MAC

DAN FOGELBERG

GLENN FREY

LARRY GATLIN

GO-GO'S

HEART

DON HENLEY

AL JARREAU

ELTON JOHN

KENNY LOGGINS

MELISSA MANCHESTER

BARBARA MANDRELL

JOHNNY MATHIS

STEVE MILLER

MISSING PERSONS

GARY MORRIS

ANNE MURRAY

OLIVIA NEWTON-JOHN

OZZIE OSBOURNE

POCO

PLIMSOULS

QUARTERFLASH

QUEEN

EDDIE RABBITT

REO SPEEDWAGON

KENNY ROGERS

DIANA ROSS

BOZ SCAGGS

FRANK SINATRA

JEFFERSON STARSHIP

BILLY SQUIER

SURVIVOR

JAMES TAYLOR

THE TUBES

TOTO

JOE WALSH

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (11/16/82)

Continued from page 20

- TONI BASIL—Mickey B
- TOM PETTY AND THE HEARTBREAKERS—You Got Lucky B
- CHILLIWACK—Whatcha Gonna Do B
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me B
- ABC—The Look Of Love X
- JEFFREY OSBORNE—On The Wings Of Love X
- CHARLENE AND STEVIE WONDER—Used To Be X
- PRINCE—1999 X

KZFM-FM—Corpus Christi

- (John Steele—MD)
- EDDIE RABBITT WITH CRYSTAL GAYLE—You And I 4.3
- JOE JACKSON—Steppin' Out 6.5
- DARYL HALL AND JOHN OATES—Maneater 9.6
- MARVIN GAYE—Sexual Healing 13.7
- MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 20.9

- DON HENLEY—Dirty Laundry
- A FLOCK OF SEAGULLS—Space Age Love Songs B
- KIM CARNES—Does It Make You Remember B
- EDDIE MONEY—Shakin' A
- CHAKA KHAN—Got To Be There A
- RAY PARKER JR.—Bad Boy A
- JANET JACKSON—Young Love A
- SANTANA—Nowhere To Run X
- ADAM ANT—Goody Two Shoes X
- MICHAEL McDONALD—I Gotta Try X
- PRINCE—1999 X
- TOM PETTY AND THE HEARTBREAKERS—You Got Lucky X
- KOOL AND THE GANG—Let's Go Dancin' (Ooh La, La) X
- CHILLIWACK—Whatcha Gonna Do X
- DONNIE IRIS—Tough World X

- MEN AT WORK—Down Under
- KENNY LOGGINS—Heart To Heart
- PHIL COLLINS—You Can't Hurry Love B
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me B
- POCO—Shoot The Moon A

WTIX-AM—New Orleans

- (Gary Franklin—MD)
- LIONEL RICHIE—Truly 1-1
- DARYL HALL AND JOHN OATES—Maneater 9.3
- MARVIN GAYE—Sexual Healing 28.4
- KOOL AND THE GANG—Let's Go Dancin' 16.9
- DIONNE WARWICK—Heartbreaker 24.17
- THE J. GEILS BAND—I Do
- DON HENLEY—Dirty Laundry
- PRINCE—M1999 B
- LUTHER VANDROSS—Bad Boy/Having A Party B
- PETER GABRIEL—Shock The Monkey B
- MELISSA MANCHESTER—Hey Ricky B
- GEORGE HARRISON—Wake Up My Love A
- BILLY JOEL—Allentown A
- THE SPINNERS—Funny How Time Slips Away A
- KIM CARNES—Does It Make You Remember X

KOFM-FM—Oklahoma City

- (Dave Duquesne—MD)
- DONALD FAGEN—I.G.Y. (What A Beautiful World) 3.2
- DIONNE WARWICK—Heartbreaker 8.3
- LIONEL RICHIE—Truly 11.5
- MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 15.11
- TOTO—Africa 18.13
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me
- BARRY MANILOW—Memory
- FLEETWOOD MAC—Love In Store A
- SHEENA EASTON—I Wouldn't Beg For Water A

KLVU-FM—Dallas

- (Rivers/Morgan—MD)
- DAN FOGELBERG—Missing You 8.6
- DONALD FAGEN—I.G.Y. (What A Beautiful World) 10.8
- JOE JACKSON—Steppin' Out 14.10
- MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 16.11
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 27.22
- BARRY MANILOW—Memory
- KENNY LOGGINS—Heart To Heart
- MICHAEL MURPHEY—Still Taking Chances A
- MICHAEL JACKSON—Someone In The Dark A
- OAK RIDGE BOYS—Thank God For Kids A

- MEN AT WORK—Down Under
- KENNY LOGGINS—Heart To Heart
- PHIL COLLINS—You Can't Hurry Love B
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me B
- POCO—Shoot The Moon A

Midwest Region

★ PRIME MOVERS

- STRAY CATS—Rock This Town (EMI/America)
- LIONEL RICHIE—Truly (Motown)
- CHICAGO—Love Me Tomorrow (Fullmoon/Warner Bros.)

● TOP ADD ONS

- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me (Qwest)
- DARYL HALL AND JOHN OATES—Maneater (RCA)
- PAT BENATAR—Shadows Of The Night (Chrysalis)

● BREAKOUTS

- BILLY JOEL—Allentown (Columbia)
- FLEETWOOD MAC—Love In Store (Warner Bros.)

● TOP ADD ONS

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- DARYL HALL AND JOHN OATES—Maneater (RCA)
- PAT BENATAR—Shadows Of The Night (Chrysalis)

WKFS-FM—Indianapolis

- (Jay Stevens—MD)
- JOE COCKER AND JENNIFER WARNES—Up Where We Belong 3.2
- CROSBY, STILLS AND NASH—Southern Cross 5.3
- GLENN FREY—The One You Love 7.4
- SANTANA—Hold On 6.5
- DON HENLEY—Dirty Laundry 9.7
- MEN AT WORK—Down Under
- SUPERTRAMP—It's Raining Again B
- DONALD FAGEN—I.G.Y. (What A Beautiful World) X
- MOVING PICTURES—What About Me X
- SNEAKER—Believe Me Tonight X
- TOM PETTY AND THE HEARTBREAKERS—You Got Lucky X
- PHIL COLLINS—You Can't Hurry Love X
- JEFFERSON STARSHIP—Be My Lady X
- PAT BENATAR—Shadows Of The Night X

- MEN AT WORK—Down Under
- KENNY LOGGINS—Heart To Heart
- PHIL COLLINS—You Can't Hurry Love B
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me B
- POCO—Shoot The Moon A

KBEQ-FM—Kansas City

- (Todd Chase—MD)
- JOE COCKER AND JENNIFER WARNES—Up Where We Belong 8.2
- DARYL HALL AND JOHN OATES—Maneater 9.5
- KOOL AND THE GANG—Let's Go Dancin' (Ooh La, La) 28.22
- STRAY CATS—Rock This Town 24.19
- TOM PETTY AND THE HEARTBREAKERS—You Got Lucky 30.25
- THE J. GEILS BAND—I Do
- MARVIN GAYE—Sexual Healing
- CHILLIWACK—Whatcha Gonna Do A
- THE CLASH—Rock The Casbah X
- BILLY SQUIER—Everybody Wants You X

- MEN AT WORK—Down Under
- KENNY LOGGINS—Heart To Heart
- PHIL COLLINS—You Can't Hurry Love B
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me B
- POCO—Shoot The Moon A

WZEE-FM—Madison

- (Matt Hudson—MD)
- TONI BASIL—Mickey 10.1
- CHICAGO—Love Me Tomorrow 12.7
- STRAY CATS—Stray Cat Strut 16.11
- MEN AT WORK—Down Under 21.16
- SUPERTRAMP—It's Raining Again 28.18
- FLEETWOOD MAC—Love In Store
- LITTLE RIVER BAND—The Other Guy
- PHIL COLLINS—You Can't Hurry Love B
- DONALD FAGEN—I.G.Y. (What A Beautiful World) B
- FRIDA—I Know There's Something Going On B
- THE J. GEILS BAND—I Do X
- TOTO—Africa
- MICHAEL McDONALD—I Gotta Try X
- ADAM ANT—Goody Two Shoes X
- JOHN COUGAR—Hand To Hold On To X
- ASIA—Sole Survivor X

- MEN AT WORK—Down Under
- KENNY LOGGINS—Heart To Heart
- PHIL COLLINS—You Can't Hurry Love B
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me B
- POCO—Shoot The Moon A

WKTI-FM—Milwaukee

- (John Grant—MD)
- STRAY CATS—Rock This Town 18.10
- MEN AT WORK—Down Under 21.11
- DONALD FAGEN—I.G.Y. (What A Beautiful World) 9.6
- TONI BASIL—Mickey 23.17
- MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 24.19
- TOM PETTY AND THE HEARTBREAKERS—You Got Lucky
- CROSBY, STILLS AND NASH—Southern Cross
- PAT BENATAR—Shadows Of The Night B
- MARVIN GAYE—Sexual Healing B
- TOTO—Africa B
- LITTLE RIVER BAND—The Other Guy A

- MEN AT WORK—Down Under
- KENNY LOGGINS—Heart To Heart
- PHIL COLLINS—You Can't Hurry Love B
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me B
- POCO—Shoot The Moon A

KDWB-AM—Minneapolis

- (Lorin Palagy—MD)
- CHICAGO—Love Me Tomorrow 9.3
- STRAY CATS—Rock This Town 10.6
- SUPERTRAMP—It's Raining Again 14.7
- DARYL HALL AND JOHN OATES—Maneater 16.11
- BILLY SQUIER—Everybody Wants You 23.16
- PRINCE—1999
- MEN AT WORK—Down Under
- TONI BASIL—Mickey B
- BARRY MANILOW—Memory X
- ELTON JOHN—Ball And Chain X
- LOVERBOY—Jump X
- THE J. GEILS BAND—I Do X
- JUICE NEWTON—Heart Of The Night X
- AMERICA—Right Before Your Eyes X
- PHIL COLLINS—You Can't Hurry Love X
- EDDIE RABBITT WITH CRYSTAL GAYLE—You And I X
- SYLVIA—Nobody X
- TOM PETTY AND THE HEARTBREAKERS—You Got Lucky X
- JOHN COUGAR—Hand To Hold On To X
- ELVIS PRESLEY—The Elvis Medley X
- DAN FOGELBERG—Missing You X
- PAT BENATAR—Shadows Of The Night X
- JEFFERSON STARSHIP—Be My Lady X
- CHILLIWACK—Whatcha Gonna Do A
- JEFFREY OSBORNE—On The Wings Of Love A

- MEN AT WORK—Down Under
- KENNY LOGGINS—Heart To Heart
- PHIL COLLINS—You Can't Hurry Love B
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me B
- POCO—Shoot The Moon A

WLOF-FM—Minneapolis

- (Greg Swedberg—MD)
- DAN FOGELBERG—Missing You 3.1
- PAT BENATAR—Shadows Of The Night 4.3
- DARYL HALL AND JOHN OATES—Maneater 7.5
- MOVING PICTURES—What About Me 10.7
- TOTO—Africa 14.10
- BILLY JOEL—Allentown
- A FLOCK OF SEAGULLS—Space Age Love Songs B
- CROSBY, STILLS AND NASH—Southern Cross B
- SUPERTRAMP—It's Raining Again B
- PHIL COLLINS—You Can't Hurry Love B
- ADAM ANT—Goody Two Shoes B
- KIM CARNES—Does It Make You Remember A
- THE ALAN PARSONS PROJECT—Psychobabble A
- KENNY LOGGINS—Heart To Heart A
- RODWAY—Don't Stop Trying A
- THE J. GEILS BAND—I Do X
- SCANDAL—Goodbye To You X
- PETER GABRIEL—Shock The Monkey X
- JOHN WAITE—Going To The Top X
- LEE RITENOUR—Cross My Heart X
- FRIDA—I Know There's Something Going On X
- GEORGE HARRISON—Wake Up My Love X
- JONI MITCHELL—(You're So Square) Baby, I Don't Care X
- TALK TALK—Talk Talk X

- MEN AT WORK—Down Under
- KENNY LOGGINS—Heart To Heart
- PHIL COLLINS—You Can't Hurry Love B
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me B
- POCO—Shoot The Moon A

KSLO-FM—St. Louis

- (Johnnie King—MD)
- GLENN FREY—The One You Love 1.1
- MEN AT WORK—Who Can It Be Now 2.2
- CROSBY, STILLS AND NASH—Southern Cross 3.3
- JOE JACKSON—Steppin' Out 5.4
- LEE NEWTON—Heart Of The Night A
- KOOL AND THE GANG—Let's Go Dancin' (Ooh La, La) A
- RONNIE MILSAP—Inside A
- MICHAEL McDONALD—I Gotta Try A
- KENNY LOGGINS—Heart To Heart A

- MEN AT WORK—Down Under
- KENNY LOGGINS—Heart To Heart
- PHIL COLLINS—You Can't Hurry Love B
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me B
- POCO—Shoot The Moon A

KSTP-FM (KS-95)—St. Paul

- (Chuck Napp—MD)
- LIONEL RICHIE—Truly 2.1
- MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 11.6
- DIONNE WARWICK—Heartbreaker 6.5
- DAN FOGELBERG—Missing You 9.8
- MEN AT WORK—Who Can It Be Now 15.10
- BARRY MANILOW—Memory
- SUPERTRAMP—It's Raining Again X
- ELVIS PRESLEY—The Elvis Medley X
- JOE JACKSON—Steppin' Out X

- MEN AT WORK—Down Under
- KENNY LOGGINS—Heart To Heart
- PHIL COLLINS—You Can't Hurry Love B
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me B
- POCO—Shoot The Moon A

WSPT-FM—Stevens Point

- (Brad Fuhr/Marie Stage—MD)
- DARYL HALL AND JOHN OATES—Maneater 6.3
- DON HENLEY—Dirty Laundry 20.10
- TONI BASIL—Mickey 1.1
- LAURA BRANIGAN—Gloria 2.2
- LIONEL RICHIE—Truly 5.4
- FLEETWOOD MAC—Love In Store
- BILLY JOEL—Allentown
- CHILLIWACK—Whatcha Gonna Do B
- PHIL COLLINS—You Can't Hurry Love B
- TOM PETTY AND THE HEARTBREAKERS—You Got Lucky B
- KIM CARNES—Does It Make You Remember B
- PETER GABRIEL—Shock The Monkey B
- A FLOCK OF SEAGULLS—Space Age Love Songs A

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- JOE COCKER AND JENNIFER WARNES—Up Where We Belong 3.2
- THE J. GEILS BAND—I Do X
- JEFFREY OSBORNE—On The Wings Of Love X
- GEORGE HARRISON—Wake Up My Love X
- MOVING PICTURES—What About Me X
- JONI MITCHELL—(You're So Square) Baby, I Don't Care X
- LITTLE RIVER BAND—The Other Guy X

KEYN-FM—Wichita

- (Dan Pearman—MD)
- SUPERTRAMP—It's Raining Again 11.6
- DAN FOGELBERG—Missing You 14.8
- DON HENLEY—Dirty Laundry 16.10
- STRAY CATS—Rock This Town 19.11
- MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 21.12
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me
- MOVING PICTURES—What About Me
- JOHN COUGAR—Hand To Hold On To B
- JEFFERSON STARSHIP—Psychobabble A
- TOM PETTY AND THE HEARTBREAKERS—You Got Lucky X
- PHIL COLLINS—You Can't Hurry Love X
- JEFFREY OSBORNE—On The Wings Of Love X
- THE J. GEILS BAND—I Do X
- LITTLE RIVER BAND—The Other Guy X
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- POCO—Shoot The Moon A

WZEE-FM—Madison

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- CHICAGO—Love Me Tomorrow 12.7
- STRAY CATS—Stray Cat Strut 16.11
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- FLEETWOOD MAC—Love In Store
- LITTLE RIVER BAND—The Other Guy
- PHIL COLLINS—You Can't Hurry Love B
- DONALD FAGEN—I.G.Y. (What A Beautiful World) B
- FRIDA—I Know There's Something Going On B
- THE J. GEILS BAND—I Do X
- TOTO—Africa
- MICHAEL McDONALD—I Gotta Try X
- ADAM ANT—Goody Two Shoes X
- JOHN COUGAR—Hand To Hold On To X
- ASIA—Sole Survivor X

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- PHIL COLLINS—You Can't Hurry Love B
- DONALD FAGEN—I.G.Y. (What A Beautiful World) B
- FRIDA—I Know There's Something Going On B
- THE J. GEILS BAND—I Do X
- TOTO—Africa
- MICHAEL McDONALD—I Gotta Try X
- ADAM ANT—Goody Two Shoes X
- JOHN COUGAR—Hand To Hold On To X
- ASIA—Sole Survivor X

WZEE-FM—Madison

- (Matt Hudson—MD)
- TONI BASIL—Mickey 10.1
- CHICAGO—Love Me Tomorrow 12.7
- STRAY CATS—Stray Cat Strut 16.11
- MEN AT WORK—Down Under 21.16
- SUPERTRAMP—It's Raining Again 28.18
- FLEETWOOD MAC—Love In Store
- LITTLE RIVER BAND—The Other Guy
- PHIL COLLINS—You Can't Hurry Love B
- DONALD FAGEN—I.G.Y. (What A Beautiful World) B
- FRIDA—I Know There's Something Going On B
- THE J. GEILS BAND—I Do X
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- PHIL COLLINS—You Can't Hurry Love B
- DONALD FAGEN—I.G.Y. (What A Beautiful World) B
- FRIDA—I Know There's Something Going On B
- THE J. GEILS BAND—I Do X
- TOTO—Africa
- MICHAEL McDONAL

Carrying The Tradition Forward.

**AMERICAN
COUNTRY
COUNTDOWN**
WITH BOB KINGSLEY



Watermark
ABC RADIO ENTERPRISES

**Latex
Base Paint**

10700 VENTURA BLVD.
NORTH HOLLYWOOD, CA 91604
(213) 980-9490

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

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Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (11/16/82)

Continued from page 22

Mid-Atlantic Region

★ PRIME MOVERS

- LIONEL RICHIE—Truly (Motown)
- MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine (Epic)
- DARYL HALL AND JOHN OATES—Maneater (RCA)

● TOP ADD ONS

- JEFFREY OSBORNE—On The Wings Of Love (A&M)
- MEN AT WORK—Down Under (Columbia)
- MICHAEL McDONALD—I Gotta Try (Warner Bros.)

● BREAKOUTS

- FLEETWOOD MAC—Love In Store (Warner Bros.)

WAFB-AM—Allentown

- (Jefferson Ward—MD)
- ★ JEFFREY OSBORNE—On The Wings Of Love 2-1
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) 10-4
- ★ DARYL HALL AND JOHN OATES—Maneater 7-5
- ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 15-11
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 28-20
- ★ AIR SUPPLY—Two Less Lonely People In The World
- ★ BARRY MANILOW—Memory
- ★ BILLY MEDLEY—Right Here And Now B
- ★ CHILLWACK—Whatcha Gonna Do B
- ★ THE J. GEILS BAND—I Do A
- ★ STRAY CATS—Rock This Town A
- ★ MEN AT WORK—Down Under A
- ★ KIM CARNES—Does It Make You Remember X
- ★ MISSING PERSONS—Destination Unknown X
- ★ THE MOTELS—Forever Mine X
- ★ JACKSON BROWNE—Somebody's Baby X
- ★ AMERICA—You Can Do Magic X
- ★ RANDY MEISNER—Never Been In Love X
- ★ ROBERTA FLACK—I'm The One X
- ★ MELISSA MANCHESTER—You Should Hear How She Talks About You X

WFBG-AM—Altoona

- (Tony Booth—MD)
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) 10-4
- ★ DIONNE WARWICK—Heartbreaker 21-16
- ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 26-19
- ★ CHILLWACK—Whatcha Gonna Do 32-25
- ★ PHIL COLLINS—You Can't Hurry Love 38-27
- ★ LITTLE RIVER BAND—The Other Guy B
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me B
- ★ THE J. GEILS BAND—I Do B
- ★ KIM CARNES—Does It Make You Remember B
- ★ MOVING PICTURES—What About Me B
- ★ ADAM ANT—Goody Two Shoes A
- ★ PETER GABRIEL—Shock The Monkey A
- ★ AIR SUPPLY—Two Less Lonely People In The World A
- ★ JONI MITCHELL—(You're So Square) Baby, I Don't Care A
- ★ KOOL AND THE GANG—Let's Go Dancin' (Ooh La, La) A
- ★ GOLDEN EARRING—Twilight Zone A
- ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I X
- ★ CHARLENE AND STEVIE WONDER—Used To Be X
- ★ A FLOCK OF SEAGULLS—Space Age Love Song X
- ★ STEVE WINWOOD—Valerie X
- ★ TALK TALK—Talk Talk X
- ★ FRIDA—I Know There's Something Going On X
- ★ THE MOTELS—Forever Mine X
- ★ BILL CONTI—Theme From Dynasty X
- ★ SCANDAL—Goodbye To You X

WYRE-AM—Annapolis

- (Mike O'Meara—MD)
- ★ LIONEL RICHIE—Truly 2-1
- ★ TAVARES—A Penny For Your Thoughts 16-9
- ★ DARYL HALL AND JOHN OATES—Maneater 10-4
- ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 20-13
- ★ KENNY ROGERS—A Love Song 28-24
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me
- ★ KENNY LOGGINS—Heart To Heart
- ★ LITTLE RIVER BAND—The Other Guy B
- ★ AMERICA—Right Before Your Eyes B
- ★ POCO—Shoot For The Moon A

WBSB-FM—Baltimore

- (Rick James/Jan Jeffries—MD)
- ★ DARYL HALL AND JOHN OATES—Maneater 10-6
- ★ STRAY CATS—Rock This Town 17-9
- ★ DON HENLEY—Dirty Laundry 21-16
- ★ MARVIN GAYE—Sexual Healing 27-18
- ★ THE CLASH—Rock The Casbah 25-21
- ★ MEN AT WORK—Down Under
- ★ RAY PARKER JR.—Bad Boy A
- ★ LITTLE RIVER BAND—The Other Guy A
- ★ TAVARES—A Penny For Your Thoughts A
- ★ TOM PETTY AND THE HEARTBREAKERS—You Got Lucky X
- ★ MOVING PICTURES—What About Me X
- ★ KIM CARNES—Does It Make You Remember X
- ★ THE J. GEILS BAND—I Do X
- ★ KENNY LOGGINS—Heart To Heart X

WFBR-AM—Baltimore

- (Andy Szulinski—MD)
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 1-1
- ★ LIONEL RICHIE—Truly 2-2
- ★ JEFFREY OSBORNE—On The Wings Of Love 3-3
- ★ DIONNE WARWICK—Heartbreaker 4-4
- ★ DARYL HALL AND JOHN OATES—Maneater 9-7
- ★ LITTLE RIVER BAND—The Other Guy
- ★ FLEETWOOD MAC—Love In Store
- ★ MEN AT WORK—Down Under B
- ★ KIM CARNES—Does It Make You Remember B
- ★ AMERICA—Right Before Your Eyes A
- ★ JUICE NEWTON—Heart Of The Night A
- ★ LEE RITENOUR—Cross My Heart A
- ★ MICHAEL JACKSON—Someone In The Dark L
- ★ BARRY MANILOW—Memory X
- ★ AIR SUPPLY—Two Less Lonely People In The World X

WCIR-FM—Beckley, W. Va.

- (Jim Martin—MD)
- ★ LIONEL RICHIE—Truly 1-1
- ★ DON HENLEY—Dirty Laundry 10-2
- ★ DARYL HALL AND JOHN OATES—Maneater 11-3
- ★ DIANA ROSS—Muscles 14-9
- ★ MEN AT WORK—Down Under 20-15
- ★ MARVIN GAYE—Sexual Healing
- ★ TAVARES—A Penny For Your Thoughts
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me B
- ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine B

- ★ TOTO—Africa B
- ★ DIONNE WARWICK—Heartbreaker B
- ★ THE CLASH—Rock The Casbah B
- ★ KOOL AND THE GANG—Let's Go Dancin' B
- ★ SUPERTRAMP—It's Raining Again B
- ★ ADAM ANT—Goody Two Shoes A
- ★ BILLY JOEL—Allentown A
- ★ LUTHER VANDROSS—Bad Boy/Having A Party A

WCCK-FM—Erie

- (J.J. Sanford—MD)
- ★ PAT BENATAR—Shadows Of The Night 4-1
- ★ KENNY ROGERS—A Love Song 10-5
- ★ NEIL DIAMOND—Heartlight 15-9
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 17-12
- ★ JEFFERSON STARSHIP—Be My Lady
- ★ MOVING PICTURES—What About Me
- ★ RED SPEEDWAGON—The Key
- ★ THE MICHAEL STARLEY BAND—Take The Time B
- ★ AIR SUPPLY—Two Less Lonely People In The World B
- ★ GEORGE HARRISON—Wake Up My Love B
- ★ TOM PETTY AND THE HEARTBREAKERS—You Got Lucky B
- ★ THE ALAN PARSONS PROJECT—Psychobabble X
- ★ JUICE NEWTON—Heart Of The Night X
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me A
- ★ FLEETWOOD MAC—Love In Store A
- ★ VANDENBERG—Burning Heart A

WKBO-AM—Harrisburg

- (Bill Trousdale—MD)
- ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine
- ★ SUPERTRAMP—It's Raining Again
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me A

WGH-AM—Norfolk

- (Bob Canada—MD)
- ★ LIONEL RICHIE—Truly 1-1
- ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 7-2
- ★ DIONNE WARWICK—Heartbreaker 5-4
- ★ CROSBY, STILLS AND NASH—Southern Cross 10-6
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) 17-10
- ★ AMERICA—Right Before Your Eyes
- ★ JUICE NEWTON—Heart Of The Night
- ★ LITTLE RIVER BAND—The Other Guy B
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me B
- ★ CHARLENE AND STEVIE WONDER—Used To Be B
- ★ MARVIN GAYE—Sexual Healing B
- ★ BILLY JOEL—Allentown A
- ★ KENNY LOGGINS—Heart To Heart A
- ★ THE COMMODORES—Painted Pictures A
- ★ THE MOTELS—Forever Mine X
- ★ ROBERT PLANT—Pledge Pin X
- ★ JONI MITCHELL—(You're So Square) Baby, I Don't Care X
- ★ GEORGE HARRISON—Wake Up My Love X
- ★ SNEAKER—Believe Me Tonight X
- ★ THE J. GEILS BAND—I Do X
- ★ SAINTANA—Nowhere To Run X
- ★ LOVERBOY—Jump X
- ★ LEE RITENOUR—Cross My Heart X
- ★ RONNIE MILSAP—Inside X

WNVZ-FM—Norfolk

- (Steve Kelly, MD)
- ★ STRAY CATS—Rock This Town 8-4
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) 10-6
- ★ DIANA ROSS—Muscles 12-8
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 24-12
- ★ MARVIN GAYE—Sexual Healing 20-13
- ★ PRINCE—1999
- ★ THE HENRY PAUL BAND—Heart Of The Night A
- ★ KIM CARNES—Does It Make You Remember A
- ★ FLEETWOOD MAC—Love In Store A
- ★ THE J. GEILS BAND—I Do A
- ★ SPINNERS—Ain't It Funny How Time Slips Away A

WCAU-FM—Philadelphia

- (Glen Kalina—MD)
- ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 26-13
- ★ DAN FOGELBERG—Missing You 29-19
- ★ SUPERTRAMP—It's Raining Again 34-27
- ★ DON HENLEY—Dirty Laundry 35-28
- ★ BILLY SQUIER—Everybody Wants You 37-30
- ★ PHIL COLLINS—You Can't Hurry Love
- ★ MICHAEL McDONALD—I Gotta Try
- ★ ADAM ANT—Goody Two Shoes A
- ★ JUDAS PRIEST—You've Got Another Thing Coming A
- ★ LAWRIER AND COMPANY—After I Cry Tonight A
- ★ ROBERT PLANT—Pledge Pin A
- ★ JEFFREY OSBORNE—On The Wings Of Love X
- ★ FRIDA—I Know There's Something Going On X
- ★ RODWAY—Don't Stop Trying A
- ★ ADAM ANT—Goody Two Shoes A
- ★ LITTLE RIVER BAND—The Other Guy A
- ★ 38 SPECIAL—Chain Lightning X
- ★ JEFFREY OSBORNE—On The Wings Of Love X
- ★ FRIDA—I Know There's Something Going On X
- ★ DONNIE IRIS—Tough World X
- ★ KIM CARNES—Does It Make You Remember X

WIFI-FM—Philadelphia

- (Don Cannon/Verna McKay—MD)
- ★ TONI BASIL—Mickey 6-2
- ★ DARYL HALL AND JOHN OATES—Maneater 19-11
- ★ ABC—The Look Of Love 21-5
- ★ AMERICA—You Can Do Magic 24-18
- ★ THE POINTER SISTERS—I'm So Excited 26-22
- ★ JEFFREY OSBORNE—On The Wings Of Love
- ★ MEN AT WORK—Down Under
- ★ SYLVIA—Nobody B
- ★ DAN FOGELBERG—Missing You B
- ★ TOTO—Africa B
- ★ MOVING PICTURES—What About Me A
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) X
- ★ JEFFERSON STARSHIP—Be My Lady X
- ★ CHARLENE AND STEVIE WONDER—Used To Be X
- ★ THE J. GEILS BAND—I Do X
- ★ JOHN COUGAR—Hand To Hold On To X
- ★ PHIL COLLINS—You Can't Hurry Love X

WRVQ-FM—Richmond

- (Bill Thomas—MD)
- ★ THE CLASH—Rock The Casbah 5-2
- ★ STRAY CATS—Rock This Town 7-5
- ★ SURVIVOR—American Heartbeat 8-7
- ★ LINDA RONSTADT—Get Closer 9-8
- ★ DARYL HALL AND JOHN OATES—Maneater 11-9
- ★ ADAM ANT—Goody Two Shoes
- ★ LAURA BRANIGAN—Gloria
- ★ PHIL COLLINS—You Can't Hurry Love B
- ★ TOM PETTY AND THE HEARTBREAKERS—You Got Lucky B
- ★ MICHAEL McDONALD—I Gotta Try B
- ★ THE J. GEILS BAND—I Do B
- ★ A FLOCK OF SEAGULLS—Space Age Love Songs A
- ★ JONI MITCHELL—(You're So Square) Baby, I Don't Care X
- ★ SAGA—On The Loose X
- ★ PETER GABRIEL—Shock The Monkey X
- ★ KIM CARNES—Does It Make You Remember X

WPGC-FM—Washington, D.C.

- (Bruce Kelly—MD)
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 1-1
- ★ CHICAGO—Love Me Tomorrow 6-4
- ★ DIANA ROSS—Muscles 10-5
- ★ JOE JACKSON—Steppin' Out 15-11
- ★ MARVIN GAYE—Sexual Healing 21-13
- ★ JEFFREY OSBORNE—On The Wings Of Love

WRQX-FM—Washington, D.C.

- (Dallas Cole—MD)
- ★ LIONEL RICHIE—Truly 8-6
- ★ JOE JACKSON—Steppin' Out 10-7
- ★ SUPERTRAMP—It's Raining Again 11-8
- ★ DIONNE WARWICK—Heartbreaker 17-12
- ★ THE CLASH—Rock The Casbah 20-17
- ★ MARVIN GAYE—Sexual Healing
- ★ TOTO—Africa
- ★ JEFFREY OSBORNE—On The Wings Of Love B
- ★ JOHN COUGAR—Hand To Hold On To B
- ★ ABC—The Look Of Love B
- ★ PHIL COLLINS—You Can't Hurry Love A

WQXA-FM—York

- (Dan Steele—MD)
- ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 17-8
- ★ SUPERTRAMP—It's Raining Again 23-15
- ★ DAN FOGELBERG—Missing You 16-10
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) 13-12
- ★ CHILLWACK—Whatcha Gonna Do 25-20
- ★ AIR SUPPLY—Two Less Lonely People In The World
- ★ LITTLE RIVER BAND—The Other Guy
- ★ PHIL COLLINS—You Can't Hurry Love B
- ★ THE J. GEILS BAND—I Do B
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me B
- ★ MEN AT WORK—Down Under B
- ★ AIR SUPPLY—Two Less Lonely People In The World
- ★ LITTLE RIVER BAND—The Other Guy B
- ★ AMERICA—Right Before Your Eyes A
- ★ ADAM ANT—Goody Two Shoes A
- ★ MOVING PICTURES—What About Me A
- ★ KIM CARNES—Does It Make You Remember A
- ★ TOM PETTY AND THE HEARTBREAKERS—You Got Lucky A

Southeast Region

★ PRIME MOVERS

- LIONEL RICHIE—Truly (Motown)
- DARYL HALL AND JOHN OATES—Maneater (RCA)
- DONALD FAGEN—I.G.Y. (What A Beautiful World) (Warner Bros.)

● TOP ADD ONS

- LITTLE RIVER BAND—The Other Guy (Capitol)
- PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me (Quest)
- PHIL COLLINS—You Can't Hurry Love (Atlantic)

● BREAKOUTS

- JUICE NEWTON—Heart Of The Night (Capitol)
- BILLY JOEL—Allentown (Columbia)
- FLEETWOOD MAC—Love In Store (Warner Bros.)

WANS-FM—Anderson/Greenville

- (Rod Metts—MD)
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 3-1
- ★ BILLY SQUIER—Everybody Wants You 20-7
- ★ DON HENLEY—Dirty Laundry 23-10
- ★ DAN FOGELBERG—Missing You 22-13
- ★ DARYL HALL AND JOHN OATES—Maneater 26-15
- ★ ADAM ANT—Goody Two Shoes
- ★ A FLOCK OF SEAGULLS—Space Age Love Songs
- ★ PHIL COLLINS—You Can't Hurry Love B
- ★ TOM PETTY AND THE HEARTBREAKERS—You Got Lucky B
- ★ MEN AT WORK—Down Under B
- ★ THE J. GEILS BAND—I Do B
- ★ MOVING PICTURES—What About Me B
- ★ SAGA—On The Loose A
- ★ LITTLE RIVER BAND—The Other Guy A
- ★ 38 SPECIAL—Chain Lightning X
- ★ JEFFREY OSBORNE—On The Wings Of Love X
- ★ FRIDA—I Know There's Something Going On X
- ★ DONNIE IRIS—Tough World X
- ★ KIM CARNES—Does It Make You Remember X

WISE-AM—Asheville

- (John Stevens—MD)
- ★ JOE JACKSON—Steppin' Out 2-1
- ★ ABC—The Look Of Love 3-2
- ★ DARYL HALL AND JOHN OATES—Maneater 13-6
- ★ BILLY SQUIER—Everybody Wants You 17-7
- ★ DON HENLEY—Dirty Laundry 21-10
- ★ THE ALAN PARSONS PROJECT—Psychobabble
- ★ MARVIN GAYE—Sexual Healing
- ★ DIONNE WARWICK—Heartbreaker B
- ★ AMERICA—Right Before Your Eyes A
- ★ FRIDA—I Know There's Something Going On A
- ★ RODWAY—Don't Stop Trying A
- ★ ADAM ANT—Goody Two Shoes A
- ★ LITTLE RIVER BAND—The Other Guy X
- ★ LOVERBOY—Jump X
- ★ AIR SUPPLY—Two Less Lonely People In The World X
- ★ THE J. GEILS BAND—I Do X
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me X
- ★ 38 SPECIAL—Chain Lightning X
- ★ TAVARES—A Penny For Your Thoughts X
- ★ UNIPOP—What If I Said I Loved You X
- ★ THE MOTELS—Forever Mine X
- ★ GOLDEN EARRING—Twilight Zone X
- ★ A FLOCK OF SEAGULLS—Space Age Love Songs X
- ★ KOOL AND THE GANG—Let's Go Dancin' (Ooh La, La) X
- ★ PETER GABRIEL—Shock The Monkey X
- ★ JUDAS PRIEST—You've Got Another Thing Coming X

WZGC-FM—Atlanta

- (John Young—MD)
- ★ JUICE NEWTON—Heart Of The Night
- ★ LITTLE RIVER BAND—The Other Guy
- ★ A FLOCK OF SEAGULLS—Space Age Love Songs A
- ★ BARRY MANILOW—Memory A
- ★ KENNY LOGGINS—Heart To Heart A
- ★ PHIL COLLINS—You Can't Hurry Love A
- ★ THE J. GEILS BAND—I Do X
- ★ CHILLWACK—Whatcha Gonna Do X

WQXI-AM—Atlanta

- (J.J. Jackson—MD)
- ★ MARVIN GAYE—Sexual Healing 11-1
- ★ TOTO—Africa 14-1
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me
- ★ DARYL HALL AND JOHN OATES—Maneater B
- ★ PHIL COLLINS—You Can't Hurry Love B

WQXI-FM—Atlanta

- (Jeff McCartney—MD)
- ★ DON HENLEY—Dirty Laundry 10-2
- ★ MEN AT WORK—Down Under 18-9
- ★ MARVIN GAYE—Sexual Healing 26-15
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me 23-16
- ★ PAT BENATAR—Shadows Of The Night 27-22
- ★ JUICE NEWTON—Heart Of The Night
- ★ BILLY JOEL—Allentown
- ★ THE CLASH—Rock The Casbah B
- ★ AIR SUPPLY—Two Less Lonely People In The World B
- ★ JOHN COUGAR—Hand To Hold On To B
- ★ LITTLE RIVER BAND—The Other Guy A

WBBQ-FM—Augusta

- (Bruce Stevens—MD)
- ★ TONI BASIL—Mickey 2-2
- ★ DARYL HALL AND JOHN OATES—Maneater 5-3
- ★ LIONEL RICHIE—Truly 1-1
- ★ DON HENLEY—Dirty Laundry 21-15
- ★ TOTO—Africa 28-21
- ★ JUICE NEWTON—Heart Of The Night
- ★ LITTLE RIVER BAND—The Other Guy
- ★ MARVIN GAYE—Sexual Healing B
- ★ MEN AT WORK—Down Under B
- ★ BARRY MANILOW—Memory A
- ★ FLEETWOOD MAC—Love In Store A
- ★ RAY PARKER JR.—"Bad Boy" A
- ★ JOHN COUGAR—Hand To Hold On To X
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me X
- ★ MICHAEL McDONALD—I Gotta Try X
- ★ PHIL COLLINS—You Can't Hurry Love X
- ★ KOOL AND THE GANG—Let's Go Dancin' (Ooh La, La) A
- ★ TOM PETTY AND THE HEARTBREAKERS—You Got Lucky X
- ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine X
- ★ TAVARES—A Penny For Your Thoughts X
- ★ AIR SUPPLY—Two Less Lonely People In The World X
- ★ A FLOCK OF SEAGULLS—Space Age Love Song X
- ★ KIM CARNES—Does It Make You Remember X
- ★ THE J. GEILS BAND—I Do X

WYKS-FM—Gainesville

- (Lou Rodriguez—MD)
- ★ LAURA BRANIGAN—Gloria 3-1
- ★ TOTO—Africa 13-6
- ★ DON HENLEY—Dirty Laundry 14-7
- ★ MEN AT WORK—Down Under 17-13
- ★ PHIL COLLINS—You Can't Hurry Love 28-21
- ★ MICHAEL McDONALD—I Gotta Try
- ★ LITTLE RIVER BAND—The Other Guy
- ★ THE CLASH—Rock The Casbah B
- ★ JUDAS PRIEST—You've Got Another Thing Coming X
- ★ DONNIE IRIS—Tough World X
- ★ PETER GABRIEL—Shock The Monkey X
- ★ MISSING PERSONS—Destination Unknown X
- ★ STEVE WINWOOD—Valerie X
- ★ SAGA—On The Loose X
- ★ A FLOCK OF SEAGULLS—Space Age Love Songs X
- ★ ADAM ANT—Goody Two Shoes X
- ★ THE J. GEILS BAND—I Do X

WKXX-FM—Birmingham

- (Rocky Jones—MD)
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 2-1
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) 6-3
- ★ DAN FOGELBERG—Missing You 10-6
- ★ JOE JACKSON—Steppin' Out 14-8
- ★ DIONNE WARWICK—Heartbreaker 13-9
- ★ LITTLE RIVER BAND—The Other Guy
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me
- ★ PHIL COLLINS—You Can't Hurry Love B
- ★ MOVING PICTURES—What About Me X

WCSC-AM—Charleston

- (Chris Bailey—MD)
- ★ TONI BASIL—Mickey 7-5
- ★ DARYL HALL AND JOHN OATES—Maneater 9-7
- ★ DAN FOGELBERG—Missing You 13-10
- ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 15-11
- ★ SUPERTRAMP—It's Raining Again 17-13
- ★ JUICE NEWTON—Heart Of The Night
- ★ BILLY JOEL—Allentown
- ★ THE J. GEILS BAND—I Do B
- ★ LITTLE RIVER BAND—The Other Guy B
- ★ PATTI AUSTIN WITH JAMES INGRAM—Baby Come To Me B
- ★ FLEETWOOD MAC—Love In Store A
- ★ KENNY LOGGINS—Heart To Heart A
- ★ THE MOTELS—Forever Mine A
- ★ LEE RITENOUR—Cross My Heart A
- ★ JONI MITCHELL—(You're So Square) Baby, I Don't Care A
- ★ CULTURE CLUB—Do You Really Want To Hurt Me A
- ★ AMERICA—Right Before Your Eyes A
- ★ KOOL AND THE GANG—Let's Go Dancin' (Ooh La, La) A
- ★ ADAM ANT—Goody Two Shoes X
- ★ MICHAEL McDONALD—I Gotta Try X

WBCY-FM—Charlotte

- (Bob Kachian—MD)
- ★ LIONEL RICHIE—Truly 4-1
- ★ DARYL HALL AND JOHN OATES—Maneater 10-3
- ★ SUPERTRAMP—It's Raining Again 17-13
- ★ DON HENLEY—Dirty Laundry 18-14
- ★ TOTO—Africa 19-15
- ★ TOM PETTY AND THE HEARTBREAKERS—You Got Lucky
- ★ LITTLE RIVER BAND—The Other Guy
- ★ THE J. GEILS BAND—I Do A
- ★ 38 SPECIAL—Chain Lightning X
- ★ JEFFREY OSBORNE—On The Wings Of Love X
- ★ MOVING PICTURES—What About Me X
- ★ SAGA—On The Loose X
- ★ DONNIE IRIS—Tough World X

WSKZ-FM—Chattanooga

- (David Carroll—MD)
- ★ LIONEL RICHIE—Truly 1-1
- ★ JOHN COUGAR—Hand To Hold On To 24-16
- ★ TOTO—Africa 19-12
- ★ SUPERTRAMP—It's Raining Again 18-14
- ★ PAT BENATAR—Shadows Of The Night 20-17
- ★ LITTLE RIVER BAND—The Other Guy
- ★ THE J. GEILS BAND—I Do
- ★ 38 SPECIAL—Chain Lightning A
- ★ A FLOCK OF SEAGULLS—Space Age Love Song A
- ★ MOVING PICTURES—What About Me X
- ★ SAGA—On The Loose X
- ★ DONNIE IRIS—Tough World X

WDCC-AM—Durham

- (Randy—MD)
- ★ LIONEL RICHIE—Truly 1-1
- ★ LAURA BRANIGAN—Gloria 8-5
- ★ DIONNE WARWICK—Heartbreaker 12-8
- ★ JOE JACKSON—Steppin' Out 17-11
- ★ DON HENLEY—Dirty Laundry 32-17
- ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine
- ★ JEFFERSON STARSHIP—Be My Lady
- ★ PHIL COLLINS—You Can't Hurry Love A
- ★ LITTLE RIVER BAND—The Other Guy A
- ★ KOOL AND THE GANG—Let's Go Dancin' (Ooh La, La) A
- ★ TOM PETTY AND THE HEARTBREAKERS—You Got Lucky X
- ★ KIM CARNES—Does It Make You Remember X
- ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I X

WFLB-AM—Fayetteville

- (Larry Canon—MD)
- ★ DIONNE WARWICK—Heartbreaker 15-4
- ★ DONALD FAGEN—I.G.Y. (What A Beautiful World) 14-7
- ★ DARYL HALL AND JOHN OATES—Maneater 20-12
- ★ STRAY CATS—Rock This Town 26-20
- ★ DON HENLEY—Dirty Laundry 36-27
- ★ THE ALAN PARSONS PROJECT—Psychobabble
- ★ JUICE NEWTON—Heart Of The Night
- ★ LITTLE RIVER BAND—The Other Guy B
- ★ MARVIN GAYE—Sexual Healing B
- ★ EDDIE RABBITT WITH CRYSTAL GAYLE—You And I B
- ★ THE J. GEILS BAND—I Do B
- ★ RONNIE MILSAP—Inside A
- ★ LEE RITENOUR—Cross My Heart A
- ★ FLEETWOOD MAC—Love In Store A

- ★ PETER GABRIEL—Shock The Monkey N
- ★ ROBERT PLANT—Pledge Pin N
- ★ LOVERBOY—Jump N

Singles Radio Action

Continued from opposite page

- THE WEATHER GIRLS—It's Raining Men X
- THE TIME—The Walk X
- JONI MITCHELL—(You're So Square) Baby, I Don't Care X
- SCANDAL—Goodbye To You X
- THE ALAN PARSONS PROJECT—Psychobabble X
- CHARLENE AND STEVIE WONDER—Used To Be X
- LUTHER VANOROSS—Bad Boy/Having A Party X
- THE GAP BAND—Outstanding X
- PHIL COLLINS—You Can't Hurry Love X
- ORE STRAITS—Industrial Disease X
- ELTON JOHN—Ball And Chain X
- THE J. GEILS BAND—The Other Guy X
- LITTLE RIVER BAND—I Gotta Try X
- MICHAEL McDONALD—Gotta Try X
- 38 SPECIAL—Chain Lightning X
- DOWNIE IRIS—Tough World X
- ZAPP—Doo Wa Ditty (Blow That Thing) X
- LIONEL RICHIE—Serves You Right X
- ADAM ANT—Goody Two Shoes A
- BARRY MANILOW—Memory A
- AIR SUPPLY—Young Love A
- WILLIAM BOOTSY COLLINS—Body Slam A
- A FLOCK OF SEAGULLS—Space Age Love Songs A
- BILLY JOEL—Allentown A

WRBQ-FM—Tampa

- (Pat McKay—MD)
- ★ MARVIN GAYE—Sexual Healing 12-4
 - ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 18-10
 - ★ MEN AT WORK—Down Under 26-24
 - ★ ADAM ANT—Goody Two Shoes 28-26
 - ★ KOOL AND THE GANG—Let's Go Dancin' 25-18
 - DIANA ROSS—Muscles
 - THE CLASH—Rock The Casbah
 - THE J. GEILS BAND—I Do A

WSEZ-FM—Winston-Salem

- (Bob Mahoney—MD)
- ★ LIONEL RICHIE—Truly 4-1
 - ★ SUPERTRAMP—It's Raining Again 13-7
 - ★ MICHAEL JACKSON AND PAUL McCARTNEY—The Girl Is Mine 16-8
 - ★ TONI BASH—Mickey 17-12
 - MEN AT WORK—Down Under
 - MICHAEL McDONALD—I Gotta Try
 - PHIL COLLINS—You Can't Hurry Love B
 - THE J. GEILS BAND—I Do B
 - EDDIE RABBITT WITH CRYSTAL GAYLE—You And I B
 - THE MOTELS—Forever Mine B
 - KIM CARNES—Does It Make You Remember B
 - JONI MITCHELL—(You're So Square) Baby I Don't Care B
 - LITTLE RIVER BAND—The Other Guy A
 - ROBERT PLANT—Pledge Pin A
 - SCANDAL—Goodbye To You A
 - BILLY JOEL—Allentown A
 - PETER GABRIEL—Shock The Monkey X

Richard Brown thought he was too young to have a heart attack. He wasn't.



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YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK.

POP SINGLES—10 Years Ago

1. I Can See Clearly Now, Johnny Nash, Epic
2. I'd Love You To Want Me, Lobo, Big Tree
3. I'll Be Around, Spinners, Atlantic
4. I Am Woman, Helen Reddy, Capitol
5. Papa Was A Rolling Stone, Temptations, Gordy
6. Summer Breeze, Seals & Crofts, Warner Bros.
7. If You Don't Know Me By Now, Harold Melvin & the Blue Notes, Philadelphia International
8. You Ought To Be With Me, Al Green, Hi
9. Nights In White Satin, Moody Blues, Deram
10. If I Could Reach You, Fifth Dimension, Bell

POP SINGLES—20 Years Ago

1. Big Girls Don't Cry, Four Seasons, VeeJay
2. Return To Sender, Elvis Presley, RCA
3. All Alone Am I, Brenda Lee, Decca
4. Bobby's Girl, Marcie Blane, Seville
5. Next Door To An Angel, Neil Sedaka, RCA
6. Limbo Rock, Chubby Checker, Parkway
7. Don't Hang Up, Orleans, Cameo
8. He's A Rebel, Crystals, Philles
9. Gina, Johnny Mathis, Columbia
10. Ridel, Dee Dee Sharp, Cameo

TOP LPs—10 Years Ago

1. Catch Bull At Four, Cat Stevens, A&M
2. Superfly, Curtis Mayfield, Curtom
3. All Directions, Temptations, Gordy
4. Close To The Edge, Yes, Atlantic
5. Ben, Michael Jackson, Motown
6. Rhymes & Reasons, Carole King, Ode
7. Rock Of Ages, The Band, Capitol
8. Phoenix, Grand Funk Railroad, Capitol
9. Caravanserai, Santana, Columbia
10. Never A Dull Moment, Rod Stewart, Mercury

TOP LPs—20 Years Ago

1. Peter, Paul & Mary, Warner Bros.
2. My Son The Folk Singer, Allan Sherman, Warner Bros.
3. West Side Story, Columbia
4. Modern Sounds In Country & Western Music, Vol. 2, Ray Charles, ABC-Paramount
5. Jazz Samba, Stan Getz & Charlie Byrd, Verve
6. Ramblin' Rose, Nat King Cole, Capitol
7. Sherry and 11 Others, Four Seasons, VeeJay
8. I Left My Heart In San Francisco, Tony Bennett, Columbia
9. Modern Sounds In Country & Western Music, Ray Charles, ABC-Paramount
10. The Music Man, Warner Bros.

COUNTRY SINGLES—10 Years Ago

1. She's Too Good To Be True, Charley Pride, RCA
2. Don't She Look Good, Bill Anderson, Decca
3. Pride's Not Hard To Swallow, Hank Williams, Jr., MGM
4. Got The All Overs For You, Freddie Hart & the Heartbeats, Capitol
5. Lonely Women Make Good Lovers, Bob Luman, Epic
6. Take It On Home, Charlie Rich, Epic
7. Sing Me A Love Song To Baby, Billy Walker, MGM
8. My Man, Tammy Wynette, Epic
9. Heaven Is My Woman's Love, Tommy Overstreet, Dot
10. Fool Me, Lynn Anderson, Columbia

SOUL SINGLES—10 Years Ago

1. If You Don't Know Me By Now, Harold Melvin & the Blue Notes, Philadelphia International
2. You Ought To Be With Me, Al Green, Hi
3. One Life To Live, Manhattans, Deluxe
4. A Man Sized Job, Denise LaSalle, Westbound
5. I'm Stoned In Love With You, Stylistics, Avco
6. Baby Sitter, Betty Wright, Alston
7. Papa Was A Rolling Stone, Temptations, Gordy
8. Me & Mrs. Jones, Billy Paul, Philadelphia International
9. Why Can't We Be Lovers, Holland Dozier, Invictus
10. I'll Be Around, Spinners, Atlantic

Continued from page 12

Replacing Larry Knight as p.d. of WGBS Miami is Lee Fowler, who comes to the station with a strong news/talk background, having programmed such notables as KDKA Pittsburgh, WGY Schenectady and WGH Norfolk. Across town at Cox's WAIA, Chris Gable, who formerly programmed WRKZ (FM-107) Hershey, Pa., comes in as p.d. of the Burkhardt/Abrams-consulted station. Still no word on who'll fill the vacancy at WIOD there. ... Jim West, vice president and general manager of FairWest, repping "Music Of Your Life" and the Burns/Somerset format among others, has announced the creation of a separate promotion division to be headed by Bob Harris, which will create,



Harris

produce, and syndicate sales and audience promotions for radio stations. Harris has a long track record in this field, having owned his own business and worked for several companies including TM, Drake-Chenault, Century 21, Rounsaville and Wometco.

Bob Riddle is now production director and midday personality at WLTY (Y-96) Norfolk. He comes to the station from WGSN Stanton, Va., where he'd been operations director. ... Bobby Dee is added to the lineup at KIIQ Colorado Springs, doing 10 p.m. to 2 a.m. He had been doing the 7 p.m. to midnight slot across town at KFDM (96-Rock), where he's been replaced by Lee Reynolds. ... At WPKX (Kix-106) Washington, afternoon news anchor Vivian Goodman is out, a casualty of a research study which indicated the station should cut back on afternoon news. P.d. Bob Cole is spending his free time away from Kix-106 producing some country specials for Mutual Broadcasting under the direction of the network's Glen Morgan. ... If you haven't heard, KSLQ St. Louis is now KYKY (KY98) and its new advertising slogan is "Adult Rock." Across town at KXOK, Gary King who formerly programmed WJBO/WFMF Baton Rouge, is now handling afternoon drive.

Mary Recchia moves into the promotion director position at KFRC San Francisco from a similar post at the March Of Dimes. She replaces JoAnne Strudas, who left to form her own company. ... In other shufflings, Allan Brown moves from middays to mornings at WAVG Louisville, replacing Danny King, who has left the station. Russ James goes from weekends to middays at WQYK Tampa, and Joe Finan moves from middays to afternoon drive at Cleveland's WHK. P.d. Joel Raab is handling his old shift on an interim basis, using the name Jay Stevens. ... Paul Lemieux segues from research director to music director and assistant p.d. at WCOZ Boston. Former m.d. Ted Edwards is now holding down the same title at KGB San Diego, replacing Judy McNutt. Also at KGB is Sandy Banister, who comes in as programming assistant from KPRI, where she had been music director.

Some changes at KFI Los Angeles as Benny Martinez moves from 10 p.m. to 2 a.m. into the new 7 to 11 p.m. slot. Bobby Rich, who had been doing 6 p.m. to 10 p.m., is now on

Radio

Vox Jox

from 11 p.m. to 3 a.m., with Liz Kiley handling 3 a.m. to 6 a.m. Russ Carlton, who for some time had been running the KFI news department, is no longer with the station, nor is Marv Howard, who resigned from his morning anchor position to join KMPC Los Angeles. ... Also at KMPC, Robert W. Morgan will continue handling mornings for some time to come. The former Billboard Radio Personality Of The Year has just signed a multi-year contract.

Frank Smith joins WLLZ Detroit doing overnights from WILS-FM Lansing, where he'd been p.d. Replacing him is Lee Cook. WGSN Birmingham's Walt Brown resigned as p.d. but continues to handle his 9 a.m. to noon slot. Chief engineer Frank Giardina is programming the station on an interim basis. ... Paul Barsky has joined WCAU-FM Philadelphia to do mornings. He replaces Todd Parker, who is now doing all-nights, replacing Bill O'Brien, who moves to weekends.

Joining the Q101 airstaff in Meridian, Miss. is Dave Lyons from WKMX Enterprise, Ala. Replacing Tom Kenny, Dave will handle afternoon drive. ... Doing mornings in Jacksonville at WIVY (Y-103) is veteran personality Jack Diamond, who most recently was group p.d. for WYRE/WBEY Annapolis.

Some staff appointments at WPRW, Manassas, Va.: Renee Ridley from WINA Charlottesville is now handling morning drive news; Barbara Allen, a recent Dartmouth grad, is doing afternoon news; and coming on board as the new evening personality is Ed Roach from WARK Hagerstown, Md. ... Greater Media's Herb McCord announces that Bill Campbell, general manager of Greater Media's WMJX Boston, has been named a vice president of the company. Prior to joining Greater Media, Campbell was g.m. of WHAS/WAMZ Louisville.

Tom Severino has been elected a

vice president of Mid America Radio, Inc. and named director, FM stations for Mid America Media. He continues as station manager of WXTZ Indianapolis while being responsible for the sales and operational activities of WSWT Peoria, KRVR Davenport, and KBEZ Tulsa. ... Kudos: Jerry Holley, vice president of broadcasting for Stauffer communications in Topeka, has received the Grover Cobb Award for broadcasting service from the University of Kansas. And elected president of the Veterans Hospital Radio and Television Guild is John M. Lyons, chief engineer of WRKS (98.7-Kiss) New York. Known as the Veteran's Bedside Network, the guild produces videotaped shows with veterans cast as performers which are then played back on the VA hospital's closed circuit television system throughout the country. ... Jeffrey Miller announces the formation of Jeffrey Miller & Company, a broadcast consultation firm "designed to help create really great radio stations, stations of considerable imagery, substantial audience and increasing financial wealth ... that just happen to play beautiful music."

From the it-could-happen-to-you department: a defense fund has been set up for radio veteran Sam Irvin, program director of WNOO Chattanooga, Tenn. Sam is being tried for murder, and his legal fees are staggering. Contact the Sam Irvin Defense Fund, in care of Merv Pilgrim Company, 6615 Pencade Lane, Charlotte, N.C. 28215 (704) 535-1372. ... WLS vice president and general manager John Gehron has announced the appointment of Karyn Esken as director of advertising and promotion of WLS-AM-FM. Her background includes similar posts for the Chicago Tribune, WXRT Chicago and KUAM Guam. ... The new vice president of government liaison of the NAB government relations department is Carol Randles, a former White House staff member during the Carter administration. (Continued on page 69)

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Advertising Brings Results

Rock Albums & Top Tracks

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Rock Albums

Top Tracks

Week	Last Week	Weeks On Chart	ARTIST—Title, Label	Weeks At #1	Week	Last Week	Weeks On Chart	ARTIST—Title, Label	Weeks At #1
1	4	3	TOM PETTY AND THE HEARTBREAKERS —Long After Dark, Backstreet	1	1	6	6	MEN AT WORK —Down Under, Columbia	1
2	2	22	MEN AT WORK —Business As Usual, Columbia		2	1	9	PETER GABRIEL —Shock The Monkey, Geffen	
3	1	3	PAT BENATAR —Get Nervous, Chrysalis		3	3	7	PAT BENATAR —Shadows Of The Night, Asylum	
4	5	10	RUSH —Signals, Mercury		4	5	3	TOM PETTY AND THE HEARTBREAKERS —You Got Lucky, Backstreet	
5	3	9	SAGA —Worlds Apart, Portrait		5	9	8	SAGA —On The Loose, Portrait	
6	7	5	SUPERTRAMP —Famous Last Words, A&M		6	2	12	DON HENLEY —Dirty Laundry, Asylum	
7	6	7	JEFFERSON STARSHIP —Winds Of Change, Grunt		7	4	3	STRAY CATS —Rock This Town, EMI America	
8	15	2	PHIL COLLINS —Hello, I Must Be Going!, Atlantic		8	7	11	THE WHO —Eminence Front, Warner Bros.	
9	10	15	STRAY CATS —Built For Speed, EMI-America		9	8	6	THE CLASH —Rock The Casbah, Epic	
10	8	14	DON HENLEY —I Can't Stand Still, Asylum		10	17	10	RUSH —Subdivisions, Mercury	
11	9	12	THE WHO —It's Hard (Warner Bros.)		11	11	5	DIRE STRAITS —Industrial Disease, Warner Bros.	
12	16	10	THE FIXX —Shattered Room, MCA		12	12	2	FOGHAT —Slipped, Tripped, Fell In Love, Bearsville	
13	12	6	MISSING PERSONS —Spring Session M, Capitol		13	20	2	THE J. GEILS BAND —I Do, EMI-America	
14	11	8	BILLY JOEL —The Nylon Curtain, Columbia		14	38	2	GOLDEN EARRING —Twilight Zone, 21 Records	
15	14	8	DIRE STRAITS —Love Over Gold, Warner Bros.		15	13	10	JOE JACKSON —Steppin' Out, A&M	
16	13	26	THE CLASH —Combat Rock, Epic		16	14	9	BILLY JOEL —Pressure, Columbia	
17	17	10	PETER GABRIEL —Security, Geffen		17	10	5	SUPERTRAMP —It's Raining Again, A&M	
18	28	5	TALK TALK —Talk Talk, EMI-America		18	22	6	DONALD FAGEN —I.G.Y. (What A Beautiful World), Warner Bros.	
19	NEW ENTRY		GOLDEN EARRING —Cut, 21 Records		19	30	5	JEFFERSON STARSHIP —Can't Find Love, Grunt	
20	37	3	ADAM ANT —Friend Or Foe, Epic		20	43	4	JEFFERSON STARSHIP —Winds Of Change, Grunt	
21	20	5	FOGHAT —In The Mood For Something Rude, Warner Bros.		21	NEW ENTRY		THE FIXX —Stand Or Fall, MCA	
22	23	6	DARYL HALL AND JOHN OATES —H2O, RCA		22	15	4	SUPERTRAMP —Crazy, A&M	
23	19	6	CHILLIWACK —Opus X, Millennium		23	19	10	STEEL BREEZE —You Don't Want Me Anymore, RCA	
24	18	18	BILLY SQUIER —Emotions In Motion, Capitol		24	23	5	DARYL HALL AND JOHN OATES —Maneater, RCA	
25	30	5	BUCK DHARMA —Flat Out, Portrait		25	29	3	MISSING PERSONS —Walking In L.A., Capitol	
26	NEW ENTRY		THE PRETENDERS —Back On The Chain Gang, Real (45)		26	51	4	DONNIE IRIS —Tough World, MCA	
27	NEW ENTRY		JOE JACKSON —Night And Day, A&M		27	31	3	BILLY JOEL —A Room Of Our Own, Columbia	
28	21	14	BAD COMPANY —Rough Diamonds, Swan Song		28	54	19	EDDIE MONEY —Shakin', Columbia	
29	24	23	EDDIE MONEY —No Control, Columbia (EP)		29	16	12	RUSH —New World Man, Mercury	
30	NEW ENTRY		THE J. GEILS BAND —It's Showtime, EMI-America		30	21	7	THE PRETENDERS —Back On The Chain Gang, Real-Import	
31	33	21	ROBERT PLANT —Pictures At Eleven, Swan Song		31	56	6	THE PRETENDERS —My City Was Gone, Real (import)	
32	26	16	STEVE WINWOOD —Talking Back To The Night, Island		32	25	5	ROBERT PLANT —Far Post, Swan Song (Import)	
33	34	6	PAT TRAVERS —Black Pearl, Polydor		33	45	4	MISSING PERSONS —Destination Unknown, Capitol	
34	46	4	FRIDA —Something's Going On, Atlantic		34	39	18	JUDAS PRIEST —You've Got Another Thing Coming, Columbia	
35	39	31	JOHN COUGAR —American Fool, Riva/Mercury (Polygram)		35	18	17	BILLY SQUIER —Everybody Wants You, Capitol	
36	29	6	DONALD FAGEN —The Nightfly, Warner Bros.		36	33	12	THE PAYOLAS —Eyes Of A Stranger, A&M	
37	36	20	JUDAS PRIEST —Screaming For Vengeance, Columbia		37	NEW ENTRY		TOM PETTY AND THE HEARTBREAKERS —We Stand A Chance, Backstreet	
38	22	12	STEEL BREEZE —Steel Breeze (RCA)		38	34	9	BILLY SQUIER —Learn How To Live, Capitol	
39	42	10	TAXXI —States Of Emergency, Fantasy		39	26	8	BRUCE SPRINGSTEEN —Atlantic City, Columbia	
40	27	8	UTOPIA —Utopia, Network		40	44	4	SUPERTRAMP —Waiting So Long, A&M	
41	35	28	A FLOCK OF SEAGULLS —A Flock Of Seagulls, Jive/Arista		41	28	3	PHIL COLLINS —You Can't Hurry Love, Atlantic	
42	45	2	GEORGE HARRISON —Gone Troppo, Dark Horse		42	46	17	STEVE WINWOOD —Still In The Game, Island	
43	50	2	JONI MITCHELL —Wild Things Run Fast, Geffen		43	47	14	SANTANA —Nowhere To Run, Columbia	
44	41	7	DONNIE IRIS —The High And The Mighty, MCA		44	49	9	THE WHO —Dangerous, Warner Bros.	
45	40	16	SANTANA —Shango		45	27	8	BRUCE SPRINGSTEEN —Open All Night, Columbia	
46	25	9	BRUCE SPRINGSTEEN —Nebraska, Columbia		46	32	3	ROD STEWART —Guess I'll Always Love You, Warner Bros.	
47	NEW ENTRY		SURVIVOR —Eye Of The Tiger, Scotti Bros.		47	53	21	ROBERT PLANT —Burning Down One Side, Swan Song	
48	NEW ENTRY		NIGHT RANGER —Dawn Patrol, Boardwalk		48	NEW ENTRY		TOM PETTY AND THE HEARTBREAKERS —Change Of Heart, Backstreet	
49	48	11	AEROSMITH —Rock In A Hard Place, Columbia		49	48	13	KENNY LOGGINS AND STEVE PERRY —Don't Fight It, Columbia	
50	44	8	THE PAYOLAS —No Stranger To Danger, A&M		50	24	13	THE WHO —Athena, Warner Bros.	

Top Adds

1	THE J. GEILS BAND —It's Showtime!, EMI-America
2	PHIL COLLINS —Hello, I Must Be Going!, Atlantic
3	THE PRETENDERS —Back On The Chain Gang, Real (45)
4	NIGHT RANGER —Dawn Patrol, Boardwalk
5	GOLDEN EARRING —Cut, 21 Records
6	ADAM ANT —Friend Or Foe, Epic
7	JONI MITCHELL —Wild Things Run Fast, Geffen
8	HENRY PAUL —Henry Paul, Atlantic
9	JOE PISCOPO —I Love Rock'N Roll, Columbia (45)
10	RIOT —Riot Live, Elektra

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

Radio

Pro-Motions

WBLS Gets Kids To School

WBLS-FM New York's "On Time With Kenny Webb" campaign seems to be working, says promotion chief Lorna Ray. For the past few weeks, Webb, the urban station's morning man, has been conducting live remote interviews with students and administrators from various high schools in the metropolitan area, and Ray says "the kids are showing up early" to greet station reps Mr. Magic and Dr. Bob Lee in their black "Juicemobile" vans.

"That's the whole thrust of the program—getting to school on time," she explains. "We're trying to promote the importance of education, that kids ought to take it seriously because it affects the rest of their lives."

Ray, who presented gift certificates for \$80 worth of Organically Grown Clothing last week to five students with the best attendance records at their schools, has been trying to line up regular sponsors, but says, "So far its been hit and miss."

A key to the success of the promotion, Ray agrees, is the participation of Mr. Magic, whose weekend shows enjoy a wide teen appeal. Magic and Lee arrive approximately 40 minutes before school starts, and leave at least 10 minutes before classes begin. A student or school administrator is chosen to talk about his or her work with Webb in a brief interview; the ever-popular dedication follows.

"The kids love it," says Ray. "I hope it's raising their self-image; I think it is. Radio is still a very personal thing. It means a lot for kids to talk to DJs. They're very relatable—more so than parents or guidance counselors, in many instances."

WMCA New York is asking listeners to join its "partners against crime" campaign.

Since Nov. 1, the talk station has been involved in a program to "re-educate" the public when to call 911, and when not to, says president Ellen Straus. "There are 17,000 calls a day, and that's way too many."

New York City police officers have been taking calls every Wednesday, Thursday and Friday from 4 to 7 p.m., telling people such things as how to start a block association or join the auxiliary police.

Full-page ads promoting the familiar face of the cherubic "MCA Goody Guy" wearing a patrolman's hat have blanketed the city's major dailies and weeklies, in addition to the local edition of Newsweek magazine.

"We think the media can be extremely helpful," says Straus, noting that the station is sharing the cost of the six-figure advertising campaign with the New York City Partnership, an association of concerned civic and business leaders headed by David Rockefeller. "People are learning, for example, that they can actually make appointments with officers in their precincts to check on the security of their homes. That's an important public service."

Now that the tabulating is over, KLBJ-FM Austin is giving its listeners clues to the way their peers voted in such categories as 1982's best song, album, new group, local band, local concert hall and live performance. Music director John Michael Scott of the AOR station plans to block out 12 hours of programming the weekend of Dec. 17 to salute the winners in each category. "We drew about 5,000 entries," he says. Top prizes for listeners with a taste for the ears of their peers include a hot tub, a trip to Jamaica, and two videocassette recorders.

WAOK Atlanta, the urban station that's been underwriting \$105 grocery payments for seven listeners weekly since Sept. 29, will give away a Whirlpool Frost-Free refrigerator on Nov. 24 during Dr. Feelgood's afternoon drive show. "It's the most popular promotion we've ever done," says program director Larry Tinsley, responding to the 5,000 entries he says he's received. "They're coming in like crazy."

After Thanksgiving, the station plans to launch a "Brother In The Booth" contest. Tinsley explains that his air personalities will call the station from pay phones in Atlanta to announce their locations; the first listener to reach each DJ could collect as much as \$250, which Tinsley says is "our way of saying 'Merry Christmas.'" He adds that he has enough dimes—and dollars (\$5,000)—to make 16 people happy.

LEO SACKS



A MOBILE HOME IS STILL A HOUSE—WWVA Wheeling, W.V., is giving away a 1982 mobile home worth \$20,000 as part of its "Great American Home Give-away." Second prize is furniture worth \$5,000. WWVA air personality Scott Miller runs the particulars down with his Uncle Sam.

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.

Nov. 22, **Elvis Costello**, Guest D.J., Rolling Stone Productions, one hour.

Nov. 22, **Great Vocalists**, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.

Nov. 22, **Fleetwood Mac**, part two, Inner-View, Inner-View Network, one hour.

Nov. 22, **Duke Ellington Tribute**, Music Makers, Narwood, one hour.

Nov. 22, **Fleetwood Mac**, Musicstar Specials, RKO Radioshows, one hour.

Nov. 22, **Larry Gatlin & the Gatlin Brothers Band**, Country Closeup, Narwood, one hour.

Nov. 25, **Linda Ronstadt Live**, The Source, NBC.

Nov. 25, **Todd Rundgren/Utopia**, Inside Track, DIR Broadcasting, live.

Nov. 25-28, **Charlie Daniels And Friends**, United Stations, three hours.

Nov. 26-28, **Jimi Hendrix: A Tribute**, The Source, NBC, three hours.

Nov. 26-28, **Tavares**, Special Edition, Westwood One, one hour.

Nov. 26-28, **Billy Squier, Rush**, Rock Album Countdown, Westwood One, one hour.

Nov. 26-28, **Kool and the Gang, Jonzun Crew**, The Countdown, Westwood One, one hour.

Nov. 26-28, **Bobby Vee**, Dick Clark's Rock Roll and Remember, United Stations, four hours.

Nov. 26-28, **Marty Robbins**, Weekly Country Music Countdown, United Stations, three hours.

Nov. 26-28, **Steve Winwood**, Off The Record, Westwood One, one hour.

Nov. 26-28, **Ricky Skaggs**, Live From Gilley's, Westwood One, one hour.

Nov. 26-28, **Evelyn King**, Budweiser Concert Hour, Westwood One, one hour.

Nov. 26-28, **Billy Joel**, Pop Concert Specials, Westwood One, two hours.

Nov. 27, **George Strait, Jerry Lee Lewis, Silver Eagle**, ABC Entertainment Network, 90 minutes.

Nov. 27, **Jazzwomen '82**, Jazz Alive, NPR, two hours.

Nov. 27-28, "Dick Clark Presents The Top 30 Artists Of All Times," Mutual, three hours.

Nov. 27-28, **Chad & Jeremy**, Soundtrack Of The 60s, Watermark, three hours.

Nov. 27-28, **John Raitt**, "Carousel" Musical, Watermark, three hours.

Nov. 28, **Jethro Tull**, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.

Nov. 28, **Billy Squier, Saga**, BBC Rock Hour, London Wavelength, one hour.

Nov. 28, **UB40**, BBC College Concert, London Wavelength, one hour.

Nov. 29, **Canadian Rock**, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.

Nov. 29, **Roger Glover of Rainbow**, Guest D.J., Rolling Stone Productions, one hour.

Nov. 29, **John Waite**, Inner-View, Inner-View Network, one hour.

Nov. 29, **Michael McDonald**, Hot Ones, RKO Radioshows, one hour.

Nov. 29, **Reba McEntire**, Country Closeup, Narwood Productions, one hour.

Nov. 29, **Andrews Sisters**, Music Makers, Narwood Productions, one hour.

Dec. 1-20, **Tribute To John Lennon**, London Wavelength, five hours.

Dec. 3-5, **J. Geils Band**, Off The Record, Westwood One, one hour.

Dec. 3-5, **Sky**, Special Edition, Westwood One, one hour.

Dec. 3-5, **Kansas**, In Concert, Westwood One, one hour.

Dec. 3-5, **The Who Special**, The Source, NBC, two hours.

Dec. 3-5, **Johnny Taylor, Stephanie Mills**, The Countdown, Westwood One, one hour.

Dec. 3-5, **Jerry Reed**, Live From Gilley's, Westwood One, one hour.

Dec. 3-5, **Who, Peter Gabriel**, Rock Album Countdown, Westwood One, one hour.

Dec. 4, **Johnny Paycheck**, Silver Eagle, ABC Entertainment Network, 90 minutes.

Dec. 5, **Moody Blues**, Best Of The Biscuit, ABC Rock Radio Network, one hour.

Dec. 5, **Phil Collins**, BBC Rock Hour, London Wavelength, one hour.



BREWER'S BACK—And United Stations has her. The syndicator plans to feature the singer on "The Great Sounds," a weekly show set for debut next year. Teresa is shown with Ed Salamon, vice president of programming.

National Programming United Plans 'Great Sounds'

United Stations is joining those national programmers offering shows to appeal to the 35-plus audience. Beginning in January, United will produce and distribute a four-hour weekly magazine entitled "The Great Sounds."

The show, hosted by former WNEW-AM DJ Dick Shepard, will feature hits of the '30s and '40s and non-rock sounds of the '50s and '60s. Artists who made these hits will be guests on the show, and each week there will be a feature artist as well as a special spotlight on Frank Sinatra. Each show will also highlight a specific year.

Talent already lined up under the direction of programming vice president Ed Salamon, include Benny Goodman, Teresa Brewer, Mel Torme and Johnny Mathis.

United also produces the three-hour "Weekly Country Music Countdown" and the four-hour weekly "Dick Clark's Rock Roll And Remember."

Dick Clark also does some shows for Mutual, including a three-hour Thanksgiving special, which is featuring the top 10 artists of all time. These artists, determined by a nationwide survey of 400 p.d.s, turn out to be (in alphabetical order): the Beach Boys, the Beatles, Chicago, the Eagles, Elton John, Fleetwood Mac, Elvis Presley, the Rolling Stones, Simon & Garfunkel and Stevie Wonder. ... **Watermark/ABC's "American Country Countdown With Bob Kingsley"** will air a special seven-hour two-part countdown for 1982 with the top 100 country songs of the year. The show will run on Christmas and New Year's weekends. Mutual is also adding a two-hour interview and call-in show to its lineup for next year. "This Is Hollywood" will be produced live at the Universal Studios Entertainment Center in the film capital hosted by Second City alumnus Eric Boardman. There will be celebrity interviews and comedy segments.

A previously unreleased concert featuring Led Zeppelin is being made available to stations Dec. 16-18 by London Wavelength. The 90-minute concert was recorded by the

BBC at London's Paris/BBC Theater in 1969. London Wavelength will also include concert material from the BBC's 1971 recording of the group. The BBC's "Tribute To John Lennon," a five-hour interview music special, is available to stations Dec. 1-20. "Hello, I Must Be Going," the title of Phil Collins' new album, is also the title of the Dec. 5 "BBC Rock Hour" offering from London Wavelength, which features Collins. ... Bethany Gorfine is the new marketing and program development director at Starfleet Blair. She joins Starfleet from Rolling Stone Productions, where she worked in affiliate relations.

RKO has signed the papers to get Scientific-Atlanta started installing earth dishes at RKO's affiliates so these stations can receive RKO's new Audio Digital Distribution System for its networks. Plans for the installation of a minimum of 300 dishes in the top 150 markets at no cost to stations were disclosed just before the recent National Assn. of Broadcasters Radio Programming Conference in New Orleans. RKO has also signed a deal with RCA Americom to build the \$9.8 million digital system over the next eight years. ... ABC and Rolling Stone Productions celebrated their pact for ABC to carry Rolling Stone's "Continuous History of Rock'n'Roll" (Billboard, Oct. 9) with a party at Rolling Stone's Manhattan offices.

Just A Little Imagination

Patsy

Words and music by Patsy Maharam



645 Madison Ave., N.Y. 10022

Billboard® Survey For Week Ending 11/27/82

TOP 50 Adult Contemporary

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

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)	WEEKS AT #1
1	7	7	TRULY Lionel Richie, Motown 1644 (Brockman, BMI)	2
2	5	9	HEARTBREAKER Dionne Warwick, Arista 1015 (Gibb Brothers, BMI)	
3	16	3	UP WHERE WE BELONG Joe Cocker And Jennifer Warnes, Island 7-99996 (ATCO) (Famous, ASCAP/Ensign, BMI)	
4	7	4	THE GIRL IS MINE Michael Jackson/Paul McCartney, Epic 34-03288 (Mijac/Warner Tamerlane, BMI)	
5	2	14	THE ONE YOU LOVE Glenn Frey, Asylum 7-69974 (Elektra) (Red Cloud/Night River, ASCAP)	
6	10	6	SOUTHERN CROSS Crosby, Stills And Nash, Atlantic 7-89969 (Kenwon/Catpatch/Gold Hill, ASCAP)	
7	11	6	MISSING YOU Dan Fogelberg, Full Moon/Epic 34-03289 (Hickory Grove, ASCAP)	
8	8	10	LOVE ME TOMORROW Chicago, Full Moon/Warner Bros. 7-29911 (Double Virgo/Foster Frees/Irving, BMI)	
9	10	10	ON THE WINGS OF LOVE Jeffrey Osborne, A&M 2434 (Lincoln Pond/Almo/March 9, ASCAP)	
10	9	9	STEPPIN' OUT Joe Jackson, A&M 2428 (Albion/Almo, ASCAP)	
11	12	6	A LOVE SONG Kenny Rogers, Liberty 1485 (Music Corporation Of America/Sycamore Valley, BMI)	
12	15	4	IT'S RAINING AGAIN Supertramp, A&M 2502 (Delicate/Almo, ASCAP)	
13	13	6	I.G.Y. (What A Beautiful World) Donald Fagen, Warner Bros. 7-29900 (Freejunkt, ASCAP)	
14	16	7	YOU AND I Eddie Rabbitt With Crystal Gayle, Elektra 7-69936 (Four Way, ASCAP)	
15	4	13	HEARTLIGHT Neil Diamond, Columbia 38-03219 (Stonebridge/New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)	
16	18	4	MANEATER Daryl Hall & John Oates, RCA 13354 (Fust Buzz/Hot-Cha/Unichappell, BMI)	
17	22	4	AFRICA Toto, Columbia 38-03355 (Hudmar/Cowbells, ASCAP)	
18	17	12	GYPSY Fleetwood Mac, Warner Bros. 7-29918 (Fleetwood Mac/Welsh Witch, BMI)	
19	19	16	BREAK IT TO ME GENTLY Juice Newton, Capitol 9822 (MCA, ASCAP)	
20	14	13	NOBODY Sylvia, RCA 13223 (Tom Collins, BMI)	
21	23	5	I WOULDN'T BEG FOR WATER Sheena Easton, EMI-America 8142 (Unichappell, BMI)	
22	28	3	THEME FROM DYNASTY Bill Conti, Arista 1021 (SVO, ASCAP)	
23	32	2	TWO LESS LONELY PEOPLE IN THE WORLD Air Supply, Arista 1004 (Unart/Big Parade, BMI)	
24	24	4	IN THE NAME OF LOVE Roberta Flack, Atlantic 7-89932 (Antisia/Bleunig, ASCAP)	
25	30	2	BEAT IT Patti Austin, QWest 50036 (Warner Bros.) (Rodsongs, ASCAP)	
26	26	6	THE ONLY WAY OUT Cliff Richard, EMI-America 8135 (WB, ASCAP)	
27	20	19	YOU CAN DO MAGIC America, Capitol 5142 (April/Russell Ballard, ASCAP)	
28	35	2	MEMORY Barry Manilow, Arista 1025 (Koppelman-Bandier, BMI)	
29	27	6	SO MUCH IN LOVE Timothy B. Schmit, Full Moon/Asylum 7-69939 (Elektra) (ABKCO, BMI)	
30	25	22	EYE IN THE SKY The Alan Parsons Project, Arista 0696 (Woolfsongs/Careers, BMI)	
31	31	4	RIGHT HERE AND NOW Bill Medley, Planet 13317 (RCA) (ATV/Mann And Weil, BMI)	
32	34	3	USED TO BE Charlene & Stevie Wonder, Motown 1650 (Stone Diamond, BMI)	
33	37	2	THE OTHER GUY Little River Band, Capitol 5185 (Screen Gems-EMI, BMI)	
34	NEW ENTRY		YOU CAN'T HURRY LOVE Phil Collins, Atlantic 7-89933 (Stone Agate, BMI)	
35	39	2	GLORIA Laura Branigan, Atlantic 4048 (Sugar Song Publications, BMI)	
36	36	3	MUSCLES Diana Ross, RCA 13348 (Mijac, BMI)	
37	NEW ENTRY		THE ELVIS MEDLEY Elvis Presley, RCA 13351 (Rightsong/Elvis Presley/Unart/Combine/Screen Gems-EMI, BMI/Intersong/Gladsy/MCA, ASCAP)	
38	NEW ENTRY		I GOTTA TRY Michael McDonald, Warner Bros. 7-29862 (Genevieve/Milk Money, ASCAP)	
39	29	16	I KEEP FORGETTIN' (EVERY TIME YOU'RE NEAR) Michael McDonald, Warner Bros. 7-29933 (Yellow Dog, ASCAP)	
40	NEW ENTRY		A PENNY FOR YOUR THOUGHTS Tavares, RCA 13292 (Kenny Nolan/Downtown, ASCAP)	
41	33	21	BLUE EYES Elton John, Geffen 7-29954 (Intersong, ASCAP)	
42	38	9	I NEED YOU Paul Carrack, Epic 14-03146 (Plangent Visions, ASCAP)	
43	40	11	IF LOVE TAKES YOU AWAY Stephen Bishop, Warner Bros. 7-29924 (Stephen Bishop/Dijon, BMI)	
44	41	21	WHAT'S FOREVER FOR Michael Murphey, EMI-America 1466 (Tree, BMI)	
45	42	17	LET IT BE ME Willie Nelson, Columbia 18-03073 (MCA, BMI)	
46	44	10	FANDANGO Herb Alpert, A&M 2441 (Irving/Calquin, BMI)	
47	43	17	SOMEBODY'S BABY Jackson Browne, Asylum 7-69982 (Elektra) (Jackson Browne/Kortchmar, ASCAP)	
48	21	12	YOUNG LOVE Air Supply, Arista 1005 (Careers/Bestall Reynolds, BMI/Riva, PRS)	
49	46	19	I'M THE ONE Roberta Flack, Atlantic 4068 (Antisia, ASCAP)	
50	45	13	PLEASE BE THE ONE Karla Bonoff, Columbia 18-03172 (Seagrape, BMI)	

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

A NEW KIND OF STORE

Marketing Movies & Memories

By JACK McDONOUGH

SAN FRANCISCO—By combining a movie memorabilia boutique with a home video store, Jan Teller Wahl, owner of the new Bridgeway To Hollywood, believes she has created the first store of its kind in the country.

"I'm sure we're the first," says Wahl. "I just hope we get well-established before everyone else starts using the idea. I think it's a natural."

Patrons at Bridgeway To Hollywood can buy or rent from a stock of

300-plus VHS cassettes in a 630 square foot, art deco store decorated with movie art. On the floor and in display cases are film collectibles ranging from expensive porcelain figurines of the major characters from "The Wizard Of Oz" to original copies of the screenplays for such classics as "Citizen Kane" or "The Maltese Falcon."

The print visuals at the store—some framed and some not—include 27- by 41-inch one-sheets used by theatres in their locked window displays, as well as lobby cards and

stills. There are also such items as cardboard stand-ups of famous stars, directors' chairs, Oscar replicas, autographed photos and some recordings.

Wahl chooses all her cassette titles herself. "I'm not just talking old films here," she says, "but quality films, no matter the age. We've got Diana Ross films, Bette Midler, Jack Nicholson, 'The Turning Point.' We have a lot of foreign titles, things like 'Gallipoli' and 'Black Orpheus.' A lot of stores don't like to carry foreign. We've got collector's tapes of television shows—Jack Benny, Judy Garland's Christmas show."

Wahl says about 80% of her cassette action is in rentals. Club members can rent at \$5 for 48 hours after paying a \$50 annual fee. Non-members may rent at \$5 for 24 hours. Wahl also has on the premises a collection of about 150 film books which may be checked out free by club members and for a nominal charge by non-members. Most of the memorabilia is for sale.

The store fulfills a personal dream for Wahl, a Los Angeles native who "fell in love with the glitter of the movies when I was a girl," and who has had a successful career in television production and stage managing. She won a local Emmy in 1977 for a documentary on modern marriage, "They Still Say I Do," produced for KABC in Los Angeles. Wahl now stage manages for PBS' "Over Easy" at KQED San Francisco. On assignment from One Pass Video she has recently done stage work for an Eddie Money concert aired on MTV.



Jan Teller Wahl, owner of the new Bridgeway To Hollywood store.

Game Series Is Vestron's First Original Production

NEW YORK—Vestron Video will introduce its first original production before Christmas. Volume I of "How To Beat Home Video Games" will sell for \$39.95.

The three-part series was created with the cooperation of Atari, Activision, Imagic, Coleco, Apollo, Parker Bros. and Mattel. It was written and narrated by Philip Wiswell, a contributing editor of Games magazine.

Wiswell discusses game strategies, little-known scoring tricks built into each game by the designer, and the games' various idiosyncracies. Each program utilizes the on-screen graphics and sounds of 20 games.

The first volume of the series, called "The Best Games," covers software designed for the Atari VCS: Space Invaders, Asteroids, Chopper Command, Frogger and others. Volume II, "The Hot New

Games," features other Atari VCS-compatible games, such as Mega-Mania, Demons To Diamonds and Pitfall. And Volume III, "Arcade Quality For The Home," is a preview of the Atari 5200, ColecoVision and Vectrex, as well as 20 games for these new units.

Marketing support for this series includes brochures for dealers outlining the programs and merchandising ideas, posters, mobiles and national and co-op advertising. All promotion will emphasize the nature of the programs and the special pricing. Special pre-release discount pricing is available to encourage pre-holiday season stocking.

Among the merchandising suggestions Vestron offers are using the series as a "demonstrator" for video games purchasers and lending out the videocassette or disk as a premium to game hardware purchasers.

Chain Is Sued Over Name

NEW YORK—John G. Day, owner of Video Connection, a store in Toledo, Ohio, has instituted a civil action for trade name infringement, unfair competition, and unfair trade practice against another company of the same name. The latter Video Connection is a franchise chain based in Syosset, N.Y.

The suit was filed in U.S. District Court for the Northern District of Ohio, Eastern Division. Named as defendants are Video Connection of America Inc., officers Bert Tenzer and John L. Barry, and five Ohio-based Video Connection franchises.

Day has run his business, which also includes a national mail-order operation, since 1978. He sells video hardware, software and services. His

trade name has been registered in Ohio, and Day has also filed a service mark application with the U.S. Patent and Trademark Office.

Day alleges that the Video Connection franchise stores in Ohio have "caused actual confusion among the public" and that they and the parent company "deliberately and willfully adopted and used plaintiff's service mark. . . to deceive the public into thinking defendants' products and services are those of plaintiff." The use of the name, according to the lawsuit, "is likely to cause confusion . . . as to the source of origin of such services."

Cease-and-desist letters had been sent by Day prior to the institution of the suit.

Disk Teaches Photography

NEW YORK—Pioneer Video has completed an interactive videodisk called "The Creative Camera," a primer of single lens reflex photography conceived and produced by Jac Holzman, president of Valley Isle Productions Ltd.

The program was commissioned for the LaserVision system and was directed by Frank Bez. It is being released under the Pioneer Imports label.

Music Monitor

By CARY DARLING

- On Holliday: Jennifer Holliday's "And I'm Telling You I'm Not Going," from the Broadway hit "Dreamgirls," is now a promotional clip as directed by Aleks Rosenberg, in New York. This shot was for CBS International, though the soundtrack is on Geffen in the U.S. Rosenberg has also recently directed Epic group Vendetta in a piece for the song "Babylon Rocks." This video was shot in a Brooklyn navy yard and utilized a specially constructed set and 10 models posing as members of a construction crew.

- While Nero Fiddled . . . : New A&M group Burning Rome has shot a film for its single, "Once Over." Shot in 16mm black and white, the clip was written and directed by tv commercial director Peter Israelson, who has won some 80 Clio awards. The location for the piece was the 30th St. precinct in New York, which was operational during the filming. Wendy Biller, using 60 extras, handled the choreography.
- Heartbroken: Country singer

Ricky Skaggs taped a clip for his single "Heartbroke." It was taped at Scene Three in Nashville. Marc Ball directed the concept piece, which revolves around the evolution of the country music of the '50s into the country music of today.

- Video Healing: Director Jack Semmens recently shot a clip with Marvin Gaye for the Columbia single, "Sexual Healing." The shoot took place at the El Privade disco in Los Angeles. The track is from the "Midnight Love" album.

- Promos In Motion: Billy Squier's "Everybody Wants You," the single and promotional clip from Squier's "Emotions In Motion" album on Capitol, was the basis for Peter Conn's "Homerization" techniques, which include animation and special effects. Conn is founder of the Hollywood-based Homer & Associates.

- Cable Talk: Video music was slated to be under discussion Nov. 13-15 at the National Cable Television Assn. convention at the Biltmore Hotel in Los Angeles. Ses-

sions included "From Trials Through Transmission: The Story Of MTV" with senior MTV programming vice president Robert Pittman moderating "Life After Movies: What Else Will Make Pay?" (divided into two parts), and "Is Cable The Programming Catalyst For The '80s?" More reports on these next week.

- On The De-Evolution Front. . . : Director Chuck Statler and Devo have finished a video for the new single "Peek-A-Boo" from the Warner Bros. album "Oh No, I's Devo."

- Epic Achievements: Epic Records is distributing three new videos by Altered Images, Hughes/Thrall and Paul Carrack. Altered Images' "See Those Eyes" was directed by Steve Barron for Limelight Productions. The cut is from the album "Pinky Blue." "Look In Your Eyes" is the Hughes/Thrall track, taken from the self-titled Boulevard album which has been turned into a video by Kaleidoscope Productions. Paul

(Continued on page 30)

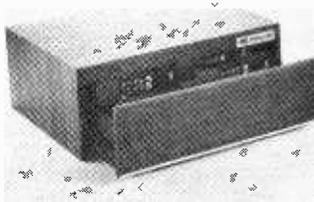


Billboard photo by Chuck Pulin

GETTING A FIXX—"Night Flight" producers Stuart Shapiro and Cynthia Friedland (foreground) watch a replay of an interview with the U.K. group the Fixx (standing). The band is on its first U.S. tour.

Video

New Products



PRESERVE & PROTECT—This videotape storage unit from Savoy Leather Manufacturing of Haverhill, Mass. is vinyl-wrapped particle board. It holds 20 cassettes in either format and retails for \$64.95.



POWER TO GO—Portable VCR owners no longer need to carry a tuner/timer. The \$89.95 Porta Power 110C from Suncom supplies AC power and a battery charger for most portable VCRs. The company is located in Wheeling, Ill.

Oak Bows New Distribution Arm

SAN DIEGO—Oak Media Development Corp. has launched a new subsidiary to acquire and distribute programming for sale to outlets other than Oak's ON TV subscription television service.

The subsidiary, Oak Media Distribution Corp., is based in New York. Salvatore Campo has been named vice president distribution and will head the division. He will be responsible for general distribution operations and will coordinate the flow of acquired and original programming product to distribution outlets.

Also joining the new division is Joseph DiSalvo, director of distribution operations.

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.

THE ADVENTURES OF ELLERY QUEEN
Richard Hart, Sono Osato, Kurt Katch
Beta 2 Video Yesteryear 915 \$29.95
VHS 915 \$31.95

AFTER MEIN KAMPF? (THE STORY OF ADOLF HITLER)
Drama-Documentary
Beta 2 Video Yesteryear 903 \$39.95
VHS 903 \$42.95

ANNIE
Aileen Quinn, Albert Finney, Carol Burnett, Ann Reinking, Bernadette Peters, Tim Curry
Beta Columbia Pictures BE 10008 \$79.95
VHS VH 10008 (stereo) \$79.95

AVANT GARDE #2
Avant Garde
Beta 2 Video Yesteryear 806 \$39.95
VHS 806 \$42.95

THE BABYLON STORY FROM INTOLERANCE
Constance Talmadge, Alfred Paget
Beta 2 Video Yesteryear 646 \$29.95
VHS 646 \$31.95

BATTLESTAR GALACTICA
Lorne Greene, Richard Hatch, Dirk Benedict
LV MCA Videodisc \$29.95

Japan Reports VCR Production And Exports Up

TOKYO—Production of VCRs in Japan reached the highest level ever in September, according to figures released by the Electronic Industries Assn. of Japan. In addition, VCR exports for the month totalled just over 1.2 million units, up 54.5% over the same month last year.

Total production in September was 1.253 million, 29.4% above the same month last year. Sales in Japan were 20% up for the month at 204,000.

Exports to the U.S. were up only 7.4%, to 305,746. But those to European Economic Community countries were up by 85.7%, to 562,789 units.

The total VCR export figure for the year so far now stands at just over 7.6 million units, a 58.1% hike over the first nine months of 1981. Exports to the U.S. from January through September rose by 18.8% to 1.86 million, and those to EEC countries were up 95.3% to 3.61 million.

Exports of color television sets in September totalled 577,198, a 3.3% gain over last September. It was the first gain in six months.

ASKS END TO NEW MEASURES

Japan Hits France On Customs

By MICHAEL WAY

PARIS—Japan has called on France to abolish the controversial new measures which subject imported video hardware to centralized customs clearance in a remote part of the country (Billboard, Nov. 20, 1982). And the European Economic Community has attacked the move as "protectionist."

But while Japan's foreign ministry spoke of the adverse effects on the development of free international trade, French video buyers rushed to snap up VCRs ahead of the expected price rises, and the country's foreign trade minister, Michel Jobert, told the Japanese: "We will buy your video players if you will buy our Airbus and helicopters." A new trading equilibrium, he said, was vital for France.

BELLY DANCING—YOU CAN DO IT
LV Optical Programming Assocs./MCA...\$29.95

BELOW THE BELT
Beta & VHS Thorn-EMI \$59.95

THE JACK BENNY PROGRAM
Jack Benny, Ernie Kovacs, Don Wilson
Beta 2 Video Yesteryear 836 \$29.95
VHS 836 \$31.95

THE MILTON BERLE SHOW
Milton Berle, Ben Blue, Roy Rogers, Dale Evans, Sidney Spritzer, The Dan Blocker Singers
Beta 2 Video Yesteryear 909 \$39.95
VHS 909 \$42.95

THE MILTON BERLE SHOW
Beta World Television \$39.00
VHS \$42.00

THE BIG BREAKDOWNS—HOLLYWOOD BLOOPERS OF THE 1930's
Joan Blondell, Humphrey Bogart, Ward Bond, George Brent, Joe E. Brown, James Cagney, & Others
Beta 2 Video Yesteryear 805 \$29.95
VHS 805 \$31.95

BLOOD ON THE SUN
James Cagney, Sylvia Sydney, Porter Hall, Robert Armstrong, Wallace Ford, Rosemary DeCamp
Beta 2 Video Yesteryear 883 \$49.95
VHS 883 \$52.95
Beta World Television \$49.00
VHS \$52.00

THE BORDER
Jack Nicholson, Harvey Keitel, Valerie Perrine, Warren Oates
LV MCA Videodisc \$29.95

LE BOURGEOIS GENTILHOMME (THE WOULD-BE GENTLEMAN)
Comedie Francaise
Beta 2 Video Yesteryear 898 \$49.95
VHS 898 \$52.95

BOWERY AT MIDNIGHT, see Popcorn Double Feature

THE BOYS FROM BROOKLYN (BELA LUGOSI MEETS A BROOKLYN GORILLA)
Bela Lugosi, Duke Mitchell, Sammy Petrillo, Charlita, Ramona The Chimp
Beta 2 Video Yesteryear 849 \$49.95
VHS 849 \$52.95

THE BRAIN FROM PLANET AROUS
John Agar, Joyce Meadows
Beta & VHS Admit One

BRIDE OF THE MONSTER
Bela Lugosi
Beta & VHS Admit One

THE BRUTE MAN
Rondo Hatton, Tom Neal, Jane Adams, Jan Wiley, Peter Whitney, Donald MacBride
Beta & VHS Admit One

BULLDOG DRUMMOND ESCAPES
Ray Milland, Sir Guy Standing, Heather Angel, Reginald Denny, Porter Hall
Beta 2 Video Yesteryear 878 \$49.95
VHS 878 \$52.95

BULLDOG DRUMMOND'S SECRET POLICE
John Howard, Heather Angel, H.B. Warner, Reginald Denny, E.E. Clive, Elizabeth Patterson
Beta 2 Video Yesteryear 875 \$39.95
VHS 875 \$42.95

THE CAROL BURNETT SHOW: BLOOPERS & OUT-TAKES
Carol Burnett, Dick Van Dyke, Tim Conway, Steve Lawrence, Eydie Gorme, Harvey Korman
Beta 2 Video Yesteryear 894 \$49.95
VHS 894 \$52.95

THE GEORGE BURNS SHOW
George Burns, Harry Von Zell, Larry Keating, Ronnie Burns, Bea Benaderet, Judi Meredith
Beta 2 Video Yesteryear 833 \$29.95
VHS 833 \$31.95

(Continued on page 32)

Cassettes Being Marketed From San Francisco Fest

By JACK McDONOUGH

SAN FRANCISCO—As a result of response to the third annual San Francisco Video Festival in October, producers Steve and Wendy Ageststein have begun marketing various packages on Beta and VHS representing work presented at the event.

The cassettes, to retail at \$49.95, will comprise "assortments and compilations as well as single-artist packages," says Steve Ageststein. "We've found some funding and we're going to go after the home market—and not quietly, either."

"Cable is real good for rock, since it promotes a different product. But in our case, the video is the product itself, so we must market it differently. This art is very accessible, despite its reputation. It may not be as commercial as television or movies, but people are ready for it."

"We could tell that from the response this year at the festival. We constantly got calls from people wanting to know when a particular piece would be shown again. Audiences packed almost all the showings this year."

"The antagonism between the artist and the audience in this medium is over. The artists themselves, rather than fighting the vocabulary of television, are now incorporating that vocabulary into their work."

The 22 tapes presented this year included 12 selected by a jury from 300 submissions that came in from all over the world, plus another 10 by leading video artists invited to premiere new works. The tapes were shown at 28 different events held in a variety of venues that ranged from nightclubs to performance galleries to ferry boats to festival headquarters. A number of the tapes were also aired on the local PBS outlet KQED.

Music video selected for the festival included "Songs For Swinging Larvae," with music by Renaldo &

the Loaf, done by Graham Whifler, formerly film/video director for San Francisco's Residents; "Music With Balls," with music by Terry Riley and visuals centered on sculptures by Arlo Acton; and Frank Zappa's "Burnt Weenie."

The Riley piece, says Ageststein, was originally broadcast in 1968 by KQED and "had never been shown since." It was one of a series of 12 tapes commissioned by the Delexi Foundation. "They were all on two-inch quad and no one could play them," says Ageststein. "Now we've got funds to transfer them to usable formats."

The first promotion for the new home cassettes is via ads in the festival-related magazine "Video '80."

Name Change For Memorex

NEW YORK—Memorex Consumer Products, producer and marketer of Memorex audio and video tapes, has changed its company name to Memtek Products. The name change, which applies to all worldwide operations, coincides with the recently completed acquisition of Memorex by Tandy Corp. of Ft. Worth, Texas.

As a new division of Tandy, Memtek will operate independently and will continue to sell Memorex-brand tapes from its current Santa Clara, Calif. facilities.

Company personnel remain the same. Vice president and general manager John Humphreys says the company is introducing four new videocassettes, two lines of audio cassettes and a line of microcassettes in the next few months, and that other consumer electronics products will be added in the future.

British Tape Pirate Fined

LONDON—A video dealer has been fined \$820 for falsely labeling illegal tapes as genuine following a test case in British law. The British Videogram Assn. sees the verdict and the penalty as "a very important breakthrough."

The prosecution, in the provincial country of Gwent, was under the Trade Descriptions Act and came about as a result of investigations by trading standards officers in that area. Until now, the only actions taken against video pirates have been for breach of the Copyright Act, which carries a maximum fine of roughly \$82. The Trade Descriptions Act was designed to prevent dealers from making false claims about the quality of their goods.

The first dealer to be netted under the Trade Descriptions Act is Derek

Harris, who runs a video library. Harris pleaded guilty to 10 separate charges of falsely labelling tapes as genuine.

The prosecuting attorney condemned cassette piracy in court, noting, "The consumers lose out through the lower quality standards, and the legitimate dealers lose money because they can't compete with pirate prices."

But Harris's lawyer said his client was "just small fry in what is a substantial industry. He was forced to go into illegal tapes to stay in business and compete with other and bigger dealers."

Harris was ordered to pay roughly \$125 court costs, and 25 tapes were formally confiscated. The success of this prosecution is expected to lead to a flurry of similar cases.

U.K. Firm In New Antipiracy Ploy

LONDON—A new videocassette case printing process said to make it impossible for pirates and counterfeiters to copy label artwork has been used for the first time on a release by Go Video here.

The process, dubbed Securit International, was developed jointly by the ESP Print Group and Quality Plastics and involves the under-surface printing of cassette box graphics directly onto PVC. This has the effect of "encapsulating" the artwork. Would-be counterfeiters cannot pull the cassette case apart with-

out destroying the artwork itself, nor can they photograph or photocopy the cover, which reflects back all light shining on the PVC.

Go Video held back release of its "Arminius The Terrible" tape in order to be the first to try this new system. Says managing director Des Dolan: "It's up to us to try anything that might defeat the pirates and counterfeiters who are killing the business. We have to give legitimate dealers the chance to make money, and I don't mind Go Video being the industry's guinea pig if the process ends up helping everyone."

Video

Music Monitor

• Continued from page 28
Carrack's two tracks, "I Need You" and "Always Better With You" from the album "Suburban Voodoo," are now on video through London's Global Productions.

• Speaking of Voodoo ... Wall

Of Voodoo's "Mexican Radio" most of which appropriately was shot in Tijuana, is finished and is being distributed by IRS Records. Frank Delia directed. The track is from the "Call Of The West" album.

• In Time: William Dear, the video director who brought the world "Elephant Parts" for Michael Nesmith's Pacific Arts Productions, will have his first feature film released in January. The film, "Time Riders: The Adventures Of Lyle Swann," is being distributed by Jensen-Farley Pictures of Utah. It stars Fred Ward and Belinda Bauer. Nesmith was executive producer.

• Nox Rocks: Epic's Fortnox recently finished a clip for "Storm Inside My Head," the band's first single from its debut album. The promo was done by Group 7 Productions of Atlanta and directed by John Perizzo.

Video Reviews

SOPHISTICATED LADIES—Live pay-per-view performance Nov. 5. A Black Tie Network production presented by Oak Media Development Corp. and Roger Berlind, Manheim Fox, Sondra Gilman, Burton Litwin and Louise Westergaard. Directed by Clark Jones, produced by Ron Nico-demus. 2½ hours.

Forty-six stagehands worked 26 hours straight preparing the Lunt-Fontanne Theatre for this first-of-its-kind telecasts. Record Plant supplied a multitrack recording system; Imero Fiorentino Associates supplied supplemental lighting. Eight cameras were used, and weeks of negotiation went into making the pay-per-view performance of "Sophisticated Ladies" technically and legally perfect.

All of this, however, is merely incidental. After all, it don't mean a thing if it ain't got that swing.

Well, "Sophisticated Ladies," swung Nov. 5 as powerfully as it has ever swung before. The cast, culled from the current New York and Los Angeles troupes, as well as the original cast, was obviously aware it was singing to a national audience of 60,000 rather than a house of 1,000, and worked that much harder.

Duke Ellington's music was played to the hilt by a 20-piece band led by Mercer Ellington. Phyllis Hyman was understatedly dazzling, and the rest of the cast shone, both in singing and dancing. The costumes in this show are some of the most original and exciting ever seen on a Broadway stage.

The show is an extravagant retrospective of Duke Ellington's music, and features scatting, tap dancing and neon signs with the names of various jazz clubs: The Cotton Club, Le Jazz Hot and so on. It moves quickly; standout songs are "I've Got It Bad And That Ain't Good," "Satin Doll," "Imagine My Frustration" and "Take The 'A' Train."

For this special show, Robert Guillaume provided an introduction and backstage interviews with Phyllis Hyman and Paula Kelly. Everything went smoothly, and if this performance is any indication, Broadway's future on cable/pay-per-view is assured.

New On The Charts

"STAR TREK II: THE WRATH OF KHAN"
Paramount Home Video—7

The record-setting debut this week of Paramount's "Star Trek II" proves that dealers are responding to the company's carefully considered \$39.95 price point. At \$40 less than the first "Star Trek" film, which sold 50,000 copies, Paramount is betting that it can convince dealers to return to a video sales business. The new title is being supported by an extensive marketing campaign.

Ricardo Montalban revives his television role of more than a decade ago, the wrathful Khan, while the Star Trek gang deals with both him and encroaching middle age.

For more information on "Star Trek II: The Wrath Of Khan" contact Paramount Home Video at (213) 468-5000.

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

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Survey For Week Ending 11/27/82

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	28		★ 1	9	
JANE FONDA'S WORKOUT KVC-RCA, Karl Video Corporation 042 WEEKS AT #1: 8			CONAN THE BARBARIAN Universal City Studios Inc., MCA Distributing Corporation 77010 WEEKS AT #1: 5		
2	2	11	2	6	6
STAR WARS ▲ CBS-Fox Video 1130			THE SWORD & THE SORCERER Universal City Studios Inc., MCA Distributing Corp. 77010		
3	4	9	3	3	23
CONAN THE BARBARIAN Universal City Studios Inc., MCA Distributing Corp. 77010			STAR WARS ▲ CBS-Fox Video 1130		
4	3	26	4	2	23
ON GOLDEN POND ● CBS-Fox Video 9037			ON GOLDEN POND ● CBS-Fox Video 9037		
5	8	4	5	5	9
THE COMPLEAT BEATLES MGM/UA Home Video 700166			DEATH WISH II Orion Pictures, Warner Home Video 26032		
6	6	6	6	4	7
QUEST FOR FIRE CBS-Fox Video 1148			QUEST FOR FIRE CBS-Fox Video 1148		
7	NEW ENTRY		7	8	6
STAR TREK II-THE WRATH OF KHAN Paramount Pictures, Paramount Home Video 1180			DEAD MEN DON'T WEAR PLAID Universal City Studios Inc., MCA Distributing Corp. 77011		
8	13	14	8	7	12
CAT PEOPLE Universal City Studios, Inc., MCA Distributing Corp. 77008			CHARIOTS OF FIRE Warner Brothers Pictures, Warner Home Video 70004		
9	7	9	9	10	16
DEATH WISH II Orion Pictures, Warner Home Video 26032			SHARKY'S MACHINE Warner Brothers Pictures, Warner Home Video 72024		
10	5	5	10	21	2
THE SWORD AND THE SORCERER Universal City Studios Inc., MCA Distributing Corp. 71010			VICTOR/VICTORIA MGM/UA Home Video 800151		
11	10	6	11	9	9
DEAD MEN DON'T WEAR PLAID Universal City Studios Inc., MCA Distributing Corp. 77011			NICE DREAMS Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10456		
12	9	4	12	11	9
SHARKY'S MACHINE Warner Brothers Pictures, Warner Home Video 72024			DEATHTRAP Warner Brothers Pictures, Warner Home Video 11256		
13	21	2	13	15	25
VICTOR/VICTORIA MGM/UA, Home Video 800151			ARTHUR Orion Pictures, Warner Home Video 72020		
14	NEW ENTRY		14	26	2
THE THING Universal City Studios Inc., MCA Distributing Corp. 77009			ESCAPE FROM NEW YORK Embassy Home Entertainment 1602		
15	11	27	15	NEW ENTRY	
ROCKY II CBS-Fox Video 4565			THE THING Universal City Studios Inc., MCA Distributing Corp. 77009		
16	15	13	16	25	2
ARTHUR Orion Pictures, Warner Home Video 22020			THE COMPLEAT BEATLES MGM/UA Home Video 700166		
17	17	3	17	12	14
ELVIS ON TOUR MGM/UA Home Video 600153			CAT PEOPLE Universal City Studios, Inc., MCA Distributing Corp. 77008		
18	14	10	18	14	30
FOR YOUR EYES ONLY CBS-Fox Video 1128			SUPERMAN II D.C. Comics, Warner Home Video 61120		
19	18	8	19	20	11
ROCKY ● CBS-Fox Video 4546			TAXI DRIVER Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10542		
20	12	9	20	NEW ENTRY	
DEATHTRAP Warner Brothers Pictures, Warner Home Video 11256			STAR TREK II-THE WRATH OF KHAN Paramount Pictures, Paramount Home Video 1180		
21	19	7	21	19	12
THE TIME MACHINE MGM/UA Home Video 600152			ROCKY II CBS-Fox Video 4565		
22	28	8	22	NEW ENTRY	
NICE DREAMS Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10456			HANKY PANKY Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10297		
23	NEW ENTRY		23	22	7
AUTHOR! AUTHOR! CBS-Fox Video 1181			THE SEDUCTION Media Home Entertainment 196		
24	22	5	24	13	6
DUMBO Walt Disney Home Video 24			HALLOWEEN II Universal City Studios Inc., MCA Distributing Corp. 77005		
25	NEW ENTRY		25	16	25
FIREFOX Warner Brothers Pictures, Warner Home Video 11219			BODY HEAT The Ladd Co., Warner Home Video 70005		
26	16	7	26	NEW ENTRY	
FROM RUSSIA WITH LOVE CBS-Fox Video 4566			FIREFOX Warner Brothers Pictures, Warner Home Video 11219		
27	20	50	27	NEW ENTRY	
AN AMERICAN WEREWOLF IN LONDON (ITA) Universal City Studios, Inc., MCA Distributing Corporation 77004			AUTHOR! AUTHOR! CBS-Fox Video 1181		
28	24	32	28	18	11
HALLOWEEN II Universal City Studios, Inc., MCA Distributing Corporation 77005			BUTTERFLY Vestron VA-60007		
29	NEW ENTRY		29	17	20
ESCAPE FROM NEW YORK Embassy Home Entertainment 1602			ABSENCE OF MALICE Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10005		
30	34	2	30	24	6
SILENT RAGE Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10505			TAPS CBS-Fox Video		
31	33	15	31	NEW ENTRY	
DIAMONDS ARE FOREVER CBS-Fox Video 4605			RICH AND FAMOUS MGM/UA Home Video 800111		
32	23	4	32	30	6
PERSONAL BEST Warner Brothers Pictures, Warner Home Video 61242			THE AMATEUR CBS-Fox Video 1147		
33	27	13	33	28	7
BODY HEAT The Ladd Co., Warner Home Video 20005			STRIPES Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10600		
34	36	10	34	23	12
BUTTERFLY Vestron, VA-60007			SOME KIND OF HERO Paramount Pictures, Paramount Home Video 1118		
35	25	13	35	27	20
TAXI DRIVER Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10542			RAGTIME Paramount Pictures, Paramount Home Video 1486		
36	29	13	36	39	7
CASABLANCA CBS-Fox Video 4514			PARTNERS Paramount Pictures, Paramount Home Video 1446		
37	26	20	37	33	6
RAGTIME Paramount Pictures, Paramount Home Video 1486			FOR YOUR EYES ONLY CBS-Fox Video 1128		
38	40	20	38	31	3
STAR TREK: SPACE SEED Paramount Pictures, Paramount Home Video 60040			EXCALIBUR Warner Brothers Pictures, Warner Home Video 72018		
39	31	14	39	32	7
ABBOTT AND COSTELLO MEET FRANKENSTEIN Universal City Studios Inc., MCA Distributing Corp. 55074			AN AMERICAN WEREWOLF IN LONDON Universal City Studios, MCA Distributing Corp. 77004		
40	30	4	40	29	6
SOME KIND OF HERO Paramount Pictures, Paramount Home Video 1118			PERSONAL BEST Warner Brothers Pictures, Warner Home Video 61242		

● Recording Industry Of America seal for sales of 25,000 units plus (\$1,000,000 after returns) (Seal indicated by dot). ▲ Recording Industry Of America seal for sales of 50,000 units plus (\$2,000,000 after returns) (Seal indicated by triangle). (ITA) International Tape/Disc Assn. seal for net sales and/or rentals of at least \$1,000,000 at wholesale. (Seal indicated by ITA seal).

Video

WEA Int'l VP Caradine Views The World Marketplace

• Continued from page 4

tories now is piracy. In the larger territories, we have people who devote their time exclusively to piracy. We also work with IFPI and the MPAA. Groups are being formed in every area to fight piracy.

"Holland is probably the worst. Although England has lots of piracy, they ship product all over the world." Caradine estimates that 50%-70% of all U.K. video product is pirated, while in Holland "it's at least 70%. Every country has some, and every country is trying to prevent it."

The rental-only aspect of WEA's marketing does not cause any problems, Caradine says. "We started with selling titles, just as here. When the U.S. switched to rental we did, too, and ran into the same problems. Dealers preferred to buy the titles, then rent to their customers. We had to develop a program that was attractive to the dealer."

The current program has the dealer paying a lease fee for a 28-day renewable rental period. "It's actually more advantageous for them because it doesn't involve a large outlay of cash," Caradine says, using one of the arguments that didn't work for Warner Home Video.

"The international market won't switch back to sale, though," Caradine believes. "Our plan is basically accepted everywhere. Consumers are happy not to buy; even if we sold to the dealer, the dealer would still rent."

Besides Warner Home Video, United Artists and promotional clip titles, WEA International is "more and more" picking up titles from other companies for distribution—such as "Jane Fonda's Workout."

Titles are supported by posters, mobiles, full-size cutouts (in the case of the James Bond series), and streamers, plus, in France, a small rack on a turntable on which the dealers can change the artwork.

Caradine says it's difficult to know if VCR penetration is proportionately higher overseas, pointing out, "When you talk about player population you get five different numbers, plus you have no way of knowing how many of these machines are used in homes and how many in offices. Based on our experience, though, internationally the market is much more substantial than here in the U.S."

The best markets, Caradine feels, are the U.K., France and Sweden, the last of which he terms "rational." "Germany is volatile: it's in a state of chaos, with hundreds of dealers and lots of product in the marketplace, as well as price wars on hardware. There must be a shakeout for a more orderly marketplace."

The easiest market to enter for WEA has been South Africa, where, Caradine says, consumers were already conditioned to renting 16mm films. The two television stations broadcast only part-time.

This does not mean, however, that the market is without its problems. "It's heavily pirated, and difficult because you have to register your copyrights for each title individually

through a long, tedious process. Because it takes so long, we're constantly putting titles in the market that haven't been registered, and constantly playing catch-up." He

adds, "You have to remember we're establishing a new industry, and there's lots of work to be done."

When WEA introduces video-disks overseas, Caradine says it's

possible it will also be with a rental-only plan. "It depends on pricing. Now we'd lean to rental because we've been so successful with rental of cassette."

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... LAYTON... ARTHUR PHILIPS... RALPH BUCKS... EDWARD PINE... MARGARET DEBRI... A.C.T.
... RICHARD MURPHY... A.S.C... CHARLES STROBEL... MARTIN CHAPMAN... JAMES STOKES... RAY STARR... JOHN HUSTON

PG

Now available on videocassette.

RCA/COLUMBIA PICTURES HOME VIDEO

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NOVEMBER 27, 1982, BILLBOARD

Interactive Disk Game Due Out This Month

NEW YORK—An interactive videodisk game has been developed by Vidmax, Pioneer Video and NAP Consumer Electronics Corp. The program, entitled "Murder, Anyone?," uses a live cast and tells a "whodunit" story, for which the player must sift through various suspects to find the murderer.

The disk will be available later this month and will be priced at \$29.95.

New Video Releases

• Continued from page 29

BY DESIGN
Patty Duke Astin, Sara Botsford
Beta & VHS Thorn-EMI\$59.95

CAESAR'S HOUR
Sid Caesar, Howard Morris, Carl Reiner,
Nanette Fabray, Sandra Dee, Ellen
Parker
Beta 2 Video Yesteryear 814\$39.95
VHS 814\$42.95

CARNIVAL ROCK
Beta & VHS Admit One

CAT PEOPLE
Nastassia Kinski, Malcolm McDowell,
John Heard
LV MCA Videodisc\$29.95

**CHARLIE CHAPLIN'S KEYSTONE
COMEDIES**
Charlie Chaplin, Minta Durfee, Alice
Davenport, Mabel Normand, Mack
Swain

Beta 2 Video Yesteryear 868\$39.95
VHS 868\$42.95

CHUCKS CHOICE CUTS
Beta & VHS Admit One

THE COLGATE COMEDY HOUR
Bert Lahr, Viviane Blaine, Gene Nelson,
Betty Furness, Jimmy Gleason
Beta 2 Video Yesteryear 890\$39.95
VHS 890\$42.95

COMING NEXT WEEK
Those Great Movie Trailers

Beta & VHS Admit One

THE COUNT & THE ADVENTURER
Charlie Chaplin, Eric Campbell, Edna
Purviance, Frank J. Coleman
Beta 2 Video Yesteryear 867\$39.95
VHS 867\$42.95

COUNTRY WESTERN ALL-STARS
Carl Smith, Louis Buck, The Sons Of The
Pioneers, Cousin Jody, Jim Reeves,
Cowboy Copas
Beta 2 Video Yesteryear 818\$39.95
VHS 818\$42.95

THE COURAGEOUS DR. CHRISTIAN
Jean Hersholt
Beta 2 Video Yesteryear 897\$49.95
VHS 897\$52.95

THE CLAIRVOYANT, see The Evil Mind

DOA
Edmond O'Brien, Pamela Britton,
Luther Adler
Beta 2 Video Yesteryear 821\$49.95
VHS 821\$52.95

DEAD MEN DON'T WEAR PLAID
Steve Martin, Rachel Ward, Reni
Santoni, Carl Reiner
LV MCA Videodisc\$29.95

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- AMUSEMENT PARKS
- SOUND COMPANIES
- LIGHTING COMPANIES
- STAGING COMPANIES
- BUS COMPANIES
- TRAVEL AND LODGING
- TRUCKING COMPANIES
- TOUR COORDINATORS
- PERFORMERS
- TICKET COMPANIES
- EQUIPMENT MANUFACTURERS
- VIDEO PRODUCTION
- COLLEGES
- INSURANCE COMPANIES

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(Continued on page 42)

Talent & Venues



ROCK ART—Painter Debra Hope Schwartz chats with record producer Neil Kerron in front of Schwartz's paintings of rock artists, displayed at the Century Cafe in New York.

Billboard photo by Bob Sorce

Rock'n'Rolling

Chicago Comes Back And Plans To Keep Going

By ROMAN KOZAK

Who would have thought a year or two ago that there would be anything more to say about Chicago?

Their association with producer Jim Guercio was long over. Guitarist Danny Dacus, who replaced the late Terry Kath, never really worked out. Record sales were disappointing. The shows weren't selling like they used to. And, after 14 LPs (or 15, if you include a greatest hits package), Columbia dropped them.

But since then, they acquired Irving Azoff as manager, Full Moon/Warner Bros. as a record label, Chris Pinnick as a new guitarist and Bill Champlin as singer/keyboardist. And they have gone on to have a hit single with "Hard To Say I'm Sorry" and a near-platinum LP with "Chicago 16."

"If you compute what the record business is doing now, as opposed to what it used to do, we are now probably enjoying as much success as we ever have," says Walt Parazaider, sax and flute player and one of six original members still with the 16-year-old band. "Things are going as well as they ever had, even in the hard times."

Altogether, Chicago has sold 70 million records, says Parazaider, but there is no desire to stop. "After the 14th album, which didn't sell so well, all of a sudden we wanted that other hit record. That kind of desire does not really compute into dollars. When you're 50, you still want that one more stage to walk on," he says.

"The extra incentive was that Columbia sort of lost faith in us. It isn't like sports, where if you're 32 you have lost it. You still have your musical ability. You are getting better and you are growing, if you are conscientious about your art. We thought we would take a year off, get to know our families a little better, and then take a year to do a record, which we did. And it worked out," he says.

Chicago hasn't been very fashionable in the last few years, but in their time has had some socio-musical impact. In 1972, they got a "significant number" of 18-year-olds to register to vote by providing voter registra-

tion information at Chicago concerts. And, for better or worst, they were among the first of the fusion bands, and among the first to give

(Continued on page 35)

Moonshadow Marks First Year Atlanta Nightclub Steps Up Booking Of National Talent

By JACK McDONOUGH

ATLANTA—Atlanta's newest and biggest nightclub, the 10,000 square foot, 750-capacity Moonshadow, is marking its first anniversary with a stronger move into the booking of national talent.

Among the acts who have played the multi-tiered, video-equipped, dance-floored club are Leon Russell, Rosanne Cash, Steve Forbert, the Stray Cats, John Prine, Doc Watson, Leo Kottke, Gove Scrivenor, Taj Mahal and Gamble Rogers. Owner Bruce Piefke has within the last month also stretched out to booking big bands, including the Glenn Miller and Buddy Rich ensembles.

Piefke and booker Kim Blankenship, however, have a twist. While most nightclubs fight tooth and nail to book the best names for weekend dates, the Moonshadow has had a strict policy from the beginning of booking only local talent on weekends, while bringing in name talent during the week. They believe so strongly in this policy, says Piefke, that they turned down an offer of a Saturday night booking for Rosanne Cash.

"But Columbia wanted to expose her in Atlanta and they really wanted to do it at this club. So they booked her for a weeknight and on top of that paid for it all so that we

didn't have to put on a door charge," Piefke says.

"The whole idea of this club originally," says Piefke (who also owns a much smaller Atlanta club, the Harvest Moon), "was to feature local and regional bands, so that we could make the club itself 80% of the draw. That way, once the club gets a following, I'll have a crowd no matter who's here on weekends.

"Then, once that was established I decided it would be safe to go to try other things. So I started with people like Watson and Scrivenor. Since they're solo acts, I wasn't gambling

much. I got a real good response.

"Then we did Taj Mahal. That night we had enough people in line to sell out before the doors even opened. Then we picked up Leon Russell. He was playing the Civic Center here, and his band wandered in here later. They loved it and his agent called us. Then we got Rosanne Cash.

"I was in a good position to buy those acts. The only competition is the Agora, which is bigger and more a rock club. I wasn't trying to be a rock club. I wanted to go after those

(Continued on page 37)

Hall, Oates Say They Can Go For Urban Audience

By CARY DARLING

LOS ANGELES—Urban contemporary, as opposed to traditional rock, is the audience Daryl Hall and John Oates are aiming for these days. While the duo, which is celebrating its 10th anniversary this year, is getting AOR and top 40 airplay with its new RCA "H2O" album and "Maneater" single, it is that urban contemporary blend of dance music and rock which intrigues them most.

"The British, perhaps because they are outside American music,

can take things and turn them around," says Daryl Hall. "Rockers over there aren't afraid to make dance music, while over here, if you aren't playing heavy metal music, you're a disco freak or something. I think the ideas are beginning to broaden now. People on FM radio are belatedly understanding that dance music can have as much energy as rock'n'roll and have the essence of rock'n'roll. I think rock'n'roll has become very form-

(Continued on page 35)

Act-ivities

Goodman Headlines Show For Hospitalized Veterans

A free concert was held at Avery Fisher Hall Monday (15) for hospitalized war veterans in New York and New Jersey. Produced by Ervin Litkei, president of Olympia Records, the concert featured performances by the Benny Goodman Quartet, the U.S. Military Academy Band, Tina Johnson, Jim Alywood and Los Indios Trabajaros.

David Bowie will do his first tour in five years this spring and summer, playing dates in North America, Europe and the Far East. Worldwide booking will be handled by the New York-based International Talent Group. Other aspects of the tour will be coordinated by Sound Advice Inc. in New York. Specific dates and venues will be announced after the New Year.

Adrian Belew is composing the music for the Island film "Return Engagement," a documentary about G. Gordon Liddy and Dr. Timothy Leary and their recent series of debates. ... Warren Zevon is getting peeved. After months of dedicating his song "The Envoy" to Dr. Phillip Habib, he still hasn't heard from the American representative in the Middle East. To help Zevon out, Elektra/Asylum has recently sent Habib a copy of Zevon's latest LP and reprints of articles in which Zevon speaks of "The Envoy."

Police guitarist Andy Summers will have a book of his photography published early next year. ... Jamaican Prime Minister Edward Seaga will formally dedicate the Bob Marley Performing Center at Montego Bay prior to the opening of the three-day Jamaica World Music Festival, which will be held there during the Thanksgiving weekend.

While in Normal, Ill., playing at

the state university, Paul Kantner of the Jefferson Starship wound up in a radio debate with a local fundamentalist minister, Wesley Ates, who accused the Starship of "raping the minds" of its fans and promoting sex and drugs. Asked if he considers himself a leader of youth, Kantner replied: "No, God forbid; I can't even lead my band."

Tom Goodkind, the production manager of the Peppermint Lounge in New York, is test marketing a new version of "The Peppermint Twist" by his group Animal Luxury in New Haven, Conn. ... Country artist Jerry Reed has recorded commer-

(Continued on page 36)

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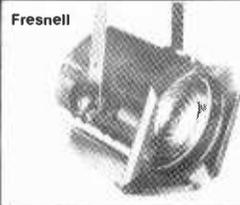
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Survey For Week Ending 11/27/82

Boxscore

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

- **LINDA RONSTADT, BUS BOYS**—\$551,968, 32,623 (35,244 capacity), \$17.50 & \$15.50, in-house (RCMH Prods.) promotion, Radio City Music Hall, New York City, six shows, three sellouts, Nov. 4-9.
- **VAN HALEN, JOE WHITING & THE BANDIT BAND**—\$454,122, 35,888, \$13.50 & \$11.50, Monarch Entertainment Bureau, Brendan Bryne Meadowlands Arena, E. Rutherford, N.J., two sellouts, Nov. 14-15.
- **KENNY ROGERS, LARRY GATLIN & THE GATLIN BROS. BAND, LONNIE SHORR**—\$256,183, 17,104, \$15 & \$12.50, C.K. Spurlock, Summit, Houston, sellout, Nov. 6.
- **BILLY JOEL**—\$229,305, 15,287, \$15, Brass Ring Prods., Joe Louis Arena, sellout, Nov. 10.
- **KENNY ROGERS, LARRY GATLIN & THE GATLIN BROS. BAND, LONNIE SHORR**—\$215,420, 14,753, \$15 & \$12.50, C.K. Spurlock, Myriad Convention Center, Oklahoma City, sellout, Oct. 29.
- **KENNY ROGERS, LARRY GATLIN & THE GATLIN BROS. BAND, LONNIE SHORR**—\$207,380, 14,205 (15,000), \$15 & \$12.50, C.K. Spurlock, Kemper Arena, Kansas City, Mo., Oct. 27.
- **REO SPEEDWAGON, SURVIVOR**—\$198,545, 15,627 (16,300), \$13.50 & \$11.50, Monarch Entertainment Bureau, Brendan Bryne Meadowlands Arena, E. Rutherford, N.J., Nov. 12.
- **KENNY ROGERS, LARRY GATLIN & THE GATLIN BROS. BAND, LONNIE SHORR**—\$198,162, 13,565 (15,000), \$15 & \$12.50, C.K. Spurlock, Hilton Coliseum, Iowa State Univ., Ames, Oct. 26.
- **KENNY ROGERS, LARRY GATLIN & THE GATLIN BROS. BAND, LONNIE SHORR**—\$188,620, 13,011 (15,000), \$15 & \$12.50, C.K. Spurlock, La. State Univ. Assembly Center, Baton Rouge, Nov. 5.
- **BILLY JOEL**—\$185,356 (Canadian), 12,651, \$15 & \$14, Concert Prods. Int'l, Maple Leaf Gardens, Toronto, sellout, Nov. 9.
- **CHICAGO, ALAN KAYE**—\$184,566, 11,344 (11,748), \$17.50, \$15.50, & \$13.50, in-house (RCMH Prods.) promotion, Radio City Music Hall, New York City, two shows one sellout, Nov. 13.
- **VAN HALEN, JOE WHITING & THE BANDIT BAND**—\$182,103, 13,909, \$13.50 & \$11.50, Monarch Entertainment Bureau, Nassau Coliseum, Uniondale, N.Y., sellout, Nov. 13.
- **LUTHER VANDROSS, CHERYL LYNN**—\$180,485, 11,748, \$16.50, \$14.50, & \$12.50, in-house (RCMH Prods.) promotion, Radio City Music Hall, New York City, two sellouts, Nov. 12.
- **KENNY ROGERS, LARRY GATLIN & THE GATLIN BROS. BAND, LONNIE SHORR**—\$170,620, 11,633, \$15 & \$12.50, C.K. Spurlock, Mabee Center, Tulsa, Okla., sellout, Oct. 28.
- **PETER GABRIEL, ELECTRIC GUITARS**—\$164,930 (Can.), 13,736, \$12.50 & \$11.50, Concert Prods. Int'l, Maple Leaf Gardens, Toronto, sellout, Nov. 8.
- **BARRY MANILOW**—\$163,422, 11,497, \$15 & \$12.50, Cross Country Concerts, New Haven (Conn.) Coliseum, sellout, house attendance record, Nov. 10.
- **KENNY ROGERS, LARRY GATLIN & THE GATLIN BROS. BAND, LONNIE SHORR**—\$160,382, 10,995, \$15 & \$12.50, C.K. Spurlock, Municipal Auditorium, Mobile, Ala., sellout, Nov. 4.
- **HEART, JOHN COUGAR**—\$156,454, 12,748, \$12.50, \$11.50, \$10.50, Beach Club Concerts, Greensboro (N.C.) Coliseum, sellout, Nov. 5.
- **REO SPEEDWAGON, SURVIVOR**—\$155,960, 13,792 (16,000), \$11.50 & \$10.50, Cross Country Concerts, Hartford Civic Center, Nov. 11.
- **KENNY ROGERS, LARRY GATLIN & THE GATLIN BROS. BAND, LONNIE SHORR**—\$155,507, 10,724, \$15 & \$12.50, C.K. Spurlock, Mid-South Coliseum, Memphis, sellout, Nov. 3.
- **KENNY ROGERS, LARRY GATLIN & THE GATLIN BROS. BAND, LONNIE SHORR**—\$144,835, 7,984, \$15 & \$12.50, C.K. Spurlock, Montgomery (Ala.) Civic Center, sellout, Nov. 2.
- **VAN HALEN, JOE WHITING & THE BANDIT BAND**—\$144,438, 13,800, \$10.50, Cellar Door Concerts, Hampton (Va.) Coliseum, sellout, Oct. 31.
- **KENNY ROGERS, LARRY GATLIN & THE GATLIN BROS. BAND, LONNIE SHORR**—\$139,680, 9,312 (10,000), \$15 & \$12.50, C.K. Spurlock, Joe Freeman Coliseum, San Antonio, Nov. 7.
- **REO SPEEDWAGON, SURVIVOR**—\$136,503, 13,276 (16,000), \$11.50, \$9.50, & \$6, Electric Factory Concerts, Spectrum, Philadelphia, Nov. 9.
- **PRINCE, THE TIME, VANITY 6**—\$133,434, 10,563 (11,899), \$12.75 & \$11.75, Talent Coordinators of Amer., Fox Theater, Atlanta, three shows, one sellout, Nov. 12-13.
- **CROSBY, STILLS & NASH**—\$127,645, 10,547, \$12.50 & \$10.50, Cross Country Concerts, New Haven (Conn.) Coliseum, sellout, Nov. 6.
- **VAN HALEN, JOE WHITING & THE BANDIT BAND**—\$120,744, 11,000, \$11.50 & \$10.50, Cellar Door Prods., Roanoke (Va.) Civic Center, sellout, Oct. 30.
- **REO SPEEDWAGON, SURVIVOR**—\$117,587, 9,500, \$12.50, Frank J. Russo Prods., Cumberland County Civic Center, Portland, Maine, sellout, Nov. 14.
- **RUSH, RORY GALLAGHER**—\$111,035, 9,815 (11,078), \$11.50 & \$10, Sunshine Promotions, Univ. of Dayton (Ohio) Arena, Nov. 9.
- **LINDA RONSTADT, BUS BOYS**—\$109,205, 7,161 (7,866), \$15.25, Concert Promotions Inc., Fox Theater, Atlanta, two shows, Nov. 14.
- **HEART, JOHN COUGAR**—\$108,301, 9,550 (11,000), \$12.50 & \$10.50, Beach Club Concerts, Charlotte (N.C.) Coliseum, Nov. 3.
- **JERRY GARCIA BAND, DR. JOHN**—\$107,661, 8,664, \$12.50 & \$11.50, Monarch Entertainment Bureau, Felt Forum/Madison Square Garden, New York City, two sellouts, Nov. 11.
- **LUTHER VANDROSS, CHERYL LYNN**—\$98,938, 7,200, \$14 & \$12, Talent Coordinators of Amer./Dimensions Utd., Constitution Hall, Washington, D.C., two sellouts, Nov. 13.
- **VAN HALEN, JOE WHITING & THE BANDIT BAND**—\$98,621, 9,823, \$10.50 & \$9.50, Beach Club Concerts/Cellar Door Prods., Roundhouse, Univ. of Tenn. at Chattanooga, sellout, Nov. 7.
- **AEROSMITH, PAT TRAVERS, ROSE TATTOO**—\$96,913, 8,892, \$11.50, \$10.50, & \$9.50, Cross Country Concerts, New Haven (Conn.) Coliseum, sellout, Nov. 9.
- **KENNY LOGGINS, MARK SHIFF**—\$95,604, 5,874, \$17.50, \$15.50, & \$13.50, in-house (RCMH Prods.) promotion, Radio City Music Hall, New York City, sellout, Nov. 14.

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Talent & Venues

Talent In Action

LUTHER VANDROSS

Radio City Music Hall, New York
Tickets: \$16.50, \$14.50, \$12.50

Not long ago, Luther Vandross was a hazy cult figure in the jingle world. Today he is a pop-soul superstar, and his performance Nov. 12 at the first of two sold-out Radio City Music Hall shows was a memorable one.

Vandross drew almost hysterical praise from a fervent hometown crowd during the hour-long show with his extended ballad performances from his Epic LPs, "Never Too Much" and the current "Forever, For Always, For Love."

A pop singer with gospel roots, Vandross embodied the essence of such romantic greats as Nat "King" Cole and Sam Cooke with his consummate control; one could sense a popular crowning of sorts—a landmark career transition—as the evening progressed.

Even at his most self-indulgent, when he repeated phrases with various note-bending techniques, Vandross modulated his phrasing with a sense of religious charisma and self-effacing machismo. (Certainly, his physical charms—a winsome face, a portly physique—suggest an earthiness and vulnerability important to his interracial appeal.)

His records seem to lapse into heavy-handed orchestration, but there was nothing saccharine about his live delivery, which married the intimacy of a supper club with the charged electricity of an arena concert.

There was slick, urban-styled bass, drum and guitar playing from Tinker Barfield, Doc Powell and Yogi Horton; backup vocalists Alfa Anderson, Tawatha Agee, Brenda White and Phillip Ballou sang with exuberance; and keyboardists Nat Adderley Jr. and Skip Andersen mixed instrumental savvy with sophisticated swing. Adderley is also Vandross' musical director.

Ensemble highlights included "Never Too Much," the smart "She Loves Me Back," with its familiar "Celebration" ring, and a stirring "Since I Lost My Baby," dedicated to Smokey Robinson. Vandross also paid tribute to mentors Diana Ross, Dionne Warwick and Aretha Franklin with renditions of "The Lady Is A Tramp," "A House Is Not A Home" and "Jump To It."

The staging achieved its camp effect. The band rose from the orchestra pit on a pyramid swirling in dry ice, stairs at either side met at the top. When the frame of a cottage doorway appeared and Cheryl Lynn came on to sing "If This World Were Mine" in a dramatic duet with the star, the house burst into a frenzy. The finale of "Bad Boy/Having A Party," which interpolates the Cooke classic, was tastefully choreographed as the band members slipped through the cottage door, one at a time. Vandross, after all, has a sense of humor. The ovation was heartening.

LEO SACKS

ANNE MURRAY

Radio City Music Hall, New York
Tickets: \$17.50, \$12.50

Anne Murray continues to show the professionalism, polish and consistency that come from 15 years of recording and performing. Her Oct. 29 show recreated the clean, sparkling sound of her records so much, however, that she seemed more suited to singing in front of a fireplace than on the big stage at Radio City.

Yet, grandeur or no grandeur, Murray proved her versatility, switching from gentle pop/country stylings to the gruff, sharper edges of her voice that have won some acclaim from rock critics. The lack of an opening act left plenty of room for all the hits, from 1970's "Snowbird" to 1982's "Hey Baby!"

Murray also included some of her more obscure delights, such as "What About Me" and "Blue Finger Lou." Her voice on these and other fast songs in the show sounded more husky than usual. But she turned right around on songs like "Broken Hearted Me" and sounded as poised and wistful as ever. She even threw in some basic tap steps to "Everything Old Is New Again," reprising the production from her last television special.

The only glaring problem with the show was the lack of anything new and interesting. The songs from Murray's most recent album, "The Hottest Night Of The Year," were careful re-treads of everything else she has done with producer Jim Ed Norman. Even her jokes seemed worn. (Murray still cracks about the way people frequently confuse her with Helen Reddy.)

Yet it's hard to complain, after two encores and nothing but cheers and standing ovations. The packed house made it clear they wanted the



Billboard photo by Chuck Pulin

LUTHER & CHERYL—Opening act Cheryl Lynn joins headliner Luther Vandross at Radio City Music Hall in New York.

Anne Murray they had come to know over the years. And that's exactly what they got.

ROB HOERBURGER

RICHARD NADER'S ROCK 'N' ROLL SPECTACULAR

Nassau Coliseum, Long Island, N.Y.
Tickets: \$12.50

The Coasters had just finished "Yakety Yak," and were about to begin "Poison Ivy." "Here's

one that sold a million in the United States," said a member of the group, "and another million abroad—Germany, France, Italy, Australia."

And in another minute, 10,000 people, teenagers and 50-year-olds alike were singing. "It's (Continued on opposite page)



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Talent & Venues

Talent In Action

• Continued from opposite page

gonna take an ocean of calamine lotion." For some, it was pure nostalgia. For others, it was a chance to relive a time when the only worry was how to get to the drive-in Friday night. For all, the Oct. 23 show was a chance to hear live some of the greatest AM hits, and groups, in the history of rock'n'roll.

In some cases, the songs were all that counted. It didn't matter how many times the personnel of the Coasters had changed, how many Angels showed (two instead of the usual three), or who sang lead for the Dion-less Belmonts. The "Stars" were "Charlie Brown," "My Boyfriend's Back" and "Teenager In Love"—stars that, at least for a few hours, didn't seem to have aged a bit.

Artists' identity counted during other portions of the show. Gary Puckett pranced around the stage as if he were still the heart-throb of every 16-year-old girl in America. Jay Black, at 43, proved he could still hit the high notes of "Cara Mia." The Association, with all the original members except one, sang and played, and sounded as crystalline as ever. Gary U.S. Bonds made a surprise appearance, for a charged minute's worth of "Quarter To Three."

Nader kept things running smoothly for the 13th year in a row. A secret to his longevity is that he keeps a good balance between more recent, 1960s acts (Puckett, the Association), and the crew of 1950s regulars (Coasters, Johnny Maestro). In one respect, he's selling people a time warp. But throughout the show, and especially during the finale, when all the acts came out to sing "Johnny B. Goode" for a standing coliseum, he succeeded in proving the staying power of rock'n'roll.

BOB HOERBURGER

PAUL CARRACK'S NOISE TO GO

Royal Oak Music Theatre
Royal Oak, Michigan
Admission: \$10

Nick Lowe must be addicted to change. In the last year, he's played Detroit as a member of Rockpile, as a solo act and now as part of Paul Carrack's Noise To Go, where he does his best to

be just one of the boys in the band. The Nov. 7 concert was sadly underpopulated, but Carrack and the rest of the Noise boys turned it into a party. The stage rocked for 75 minutes in a quick succession of 20 pop tunes so well crafted that even the unfamiliar ones seemed like old friends.

Carrack and Lowe alternated lead vocals on tunes drawn from Carrack's "Suburban Voodoo" LP and Lowe's last four albums alone and with Rockpile. The dominant personalities of Carrack and Lowe in no way detract from the less well-known band members. Lead guitarist Martin Belmont, bassist James Eller and drummer Bobby Irwin are excellent.

"A Little Unkind" kicked off the set, followed by "I'm In Love," a Lowe/Carlene Carter tune. During "Tempted," the background vocals could finally be heard. The uncluttered sound mix was otherwise flawless, although lighting glitches sometimes left lead singers in the dark.

Keyboard volleys sparked "Stick It Where The Sun Don't Shine." Jackson Browne and Motown sounds have both made their mark on Carrack's musical psyche: "Always Better With You" came from Southern California, while "From Now On" could have used a few more soulful backup vocals. Barrelhouse piano inspired Lowe to chicken-walk the stage (he's too long-legged to duckwalk) as the band played the Lowdown on "Cruel To Be Kind" and "Switchboard Susie." On "I Need You" and "I Found Love," the same old tired theme was relieved by sensitive Carrack vocals.

An almost syncopated arrangement and superior keyboards gave a fresh sound to "I Love The Sound Of Breaking Glass." Carrack has a great sense of keyboard humor as well as good technique.

The parade of hits continued with "Crackin' Up," with Lowe playing guitar with a bassist's minimalism. Carrack, who is ex-Ace as well as ex-Squeeze, sang "How Long," then "Lesson In Love." Although Carrack wrote "Lesson," it's a chip off the old Rockpile. The band worked together well, building to a rousing finale and two encores, "So Right, So Wrong" and "I Knew The Bride When She Used To Rock And Roll."

CONSTANCE CRUMP

Rock'n'Rolling

• Continued from page 33

horns their due.

"We and Blood, Sweat & Tears were among the first of the horn groups. Our concept was more of being a rock'n'roll band with horns, but it turned out we got labelled as jazz-rock, whereas I think Blood, Sweat & Tears had the real jazz-rock thing. When Al Kooper left, it became a jazz-rock band.

"As Blood, Sweat & Tears sort of petered out, and we kept going, we noticed the start of bands using horns, whether a trumpet and a tenor sax, or the same configuration we had of trombone, sax and trumpet. There were some great horns that you heard into the middle '70s, with bands incorporating them as an integral part of the music. It was quite flattering.

"Then horns all of a sudden went back into another bag. If horns were used in the late '70s, they were used as backup licks, or little things. The guitar happened, and in 1980 to 1982 you began to hear a lot of keyboards with the high tech thing.

"Horns are not what are happen-

ing now. We have seen a decline in their use since 1977. But hopefully with the resurgence of us, maybe we'll change that a little bit. I see Haircut 100 has horns, and at least there is a sax in Men At Work. So maybe people are discovering again that there is more than just guitars and keyboards," he says.

★ ★ ★

It was bound to happen. Somebody was going to start painting the mugs of your or my favorite rock artists and call it art. Doing it now is

Debra Hope Schwartz, a former rock'n'roll manager. Her paintings can be seen, and bought, at the Century Cafe in New York, near Times Square, through Dec. 14.

She's been painting since August doing some 45 pictures to add to the 15 she already had. They ranged in size from 11 inches by 15 inches to canvasses over six feet high and four feet wide. Subjects include the Beatles, Pat Benatar, David Bowie, Peter Townshend, Tom Waits and Frank Zappa. Prices very from \$150 to \$4,000. She's already sold a few.

Proposals Sought For Use Of New York's Pier 84

NEW YORK—This city's Department of Ports & Terminals has issued a public "request for proposals" from experienced concert promoters for bids and plans summertime use of Pier 84, site during the last two summers of the Dr Pepper Music Festival, promoted by Ron Delsener.

The pier, west of 44th St. in Manhattan, is a fenced-in, 104,000 square foot area that can seat 8,000 fans. The city will select the proposal on the basis of the promoters' experience, content of concert series, ticket prices, security plan and financial benefit to the city.

The promoter will be required to provide the entertainment, the stage and seating facilities, security, sanitation, food and non-alcoholic beverage concessions, and all other necessary facilities and services.

According to Marcia Reiss, the public affairs director of the department, the city will provide the pier for the 1983, '84 and '85 concert season. All proposals must be submitted by Dec. 15, 1982. Proposals from out-of-town promoters are welcome, Reiss says. The winning proposal will be judged according to the entire package, so it is not just a matter of the financial bid, she adds.

Although the attendance at the 1982 Dr Pepper Festival was less than SRO for most shows, the event sparked a measure of controversy, with accusations in the local press that Delsener was able to secure the venue the last two years because of alleged close contacts with city officials.

Hall & Oates' Urban Audience

• Continued from page 33

ularized and the real art is happening in dance music."

The twosome see their No. 1 r&b hit earlier this year, "I Can't Go For That," as an answer to critics who dismissed them as faint copies of black music. "I hate when people say that about us more than anything," asserts Hall. "Anybody who says we imitate r&b doesn't know anything about us or our background. I think having the No. 1 r&b record justifies what we do, explains what we do and makes us that much more valid. I'm glad we're getting on urban contemporary stations, because that's where music is going and that's where the real creative energies are."

"H2O" continues the pattern set by the duo's last two albums, "Voices" and "Private Eyes," of not having separate rock and r&b songs. "We like to integrate it more now so that the rock element isn't as blatant but the energy and the heaviness are still there," explains John Oates. "Our songs are now much more coherent so we don't have that one rock song or that one ballad. We don't do that anymore. These new songs have all the elements from our past albums in them."

A change on this album is that the duo got a "star" producer to engineer for them. Hugh Padgham, who has produced the Police, Phil Collins, Split Enz and XTC, was called in to engineer. "We wanted to work with him and we figured this would be a good way to get the ball rolling," says Hall. "Plus, we had a unique problem in that we had the release date for the album moved up and we were leaving the country for a tour of Europe and the Far East, so we had to finish the album a little faster. So, we decided we'd just bring him in. While we would finish a song, we'd send it to the upstairs studio and he would mix it. So we were recording and mixing at the same time."

While the rock element is there, both admit this time they kept that "urban contemporary" audience in mind. "But I don't see that much of a separation between the two: dance music and rock'n'roll," continues Hall. "To us, rock'n'roll and dance music are the same thing. That's the tradition we grew up in. But we have

taken it farther, I think. We have more of those kinds of songs that will fit on those kinds of stations."

Solo projects for either are still in the distant future. "If we had time, I'm sure we both would do them. After this album we may wait a year and a half for the next album in which case, some time between then and now we might be able to do something," explains Hall.

As for working again with Robert Fripp, who produced Hall's "Sacred Songs" solo album of 1980, Hall says, "I like working with Robert, but I don't think doing that again would be very meaningful. I'm not really in contact with him now. At the time, I was around him a lot, so we had a relationship. Plus, he has his own things going."

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Talent & Venues

Dance Trax

By BRIAN CHIN

We were saddened to learn of the death of Patrick Cowley in San Francisco on Nov. 12. Cowley was, of course, the composer and keyboard player whose work was crucial to Sylvester's biggest albums, and who in the past year had scored repeatedly as producer with dance hits by Paul Parker, Sylvester, and himself. In addition, he had recently played prominent sessions for Stacy Lattisaw, Carl Carlton and Angela Boffill.

The company he formed with Marty Bleckman, Megatone, championed an electronic sound—unabashedly disco—the musical prescience of which has become clearer and clearer with the emergence of the European techno-pop movement. Cowley's last album, "Mind Warp," made implicit reference to the exchange of sounds and ideas taking place between Europeans and Americans. It was both ambitious and accessible.

Cowley's friends have established a fund in his memory, and donations may be made to: the Patrick Cowley Memorial Fund, Kaposi's Sarcoma Foundation, 470 Castro Street, Room 207-3360, San Francisco, Calif. 94114. In addition, a number of West Coast clubs are planning special events to benefit research into Kaposi's sarcoma; we will pass along details when they are firm.

★ ★ ★

Singles, with our apologies for being brief: Material's "I'm The One" (Elektra 12-inch) is an even more commercial entry than their near-pop hit "Bustin' Out"; Peech's R. Bernard Fowler is the oozing sexy lead vocalist. . . . Peter Brown's first release in three years, "Baby Gets High" (RCA 12-inch) hits the solid pop-hookish groove of his best Miami work. . . . Rod, of 1980's "Do The Boogaloo," turns in a punchy uptempo comeback in "Just Keep On Walking" (Prelude 12-inch), complete with obscure scatting and hectic disco breaks.

Some very fine covers: "Funky Soul Makossa" by Nairobi & the Awesome Foursome does a crazy electro-rap number on the protodisco classic; there are four versions totalling 27 minutes on the Streetwise 12-inch. . . . The cover of "Sexual Healing" by Eleanor Grant on Catawba 12-inch is also thoroughly changed with entirely new lyric work and two instrumental mixes by Sergio Munzibai and John Morales, which make much of the arrangement's implied rhythm. . . . Dr. Jeckyll & Mr. Hyde's "The Challenge" (Profile 12-inch) answers Vanity 6's "Nasty Girl" with its own rhythm track and macho fast-talk.

Act-ivities

Continued from page 33

cial for Cruz Garcia Real Sangria which are expected to be aired more than 4,000 times in nine Southern markets.

Signings: Teena Marie to Epic Records. . . . Phoebe Snow to Castle Music. . . . English duo Blancmange to Island for the U.S. . . . Philadelphia rocker Robert Hazard to RCA. . . . Fonda Rae to Spring/PolyGram. . . . C.M. Lord to Wave Records. . . . Mike Milk to Cyclops Records. . . . Tony Carey to Rocshire Records. . . . James T. Robeson to Peduncle Publishing.

The Bangs to L.A. Personal Direction for management. . . . Roundtree

to Mad Monkey Management. . . . Ernest Kohl to Jeffrey L. Robbins Management. . . . Nude Ants and Sing Sing to New Deal Records and New Deal Publishing. . . . Christy to La Cam Records and to Major Bill Smith for management. . . . Tom Carlile to United Talent for bookings. . . . Christopher Adler to Chappell Music.

Portia Renee to Profile Records. . . . George Yunis to Solar Management. . . . Bobby Springfield to Chappell Music. . . . Rough Cutt to Niji Productions for management. . . . Gino Cunico to Screen Gems/EMI Music via co-publishing deal with Porter Music. **ROMAN KOZAK**

Rock Set For Pennsylvania's Paramount Theatre

WILKES-BARRE, Pa.—Pending approval of the city's zoning board, the darkened Paramount Theatre in center city will become a major rock concert venue for northeastern Pennsylvania. Jim Hunter, a rock

concert promoter based in neighboring Dallas, Pa., has obtained an option for a one-year lease from Jack Smith, owner of the 46-year-old theatre that was last used in November, 1980.

Hunter, who promoted rock concerts this past summer at Rocky Glenn Amusement Park in nearby Mossic, Pa., says he plans to do the same thing here.

Billboard Dance/Disco Top 80

Survey For Week Ending 11/27/82

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
★1	1	10	NASTY GIRL—Vanity 6—Warner Bros. (LP Cut) WB 1-23716	★42	28	8	SHE'S JUST A GROUPIE—Bobby Nunn—Motown (12 inch) 4502 MG
★2	2	13	THE LOOK OF LOVE—ABC—Mercury (LP Cut) SRM-1-4059	★43	45	4	KEEP IT IN THE FAMILY/KEEP ON MOVIN' (Remix)—Deodato—Warner Bros. (12 inch*) A-1073
★3	3	8	MICKEY—Toni Basil—Chrysalis (12 inch) CHS-45PDJ	★44	46	3	I'M NOT IN LOVE/GIRL YOU'RE IN LOVE—Sherrie Payne—(12 inch) AW 12-9497 Altair/Airwaves
★4	4	12	DON'T GO—Yaz—Sire (12 inch) (0-29886)	★45	25	11	KNOCK ME OUT—Gary's Gang—Radar RDR 12000 (12 inch)
★5	5	12	CAN'T BELIEVE—Nancy Martin—RFC/Atlantic (12 inch) DMD 362	★46	48	3	HAPPY FEELING—Denroy Morgan—Becket (12 inch) BKD 512
★6	6	6	1999—Prince—Warner Bros. (7 inch) 7-29896	★47	37	11	YOU CAN'T HAVE YOUR CAKE—Brenda Taylor—West End 22149 (12 inch)
★7	7	7	IT'S RAINING MEN—The Weather Girls—Columbia (12 inch) 4403181	★48	50	3	LOOPZILLA—George Clinton—Capitol (12 inch) 8528
★8	10	4	EVERYBODY—Madonna—Sire 0-29899 (12 inch)	★49	47	7	WALK ON BY/D TRAIN'S THEME—D Train—Prelude (12 inch) D638
★9	20	4	LIES/BEACH CULTURE—Thompson Twins—Arista (12 inch) CP 725	★50	NEW ENTRY	NEW ENTRY	MIND UP TONIGHT—Melba Moore—EMI/America (12 inch) SPR 09859
★10	14	6	PLAY AT YOUR OWN RISK—Planet Patrol—Tommy Boy (12 inch) TB 825	★51	NEW ENTRY	NEW ENTRY	GOING WEST/CHAIRMAN OF THE BOARD—The Members—Arista (LP Cuts) AL 6603 (12 inch*) SP 146
★11	8	8	GIVE ME—I Level—Epic (12 inch) 49-03292	★52	NEW ENTRY	NEW ENTRY	WALK AWAY—Bonnie Forman—Wave (12 inch) DL 1216
★12	15	8	STRAIGHT AHEAD—Nick Straker Band—Prelude (12 inch) D635	★53	NEW ENTRY	NEW ENTRY	YOU CAN'T PLAY AROUND—Lace—RFC/Atlantic (12 inch) DMD 376
★13	9	11	(You Said) YOU'D GIMME SOME MORE—K.C. And The Sunshine Band—Epic 49-03187 (12 inch)	★54	NEW ENTRY	NEW ENTRY	WHO WILL STOP THE RAIN—Heaven 17—Arista (12 inch) CP 723
★14	24	5	PEEK-A-BOO—Devo—Warner Bros. 29906-0A (12 inch)	★55	49	9	PAC-JAM—Jonzun Crew—Tommy Boy (12 inch) TB 826
★15	33	4	MIND WARP—Patrick Cowley—Megatone (LP—all cuts) 1004	★56	59	2	NIGHTS OF ARABIA—Miro Miroe—Portrait (12 inch)
★16	11	11	REALLY SAYING SOMETHING/AIE A MWANA—Bananarama—London LLD 101 (12 inch)	★57	62	2	HIGH HOPES—S.O.S. Band—Tabu (12 inch) 42903249
★17	19	5	MOMENT OF MY LIFE—Inner Life—Salsoul SG-379 (12 inch)	★58	61	2	DIRTY LAUNDRY—Don Henley—Elektra/Asylum (7 inch) 69894
★18	18	8	COME AND GET YOUR LOVE—Lime—Prism (12 inch) PDS-440	★59	60	2	GIVE IT TO ME BABY/STARSTRUCK—Cheri—Venture (12 inch) VD5022
★19	23	6	MAGIC WAND—Whoudini—Jive/Arista (12 inch) VJ 12008	★60	NEW ENTRY	NEW ENTRY	MANEATER—Hall & Oates—RCA (12 inch)
★20	12	27	ROCK THE CASBAH/MUSTAPHA DANCE—The Clash—Epic (12 inch) (49-03144)129	★61	NEW ENTRY	NEW ENTRY	JAZZY RHYTHM—Michelle Wallace—Emergency (12 inch) EMDS 6530
★21	8	17	REDD HOTT—Sharon Redd—Prelude (LP-all cuts) PRL 14106	★62	NEW ENTRY	NEW ENTRY	THE BEAT GOES ON—Orbit—RFC/Quality (12 inch) QFRC 0025
★22	22	6	IMAGES OF HEAVEN/EMOTIONAL DISGUISE—Peter Godwin—Polydor (12 inch) PX-1-504	★63	NEW ENTRY	NEW ENTRY	I'M AFRAID OF ME—Culture Club—Epic (12 inch) 49-03307
★23	27	4	NUNK—Warp 9—Prism PDS 450 (12 inch)	★64	56	5	STICK TO THE GRIND—King Cotton—Island DM 4834 (12 inch)
★24	26	7	WOT—Captain Sensible—A&M (12 inch) SP 12052	★65	32	11	IF YOU READ MY MIND—Columbus Circle—Elektra 67893 (12 inch)
★25	29	4	PLAYING FOR TIME—Madleen Kane—Chalet C8804 (12 inch)	★66	58	7	BABY OH NO—Bow Wow Wow—RCA (12 inch) PD1306
★26	36	3	SEXUAL HEALING—Marvin Gaye—Columbia (7 inch) 38-03302	★67	34	16	LOVE COME DOWN—Evelyn King—RCA (12 inch) PD-13274
★27	31	3	NIPPLE TO THE BOTTLE—Grace Jones—Island (12 inch) 0-99964	★68	39	9	BOY CRAZY/JUKE BOX—Flirts—"O" Records (LP Cuts) OLP-1
★28	30	5	DIE HARD LOVER—Loverde—Moby Dick BTG-1132 (12 inch)	★69	44	11	SECONDS—Salsoul Orchestra Featuring Loleatta Holloway—Salsoul SG-376 (12 inch)
★29	38	4	AND YOU KNOW THAT—The Jammers—Salsoul (12 inch) SG 372	★70	57	5	TOO HOT—Pure Energy—Prism PDS-445 (12 inch)
★30	21	6	ROCK THE HOUSE—Pressure Drop—Tommy Boy (12 inch) TB 827	★71	55	6	MT. AIRY-GROOVE—Pieces of A Dream—Elektra (12 inch) 67967
★31	35	5	SHOCK THE MONKEY—Peter Gabriel—Geffen GHS-2011 LP Cut	★72	63	12	SHE'S SO DEVINE—The Limit—Arista (12 inch) CP 721
★32	17	14	LOVE'S COMIN' AT YA—Melba Moore—EMI-America (12 inch) 78030	★73	64	15	DO IT TO THE MUSIC—Raw Silk—West End (12 inch) WES 22148
★33	13	8	BODY SLAM—William "Bootsy" Collins—Warner Bros. (12 inch) 0-29919	★74	68	10	STOOL PIGEON—Kid Creole And The Coconuts—ZE/Sire (LP Cut) SRK-3681
★34	42	4	IN AND OUT—Willie Hutch—Motown (12 inch) 4501	★75	66	9	SHOW ME THE WAY—Race—Blacksuit (12 inch) TS5001
★35	52	2	HEAVY VIBES—Montana Sextet—Philly Sound Works (12 inch) PSW 10482	★76	65	8	RED HOT STUFF—Magic Lady—A&M (12 inch) AM 2436
★36	51	2	WORK ME OVER/I WILL FOLLOW HIM—Claudia Barry—TSR (12 inch) TSR 827	★77	67	13	DA DA DA YOU DON'T LOVE ME, I DON'T LOVE YOU AHA AHA AHA—Trio—Mercury (12 inch) MDS 4019
★37	53	2	IT'S YOU—Lene Lovich—Stiff/Epic (12 inch) 49-03342	★78	69	13	DANCE OR DIE—Sweet Pea Atkinson—ZE/Island (12 inch) 0-99997
★38	40	5	CAN'T GET AWAY (FROM YOUR LOVE)—Carol Williams—Vanguard SPV-58 (12 inch)	★79	71	18	WHITE WEDDING—Billy Idol—Chrysalis (12 inch) ETC 5002
★39	54	2	THE SMURF—Tyrone Brunson—Believe in a Dream (12 inch) 42903166	★80	72	19	DO YOU WANNA FUNK—Patrick Cowley Featuring Sylvester—(Megatone) (12 Inch) MT 102
★40	43	7	LOVE MY WAY/AEROPLANE—Psychedelic Furs—Columbia (12 inch) 44-03197				
★41	41	9	CAN HE FIND ANOTHER—Double Discovery—Tropique/Polydor-PDD 524 (12 inch)				

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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ALBUMS—Disco 82, Manhattan Dance Medley, Rockets, Cerrone 9, Donna Summer Medley, David Christie, Harry Thuman, Mother F, Carol Jiani, Rational Youth.



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Talent & Venues

Moonshadow Marks First Year

• Continued from page 34

people who are like me, the people who are a little harder to get out of the house. And in the case of people like Fahey and Watson I was booking people who hadn't played Atlanta in years."

So why not book those acts on a weekend? "There would be a long-term detrimental effect in having name acts on the weekend," says Piefke. "There are an awful lot of our regulars who plan to come here on Fridays and Saturdays because they know there's no cover and they can hear their favorite bands. I don't want those people to show up at the club some Saturday night and walk blind into a \$6 door charge. They'd feel like they'd been ambushed, and over the long run I'd lose them."

A booking assist comes via Piefke's association with boyhood chum Sims Hinds in Brass Ring Productions, a new company that has already presented several dozen major acts (including Fleetwood Mac, Elton John, and Ted Nugent) in Atlanta.

The spaciousness, layout and decor of the club easily account for its wide appeal. Piefke used plenty of natural grain wood in reshaping the vacated A&P that became Moonshadow. There are two ex-

Hotel Ballroom Is Newest Club In Philly Area

PHILADELPHIA—A new club for the Philadelphia-southern New Jersey area has been established by Electric Factory Concerts in the ballroom at the Halloran Plaza Hotel and Conference Center in Pennsauken, N.J.

Electric Factory, headed by Larry Magid and Alan Spivak, is one of the nation's major rock concert promoters. Halloran Plaza is the former Ivy Stone Inn.

The new 2,000-seat music hall made its debut Oct. 22 with Eddie Money plus the Headpins, with doors opening at 9 p.m. and the concert starting at 10. Tickets went for \$7 in advance and \$8.50 at the door. The following night brought in the Psychedelic Furs plus the Stickmen and Translator. Gary Numan came in Oct. 28, and November offerings include Romeo Void, Adam Ant and the English Beat.

Halloran Equities, which owns the center, will use the ballroom as multi-purpose space, with the large dance hall also providing a club setting with tables and chairs. While Electric Factory will handle most of the bookings, the doors are open for other promoters to come in.

tremely large platform areas on either side of the stage, and the booths and tables (which can accommodate up to 12) are arranged to afford more privacy than in the average venue. The dance floor can accom-

modate about 150. The sight line to the rear of the elevated seating is 130 feet, and it is 175 feet at the longest point. The stage measures 35 by 45. The sound system, designed by house engineer Carl Diehl, features a 24-channel Yamaha board and a hanging p.a. system composed of

four bass cabinets and 12 midrange/horn arrangements.

"I wanted the system hung," says Piefke, "to preserve the sightlines. I wanted the whole stage visible to everyone no matter where they were in the room. Plus we get an even distribution of sound and we have the

ability to supplement according to what the bands want."

The video system uses two 8- by 10-foot Aquastar screens, on which are beamed record company-supplied tapes, or a feed from Atlanta's Video Music Channel, or even Atlanta Braves games.

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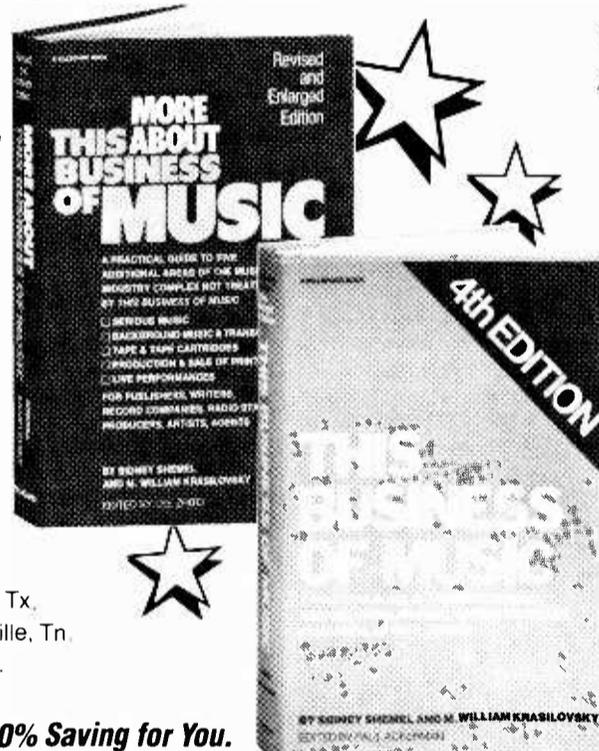
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JUST JUICE — Capitol artist Juice Newton performs two shows at Opryland's Gaslight Theatre as part of the entertainment park's "Fall Festival of Stars" series.

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Artist-TITLE-Label			Artist-TITLE-Label			Artist-TITLE-Label		
THIS WEEK	LAST WEEK	WKS ON CHART	THIS WEEK	LAST WEEK	WKS ON CHART	THIS WEEK	LAST WEEK	WKS ON CHART
1	1	22	37	49	6	72	72	20
2	2	5	38	22	24	★	★	NEW ENTRY
3	3	4	39	42	5	★	★	4
4	4	6	40	44	10	★	★	74
5	5	6	41	41	14	★	★	75
6	6	14	42	45	5	★	★	76
7	7	15	43	46	2	★	★	77
8	8	3	44	44	10	★	★	78
9	9	7	45	45	5	★	★	79
10	10	5	46	46	6	★	★	80
11	11	9	47	48	21	★	★	90
12	12	25	48	48	21	★	★	94
13	13	5	49	50	11	★	★	82
14	14	9	50	51	23	★	★	93
15	15	8	51	52	9	★	★	84
16	16	8	52	53	7	★	★	85
17	17	19	53	53	7	★	★	86
18	18	2	54	54	4	★	★	87
19	19	2	55	55	10	★	★	88
20	20	3	56	56	5	★	★	89
21	21	3	57	57	3	★	★	91
22	22	7	58	58	3	★	★	92
23	23	7	59	59	3	★	★	95
24	24	7	60	60	3	★	★	96
25	25	7	61	61	3	★	★	97
26	26	7	62	62	4	★	★	98
27	27	7	63	63	16	★	★	99
28	28	7	64	64	16	★	★	100
29	29	7	65	65	16	★	★	101
30	30	7	66	66	16	★	★	102
31	31	7	67	67	16	★	★	103
32	32	7	68	68	23	★	★	104
33	33	7	69	69	23	★	★	105
34	34	7	70	70	23	★	★	106
35	35	7	71	71	23	★	★	107
36	36	7	72	72	23	★	★	108
37	37	7	73	73	23	★	★	109
38	38	7	74	74	23	★	★	110
39	39	7	75	75	23	★	★	111
40	40	7	76	76	23	★	★	112
41	41	7	77	77	23	★	★	113
42	42	7	78	78	23	★	★	114
43	43	7	79	79	23	★	★	115
44	44	7	80	80	23	★	★	116
45	45	7	81	81	23	★	★	117
46	46	7	82	82	23	★	★	118
47	47	7	83	83	23	★	★	119
48	48	7	84	84	23	★	★	120
49	49	7	85	85	23	★	★	121
50	50	7	86	86	23	★	★	122
51	51	7	87	87	23	★	★	123
52	52	7	88	88	23	★	★	124
53	53	7	89	89	23	★	★	125
54	54	7	90	90	23	★	★	126
55	55	7	91	91	23	★	★	127
56	56	7	92	92	23	★	★	128
57	57	7	93	93	23	★	★	129
58	58	7	94	94	23	★	★	130
59	59	7	95	95	23	★	★	131
60	60	7	96	96	23	★	★	132
61	61	7	97	97	23	★	★	133
62	62	7	98	98	23	★	★	134
63	63	7	99	99	23	★	★	135
64	64	7	100	100	23	★	★	136
65	65	7	101	101	23	★	★	137
66	66	7	102	102	23	★	★	138
67	67	7	103	103	23	★	★	139
68	68	7	104	104	23	★	★	140
69	69	7	105	105	23	★	★	141
70	70	7	106	106	23	★	★	142
71	71	7	107	107	23	★	★	143
72	72	7	108	108	23	★	★	144
73	73	7	109	109	23	★	★	145
74	74	7	110	110	23	★	★	146
75	75	7	111	111	23	★	★	147
76	76	7	112	112	23	★	★	148
77	77	7	113	113	23	★	★	149
78	78	7	114	114	23	★	★	150
79	79	7	115	115	23	★	★	151
80	80	7	116	116	23	★	★	152
81	81	7	117	117	23	★	★	153
82	82	7	118	118	23	★	★	154
83	83	7	119	119	23	★	★	155
84	84	7	120	120	23	★	★	156
85	85	7	121	121	23	★	★	157
86	86	7	122	122	23	★	★	158
87	87	7	123	123	23	★	★	159
88	88	7	124	124	23	★	★	160
89	89	7	125	125	23	★	★	161
90	90	7	126	126	23	★	★	162
91	91	7	127	127	23	★	★	163
92	92	7	128	128	23	★	★	164
93	93	7	129	129	23	★	★	165
94	94	7	130	130	23	★	★	166
95	95	7	131	131	23	★	★	167
96	96	7	132	132	23	★	★	168
97	97	7	133	133	23	★	★	169
98	98	7	134	134	23	★	★	170
99	99	7	135	135	23	★	★	171
100	100	7	136	136	23	★	★	172

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Advertising DEADLINE: December 13th

Issue date is December 25th

(this issue will be on the stands etc. on December 20th)

(Continued on page 42)

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	2	8	TRULY—Lionel Richie (Lionel Richie, James Anthony Carmichael) L. Richie; Motown 1644	33	37	5	AFRICA—Toto (Toto), D. Paich, J. Porcaro; Columbia 38-03335
2	4	21	GLORIA—Laura Branigan (Jack White), Co-Produced—Greg Mathieson; U. Tozzi, G. Bigazzi, T. Veitch, Atlantic 4048	34	23	18	YOU CAN DO MAGIC—America (Russ Ballard), R. Ballard; Capitol 5142
3	3	13	HEART ATTACK—Olivia Newton-John (John Farrar), S. Kipner, P. Bliss; MCA 52100	35	40	10	ON THE WINGS OF LOVE—Jeffrey Osborne (G. Duke), P. Schless, J. Osborne; A&M 2434
4	1	15	UP WHERE WE BELONG— Joe Cocker And Jennifer Warnes (Stewart Levine), J. Nitzsche, W. Jennings, B. Sainte-Marie, Island 7-99996 (Atco)	36	44	4	HAND TO HOLD ON TO—John Cougar (John Cougar Mellencamp, Don Gehman), J. C. Mellencamp; Riva 211 (Polygram)
5	5	12	HEARTLIGHT—Neil Diamond (Bacharach, Sager, Diamond), N. Diamond, B. Bacharach, C.B. Sager; Columbia 38-03219	37	41	11	WHAT ABOUT ME—Moving Pictures (Charles Fisher), G. Frost, F. Frost; Network 7-69952 (Elektra)
6	7	13	MICKEY—Toni Basil (Greg Mathison, Trevor Veitch), N. Chinn, M. Chapman; Radiochoice/Virgin Record/Chrysalis 2638	38	42	9	EVERYBODY WANTS YOU—Billy Squier (Mack and Billy), B. Squier; Capitol 5163
7	8	7	MANEATER—Daryl Hall and John Oates (Daryl Hall and John Oates), D. Hall and J. Oates, S. Allen; RCA 13354	39	39	11	A PENNY FOR YOUR THOUGHTS—Tavares (J. Senter, K. Nolan), K. Nolan; RCA 13292
8	9	15	STEPPIN' OUT—Joe Jackson (David Kershenbaum, Joe Jackson), J. Jackson, A&M 2428	40	49	4	YOU CAN'T HURRY LOVE—Phil Collins (Phil Collins), Holland, Dozier, Holland; Atlantic 7-89933
9	14	4	THE GIRL IS MINE—Michael Jackson/Paul McCartney (Quincy Jones), M. Jackson; Epic 34-03288	41	48	6	SHOCK THE MONKEY—Peter Gabriel (David Lord, Peter Gabriel), P. Gabriel; Geffen 7-29883 (Warner Bros.)
10	10	9	MUSCLES—Diana Ross (Michael Jackson), M. Jackson; RCA 13348	42	46	9	DESTINATION UNKNOWN—Missing Persons (Ken Scott), Bozzio, Bozzio, Cuccurullo; Capitol 5161
11	13	5	DIRTY LAUNDRY—Don Henley (Don Henley, Danny Kortchmar, Greg Ladanyi), D. Henley, D. Kortchmar; Asylum 7-69894 (Elektra)	43	45	6	WHATCHA GONNA DO—Chilliwack (Bill Henderson, Brian MacLeod), B. Henderson and B. MacLeod; Millennium 13110 (RCA)
12	12	11	ROCK THIS TOWN—Stray Cats (Dave Edmunds), B. Setzer; EMI-America 8132	44	52	3	YOU GOT LUCKY— Tom Petty and The Heartbreakers (Jim Iovine), T. Petty, M. Campbell; Backstreet 52144 (MCA)
13	19	5	SEXUAL HEALING—Marvin Gaye (Marvin Gaye), M. Gaye; Columbia 38-03302	45	50	7	BABY, COME TO ME—Patti Austin (A Duet With James Ingram) (Quincy Jones), R. Temperton; QWest 50036 (Warner Bros.)
14	22	5	IT'S RAINING AGAIN—Supertramp (Supertramp, Peter Henderson), R. Davies, R. Hodgson; A&M 2502	46	25	17	I KEEP FORGETTIN' (EVERY TIME YOU'RE NEAR)—Michael McDonald (Ted Templeman, Lenny Waronker), J. Leiber, M. Stoller, M. McDonald, E. Sanford; Warner Bros. 7-29933
15	15	14	NORADY—	47	47	7	A LOVE SONG—Kenny Rogers (Kenny Rogers), L. Greenwood; Liberty 1485 (EMI-America)
				48	51	5	USED TO BE—Charlene & Stevie Wonder (Ron Miller), R. Miller, K. Hirschi; Motown 1650
				49	53	5	LET'S GO DANCIN'—
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Continued from page 39

ABSOLUTE 3 DAY AUCTION

1982 WORLD'S FAIR EQUIPMENT AND MEMORABILIA NOVEMBER 27, 28, 29

in the Lifestyle and Technology Building on the World's Fair site.

KNOXVILLE, TN

Furrow Auction Company has been contracted by the Knoxville Foundation, Inc. to sell to the highest bidders without minimum or reservation, the equipment and other facilities and accessories utilized in the operation of the 1982 World's Fair. The general types of assets to be sold on each day are as follows:

SATURDAY, November 27, 9:00 a.m. (18) Cushman Trucksters, gas; (14) Golf Carts, gas; (47) 5' x 12' trailers; (400) park benches; stools; security equipment (180) mace guns, stanchions, etc.); (150) drums of asphalt paint; (6) Polaroid ID cameras; large assortment of shop equipment and hand tools; (100) Singer Electronic Cash Registers; Pallet Jacks, Hand dollies, etc.; Stage and Sound Equipment to include: lighting, PA systems, piano, organ, risers, podiums, etc.

SUNDAY, November 28, 1:00 p.m. Approximately 2800 pieces of office furniture and equipment to include: desk organizers, office partitions, folding tables; Memorabilia to include signs, pennants, hundreds of flags, (618) flagpoles, maps, etc.

MONDAY, November 29, 9:00 a.m. (8) Glass and steel parking lot booths and control stands; (10) Beverage Kiosks; (11) Information buildings and stands; hundreds of toilet fixtures; (4) Entrance gates w/overhead doors; hundreds of cobblestones, tile, displays, etc., plus hundreds of miscellaneous items utilized in the 1982 World's Fair operations.

NOTE: Certain assets will be sold by either sealed bid or negotiated sale to include: (6) Blue Buildings w/150,000 sq. ft.; Chilling equipment; ticket splitters and turnstiles; Energy Express Train; Pavement Scrubber; Electrical centers. For information, contact Auction Company representative Elden Wright at 971-6882.

Inspection: Friday, November 26, 9:00 a.m.-5:00 p.m.

TERMS: Cash, cashier's check, personal or company check with Bank letter guaranteeing payment.

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New Video Releases

Continued from page 32

- HEAVENS ABOVE
Peter Sellers
Beta & VHS Thorn-EMI \$59.95
- HELL'S HOUSE
Bette Davis, Pat O'Brien, Junior Dirken
Beta 2 Video Yesteryear 781 \$49.95
VHS 781 \$52.95
- HIGH COMMAND
Lionel Atwill, Lucie Mannheim, James Mason
Beta 2 Video Yesteryear 879 \$49.95
VHS 879 \$52.95
- HOBBSON'S CHOICE
Beta & VHS Thorn-EMI \$59.95
- HOLLYWOOD ON PARADE
Fredric March, Mitzi Green, Ginger Rogers, Jack Oakie, The Brox Sisters, Jack Duffy
Beta 2 Video Yesteryear 817 \$39.95
VHS 817 \$42.95
- HOLLYWOOD WITHOUT MAKE-UP
Ken Murray
Beta 2 Video Yesteryear 869 \$39.95
VHS 869 \$42.95
- HOME SWEET HOME
Lillian Gish, Dorothy Gish, Henry Walthall, Mae Marsh, Blanche Sweet, Robert Harron
Beta 2 Video Yesteryear 813 \$39.95
VHS 813 \$42.95
- HORRORS OF PARTY BEACH
Beta & VHS Admit One
- HOUNDS OF ZAROFF, see The Most Dangerous Game

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DEADLINES FOR FUTURE ISSUES

DEC. 4th ISSUE—NOV. 19th
DEC. 11th ISSUE—NOV. 29th
DEC. 18th ISSUE—DEC. 6th
DEC. 25th ISSUE—DEC. 13th
JAN. 8th ISSUE—DEC. 27th
JAN. 15th ISSUE—JAN. 3rd
JAN. 22nd ISSUE—JAN. 10th

- HOW TO BEAT HOME VIDEO GAMES
Narrated By Philip M. Wiswell
Beta & VHS Vestron \$39.95
- HULLABALOO
(# 1) David McCallum, Beau Brummels, Brenda Lee, The Animals, Peter & Gordon
(# 2) Michael Landon, Paul Revere & The Raiders, The Byrds, Chad & Jill, Jackie DeShannon
Beta 2 Video Yesteryear 831 \$39.95
VHS 831 \$42.95
Dean Jones, Gene Pitney, Junior Walker & The All-Stars, Leslie Uggams, The Astronauts
Beta 2 Video Yesteryear 844 \$39.95
VHS 844 \$42.95
- I MARRIED JOAN
Joan Davis, Jim Bakus
Beta 2 Video Yesteryear 841 \$39.95
VHS 841 \$42.95
- I'M ALL RIGHT JACK
Peter Sellers, Ian Carmichael
Beta & VHS Thorn-EMI \$59.95
- INTERNATIONAL CRIME
Rod La Roque
Beta & VHS Admit One
- INVITATION TO PARIS
Fernandel, Maurice Chevalier, Les Djinns, Patachou, Les Compagnons De La Chans, Jean Sablon
Beta 2 Video Yesteryear 840 \$39.95
VHS 840 \$42.95
- JAILBAIT
Dolores Fuller, Lyle Talbot, Steve Reeves, Theodora Thurman
Beta & VHS Admit One
- JESSE JAMES AT BAY
Roy Rogers, George "Gabby" Hayes, Hal Taliaferro, Gale Storm
Beta 2 Video Yesteryear 922 \$39.95
VHS 922 \$42.95
- JIVIN' IN BE-BOP
Dizzy Gillespie, Milt Jackson, John Lewis, Ray Brown, Kenny Hagood, Helen Humes
Beta 2 Video Yesteryear 819 \$39.95
VHS 819 \$42.95
- KENTUCKY BLUE STREAK
Eddie Nugent, Junior Coughlin, Patricia Scott, Ben Carter's Colored Octette
Beta 2 Video Yesteryear 874 \$39.95
VHS 874 \$42.95
- THE KID SISTER
Roger Pryor, Judy Clark, Frank Jenks, Constance Worth
Beta 2 Video Yesteryear 873 \$39.95
VHS 873 \$42.95
- KING OF THE ZOMBIES
Dick Purcell, Joan Woodbury, Mantan Moreland
Beta 2 Video Yesteryear 911 \$39.95
VHS 911 \$42.95
- THE KRAFT MUSIC HALL
Eddy Arnold, Judy Carne, The Lettermen, Ronnie Bryant, Tom Seaver, Ed Herlihy
Beta 2 Video Yesteryear 804 \$39.95
VHS 804 \$42.95
- DAS LEBEN VON ADOLF HITLER (THE LIFE OF ADOLF HITLER)
Documentary
Beta 2 Video Yesteryear 852 \$49.95
VHS 852 \$52.95
- THE LEGION OF MISSING MEN
Ralph Forbes, Ben Alexander, Hala Linda
Beta 2 Video Yesteryear 882 \$39.95
VHS 882 \$42.95
- LIFE IS WORTH LIVING
Bishop Fulton J. Sheen
Beta 2 Video Yesteryear 816 \$49.95
VHS 816 \$52.95
- THE LITTLE PRINCESS
Shirley Temple, Richard Greene, Anita Louise, Cesar Romero, Arthur Treacher, Marcia Mae Jones
Beta 2 Video Yesteryear 826 \$49.95
VHS 826 \$52.95
- THE LITTLE SHOP OF HORRORS
Jonathan Haze, Jackie Joseph, Mel Welles, Jack Nicholson
Beta 2 Video Yesteryear 914 \$49.95
VHS 914 \$52.95
- LOONEY TUNES & MERRIE MELODIES #3
Beta 2 Video Yesteryear 923 \$39.95
VHS 923 \$42.95
- LOUISIANA STORY
Documentary
Beta 2 Video Yesteryear 907 \$49.95
VHS 907 \$52.95
- LUCKY JIM
Ian Carmichael
Beta & VHS Thorn-EMI \$59.95
- THE LUCKY TEXAN
John Wayne, Barbara Sheldon, George "Gabby" Hayes, Yakima Canutt
Beta 2 Video Yesteryear 886 \$39.95
VHS 886 \$42.95
- BELA LUGOSI MEETS A BROOKLYN GORILLA, see The Boys From Brooklyn
- LUST FOR A VAMPIRE
Beta & VHS Thorn-EMI \$59.95
- MADE FOR EACH OTHER
Carole Lombard, James Stewart, Charles Coburn, Lucile Watson
Beta 2 Video Yesteryear 876 \$49.95
VHS 876 \$52.95
- MAMA (I REMEMBER MAMA) / "MAMA'S BAD DAY"
Peggy Wood, Judson Laird, Robin Morgan, Rosemary Rice, Dick Van Patten, Ruth Gates
Beta 2 Video Yesteryear 901 \$29.95
VHS 901 \$31.95
- MEMORY LANE MOVIES BY ROBERT YOUNGSON
Narrated by: Dwight Weist, Ward Wilson, Jay Jackson, Dan Donaldson
Beta 2 Video Yesteryear 827, 828, 829, 830, 848 & 863 \$39.95
VHS 827, 828, 829, 830, 848, & 863 \$42.95

- MISSING
Sissy Spacek, John Shea, Jack Lemmon
LV MCA Videodisc \$29.95
- MORGAN—A SUITABLE CASE FOR TREATMENT
David Warner, Vanessa Redgrave
Beta & VHS Thorn-EMI \$59.95
- THE MOST DANGEROUS GAME (HOUNDS OF ZAROFF)
Joel McCrea, Fay Wray, Leslie Banks, Robert Armstrong
Beta 2 Video Yesteryear 823 \$49.95
VHS 823 \$52.95
- N B C COMEDY HOUR
Gale Storm, Bill Thompson, Stan Freberg, Groucho Marx, Jonathan Winters
Beta 2 Video Yesteryear 803 \$39.95
VHS 803 \$42.95
- NAZI WAR CRIME TRIALS
Newsreel-Documentary
Beta 2 Video Yesteryear 905 \$49.95
VHS 905 \$52.95
- NOTHING SACRED
Carole Lombard, Fredric March, Charles Winninger, Walter Connolly, Frank Fay, Maxie Rosenbloom
Beta 2 Video Yesteryear 895 \$49.95
VHS 895 \$52.95
- OPERA CAMEOS
Lucia Evangelista, Guilio Gari, Frank Valentino, Carlo Tomaneli, Giuseppe Bamboschek, John Ericson
Beta 2 Video Yesteryear 834 \$39.95
VHS 834 \$42.95
- THE ORIGINAL AMATEUR HOUR
Broadcast Dates: Aug. 15, 1953 & Aug. 29, 1953
Beta 2 Video Yesteryear 908 \$39.95
VHS 908 \$42.95
Broadcast Dates: May 22, 1954 & July 31, 1954
Beta 2 Video Yesteryear 910 \$39.95
VHS 910 \$42.95
Broadcast Dates: Oct. 3, 1953 & Apr. 24, 1954
Beta 2 Video Yesteryear 924 \$39.95
VHS 924 \$42.95
- THE OUTLAW
Jane Russell, Thomas Mitchell, Walter Huston, Jack Beutel
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Lon Chaney, Mary Philbin, Norman Kerry
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- ROCK YOU SINNERS
Philip Gilbert, Colin Croft, Adrienne Scott, Jackie Collins
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- ROCKY KING, DETECTIVE
Roscoe Karns, Todd Karns, Grace Carney, Jack Klugman
Beta 2 Video Yesteryear 888 \$29.95
VHS 888 \$31.95
- APU SANSAR, see The World of Apu
- SANTA FE TRAIL
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19	19	7	WEA	VOYAGING COMPANY Atlantic SD 19360	▲
20	20	28	WEA	DIRE STRAITS Love Over Gold Warner Bros. 1-23728	●
21	21	17	IND	A FLOCK OF SEAGULLS A Flock Of Seagulls Jive/Arista VA 66000	
22	22	8	CAP	BILLY SQUIER Emotions In Motion Capitol ST 12217	▲
23	23	10	WEA	THE WHO It's Hard Warner Bros. 1-23731	●
24	24	2	IND	PAT BENATAR Get Nervous Chrysalis CHR 1396	
25	25	7	CBS	LUTHER VANDROSS Forever, For Always, For Love Epic FE 38235	▲
26	26	13	WEA	DON HENLEY I Can't Stand Still Elektra E1-60048	
27	27	5	CAP	MISSING PERSONS Spring Session M Capitol ST 12228	
28	28	3	CBS	DAN FOGELBERG Greatest Hits Full Moon/Epic FE 38308	
29	29	9	WEA	PETER GABRIEL Security Geffen GHS 2011 (Warner Bros.)	
30	30	6	RCA	DIANA ROSS Silk Electric RCA AFL1 4384	
31	31	2	MCA	TOM PETTY AND THE HEARTBREAKERS Long After Dark Backstreet/MCA BSR 5360	●
32	32	7	WEA	LINDA RONSTADT Get Closer Asylum 60185 (Elektra)	▲
33	33	5	RCA	JEFFERSON STARSHIP Winds Of Change Gunt BXL1 4372 (RCA)	
34	34	35	WEA	ASIA Asia Geffen GHR 2008 (Warner Bros.)	▲
35	35	8	POL	KOOL AND THE GANG As One De-Lite DSR 8505 (Polygram)	
36	36	2	WEA	PRINCE 1999 Warner Bros. 1 23790	
37	37	10	POL	ABC The Lexicon Of Love Mercury SRM-1 4059 (Polygram)	
38	38	23	CBS	SURVIVOR Eye Of The Tiger Scotti Bros. FZ 38062 (Epic)	
39	39	27	CBS	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	
40	40	17	RCA	SYLVIA Just Sylvia RCA AHL1 4312	
41	41	5	RCA	WAYLON AND WILLIE WW II RCA AHL1 4455	
42	42	2	WEA	ROD STEWART Absolutely Live Warner Bros. 1-23743	
43	43	2	WEA	DEVO Oh No! It's Devo Warner Bros. 1-23741	
44	44	4	RCA	ANDY SUMMERS AND ROBERT FRIPP I Advance Masked A&M SP 4913	
45	45	7	CBS	RICKY SKAGGS Highways And Heartaches Epic FE 37996	
46	46	13	CBS	SANTANA Shango Columbia FC 38122	
47	47	14	WEA	MICHAEL McDONALD If That's What It Takes Warner Bros. 23703	●
48	48	4	WEA	EDDIE RABBITT Radio Romance Elektra E1-60160	
49	49	3	WEA	EMMYLOU HARRIS Last Date Warner Bros. 1-23740	
50	50	38	RCA	ALABAMA Mountain Music RCA AFL1 4229	▲
51	51	12	RCA	EVELYN KING Get Loose RCA AFL1 4337	
52	52	10	WEA	THE TIME What Time Is It? Warner Bros. 1-23701	●
53	53	6	CBS	SAGA Worlds Apart Portrait ARR 38246 (Epic)	
54	54	27	CAP	JUICE NEWTON Quiet Lies Capitol ST 12210	
55	55	37	CBS	LOVERBOY Get Lucky Columbia FC 37638	▲
56	56	17	CBS	SYLVIA Just Sylvia RCA AHL1 4312	
57	57	5	RCA	WAYLON AND WILLIE WW II RCA AHL1 4455	
58	58	2	WEA	ROD STEWART Absolutely Live Warner Bros. 1-23743	
59	59	2	WEA	DEVO Oh No! It's Devo Warner Bros. 1-23741	
60	60	4	RCA	ANDY SUMMERS AND ROBERT FRIPP I Advance Masked A&M SP 4913	
61	61	7	CBS	RICKY SKAGGS Highways And Heartaches Epic FE 37996	
62	62	13	CBS	SANTANA Shango Columbia FC 38122	
63	63	14	WEA	MICHAEL McDONALD If That's What It Takes Warner Bros. 23703	●
64	64	4	WEA	EDDIE RABBITT Radio Romance Elektra E1-60160	
65	65	3	WEA	EMMYLOU HARRIS Last Date Warner Bros. 1-23740	
66	66	38	RCA	ALABAMA Mountain Music RCA AFL1 4229	▲
67	67	12	RCA	EVELYN KING Get Loose RCA AFL1 4337	
68	68	10	WEA	THE TIME What Time Is It? Warner Bros. 1-23701	●
69	69	6	CBS	SAGA Worlds Apart Portrait ARR 38246 (Epic)	
70	70	27	CAP	JUICE NEWTON Quiet Lies Capitol ST 12210	
71	71	37	CBS	LOVERBOY Get Lucky Columbia FC 37638	▲
72	72	14	WEA	STACY LATTISAW Sneakin' Out Cottillion 90002-1 (Atlantic)	
73	73	2	POL	THE BAR-KAYS Proposition Mercury SRM-1 4065 (Polygram)	
74	74	29	IND	MELISSA MANCHESTER Hey Ricky Arista AL 9574	
75	75	12	IND	JOAN JETT AND THE BLACKHEARTS Bad Reputation Boardwalk NB 33251-1	
76	76	21	CBS	REO SPEEDWAGON Good Trouble Epic FE 38100	▲
77	77	7	WEA	UTOPIA Utopia Network 60183 (Elektra)	
78	78	2	RCA	JANET JACKSON Janet Jackson A&M SP 4907	
79	79	2	POL	KISS Creatures Of The Night Casablanca NBLP 7270 (Polygram)	
80	80	24	RCA	JEFFREY OSBORNE Jeffrey Osborne A&M SP 4896	
81	81	9	CAP	DURAN DURAN Carnival Capitol SLP-15006	
82	82	23	WEA	GENESIS Three Sides Live Atlantic SD 2-2000	●
83	83	88	RCA	ALABAMA Feels So Right RCA AHL1-3930	▲
84	84	69	CBS	JOURNEY Escape Columbia TC 37408	▲
85	85	83	CAP	BILLY SQUIER Don't Say No Capitol ST-12146	▲
86	86	20	RCA	POINTER SISTERS So Excited Planet BXL1 1055 (FCA)	
87	87	29	CAP	MISSING PERSONS Missing Persons Capitol DLP 15001	
88	88	32	CAP	THE MOTELS All Four One Capitol ST-12177	●



Give the gift
of music.

There's no better way to
wrap up your feelings.

Big Turnout For Entertainment Expo

• Continued from page 3

watch. Scene Three, Celebration, Bullet, Thom 2 Productions and other video/film companies displayed clips and demo reels of their work with musical acts. WEA (whose island included Warner Bros. Records, Elektra/Asylum Records, Warner Bros. Music and Elektra/Asylum Music) set up a wide screen so people could play Atari video games while listening to albums and meeting staff writers. Monument Records won Expo's "best overall booth" award for its effort: to tie in the theme of its new four-artist "Winning Hand" LP, the booth had two blackjack tables with dealers, and game winners were eligible to receive a free copy of the album.

Tickets for Expo '82 were \$4 a person or \$10 for three days. Visitors were entitled not only into the trade show and merchandising area, but to the non-stop entertainment which began each afternoon and ran well into the night, often with as much music backstage as onstage.

Besides performances by honorary Expo co-chairman Charlie Daniels and William Lee Golden (who sang with his group, the Oak Ridge Boys), numerous other acts flew into town to donate their time onstage during the weekend. Among them were T.G. Sheppard, Percy Sledge, Larry Gatlin, Gary Morris, John Hartford, Carl Perkins, Dickey Betts, Vassar Clements, Bobby Bare, Jimmy Hall, the Boys Band, Lee Greenwood, the Grass Roots, Marshall Chapman, Calamity Jane, Russell Smith, and the Tom Kimmel Band.

Also, Asleep At The Wheel, Bobby Jones & New Life, Keith Stegall, the Nerve, Mac Gayden, Thomas Cain, Cynthia Clawson, Tim Krekel & the Sluggers, the

Nashville Symphony Chamber Chorus, the Dancers Theatre, the A Strings, the Winters Brothers, Dave Converse & the Jazz Machine, Jim Varney, the A.C.T. and Gonzo Theatre.

At the gate, Entertainment Expo '82 grossed approximately \$85,000, with the NMA hoping to net around \$15,000 profit after expenses. To stage Expo, the organization depended on hundreds of hours of volunteered time and contributions which encompassed the six months it took to produce the massive three-day exhibition.

Steven Greil of GrielWorks served as chairman of Entertainment Expo '82, with Karen Scott Conrad of Blendingwell/Sister John Music and Sherry Paige serving as co-chairpersons. Robert Frye of Warner Bros. Music handled all stage production for the event and managed to pull off what many considered the smoothest and fastest-paced live show seen yet at the Auditorium. Working with Frye were stage manager Will Byrd, equipment manager Hugh Bennett and backstage manager Steve Lassiter.

Transportation director Ted Hacker of Ted Hacker Management arranged for courtesy limousine and van shuttles throughout the weekend, donated by Limousines Unlimited, Carey Limousines of Nashville and Nacarato Trucks.

Bill Hudson & Associates coordinated advertising, promotion and publicity for Expo, assisted by Kay Shaw, Elaine Nash, Sharon Poling, Beth Hall, Liz Thiels and Sarah Hobson. Expo's jingle was written by Keith Stegall. Thomas Caine and Sherry Paige, with Paige and Joanne Gardner producing the television commercial which aired locally prior to the event.



PENSIVE PLAYER—Larry Gatlin performs a solo number during the Gatlins' recent concert in Murfreesboro, Tenn. The band has been opening shows all year for Kenny Rogers.

IN SOUTH AFRICA

Irish Singer Is Instant Hit

By SUZANNE BRENNER

JOHANNESBURG—Irish country-rock singer Geraldine Branagan has risen from obscurity to become a South African chart-topper in just eight months.

The husky-voiced blond singer was originally brought here on a promotional visit last May. But her media appearances made such impact that she returned the following month to sing before an estimated 45,000 at an annual country music show.

According to Ivor Schlosberg of Branagan's record company, RPM, her sales peaked at over 90,000 units during this period. Two of her singles reached the official Springbok top 20 while "Geraldine," her South African debut LP, held the No. 1

spot here for three consecutive weeks.

The singer has now returned again for a promotional tie-in with Radio 5, the South African Broadcasting Corp.'s music station, before embarking on a strenuous 53-date national tour with her own five-piece band.

Branagan, who has already played before front-line U.N. troops in Lebanon, will become the first overseas artist to entertain South African troops when she makes a week-long visit to the Namibian border with Radio 5.

Meanwhile, RPM has released "I'm A Woman," a follow-up Branagan album which was recorded in London and produced by Phil Coulter.

PUBLISHERS REPORT FEWER OPENINGS

Cutbacks Hit Nashville Writers

By CARTER MOODY

NASHVILLE — More songwriters are "on the street" now in Nashville than at any time in recent years, due to roster cuts by some publishers and a drop in new signings by others. The most noticeable result is an increase, at certain publishing houses, in co-writing between staff and unsigned writers, and a gradual increase in single song contracts.

Some publishers are no longer able to afford the "luxury," as one puts it, of hiring new staff writers, and seek new material through single song contracts and co-writing between staff and outside writers. Others are maintaining business as they have in recent years, adding to their rosters when they want. But most observers see a very limited number of openings for songwriters,

and as fewer records are cut by fewer artists on labels, writers are more hard-pressed than ever to get songs recorded.

CBS Songs is one of several publishers currently witnessing an upturn in the number of single song contracts and collaborations between staff writers and unsigned writers. Nashville operations director Judy Harris lets her seven writers make the decisions on whom to work with, and in recent months they've chosen more unsigned writers.

Harris herself often interacts with freelance songwriters in the city, and she senses a panic among them: "I spoke the other day to a writer who had enjoyed the freedom of freelancing for several years, and now the economic pressure is on him to get onto a publisher's staff."

Cedarwood's professional manager, Michael Heeney, agrees that "a

lot of writers are on the street" hoping for an economic turnaround, but he sees no signs of one soon. The company's writing staff of seven have been pared down from two years ago, when Heeney says the economy started looking bad. In a few circumstances, he explains, unsigned writers work with his staff, but most collaborations are in-house.

Buddy Killen, president of Tree International, sees more writers approaching the company for single contracts. But he says business there is "much the way it always has been, with no change in deals and draws." The company maintains a staff of 62 country writers, and "I'm always looking for more," adds Killen.

Pat Rolfe at Chappell/Intersong is content with a staff of eight, but says her writers have always en-

(Continued on page 59)



ENTERTAINMENT EXPO '82—Top row, from left: William Lee Golden of the Oak Ridge Boys and Charlie Daniels receive their Metronome Awards from Nashville mayor Richard Fulton during the first night of the Nashville Music Assn.'s Entertainment Expo. Golden and Daniels served as honorary co-chairmen of the three-day event. Center photo: Daniels and Golden harmonize, while Bobby Jones & New Life shares the stage at Municipal Auditorium. At right, sharing a backstage moment in the dressing room, are Expo performers Carl Perkins, Charlie Daniels, Larry Gatlin

and Bobby Bare. Second row, from left: Some of the 14,200 visitors who attended Entertainment Expo '82 stroll through the exhibition area. Center: Monument Records artist Percy Sledge shakes hands with Expo chairman Steven Greil, while Expo volunteers Beth Raebeck-Hall, Carl May and Sherry Paige look on. Right photo: Nashville mayor Richard Fulton tries his hand at dealing a round in the Monument Records "Winning Hand" booth. Watching his sleight of hand is label general manager Bob Hunka.

Billboard photos by Beth Gwinn

Billboard Hot Country Singles

Survey For Week Ending 11/27/82

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer: Publisher, Licensee; Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer: Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer: Publisher, Licensee; Label & Number (Dist. Label)
1	3	11	IT AIN'T EASY BEIN' EASY —Janie Fricke (B. Montgomery) S. Harrington, M. Gray, L. Taylor; Warner-Tamerlane, BMI/Da-Tac-A-Bo/Bobby Goldsboro, ASCAP; Columbia 38-03214	46	3	3	TALK TO ME —Mickey Gilley (J.E. Norman) J. Seneca; Jay and Cee, BMI; Epic 34-03326	68	47	17	HE GOT YOU —Ronnie Milsap (R. Milsap, T. Collins) R. Murphy, B. Wood; Chriswood, BMI/Murfreezongs, ASCAP; RCA 13286
2	2	11	WE DID BUT NOW YOU DON'T —Conway Twitty (C. Twitty, J. Bowen) B. Clifford, P. McManus, W. Bomar; Music City, ASCAP; Elektra 7-69964	40	6	6	ONLY IF THERE IS ANOTHER YOU —Moe Bandy (R. Baker) D. Mitchell; Baray, BMI; Columbia 38-03309	69	68	5	TOO MANY IRONS IN THE FIRE —Billy Parker & Cal Smith (J. Gibson) J.H. Forest; Hiltki, BMI; Soundwave 4686 (NSD)
6	8	8	YOU & I —Eddie Rabbitt with Crystal Gayle (D. Malloy) F. Myers; Four Way, ASCAP; Elektra 7-69936	41	6	6	TODAY MY WORLD SLIPPED AWAY —Vern Gosdin (B. Fisher) M. Wright, V. Gosdin; Vogue (Welk)/Hookit/Gary S. Paxton, BMI; AMI 1310 (NSD)	70	45	18	I WILL ALWAYS LOVE YOU/DO I EVER CROSS YOUR MIND —Dolly Parton (D. Parton, G. Perry) D. Parton; Velvet Apple, BMI; RCA 13260
4	4	14	EVER, NEVER LOVIN' YOU —Ed Bruce (T. West) E. Bruce, P. Bruce, G. Ray; Calico/Tree/Sugarplum, SESAC/BMI; MCA 52109	42	7	7	BACKSLIDIN' —Joe Stampley (R. Baker) P. Craft, L. Anderson; Jensen/Black Sheep/Old Friends, BMI; Epic 03290	71	62	8	YOUR PICTURE STILL LOVES ME (And I Still Love You) —Billy Swan (L. Rogers) J. Crutchfield, O. Robertson, B. Swan; Music City, ASCAP/Sherman Oaks, BMI; Epic 34-03226
10	10	10	REDNECK GIRL —Bellamy Brothers (D & H Bellamy, J. Bowen) D. Bellamy; Famous/Bellamy Bros., ASCAP; Warner/Curb 29923	48	5	5	HOLD ON —Gail Davies (G. Davies) R. Clark, M. Marchetti, Rick Clark/Tricia/Mark Marchetti/Little Chickadee, ASCAP/BMI; Warner Brothers 29892	72	88	2	WHEN YOU'RE NOT A LADY —Jim Glaser (D. Tolle) F. McManus, L. Pedroski; Colgems-EMI/Tiny Tiger, ASCAP; Noble Vision 101
8	12	8	SURE FEELS LIKE LOVE —Larry Gatlin & The Gatlin Brothers Band (J. Crutchfield) L. Gatlin; Larry Gatlin, BMI; Columbia 18-03159	27	14	14	YOU PUT THE BLUE IN ME —The Whites (R. Skaggs) R. Carnes, J. Carnes, C. Hardy; Elektra/Asylum-Refuge Cross Keys, BMI/ASCAP; Elektra/Curb 769980	73	83	2	THE NEW WILL NEVER WEAR OFF OF YOU —Billy "Crash" Craddock (B. Killen) C. Morris; Cross Keys, ASCAP; Capitol 5170
7	7	12	STEP BACK —Ronnie McDowell (R. Killen) C. Morris; Tree, BMI; Epic 03203	49	4	4	WHAT SHE DON'T KNOW WON'T HURT HER —Gene Watson (R. Reeder, G. Watson) L. Lindsey, E. Rowell; Boot & Watson/Crosstimbres/Blue Creek, BMI; MCA 52131	74	86	2	WHAT MAMA DON'T KNOW —Jim Stafford (B. Montgomery) J. Stafford, J. Hadley; Cross Keys/Tree, BMI; Town House 1062 (Capitol)
11	9	9	SOMEWHERE BETWEEN RIGHT AND WRONG —Earl Thomas Conley (N. Larkin, E. T. Cowley) K. T. Conley; Blue Moon/April, BMI; RCA 13320	42	14	14	CLOSE ENOUGH TO PERFECT —Alabama (H. Shedd, Alabama) C. Chambers; Accredit/Raindance, BMI; RCA 13294	75	80	3	KEEP ON ROLLIN' DOWN THE LINE —Boxcar Willie (J. Martin) B. Willie; Column II, BMI; Main Street 953 (Capitol)
12	8	8	THE AMERICAN DREAM/IF HEAVEN AIN'T GOT A LOT LIKE DIXIE —Hank Williams Jr. (J. Bowen) H. Williams Jr./B. Maddox, D. Moore; Bocephus, BMI/Bocephus/Bud McGuire, BMI; Elektra/Curb 7-69960	54	4	4	HARD CANDY CHRISTMAS —Dolly Parton (G. Perry) C. Hall; Daniel/Shukap/MCA; RCA 13361	76	76	5	I'M SO TIRED OF GOING HOME DREAM —Larry Jenkins (J. Chambers) J. Chambers, L. Jenkins, Galleon, ASCAP; Capitol 5167
13	12	12	16TH AVENUE —Lacy J. Dalton (B. Sherrill) T. Schuyler, Deb Dave/Briarpatch, BMI; Columbia 18-03184	50	4	4	THE ELVIS MEDLEY —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	77	85	2	MAKING A LIVING'S BEEN KILLING ME —McGuffey Lane (M. Morgan, P. Worley) Z. Van Arsdale, N. Montgomery, M. Morgan; Cedarwood/JenSing, BMI; Atco 99959
14	7	7	THE BIRD —Jerry Reed (R. Hall) H. Coleman, B. Etris, "Whiskey River" by J. B. Shinn, "On The Road Again" by W. Nelson, "He Stopped Loving Her Today" by B. Braddock, C. Putnam, Pullman/House Of Gold/Willie Nelson, BMI; RCA 13355	61	2	2	INSIDE/CAROLINA DREAMS —Ronnie Milsap (R. Milsap, T. Collins) M. Reid; Lodge Hall, ASCAP; RCA 13362	78	67	6	DARLENE —Big Al Downing (T. Bongiovi, L. Quinn) A. Downing, L. Quinn; Melaphor, BMI; Team 1002
12	1	13	WAR IS HELL (ON THE HOMEFRONT TOO) —T.G. Sheppard (B. Killen) C. Putnam, D. Wilson, B. Jones; Tree (Tree Group), BMI/ Cross Keys (Tree Group), ASCAP; Warner/Curb 7-29934	53	5	5	GONNA HAVE A PARTY —Kieran Kane (J. Stroud, K. Kane) K. Kane, B. Channel, C. Cochran; Cross Keys/Old Friends/Tree, ASCAP/BMI; Elektra 69943	79	65	6	HONKY TONK MAGIC —Lloyd David Foster (B. Montgomery) D. Morrison, J. Slate; House Of Gold, BMI; MCA 52123
18	10	10	WILD AND BLUE —John Anderson (F. Jones, J. Anderson) J.S. Sherrill; Sweet Baby, BMI; Warner Bros. 7-29917	51	6	6	GREEN EYES —Tom Carlile (G. Kennedy) T. Carlile; Opa-Locka, ASCAP; Door Knob 82-187	80	NEW ENTRY	NEW ENTRY	SHADOWS OF MY MIND —Leon Everette (R. Dean, L. Everette) E.E. Collins; Hermitage, BMI; RCA-13391
20	7	7	A LOVE SONG —Kenny Rogers (K. Rogers) L. Greenwood; MCA/Sycamore Valley, BMI; Liberty 1485	52	5	5	OLD HOME TOWN —Glen Campbell (J. Fuller) D. Pomeranz, WB/Upward Spiral, ASCAP; Atlantic/America 7-99967	81	89	2	I'D RATHER BE DOING NOTHING WITH YOU —Karen Taylor-Good (T. Sparks) K. Taylor-Good, T. Sparks; Bill-Kar, SESAC; Mesa 1113 (NSD)
22	9	9	CAN'T EVEN GET THE BLUES —Reba McEntire (J. Kennedy) T. Damphier, R. Carnes; Coal Miners, BMI/Reluge, ASCAP; Mercury 76180 (Polygram)	63	2	2	THANK GOD FOR KIDS —The Oak Ridge Boys (R. Chancey) E. Raven; Milene, ASCAP; MCA 52145	82	90	2	WHAT'S GOOD ABOUT GOODBYE —Cindy Hurt (J.B. Barnhill) C. Craig; Screen Gems/EMI, BMI; Churchill 94010 (MCA)
16	17	11	A WOMAN'S TOUCH —Tom Jones (G. Mills, S. Popovich) J. Fuller; Blackwood/Fullness, BMI; Mercury 76172 (Polygram)	37	15	15	LOVE'S GONNA FALL HERE TONIGHT —Razzy Bailey (B. Montgomery) K. Franceschi; Casa De Oro, SESAC; RCA 13290	83	87	2	PRaise THE LORD & SEND ME THE MONEY —Bobby Bare (A. Reynolds) H. Moffat; Boguillas Canyon/Atlantic, BMI; Columbia 38-03334
17	19	10	STAY A LITTLE LONGER —Mel Tillis (J. Bowen) T. Duncan, B. Sills; Red River, BMI; Elektra 7-69963	55	4	4	I WISH I WAS IN NASHVILLE —Mel McDaniel (L. Rogers) B. McDill; Vogue (Welk Music), BMI; Capitol 5169	84	NEW ENTRY	NEW ENTRY	VELVET CHAINS —Gary Morris (M. Morgan, P. Worley) K. Welch, R. Hellard; Cross Keys, ASCAP/Tree, BMI; Warner Bros. 7-29853
21	8	8	I WONDER —Rosanne Cash (R. Crowell) L. Preston; Bug Music/Asleep At The Wheel, BMI; Columbia 38-03283	59	3	3	STILL TAKING CHANCES —Michael Murphey (J.E. Norman) M. Murphey; Timberwolf, BMI; Liberty 1486	85	NEW ENTRY	NEW ENTRY	MIDNIGHT, CABARET —Wynton Alexander (J. Shook) K. Stiriand; Gervasi, BMI; Gervasi-661
23	8	8	LOST MY BABY BLUES —David Frizzell (S. Garrett, S. Dorff) B. Peters; Ben Peters, BMI; Warner/Viva 729901	58	4	4	ROMANCE —Louise Mandrell (E. Kilroy) J. Huffman, C. Walters; Meadowgreen, ASCAP/Tree, BMI; RCA 13373	86	NEW ENTRY	NEW ENTRY	DON'T PLAN ON SLEEPING TONIGHT —Steve Warner (T. Collins) G. Skierov, S. Kunin; Arista/Groia's Songs, ASCAP; RCA-13395
24	8	8	MARINA DEL REY —George Strait (B. Mevis) D. Dillon, F. Dycus; Hal-Clement (The Welk Group)/Galdea Opportunity, BMI, SESAC; MCA 52120	54	6	6	634-5789 —Marlow Tackett (H. Shedd) S. Cropper, E. Floyd; East Memphis/Irving, BMI; RCA 13347	87	NEW ENTRY	NEW ENTRY	FEEL RIGHT —Tanya Tucker (D. Malloy) L. Byrom; Deb Dave, Briarpatch, BMI; Arista 6077
21	5	11	HEARTBROKE —Ricky Skaggs (R. Skaggs) G. Clark; Chappell, ASCAP; Epic 34-03212	55	43	8	CONFIDENTIAL —Con Hunley (S. Dorff) D. Morgan; Senor, ASCAP; Warner Bros. 7-29902	88	NEW ENTRY	NEW ENTRY	RIDE COWBOY RIDE —Rex Allen Jr. (S. Garrett) D. DeMarco, R. Allen Jr., C. Allen; Boxer, BMI; Warner Bros. 7-29890
22	26	8	CHEROKEE FIDDLE —Johnny Lee and Friends (J. Boylan, J.E. Norman) M. Murphey; Mystery Music, BMI; Full Moon/Asylum 7-69545	60	4	4	SAN ANTONIO NIGHTS —Eddie Raven (J. Bowen) E. Raven; Milene, ASCAP; Elektra 7-69929	89	NEW ENTRY	NEW ENTRY	HE'S NOT ENTITLED TO YOUR LOVE —Johnny Rodriguez (J. Boylan) S. Hugin, B. Whitlock, S. Davis; Bobby Whitlock/Mother Tongue, ASCAP/Cookhouse/Dick James, BMI; Epic 34-03275
23	28	9	I DON'T REMEMBER LOVING YOU —John Conlee (B. Logan) H. Howard, B. Braddock; Tree, BMI; MCA 52116	57	15	15	MISTAKES —Don Williams (D. Williams, G. Fundis) R. Feldman; Jensen/Marwahl/Sweet Glenn, BMI; MCA 52097	90	NEW ENTRY	NEW ENTRY	LOVE ME TODAY, LOVE ME FOREVER —J.W. Gunn (M. Hahn, R. Ruff) M. Hahn, J. Chunn; Yelchay, BMI; Primero-1013
24	25	9	TIE YOUR DREAM TO MINE —Marty Robbins (B. Montgomery) T. Dubois, V. Stephenson, S. Lorber, J. Silbar; House Of Gold/Bobby Goldsboro, BMI/ASCAP; Columbia 03236	75	2	2	FAKING LOVE —T.G. Sheppard & Karen Brooks (B. Killen) B. Braddock, M. Gerg; Tree, BMI; Warner/Curb 29854	91	70	16	YOU STILL GET TO ME IN MY DREAMS —Tammy Wynette (G. Richy) A.L. Owens, B. Shore; First Lady/Tapage, BMI/ASCAP; Epic 14-03064
25	29	6	GOING WHERE THE LONELY GO —Merle Haggard (M. Haggard, L. Talley) M. Haggard; Shade Tree, BMI; Epic 34-03315	71	3	3	BLUE AND BROKEN HEARTED ME —The Burrito Brothers (R. Scruggs, J. Thompson) B. Cannon, R. Squires; Sabal, ASCAP; Curb 4-03314 (CBS)	92	72	18	I WISH YOU COULD HAVE TURNED MY HEAD —Oak Ridge Boys (R. Chancey) S. Throckmorton; Tree, BMI; MCA 52095
26	30	6	(SITTIN' ON) THE DOCK OF THE BAY —Waylon & Willie (C. Moman) S. Cropper, O. Redding; East Memphis/Irving, BMI; RCA 13319	79	2	2	'TIL I GAIN CONTROL AGAIN —Crystal Gayle (J. Bowen) R. Crowell; Jolly Cheeks, BMI; Elektra 7-69893	93	64	17	SHE'S LYING —Lee Greenwood (J. Crutchfield) J. Crutchfield; Unichappell/Jan Crutchfield/MCA, BMI; MCA 52087
32	7	7	(Lost His Love) ON OUR LAST DATE —Emmylou Harris (B. Ahern) C. Twitty, F. Cramer; Acuff-Rose, BMI; Warner Bros. 7-29898	66	3	3	TURN THE PENCIL OVER —Porter Wagoner (S. Garrett) D. Blackwell; Peso/Wallet, BMI; Warner/Viva 7-20875	94	56	18	NEW WAY OUT —Karen Brooks (B. Ahern) R. Sharp; Gee Sharp, BMI; Warner Bros. 7-29958
28	9	14	BREAK IT TO ME GENTLY —Juice Newton (R. Landis) D. Lampert, J. Seneca; MCA, ASCAP; Capitol 5148	62	33	15	THE KILLING KIND —Bandana (S. Cornelius, M. Daniel) R.J. Friend, J. Dowell; Hossier, ASCAP/New Albany, BMI; Warner Bros. 7-29936	95	78	4	JUST FOR THE MOMENT —Brenda Lee (R. Chancey) M. Foster, J. Hinson; Silverline/Goldline, BMI/ASCAP; MCA 52124
29	34	7	SOMETIMES YOU JUST CAN'T WIN —Linda Ronstadt & J. D. Souther (P. Asher) S. Stover; Glad, BMI; Asylum 7-69948	77	3	3	BABY I'M GONE —Terri Gibbs (E. Penny) G. Worf; Chamblin, ASCAP; MCA 52134	96	81	3	THE GOOD OLD DAYS —Cristy Lane (R. Oates) L. Lance, R. Oates; Rong Notes/Cristy Lane, ASCAP; Liberty 1483
36	5	5	LIKE NOTHING EVER HAPPENED —Sylvia (T. Collins) K. Fleming, D. Morgan, T. Collins, BMI; RCA 13330	82	2	2	SOMEBODY'S ALWAYS SAYING GOODBYE —Anne Murray (J.E. Norman) R. McDill; Hal-Clement (Welk Music), BMI; Capitol 5183	97	84	3	SMOKE GETS IN YOUR EYES —Marvel Felts (J. Morris) J. Kern, O. Harbach; T.B. Harms (Welk Music), ASCAP; Compleat 101 (Polygram)
35	6	6	WITH YOU —Charly McClain (Chucko Productions) L. Shell, R. Muir; Onhisown, BMI/Arian/Ron Muir, ASCAP; Epic 34-03308	65	5	5	HERE WE GO AGAIN —Roy Clark (R. Clark) D. Lanier, R. Steagall, Dirk, BMI; Churchill 94011 (MCA)	98	95	16	MAKIN' LOVE FROM MEMORY —Loretta Lynn (O. Bradley) N.W. Daniel, S. Linard; Coal Dust/King Coal, SESAC/ASCAP; MCA 52092
32	15	14	YOU'RE SO GOOD WHEN YOU'RE BAD —Charley Pride (N. Wilson) B. Peters; Royallhaven, BMI; RCA 13293	74	5	5	THE PERFECT PICTURE (To Fit My Frame Of Mind) —Gary Wolf (J. Chambers) R. Murrah, J. McBride; Blackwood/Magic Castle/April/Widmont; Columbia 38-03272	99	73	17	SOUL SEARCHIN' —Leon Everette (R. Dean, L. Everette) B. Rice, M. Rice; Swallowfork, ASCAP; RCA 13282
33	16	13	OPERATOR, LONG DISTANCE PLEASE —Barbara Mandrell (T. Collins) K. Fleming, D. Morgan; Hal-Clement (Welk Music Group), BMI; MCA 52111	67	44	16	LET IT BE ME —Willie Nelson (C. Moman) M. Curtis, P. Delange, G. Beaud; MCA, BMI; Columbia 18-03073	100	97	24	WHAT'S FOREVER FOR —Michael Murphey (J. E. Norman) R. Van Hoy; Tree, BMI; Liberty 1466
34	39	6	A CHILD OF THE FIFTIES —The Statler Brothers (J. Kennedy) D. Reid; American Cowboy, BMI; Mercury 76184 (Polygram)								

☆ 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).

Nashville Scene

By KIP KIRBY

One likes to think that by carefully chosen words in a column, properly prepared words in print, one influences readers to think—and perhaps, on occasion, even to respond.

And respond Nashville Scene readers have done, to an item (make that two items) printed here within recent weeks. It all stems from an innocuous enough blurb we printed not long ago about a certain Bertha Davis of Crystal Falls, Mich. and how she had chosen a \$1,000 cash prize rather than a trip to Nashville in a Statler Brothers contest. We referred to her choice of money over Statlers as "a sign of the times," a reference that earned us no points with PolyGram Records, the Statler Brothers' label. PolyGram, it seems, felt we were snide in our glib-

ness and asked us for clarification.

So Scene, always ready to oblige in such cases, obtained additional information from PolyGram. The label claimed that Bertha Davis' decision was not, in fact, based on money but on several other considerations.

And what were these "other considerations"? Well, PolyGram informed us, for one thing, Bertha Davis was an elderly lady who had never flown on an airplane in her life (and, so we gathered, was not about to start now, even for the Statler Brothers). What about taking the bus to Nashville, Scene queried in-



nently—could not Bertha ride a Greyhound safely to Music City?

And thus unwittingly did it all begin. Because this is when PolyGram told us that Ms. Davis lives in what it referred to as "the boondocks" of Crystal Falls, Mich., a place so isolated that according to the label, its residents receive their mail delivery but once a week. Taking a Greyhound from Crystal Falls, continued PolyGram, would have been no small feat, especially for a woman as elderly as our Bertha.

Dutifully, we reported all the above information in a subsequent column, and then sat back and forgot all about it. Until the mail began to arrive. Not one letter, not two letters, but several letters. Not friendly letters, either, but irate, fuming missives delivered with harsh invective

by worthy Crystal Falls denizens who took umbrage at our cavalier treatment of their city.

It is no doubt best that we spare regular readers of this column reprints of these letters. Suffice to say that they clearly make their point. And before Scene gets drawn and quartered in its quest of truth, let us put an end to all this once and for sure by clearly stating the following:

- 1) We understand that Crystal Falls, Mich. is a fully-modernized urban community with all the creature comforts one would expect;
- 2) We stand corrected, and acknowledge that Crystal Falls' esteemed postal service runs daily; and
- 3) We now know that Crystal Falls has access not only to Greyhound service but to neigh-

boring airports as well.

Most of the steaming Crystal Fall-ites who took the trouble to write seemed to agree with Scene's original conjecture, which was that Bertha Davis took the money because she wanted cash, and that was that. Either way, this would now put an end to our unforeseen relationship with Crystal Falls, Mich. and correct the record as a matter of course.

The only thing we can't figure out is how so many people up in Crystal Falls happen to be reading this publication. Is there a booming music industry afoot there about which we know nothing? Is there a teeming Crystal Falls talent explosion about to happen, and we are in the dark? Or could there possibly be a radio station
(Continued on page 47)

Country

Key Acts Get Christmas Spirit Retailers, One-Stops Praise Strong Seasonal Selection

• Continued from page 3

A 1981 Elektra/Asylum "Christmas Country" LP is being reserviced to retail. It features holiday classics by Hank Williams Jr., Mel Tillis & Nancy Sinatra, Dave Rowland & Sugar, Tompall & the Glaser Brothers, Eddy Raven, Sonny Curtis, Johnny Lee and Helen Cornelius. The 10-track disk sold about 50,000 units last year, according to James Wood, national sales manager for E/A country, and he hopes for another 35,000 this time.

Monument is pushing Boots Randolph's "Boots And Stocking" and Charlie McCoy's "Christmas."

"The jukebox operators were crying for new Christmas records," says Charlotte Harrington of Smash Records Service in Phoenix. "They're tired of all the old ones by Bing Crosby, Perry Como and Elvis." Smash services over 100 accounts, and so far it says the top sellers are the new singles by Alabama, the Oak Ridge Boys and Kenny Rogers' "Kentucky Homemade Christmas" from 1981.

Occasionally, Harrington says, she gets discounts on bulk orders—25 free for 125 bought, for example. But she sees no special breaks on the Christmas product.

Harrington and other one-stop operators suspect the Gatlins' "Sweet Baby Jesus" may be too religious for bar jukebox accounts. John Jankowski of Radio Doctors explains, "Bars want upbeat, happy material."

Jankowski adds, "It's a pleasant surprise to have the records here early—so many times in the past, the labels have fooled around until after Thanksgiving. We now have a month and a half to work them."

In less than one week, he's sold about 100 Oak Ridge Boys singles, and he notes continued demand for "Fall Softly, Snow" by Jim Ed Brown & Helen Cornelius on RCA, a single he can't get anymore.

These one-stops, plus City One Stop in Miami, the Shreveport, La. Stan's Records outlet and others feel the CBS version of Haggard's "If We Make It Through December" will have tough going at jukebox accounts, since most still have the original single in stock.

The sure bets at both retail and jukeboxes look to be Alabama and the Oak Ridge Boys. Central South Music Sales in Nashville is already estimating an order of 600-800 on both singles; City One Stop, Miami, projects 400-500, and Music Peddlers in Detroit, servicing 16 Harmony House stores and about 50 smaller outlets in Michigan, has al-

ready moved 600 Alabama singles. Dolly Parton's 45 has totaled 200 through Music Peddlers and oldies by Crosby and Presley will call for several hundred, with a possible re-order before the season is out.

The MCA promotion of "Thank God For Kids" stems from an arrangement that Cincinnati branch manager Walt Wilson made with 19 of the 23 Disc Jockey stores in the Midwest. Other MCA branches quickly got country radio stations and retailers around the country to choose charities for the donations of LPs.

The Oak Ridge Boys are taping public service announcements for each market. Major markets and retailers include WDSY Pittsburgh and Camelot Music; KEEB Eugene, Ore. and Valley River Records; WIRK Palm Beach, Fla.; and Spec's, where customers bring in new or used toys or non-perishable food in return for \$1.08 discounts off Oak Ridge Boys albums.

Decisions to take the promotion nationwide came too late for MCA

to print buttons, posters or other items, but Los Angeles branch manager Bob Schnieders says the scheme can be repeated next year, assuming the album will again have impact at Christmas, and there will be enough time to strengthen the label's promotional support.

Singles buyer Jesse Camp at Stan's in Shreveport wants to see more label support in terms of price cuts. "They keep re-servicing Bing Crosby's album at \$1.98 list, but in 1979 and 1980 the John Denver Christmas LP was priced at \$8.98, and it didn't sell anything. People won't put down that money to just hear something for a few days."

Joe Galante, RCA Nashville division vice president, is counting on "impulse buys" to move the "Country Christmas" LP. "It's an eight-cut LP that we're pricing at \$6.98. And the reason we're putting out double-sided singles from the album is that we feel it made more sense to give customers four songs for \$1.99 than only two. This is the first Christmas product we've released in years."

Chart Fax Former Backup Fricke Finds It's Easy Bein' Hot

By SHARON ALLEN

"It Ain't Easy Bein' Easy" is Janie Fricke's first collaboration with producer Bob Montgomery to reach No. 1, but it is her second chart-topper this year.

Fricke's early chart success was in providing background vocals for over 60 nationally charted country singles. She backed some of country music's major artists—from Johnny Duncan's "Stranger," It Couldn't Have Been Any Better," and "Come A Little Bit Closer" to Ronnie Milsap's "I'm A Stand By My Woman Man," "Let Me Be Your Love Pillow," and "What A Difference You've Made In My Life."

She was on Barbara Mandrell's "Married, But Not To Each Other," Mickey Gilley's "Chains Of Love," Crystal Gayle's "I'll Get Over You," Dolly Parton's "Light Of A Clear Blue Mornin'," and Lynn Anderson's "Rodeo Cowboy," to mention a few.

She made her solo debut in 1977, with "What're You Doing Tonight," then added "Baby It's You," "Please Help Me, I'm Falling (In Love With You)," and "Playin' Hard To Get" (1978); "I'll Love Away Your Troubles For Awhile," "Let's Try Again," "But Love Me" (1979); "Pass Me By (If You're Only Passing Through)," "He's Out Of My Life" (1980); "Pride," "I'll Need Someone To Hold Me (When I Cry)" and "Do Me With Love" (1981).

But this year is telling the tale for Fricke. She hit No. 1 with "Don't Worry About Me, Baby," then followed that success with the current single.

Columbia lays claim to three of this week's top 10 singles; the previously mentioned Fricke song, Larry Gatlin & the Gatlin Brothers Band's "Sure Feels Like Love" at starred six, and Lacy J. Dalton's "16th Avenue" at starred 10.

Elektra also holds three of the top 10 slots this week with Conway

Twitty's "We Did But Now You Don't," "You And I" by Eddie Rabbitt with Crystal Gayle, and "The American Dream/If Heaven Ain't Got A Lot Like Dixie" by Hank Williams, Jr.

★ ★ ★

The Oak Ridge Boys' "Thank God For Kids" is the first Christmas single to chart this year. (Note: RCA emphasizes that Dolly Parton's "Hard Candy Christmas" is not a Christmas record.) Chart Fax took a look into the past to see just how successful the seasonal records have been on the chart. We find that the Bellamy Brothers' "It's So Close To Christmas (And I'm So Far From Home)" reached 62 in 1981; Bob Luman's "Christmas Tribute" went to 92 in 1977; Jim Reeves' "Snow Flake" made it to two in 1966; "The Little Drummer Boy" by Johnny Cash peaked at 24 in 1960. "Frosty The Snowman" and "Rudolph The Rednosed Reindeer" reached four and five respectively for Gene Autry in 1950, but 1949 was the biggest year for seasonal hits: "C-H-R-I-S-T-M-A-S" and "Will Santa Come To Shanty Town" by Eddy Arnold, "Rudolph The Rednosed Reindeer," and "Here Comes Santa Claus" by Gene Autry, and "Blue Christmas" and "White Christmas" by Ernest Tubbs all reached the top 20.

★ ★ ★

LP Notes: "Mountain Music" by Alabama reclaims the No. 1 position on this week's chart, making it the 10th week at the helm for the famous quartet.

CBS released a 15-album series of Greatest Hits/Biggest Hits in mid October, and the first of that series to hit Billboard's Hot Country LP chart is "Anniversary, Ten Years Of Hits" by George Jones at superstar 54.

Billboard® Hot Country LPs™

Survey For Week Ending 11/27/82

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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	2	37	MOUNTAIN MUSIC Alabama, RCA AHL1-4229	37	39	4	STEVE WARINER Steve Wariner, RCA AHL 1-4154 (RCA)
2	1	8	HIGHWAYS ARE HEARTACHES Ricky Skaggs, Epic FE 37996 CBS	38	38	12	COME BACK TO ME Marty Robbins, Columbia FC 37995 CBS
3	3	36	ALWAYS ON MY MIND ▲ Willie Nelson, Columbia FC 37951 CBS	39	31	9	JUST HOOKED ON COUNTRY Atlanta Pops Orchestra—Albert Coleman Conducting, Epic FE 38154 CBS
4	4	24	JUST SYLVIA Sylvia, RCA AHL-1-4263 RCA	40	41	30	BUSTED John Conlee, MCA 5310 MCA
★	6	6	HANK WILLIAMS JR'S GREATEST HITS Hank Williams Jr., Elektra/Curb, 60193 WEA	★	NEW ENTRY		THE BIRD Jerry Reed, RCA AHL 1-4529 RCA
6	5	10	A TASTE OF YESTERDAY'S WINE Merle Haggard/George Jones, Epic FE-38203 CBS	42	42	5	WILD AND BLUE John Anderson, Warner Brothers 23721 WEA
7	7	7	GREATEST HITS Dolly Parton, RCA AHL 1-4422 RCA	43	44	8	TOM JONES COUNTRY Tom Jones, Mercury SRM-1-4062 POL
8	8	6	W W II Waylon Jennings & Willie Nelson, RCA, AHL-1-4455 RCA	44	46	27	NUMBER ONES Conway Twitty, MCA 5318 MCA
9	10	5	RADIO ROMANCE Eddie Rabbitt, Elektra 60160 (WEA)	45	27	23	INSIDE Ronnie Milsap, RCA AHL1-4311 RCA
10	9	56	WAITIN' FOR THE SUN TO SHINE Ricky Skaggs, Epic FE 37193 CBS	46	47	18	STICKIN' TOGETHER The Kendalls, Mercury SRM-1-4046 (Polygram) POL
11	11	19	FAMILY'S FINE BUT THIS ONE'S MINE David Frizzell, Warner/Viva 23688 WEA	★	NEW ENTRY		CHRISTMAS The Oak Ridge Boys, MCA 5365 MCA
12	12	55	BIG CITY Merle Haggard, Epic FE 37593 CBS	48	52	3	(You're My) SUPER WOMAN (You're My) INCREDIBLE MAN Louise Mandrell and R. C. Bannon, RCA AHL 1-4377 RCA
13	14	10	SOMEWHERE BETWEEN RIGHT AND WRONG Earl Thomas Conley, RCA AHL-1-4348 RCA	★	56	4	TURNED LOOSE Roy Clark, Churchill CR 9425 MCA
★	17	13	GREATEST HITS The Bellamy Brothers, Warner/Curb 26397-1 WEA	50	53	42	SOUTHERN COMFORT Conway Twitty, Elektra EI 60005 WEA
15	13	9	PUT YOUR DREAMS AWAY Mickey Gilley, Epic FE 38083 CBS	51	37	19	THE LEGEND GOES ON The Statler Brothers, Mercury SRM-1-4048 (Polygram) POL
16	16	9	DREAM MAKER Conway Twitty, Elektra 60182 WEA	52	49	4	THE BEST OF JERRY LEE LEWIS (Featuring 39 And Holding) Jerry Lee Lewis, Elektra 60191 WEA
17	15	26	QUIET LIES ● Juice Newton, Capitol ST-12210 CAP	★	NEW ENTRY		STRAIT FROM THE HEART George Strait, MCA 5320 MCA
18	21	6	IT AIN'T EASY Janie Fricke, Columbia FC 38214 CBS	53	45	20	ANNIVERSARY, TEN YEARS OF HITS George Jones, Epic KE 38323 CBS
19	22	5	GET CLOSER Linda Ronstadt, Asylum 60185 (WEA)	55	54	9	THE OSMOND BROTHERS The Osmond Brothers, Elektra/Curb 6E-237 WEA
20	19	89	FEELS SO RIGHT ▲ Alabama, RCA AHL1-3930 RCA	56	59	4	HEARTBREAK Rodney Lay, Churchill CR 9423 MCA
21	18	22	SOMEWHERE IN THE STARS Rosanne Cash, Columbia FC-37570 CBS	57	58	113	GREATEST HITS ▲ Anne Murray, Capitol 500-12110 CAP
★	NEW ENTRY		GOING WHERE THE LONELY GO Merle Haggard, Epic FE 38092 CBS	58	60	3	MEL TILLIS' GREATEST HITS Mel Tillis, Elektra 60192 WEA
23	25	62	GREATEST HITS ▲ Willie Nelson, Columbia KC2 37542 CBS	59	43	65	THE PRESSURE IS ON ● Hank Williams Jr., Elektra/Curb 5E 535 WEA
24	26	6	SURE FEELS LIKE LOVE Larry Gatlin & the Gatlin Brothers Band, Columbia FC-38135 CBS	60	61	34	LAST TRAIN TO HEAVEN Boxcar Willie, Main Street ST 73001 (Capitol) CAP
★	29	11	CONWAY'S #1 CLASSICS, VOL. 1 Conway Twitty, Elektra EI-60115 (WEA)	61	50	19	TOO GOOD TO HURRY Charly McClain, Epic FE 38064 CBS
★	30	32	HIGH NOTES Hank Williams, Jr., Elektra/Curb EI-60100 (Elektra) WEA	62	48	8	HABITS OLD AND NEW Hank Williams Jr., Elektra/Curb 6E-278 WEA
27	24	14	MICHAEL MARTIN MURPHEY Michael Martin Murphey, Liberty 51120 CAP	63	65	2	I WRITE IT DOWN Ed Bruce, MCA 5323 MCA
28	20	14	THE BEST LITTLE WHOREHOUSE IN TEXAS ● Motion Picture Soundtrack MCA 6112 MCA	★	NEW ENTRY		A LITTLE MORE RAZZ Razzy Bailey, RCA AHL 1-4423 RCA
29	32	18	16TH AVENUE Lacy J. Dalton, Columbia FC 37975 CBS	66	67	113	THE ELVIS MEDLEY Ebis Presley, RCA AFL 1-4222 RCA
30	23	19	LOVE WILL TURN YOU AROUND ● Kenny Rogers, Liberty L0-51124 CAP	67	55	111	GREATEST HITS ▲ Ronnie Milsap, RCA AHL 1-3772 RCA
31	28	110	GREATEST HITS ▲ Kenny Rogers, Liberty L00-1072 CAP	68	57	42	THE DAVID FRIZZELL AND SHELLEY WEST ALBUM Warner/Viva BSK 3643 WEA
32	34	5	PERFECT STRANGER T.G. Sheppard, Warner/Curb 23726 WEA	69	64	29	AMAZING GRACE Cristy Lane, Liberty 51117 CAP
33	36	5	SOUNDS LIKE LOVE Johnny Lee, Full Moon/Asylum 60147 WEA	70	70	79	CARRYIN' ON David Frizzell & Shelly West, Warner Bros. BSK 3555 WEA
34	35	19	UNLIMITED Reba McEntire, Mercury SRM-1-4047 POL	71	71	108	GREATEST HITS ▲ The Oak Ridge Boys, MCA 5150 MCA
35	33	129	MY HOME'S IN ALABAMA ▲ Alabama, RCA AHL1-3644 RCA	72	51	10	THE HOTTEST NIGHT OF THE YEAR Anne Murray, Capitol-ST-12225 CAP
★	40	30	INSIDE OUT Lee Greenwood, MCA 5305 MCA	73	66	238	STARDUST ▲ Willie Nelson, Columbia JC 35305 CBS
				74	62	28	THE MAN WITH THE GOLDEN THUMB Jerry Reed, RCA AHL1-4315 RCA
				75	69	40	BOBBIE SUE ● Oak Ridge Boys, MCA 5294 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 of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).



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COUNTRY MUSIC PROMOTION AT ITS HIGHEST LEVEL. REPRESENTING PUBLISHERS, ARTISTS AND RECORD COMPANIES.

Nashville Scene

• Continued from page 45

or two reading this column over the air and encouraging volatile listener response for Scene's mailbag??? If so, we sincerely trust that the same station(s) will now read our humble apology to the upstanding citizens of Crystal Falls, and put this matter to rest. If anyone has anything else to add in this ongoing saga of Bertha Davis, may we suggest you write directly to PolyGram Records in Nashville. We hear they are planning a field expedition to the Crystal Falls area in the spring, and would appreciate your colorful comments.

★ ★ ★

While we're on the subject of stirring things up, we might as well add another item here. This one concerns the current Earl Thomas Conley single (and title cut of his RCA album), "Somewhere Between Right And Wrong." The record is already in the top 10 nationally and apparently doing very well—except at radio station WGNA in Albany, N.Y.

At WGNA, "Somewhere Between Right And Wrong" isn't doing well. In fact, it isn't doing anything, because it isn't getting airplay. It seems that the programming powers that be there have decided that this record is in bad taste and condones promiscuity. Knowing that

the single is getting excellent national response and curious to see for ourselves where the problem might be, we reviewed the lyrics. The lyrics seemed harmless enough, so we turned to the chorus, in which the girl says: "Said I can be had but I can't be bought/And I can be bad, Lord, if I don't get caught/But I'd rather be loved than left alone/Than be here in the middle/Somewhere between right and wrong."

Assuming that this is the problem area, we admit to being confused. Are these actually promiscuous lyrics? Are they more risque than those contained in songs whose titles alone make them perfect contenders for the Suggestive Singles Hall Of Fame? You know which ones—songs like "She Left Love All Over Me," "She Can't Take My Love Off The Bed," and "If I Said You Had A Beautiful Body Would You Hold It Against Me."

Country music has always focused on themes of love, unrequited and freely bestowed (both by wives and by ladies of the moment). Wasn't it Mickey Gilley who sang, "Don't the girls all get prettier at closing time?" (We don't think he was referring to faithful wives here. Was Barbara Mandrell discussing marital fidelity when she sang, "If Loving You Is Wrong, I Don't Want To Be Right"???)

"Somewhere Between Right And Wrong" obviously deals with a woman who is playing around. But so do Lee Greenwood's last two singles, "Ring On Her Finger, Time On Her Hands" and "She's Lying." So did Mel Street's "Borrowed Angel." So did Barbara Mandrell's "Married, But Not To Each Other." For that matter, so did "Lucille."

There are many songs in country (songs which have gone on to become huge hits) that detail affairs falling outside the safe confines of a wedding ring. Why, then, would a radio station shut the door on Earl Thomas Conley's record by labeling it "promiscuous"?

Could it be, perhaps, that this particular

record is empathetic rather than critical of the woman's point of view (a rarity in country music)? Would the lyrics be less "promiscuous" if the woman sounded repentant for her casual ways? Or could this, in fact, be a clear-cut case of the old double standard, which says it's okay for the man to pick up the woman, but certainly not the other way around? Maybe WGNA thinks that its listeners might assume the station condones one-night stands for women if Conley's record gets airplay in Albany.

WGNA in also applying its personal code of ethics to the current T.G. Sheppard hit, "War Is Hell (On The Homefront Too)." The station has banned the record because it details the saga of a 16-year-old grocery boy seduced by a woman whose husband is off fighting in World War II.

We haven't conducted any serious research into this area ourselves, but informal discussions seem to indicate that many females believe "Somewhere Between Right And Wrong" comes closer to hitting the target of women's emotions these days than most records, even in the conservative Bible Belt region. But not, it seems in Albany, N.Y.

Kidney Foundation Sets Third Festival

NASHVILLE—The third annual National Kidney Foundation Country Music Festival has been set for April 23-24 at the Gaslight Theatre in the Opryland U.S.A. theme park here.

Last year's event was carried on a widespread network of country radio stations nationally and earned over \$1 million for the Kidney Foundation. Co-hosts, talent and format plans for the 1983 radiothon have not been announced yet.



DOLLY'S BACK—Bob Summer, center, president of RCA Records and label artist Gary Stewart congratulate Dolly Parton on her rapid recovery from her recent surgery during a recent RCA reception in Nashville. Parton goes on a South African tour in December.

Benefit Lineup Set

NASHVILLE—Tompall & the Glaser Brothers, Jimmy C. Newman and Cajun Country, Bobby G. Rice, Jan Gray and Lori Morgan are set to headline a Knights Of Columbus benefit sponsored by KC Country radio Friday (26) at the Opryland Hotel Ballroom. Money from ticket sales will go to assist the Knights Of Columbus mentally retarded foundation of Tennessee.

Florida Band Wins Talent Search

NASHVILLE—Country Fever, a five-piece band from Lakeland, Fla., has won the 1982 Seagram's 7 International Battle Of The Bands at finals held here last month at the Tennessee Performing Arts Center. The group, which was selected out of more than 1,600 international auditions and 41 semi-finalists, was

sponsored in the competition by WPCV-FM Winterhaven.

Runner-up in the talent search was Glen Shields & Baked Apple of Groton, Conn., which was sponsored by WCTV-FM Norwich. Shields is former program director for WDLW, Boston's only country radio station.

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Classic Touch For Big Daddy's Chain's Newest Store Stocks Only Classical Titles

By JOHN SIPPEL

LOS ANGELES—Ben Bartel was almost forced into his latest Big Daddy's retail expansion. His flagship store in Evanston, Ill. was outgrowing its space (the location combines a shop with administrative quarters). His nearby warehouse space carried less overstock as he attempted to cut down inventory overhead.

Less than a month ago, Bartel decided to try an all-classical store at the former 1,800 square foot downtown Evanston warehousing space. Big Daddy's Classics North opened Saturday, Nov. 9 with practically no advertising. In its second day, Bartel reported four-figure business, and he says it's grown with 24 spots on WNIB-FM there, an ad in The Reader, the local alternative weekly, and trailers on the 10-store chain's print ads. Bartel even got a call from a local daily paper's classical re-

viewer, lauding him for the store's opening. It is believed to be the first exclusively classical retailer in the Chicago area.

Thus far, Bartel feels the store is a natural. Manager Barry Stees, a fledgling to retail, is bassoonist with the Chicago Civic Orchestra. Audio Consultants, an audio specialist block from the Evanston flagship store, put in the finest stereo rig Bartel could afford. It demonstrates mostly new product all the time the store is open, from 10 a.m. to 8 p.m.

"Sunday is probably our best day," Bartel says. "From 1 p.m. to 5 p.m., we do a lot of business."

The outlet currently carries 90% of the CBS, PolyGram, Capitol and RCA classical catalogs, Bartel estimates. LPs are in browsers, while first line cassettes are all on open display. Stickered labels show \$9.98 list albums at \$6.99 on special and \$8.48 for catalog.

Bartel is still working to complete

his imports section. "We will buy from any importer to complete album coverage. We want any esoteric album available," he says. Imports will cost from \$9 to \$14.

Emphasis will be placed on select cutouts. Bartel thinks he has about 1,500 different titles, mostly at \$3.98 per disk. "Cutout cassettes are not as available as I would wish," he adds.

Near the cutouts, Big Daddy's Classics stocks budget lines, both LP and tape. They are mostly in dump baskets. "Ira Moss started it all with Allegro. At three for \$9.99, they offer the customer true value. You can be sure we will give them excellent exposure."

(Continued on page 50)



REAL THING—Brian Selzer, assistant manager, and Jo Anne Petrowich, manager of Licorice Pizza, North Hollywood, discuss the Warner Bros. combined cassette/LP counter display. During a photo session with a prototype cassette and not real product, a customer still wanted to buy one.

TWO-YEAR-OLD HOUSTON STORE

Audio Video Plus Is A Pace-Setter

By EARL PAIGE

HOUSTON—The solving of one of established video dealers' thorniest problems, that of converting older rental club plans, is just one of several pace-setting accomplishments to which Lou Berg's Audio Video Plus here can point.

Avoiding the traditional club membership rental concept, Berg went to a \$50 Visa/bank check/cash deposit plan that results in complex bookkeeping. Then came the innovation of a VIP card plan that will turn selected customers into a vanguard of elite consumers.

Berg and store manager Susan Gee plan a continual promotion for VIP members, including educa-

tional seminars. A kickoff promotion last Saturday (20) was keyed to the release of "Star Trek II," with VIPs getting the reduced-list movie at \$5 off and a splashy party.

"It's a privilege card," Berg says. He notes that 90% of the store's rental volume still derives from the deposit system, with nearly 300 VIPs converted so far. The VIP card significantly speeds up the rental transaction, a vital factor during crunch rental hours, he says.

The two-year-old single unit store—which evolved from Berg's industrial audio/visual business, which remains a nucleus—has further streamlined its rental process.

The 2,200 rental titles, reflecting a 7/4 ratio favoring VHS, are maintained in 18 color-coded boxes that represent that many movie and subject genres, each with its own numerical sequence and letter prefix. The prefix code is further carried out in the store's catalog, which is supplied by an outside computer printer.

Having such a quick handle on the library is a help in sales, because the entire library is represented on wall shelves in shrink-wrapped empties. Rental represents 90% of

the 4,000 square foot store's business, with a program of \$6 for two days, \$12 for a week and \$5 weekly for the stock of 50 video games.

Berg, who has been in retail for four years, starting with 300 square feet of space in Astro Audio Visual Corp. (now connected to the retail store via a completely renovated strip center), has spent much of his business life in film and video.

Many of the store's innovations, which find it a frequent winner of distributor and manufacturer awards, derive from Berg's technological background. Astro is so respected that even RCA sends cameras in for repair. The two operations employ a total of about 30 people, with six technicians and six staffers to run the retail store, which is open 10 a.m. to 9 p.m. Monday-Friday and 10 to 6 Saturdays and closed on Sundays.

Next week: How Berg went to the mat with manufacturers who resisted his production here of trailers that play on monitors throughout the store; how he merchandises for children; and how Audio Video Plus focuses on educating customers on their hardware purchases.

'NEW MUSIC MONTH'

Cavages Chain Clicks With Contest

LOS ANGELES—More than 10,000 entries were collected in 13 Cavages stores throughout Buffalo during October in a contest that linked Moog Inc., Unistage (a local instrument distributor), WUWU-FM and various labels.

For the contest, dubbed "New Music Month," Cavages' general manager, John Grandoni, solicited support from Capitol, MCA, WEA, CBS, PolyGram, A&M, IRS and Arista. Twenty-two acts were featured on 100 60-second spots run over the three-week period by Cavages on WUWU. The new rocker in town also contributed a minute spot every other hour for three weeks, plugging the entire contest.

Entry blanks for the drawing were available only at Cavages

stores. A large floor area in a traffic path served as location for a contest display. The Boulevard Mall store won the \$125 first prize for merchandising. Also given were second and third prizes of \$100 and \$75, respectively. Cavages also ran trailers on all its print advertising during October.

"Our album sales on acts like Duran Duran, Missing Persons, Lords Of The New Church, ABC, Saga, A Flock Of Seagulls, Men At Work and Payolas really skyrocketed during the contest period," Grandoni says. The chain-wide promotion also worked. Grandoni feels, because he watched the future schedule of MTV and tried to work out with labels and acts the promotions which were slated for cable exposure.

Earnings Gain Is Posted By Waxie Maxie

NEW YORK—The 18-store Waxie Maxie record and tape chain generated a 43% increase in earnings on only a 3.4% rise in sales during the fiscal year ended July 31. The Washington, D.C.-based company attributes this to various cost economies.

Based on sales of \$6.6 million, Waxie Maxie—traded over-the-counter—showed earnings of \$107,965 (65 cents per share) compared to the previous fiscal year's showing of \$75,426 (37 cents per share), according to Mark Silverman, president.

Basically, notes David Blaine, recently promoted from general manager to a vice president of the chain, Waxie Maxie's profits increased due to a "tightening up" aimed at reducing part-time man-hours to 20 to 25 a week from a previous average of 30 hours. "We streamlined communications systems, established store budgets based on volume and size, and now review each store on a weekly basis," explains Blaine. The chain's full-time staff remains at the same level—125—as in the last fiscal period.

Blaine, however, adds that payroll expenses will increase as the chain gears for the holiday gift season, requiring additional part-time hours.

Silverman further reports that Waxie Maxie is continuing to seek new locations in its primary areas of northern Virginia and southern and central Maryland. Expansion is a "sure thing" for 1983, Silverman says.

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TDK DC-90 \$1.19/ea.	FUJI SHCT-120 (\$2.00 Rebate) \$12.89/ea.
TDK SAX-90 \$3.59/ea.	TDK HCT-120 \$11.99/ea.
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Retailing

New Laury's Unit In Loop Bucks Conservative Trend

By JOHN SIPPEL

LOS ANGELES—At a time when most industry retail is eyeing openings conservatively, the Schulman brothers have opened the fifth Laury's Records in 2,500 square feet of Chicago's most expensive commercial real estate.

"We had to do it," John Schulman, director of stores for Laury's, insists. "We lost our lease on the Lake

and La Salle St. store because of redevelopment. We wanted to stay in the Loop. The rent on the new 210 N. Michigan location is high. But we couldn't pass it up. In addition to its already high traffic, within two years, another six-building high rise complex will be completed across the street."

Schulman will not divulge the cost per foot, nor will he reveal the cost of renovating the former women's wear store. "Again, it was

expensive, but we wanted it to match the neighborhood. Within a half-block are a two-story McDonald's, a Radio Shack and a Waldenbooks, and Orchestra Hall is only two blocks away," Schulman continues.

Brass railings direct customers from the store's entrance past two cash counters through the 30-foot-wide store. Immediately upon entry, one encounters a sea of 26 customized dark brown browser islands, with black belly plate. Each

can hold 1,200 LP titles plus storage area. Art and his brother John, Laury's general manager, designed the interior. Carpeting is rust; side walls are natural wood, stained a natural oak, blending with an eggshell white that at its edges turns to a beige which segues into the natural oak sidewalls. Schulman hopes to keep his sidewalls clean of merchandising display. "We have more than compensated for that with deliberate areas lower in the store where we can place point-of-purchase materials," he adds.

Presently, store manager/pop buyer Richard Carlson, former general manager of the local Flipside retail chain, and classical buyer John Holland are playing their inventory quantities by ear. "Our ratio in albums, for example, is 20% cassettes and the remainder LPs," Schulman says. "We are emphasizing open tape display, using the Pickwick spaghetti box."

The Michigan Ave. outlet alphabetizes its pop artist inventory in

the bins, while classics are stocked by label and number. Laury's has always been full line, with a notable following for classics since 1917, when Lewis Belly opened National Radio & Television on Chicago's west side. He had read about television in a German science journal and thought it wise to include the new medium in his store name. The stores' name was changed to Laury's in the early '60s.

Store hours are also being tested. At present, it opens at 8:15 a.m. and closes at 6:15 p.m., with from four to six clerks on duty, depending on the time of day. Laury's is open in the Loop seven days weekly.

The Loop site handles no singles. Prices for \$8.98 list albums are \$6.99 for advertised specials, while top 100 albums are \$7.59 and catalog is \$8.69. Midlines go for \$5.98 or three for \$14.44.

In keeping with the stores' classical tradition, none other than Sir George Solti cut the ribbon that officially opened the store Monday (15).

Billboard Midline LPs

Survey For Week Ending 11/27/82

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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	13	THE DOORS The Doors Elektra EKS 74007	WEA	5.98	26	36	9	YES The Yes Album Atlantic 19131	WEA	5.98
2	5	17	CAROLE KING Tapestry Epic PE 34946	CBS		27			STEELY DAN Countdown To Ecstasy MCA 37041	MCA	\$5.98
3	1	17	DAN FOGELBERG Souvenirs Epic PE 33132	CBS		28	34	3	STEELY DAN The Royal Scam MCA 37044	MCA	5.98
4	4	17	CROSBY, STILLS, NASH AND YOUNG So Far Atlantic SD 19119	WEA	5.98	29	26	5	BLACK SABBATH Master Of Reality Warner BS2562	WEA	5.98
5	14	13	THE WHO Who Are You MCA MCA-37003	MCA	5.98	30	40	3	DON McLEAN American Pie United Artists LN 10037	CAP	5.98
6	9	17	BILLY JOEL Piano Man Columbia PE 32544	CBS		31	20	19	DAN FOGELBERG Home Free Columbia PC 31751	CBS	
7	3	13	THE DOORS Waiting For The Sun Elektra EKS 740024	WEA	5.98	32	22	33	LED ZEPPELIN Presence Swan Song 8416	WEA	5.98
8	6	17	DAN FOGELBERG Nether Lands Epic PE 34185	CBS		33	33	3	THE PRETENDERS Extended Play Sire SIR 3563	WEA	5.98
9	7	13	THE DOORS The Soft Parade Elektra EKS 750005	WEA	5.98	34	39	11	CROSBY, STILLS AND NASH CSN Atlantic 19104	WEA	5.98
10	18	11	AC/DC Let There Be Rock Atco 36-151	WEA	5.98	35	24	7	STEPPENWOLF 16 Greatest Hits MCA 37049	MCA	5.98
11	11	11	THE WHO Live At Leeds MCA 3700	MCA	5.98	36	47	7	RUSH Fly By Night Mercury SRM 1-1023	POL	5.98
12	13	5	JOE JACKSON Look Sharp! A&M 3187	RCA	5.98	37			RUSH Cares of Steel Mercury SRM 1-1048	POC	\$5.98
13	19	19	YES Fragile Atlantic SD 19132	WEA	5.98	38	49	9	YES Close To The Edge Atlantic 19133	WEA	5.98
14	17	19	DAN FOGELBERG Captured Angel Epic PE 33499	CBS		39	42	3	JOHN LENNON Mind Games Capitol SN 16068	CAP	5.98
15	10	17	DAVID BOWIE The Rise And Fall Of Ziggy Stardust No Stock AYLL-3842	RCA	5.98	40	27	5	MOODY BLUES In Search Of The Lost Chord Deram DESS-8017	POL	5.98
16	8	11	THE WHO Meaty, Beaty, Big And Bouncy MCA MCA-37001	MCA	5.98	41	48	7	RUSH Rush Mercury SRM 1-1011	POL	5.98
17	23	21	STEELY DAN Can't Buy A Thrill MCA 37040	MCA	5.98	42	30	5	THE BEATLES Rock 'N' Roll Music Vol. II Capitol SN-16021	CAP	5.98
18	16	11	VAN HALEN Women And Children First Warner Bros. 3415	WEA	5.98	43	31	5	JEFF BECK Blow By Blow Epic PE 33409	CBS	
19	21	13	TOM PETTY & THE HEARTBREAKERS Tom Petty & The Heartbreakers MCA MCA-37143	MCA	5.98	44	44	15	BAD COMPANY Straight Shooter Swan Song SS-8502	WEA	5.98
20	15	15	THE MONKEES The Monkees' Greatest Hits Arista ABM 4089	IND	5.98	45	43	7	BLUE OYSTER CULT Some Enchanted Evening Columbia PC 35563	CBS	
21	25	13	SPYRO GYRA Morning Dance MCA MCA-37148	MCA	5.98	46	46	19	BLACK SABBATH Black Sabbath Warner Bros. WS 1871	WEA	5.98
22	12	9	ALAN PARSONS PROJECT Eve Arista 9504	IND	5.98	47	35	15	TALKING HEADS More Songs About Buildings And Food Sire SRK 6058	WEA	5.98
23	29	11	JANIS JOPLIN Greatest Hits Columbia PC-32168	CBS		48	37	19	GENESIS Wind And Wuthering Atco 38-100	WEA	5.98
24	28	3	STEELY DAN Pretzel Logic MCA 37042	MCA	5.98	49			BLACK SABBATH Sabbath Bloody Sabbath Warner Bros. BS-2695	WEA	\$5.98
25	32	7	STEELY DAN Katy Lied MCA 37043	MCA	5.98	50	41	19	GENESIS ... And Then There Were Three Atlantic SD 19173	WEA	5.98

D.C. Chain Gets Results With Ad Insert In Time

Continued from page 3

the Clash album to last me through the season, but the kids came in with the ad in their hands, and I've gone through six boxes. It's the same with Springsteen, and Billy Joel and Joe Jackson are not far behind. I haven't even had time to check classical response."

Michelson notes that those albums were a "special buy." They were advertised at \$5.99, two dollars below normal shelf price.

The ad, tagged "The Twelve Buys Of Christmas," displays and lists more than 90 specially priced LPs, tapes and books, with the accent on classical musical offerings from nearly 30 labels and six book publishers. Says Olsson, who developed the ad along with a D.C. ad agency connected with Time: "I think it's

going to have more of a general impact than a specific one. It's too early to count up the mail order forms, but people will see it, in their homes or standing in line at the grocery store, and we'll get the recognition."

The supplement concept began a few months ago when Olsson began thinking of putting out a "thick" flyer or a supplement of his own. Then he gave thought to an insert in a local FM listeners' guide, and that gave way to both Time and the D.C. city magazine, Washingtonian.

Ads for the stores' book annex sections came from Knopf, Viking, Little Brown, Oxford University Press and Harcourt, Brace, Javanovich. While the label product was 100% co-op, Olsson says the book companies "aren't as liberal, but it was still 75%-25%."

NOVEMBER 27, 1982, BILLBOARD

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BALTIMORE CHAIN

Profits Reported Up
At Music Liberated

By EDWARD MORRIS

NASHVILLE—Through the closing of one of its five record stores and major inventory cutbacks in the others, Baltimore's Music Liberated chain reports that its profits are up this year. Music Liberated has three mall locations and one in downtown Baltimore.

Says chain president Jerry Rabinowitz, "We cut back some on employees, but not much. The major cutback was in inventory. I like to call ourselves a catalog store, but it's impossible to have a full catalog store and still have cash flow." Rabinowitz co-owns the 11-year-old chain with his brother Bernard.

The average store size, Rabinowitz reports, is about 2,000 square feet. All except one were built specifically as record stores. The mall stores have basically the same design and layout. Walls are used to display new albums; singles are kept in bins. "We sell a lot of old 45s—nostalgia items," Rabinowitz says, "and a lot of used LPs."

"The biggest problem with used records," he continues, "is getting good quality. 'People who sell their records generally aren't the kind who take good care of them.' Cut-outs are 'not a major part' of his business, Rabinowitz explains, add-

ing that "supplies have started to dry up."

Prerecorded tapes are kept in open cases. "We always feel we generate more sales if customers can touch and look," observes Rabinowitz. Theft, he says, is a minor problem. The company deals in few accessories, mostly T-shirts and video games.

Of late, Music Liberated has spent most of its advertising dollars on print instead of radio. The concentration is in local papers and the mall tabloids. "What works best for us is coupons that offer a reduced price," Rabinowitz notes. Routinely, \$8.98 albums are tagged at \$8.49 new singles at \$1.69 and old singles at \$2.

Rabinowitz says that in-store appearances by new acts have helped stimulate sales. "It helps—not that day, but afterward. People who have been there to see the act come back later."

"The main thing we offer is service," Rabinowitz concludes, explaining that the chain took its name from its founders' determination to "carry everything and cater to everyone." "We stress product and do a lot of special orders," he adds.



COMPUTER SOURCE—This picture pair from Tomorrow, the electronics store opened last year by the Harmony Hut chain of Washington, D.C., amply illustrate the interior of the 3,500 square foot mall outlet. It carries home computer hardware and software, including video games and cartridges, as well as audio hardware, records and tapes (Billboard, Oct. 30). Location is the Columbia, Md. mall operated by Rouse Co. Store manager is John Kind.

Fixture Business On The Rise

• Continued from page 1

that his firm has traditionally been a distributor.

Some firms, of course, market fixtures along with software. Such is the case with Metacom Inc. of Minneapolis, where sales manager Tom O'Leary notes a 20% increase in unit sales. Metacom offers a line of non-music cassettes, including children's educational book/cassette combinations. "Best of Old Time Radio," and the Learning Curve series.

Pointing to the near-complete conversion of K-mart to cassette from 8-track, Len Espich, sales coordinator at Harbor, says his firm anticipated the conversion as early as 1968 and can now basically switch 8-track cases with hand holes cut in doors to solid glass locked doors with either internal "egg crate" compartments or shelving for the now popular four- by 12-inch spaghetti box. Conversion of the former \$250-\$300 cases runs around \$100.

Harbor merged in 1980 with Freedman Aircraft Engineering Corp. Both firms were founded in 1946, Harbor, a major greeting card point-of-purchase supplier, now has the advantage of Freedman's City Of Industry, Calif. facilities, together with manufacturing at Freedman's original Charlevoix, Mich., factory and sales out of Grand Haven, Mich., Harbor's headquarters.

Even without decentralized manufacturing, some firms believe they can always out-perform local custom suppliers. "I would challenge any local job site suppliers," says

Harold Carson, secretary-treasurer of Crown Store Equipment Co., of Holland, Ohio, a major supplier for Stark/Camelot, now supplying the chain with "space saver" cassette cases for open display. "We're close to wood and steel sources," says Carson, noting that chains often need laminated material in customized colors, adding another dimension to that of quantity-purchased raw materials.

Liberty Fixture of Stockton, Calif. is another manufacturer moving aggressively into video units, but the firm has also seen continuing growth in music cassette fixtures, says Erlene Whitehead, who notes that nine different models are available.

After anticipating that cassettes

would overtake 8-tracks, the firm added a cassette add-on unit (180-capacity) some time ago to fit on top of existing 8-track fixtures. Among new models now being sold are two "cassette toppers" for fitting atop LP browser racks, both three- and four-tub units. Capacity and price are, respectively, 190 for \$129 and 264 for \$159.

Another segment of the fixture field finding a surge for cassette product is the divider card trade, including such suppliers as 18-year-old Gopher Products Corp. of Carson City, Nev., where plant manager Garry Smith reports increases in custom designed cards as well as for both regular models of cassette divider cards.

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Big Daddy's
Classical Store

• Continued from page 48

For the most part, Bartel is alphabetizing his stock by composer. He finds that when a new customer comes in, he can easily supply a Schwann catalog, enabling that patron to quickly find the records or tapes desired.

"Artists like Galway, Rampal, Pavarotti or Domingo are stocked in our 'Big Shots' section. They deserve their own individual section," Bartel says.

Bartel's wife, Debby, is out shopping this week for a homey settee, matching chairs and coffee table for a space in the store's front, where shoppers will be encouraged to relax. Classics' advertising will try to entice patrons who are seeking restful, listenable music, Bartel declares.

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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.

CHRISTMAS

JACKSON 5
 Christmas Album
 LP Motown 5250ML.....\$5.98
 CA 5250MC.....\$5.98

ROBINSON, SMOKEY, & THE MIRACLES
 Christmas With The Miracles
 LP Motown 5254ML.....\$5.98

CA 5254MC.....\$5.98

Season For Miracles
 LP Motown 5253ML.....\$5.98
 CA 5253MC.....\$5.98

SUPREMES
 Merry Christmas
 LP Motown 5252ML.....\$5.98
 CA 5252MC.....\$5.98

TEMPTATIONS
 Christmas Card
 LP Motown 5251ML.....\$5.98

CA 5251MC.....\$5.98

Give Love At Christmas
 LP Motown 5279ML.....\$5.98
 CA 5279MC.....\$5.98

LP Motown 5255ML.....\$5.98
 CA 5255MC.....\$5.98

To get your company's new album and tape (no EP's) releases listed, either send release sheets or else type the information in the above format on your letterhead. Send to Bob Hudoba, Billboard, 2160 Patterson St., Cincinnati, Ohio 45214.

POPULAR ARTISTS

AGNEW, RIKK
 All My Myself
 LP Frontier FLP1009

BENATAR, PAT
 Get Nervous
 LP Chrysalis CHR1396

COMMODORES
 All The Great Hits
 LP Motown 6028ML.....\$8.98
 CA 6028MC.....\$8.98

COSBY, BILL
 Himself
 LP Motown 6026ML.....\$8.98
 CA 6026MC.....\$8.98

CRASH STREET KIDS
 Little Girls
 LP Fat City 3275

JIMMI & MUSTANGS
 Hey Little Girl
 LP Vanity VAN3030

MBA'S
 Born To Run Things
 LP Corporate AKP10002.....\$8.98
 CA AKP10002.....\$8.98

MITCHELL, JONI
 Wild Things Run Fast
 LP Geffen GHS 2019

NASH THE SLASH
 And You Thought You Were Normal
 LP Cutthroat/PVC PVC8913

PRINCE
 1999
 LP Warner Bros. 23720F

RABBITT, EDDIE
 Radio Romance
 LP Elektra 60160

ROGERS, MICHAEL
 Digital Steel
 LP Public Rec'g Co. PRC1001.....\$9.98

RUBBER RODEO
 Eat Records
 LP EATUM EP009

STEPPIN' RAZOR
 Studio Junkies
 LP QL Recs. QUL1001.....\$4.99

STEWART, ROD
 Absolutely Live
 LP Warner Bros. 237431G

VARIOUS ARTISTS
 The Stars Of Bluegrass Music
 LP CMH 2729-75903-1 (2).....\$7.98
 CA 2729-75903-4 (2).....\$7.98

VARIOUS ARTISTS
 The World's Greatest Country Fiddlers
 LP CMH 2729-75904-1 (2).....\$7.98
 CA 2729-75904-4 (2).....\$7.98

GOSPEL

EARECKSON, JONI
 Spirit Wings
 LP Canaan 8878

IMPERIALS
 Stand By The Power
 LP Day Spring 4100

THEATRE/FILMS/TV

HONKYTONK MAN
 Original Motion Picture Soundtrack
 LP Warner/Viva 237394

CLASSICAL COLLECTIONS

GRUNSCHLAG, ROSI, see Toni Grunschlag

GRUNSCHLAG, TONI, & ROSI
 Music For Two Pianos By Hindemith, Milhaud, Ballou, & Dello Joio
 LP CRI SD 472.....\$8.95



MUSIC BUFFS TAKE NOTE!

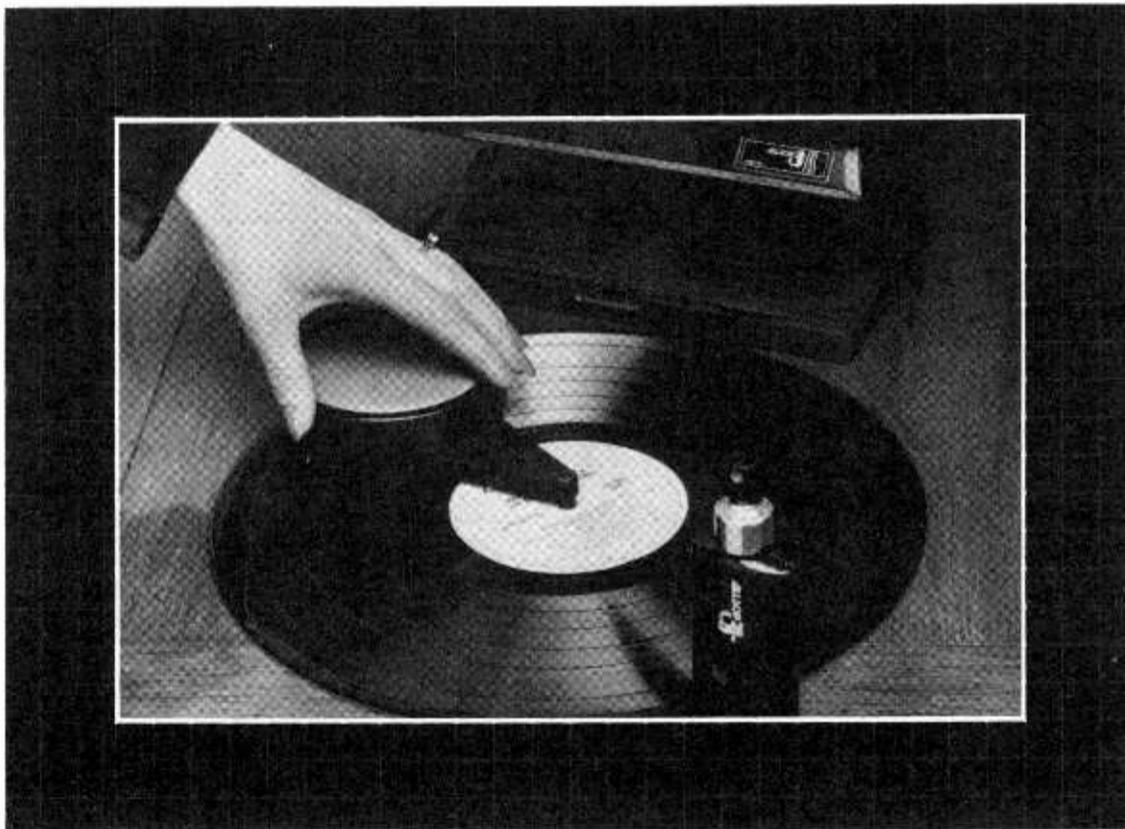
Jazz-up your coffee table with this grand piano ashtray. Also doubles as a novel candy dish.

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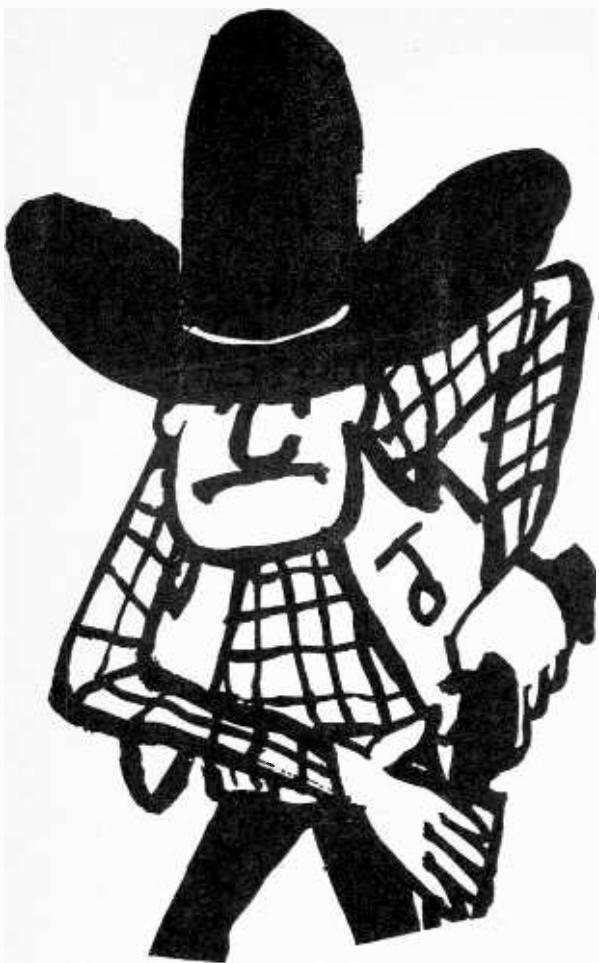


World Leaders In Fidelity Cleaning

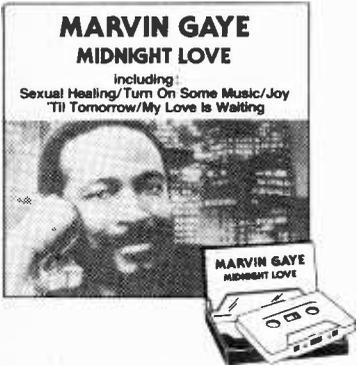
ALLSOP, INC.

P.O. Box 23 Bellingham, WA 98227 U.S.A. (206) 734-9090 Telex 15-2101/Allsop BLH





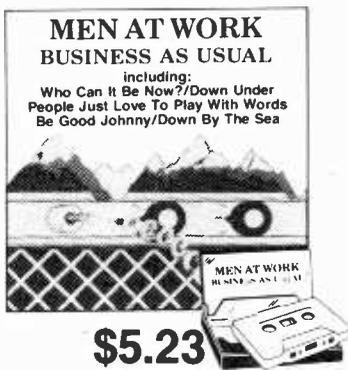
LARGEST DIST./ONE STOP IN THE SOUTHWEST



MARVIN GAYE
MIDNIGHT LOVE
including:
Sexual Healing/Turn On Some Music/Joy
Til Tomorrow/My Love Is Waiting

\$5.23

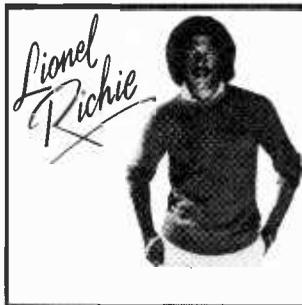
CBS
LP & CASSETTE



MEN AT WORK
BUSINESS AS USUAL
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Lionel
Richie

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Motown 6007
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BRICK HOUSE+THREE TIMES A LADY+PAINTED PICTURE+REACH HIGH

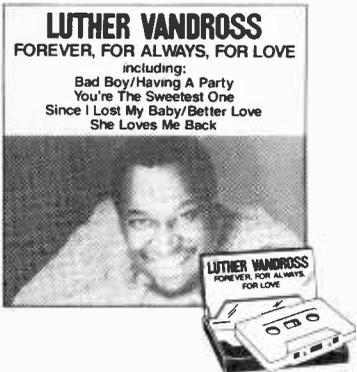
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Motown 6028
LP & CASSETTE



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Sugarhill 268
LP & CASSETTE

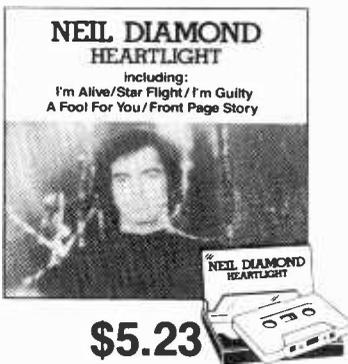


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Bad Boy/Having A Party
You're The Sweetest One
Since I Lost My Baby/Better Love
She Loves Me Back

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- (2) SANTANA/Shango
- (3) EDDIE MONEY/No Control
- (4) WILLIE NELSON/Always
On My Mind
- (5) JUDAS PRIEST/Screaming
For Vengeance



NEIL DIAMOND
HEARTLIGHT
including:
I'm Alive/Star Flight/I'm Guilty
A Fool For You/Front Page Story

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CBS
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- (2) BRUCE SPRINGSTEEN/
Nebraska
- (3) DAN FOGELBERG/
Greatest Hits
- (4) RICKY SKAGGS/Highways
& Heartaches
- (5) CLASH/Combat Rock



BOBBY NUNN
SECOND TO NUNN

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Motown 6022
LP & CASSETTE

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- (2) RICK JAMES, Gordy 6005
- (3) TONY CAREY, Rocshire 1
- (4) CHARLENE, Motown 6027
- (5) BOBBY M, Gordy 6023



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Gordy 6012
LP & CASSETTE

- (1) ALPHONSE MOUZON, High
Rise 100
- (2) ZZ HILL, Malaco 7406
- (3) MAXINE NIGHTINGALE,
High Rise 101
- (4) SONNY CHARLES, High
Rise 102
- (5) TYRONE DAVIS, High Rise
103



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Arista
LP & CASSETTE

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Comes the Night
- (2) FLOCK OF SEAGULLS/
Flock of Seagulls
- (3) ALAN PARSONS/Eye In
The Sky
- (4) AIR SUPPLY/Now &
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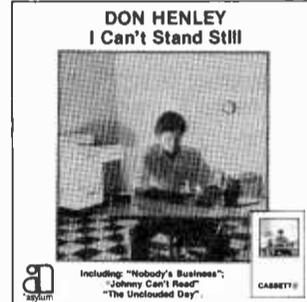
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- (5) CHARLEY PRIDE/Live



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- (2) CARL CARLTON/The Bad C.C.
- (3) TURNED ON CHRISTMAS
- (4) SYLVIA/Just Sylvia
- (5) EVELYN KING/Get Loose



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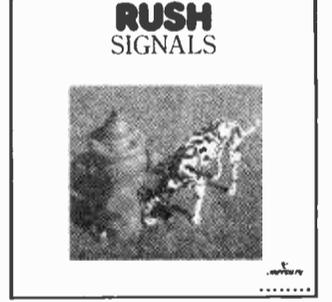
- (1) MICHAEL McDONALD/If That's What It Takes
- (2) WHO/It's Hard
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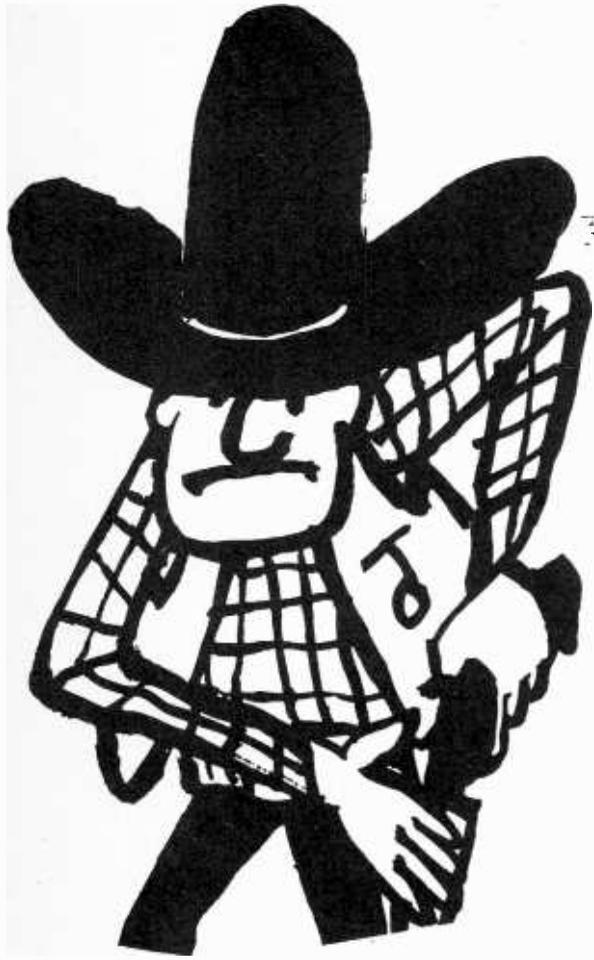
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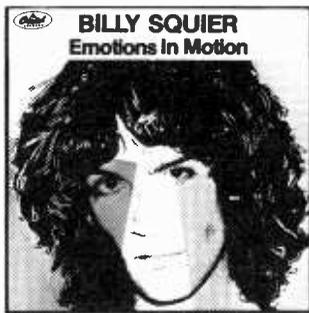
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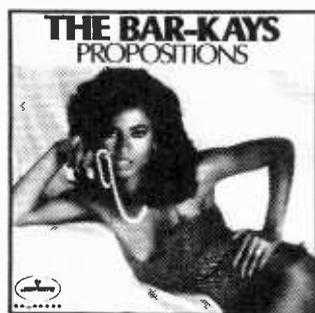
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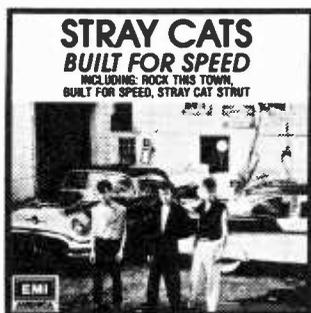
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- (3) EARL KLUGH-BOB
JAMES/Two Of A Kind
- (4) MICHAEL MURPHY/
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- (5) TALK TALK/The Party's
Over

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- (2) STEVE MILLER BAND/
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- (3) SAMMY HAGAR/Rematch
- (4) KIM CARNES
- (5) SHEENA EASTON/
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- (1) BILL SUMMERS/
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- (2) IMAGINATION/In Heat Of
The Night
- (3) ALICIA MYERS/I Fooled
You This Time
- (4) DONNIE IRIS/The High &
The Mighty
- (5) STIX HOOPER/Touch The
Feeling

- (1) TOM PETTY/Long After
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- (2) OLIVIA/Greatest Hits Vol. 2
- (3) OAK RIDGE BOYS/Xmas
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Black

Atlanta Artists Keeps Growing Blackmon's Firm Expands With Help From Ga. Bank

ATLANTA—"This is the key city in the South, yet it has never had a major entertainment company. We plan to fill that void."

The man with the ambition is James Mason, newly named executive director of Atlanta Artists, the company formed two years ago by Larry Blackmon of Cameo. Since then, Atlanta Artists has grown to embrace not only that PolyGram-signed recording act, but also a record label, a management company, and a production firm with four staff producers.

Atlanta Artists is among the first labels to be distributed by two majors, claims Mason, who was formerly business manager of the Bar-

Kays. Recording for the enterprise and distributed via a logo deal with PolyGram are Cameo and Midnight Blue, the latter a South Carolina band. Two other bands, L.A. Connection from Louisiana and Silver Platinum from Florida, are distributed by MCA Records under a similar pact, along with ex-Cameo lead singer Wayne Cooper.

Chocolate Milk, signed to RCA, is managed by Mason and Atlanta Artists. In addition, Blackmon, Cameo guitarist Charlie Singleton, ex-Slave and Aura member Steve Washington, and ex-Switch producer and lead singer Bobby DeBarge are staff producers. Atlanta Artists has a full-time staff of six em-

ployees.

The National Bank of Georgia has played a key role in helping the company grow. "They have given us the loan power to do whatever we need," says Mason. Banking institutions have traditionally been leery of getting involved in financing entertainment concerns. Mason claims, "We overcame that by being very professional and not selling the glamor of the record business, but its financial potential."

"We showed them the kind of monies a Cameo and the other groups can bring in. They also saw we are involved with two major companies, PolyGram and MCA, both committed to our operation. We showed them that with these sources of income, plus touring and our publishing company, we won't have a cash flow problem."

Another factor influencing the bank's involvement, says Mason, was Atlanta Artists' commitment to the city and to the South as a whole. "Most of the talent is from the South, and we intend to continue utilizing young talent from this region. We hope in this way to stimulate the growth of entertainment-related businesses here, such as studios and so on."

With new product from Cameo, Midnight Blue and L.A. Connection due early in 1983, Mason says it's likely some acts by Atlanta Artists will tour as a package next spring.



BLUE DEBUT—Midnight Blue, a new group signed to the Atlanta Artists label, are shown performing at the VIP 2001 Entertainment Complex in Atlanta.

The Rhythm & The Blues Some Seasonal Sounds Of Soul

By NELSON GEORGE

Christmas this year is prompting the release of seasonal product by a number of prominent black artists: a newly recorded package from QAG Records, a compilation of vintage Stax tunes from Fantasy Records, an eight-album addition to the Motown midline series, and a new Gladys Knight & the Pips package.

"Christmas Soul Special" is the name of the first release from New York's QAG (Quantum Arts Group) label, and it's a tasty selection of holiday chestnuts recorded specifically for this album.

Among those participating are Wilson Pickett ("Silver Bells," "Jingle Bells,"), Mary Wells ("Silent Night," "Jingle Bell Rock"), Ben E. King ("Drummer Boy," "The Christmas Song"), Sam Moore, formerly of Sam & Dave ("Santa Claus Is Coming To Town," "Oh, Come All Ye Faithful"), former Shirelles leader Shirley Alston ("Winter Wonderland," "Frosty The Snowman") and Martha Reeves ("Noel," "Oh Holy Night").

The album is in the traditional '60s soul style, a sound QAG owners David Fieberman and Doug Pell grew up with. Pell has been booking most of the acts represented on the album into rock clubs for the past three years.

"Christmas Soul Special" was recorded in New York in August. Peter Gideon is handling promotion and

merchandising, while Roy Norman is working with independent distributor for QAG. Schwartz Bros., MJS and Malverne are already committed to the record in their areas.

"It's Christmas Time Again" on Stax via Fantasy is a collection of 10 Yuletide items from the now-defunct Memphis label, some of them previously unreleased. Albert King ("Christmas Comes But Once A Year," "Santa Claus Wants Some Loving"), Mack Rice ("Santa Claus Wants Some Loving," which he wrote), Rance Allen ("White Christmas"), Little Johnny Taylor ("Please Come Home For Christmas"), Isaac Hayes ("Mistletoe & Me"), the Emotions ("What Do The Lonely Do At Christmas"), the Temprees ("It's Christmas Time Again"), the Staple Singers ("Who Took The Merry Out Of Christmas") and Rufus Thomas ("I'll Be Your Santa, Baby") are represented.

The Motown albums are midline

reissues of Christmas titles which, with one exception, were first available in the '60s and '70s.

Two by the Temptations are "Christmas Card" (from 1968) and "Give Love At Christmas" (1980), and there are also two by the Miracles (including an early '60s title, "Season For Miracles") and one each by the Supremes, the Jackson Five and Stevie Wonder. The eighth is a various artists package.

The Supremes' LP ("Merry Christmas") dates from 1965, and this reissue represents its third time in the market; the second was through Motown's Natural Resources line several years back. Wonder's "Someday At Christmas" originates from 1966, while the Jacksons' album first appeared in 1970.

Finally, CBS Records has a collection of 10 Yule tunes from Gladys Knight & the Pips, entitled "That Special Time Of Year." These are

(Continued on page 69)



GIFT GIVERS—Members of the Canadian National Institute For The Blind visited with Stevie Wonder following his recent appearance in Toronto at the Canadian National Exhibition. Student sculptor Cecil Waters, center, presented a bust to the Tamla/Motown artist at a reception hosted by Quality Records.

Luther Vandross in performance in New York City. Review, page 34.

Billboard Black LPs

Survey For Week Ending 11/27/82
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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	WEEKS AT #1	IND	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	WEEKS AT #1	IND
1	2	5	LIONEL RICHIE Lionel Richie, Motown 6007ML	1	IND	38	41	4	CASINO LIGHTS Various Artists, Warner Bros. 23718-1		WEA
2	1	7	FOREVER, FOR ALWAYS, FOR LOVE Luther Vandross, Epic FE 38235		CBS	39	42	4	INCOGNITO Spyro Gyra, MCA MCA 5368		MCA
15	2	2	MIDNIGHT LOVE Marvin Gaye, Columbia FC 38197		CBS	NEW ENTRY			SKYYJAMMER Skyy, Salsoul SA 8555 (RCA)		RCA
4	3	12	GET LOOSE Evelyn King, RCA AFL1- 4337		RCA	41	39	21	HERE WE GO AGAIN Bobby Bland, MCA MCA 5297		MCA
5	6	6	SILK ELECTRIC Diana Ross, RCA AFL1-4384		RCA	42	46	7	ALL THIS LOVE DeBarge, Gordy 60126L (Motown)		IND
6	9	9	VANITY 6 Vanity 6 Warner Bros. 1-23716		WEA	43	47	4	GRAND SLAM The Spinners, Atlantic 80020-1		WEA
7	4	11	WHAT TIME IS IT? The Time, Warner Bros. 23701-1		WEA	44	50	4	DISTANT LOVER Alphonse Mouzon, High Rise HR 100AE		IND
8	8	8	AS ONE Kool & The Gang, De-Lite DSR 8505 (Polygram)		POL	45	30	16	DONNA SUMMER Donna Summer, Geffen GHS 2005 (Warner Bros.)		WEA
9	6	6	THE MESSAGE Grand Master Flash And The Furious Five, Sugar HillSH 268		IND	46	31	12	CHANGE Barry White, Unimiled Gold FZ 38048 (Epic)		CBS
32	2	2	1999 Prince, Warner Bros. 23720-1		WEA	47	35	11	NEW DIRECTIONS Tavares, RCA AFL1-4357		RCA
11	7	16	JUMP TO IT Aetha Franklin, Arista AL 9602		IND	48	52	2	TWO OF A KIND Earl Klugh/Bob James, Capitol ST-12244		CAP
12	12	24	JEFFREY OSBORNE Jeffrey Osborne, A&M SP- 4896		RCA	49	51	27	STEVIE WONDER'S ORIGINAL MUSIQUARIUM I Stevie Wonder, Tamla 6002TL2 (Motown)		IND
18	4	4	JANET JACKSON Janet Jackson, A&M SP- 4907		RCA	50	37	21	WE GO A LONG WAY BACK Bloodstone, T-Neck FZ 38115 (Epic)		CBS
14	14	8	SECOND TO NUNN Bobby Nunn, Motown 6022ML		IND	51	56	3	IN THE HEAT OF THE NIGHT Imagination, MCA MCA 5373		MCA
15	10	24	GAP BAND IV The Gap Band, Total Experience TE-1-3001 (Polygram)		POL	52	40	15	THE REAL DEAL The Isley Brothers, T-Neck FZ 38047 (Epic)		CBS
16	13	17	ZAPP II Zapp, Warner Bros. 23583-1		WEA	53	53	18	KEEPIN' LOVE NEW Howard Johnson, A&M SP- 4895		RCA
17	16	16	TANTALIZINGLY HOT Stephanie Mills, Casablanca NBLP 7265 (Polygram)		POL	54	44	11	GWEN GUTHRIE Gwen Guthrie, Island 90004-1 (Atlantic)		WEA
23	4	4	THE OTHER SIDE OF THE RAINBOW Melba Moore, EMI-America ST-12243		CAP	55	55	3	NIGHTBIRDS Shakatak, Polydor PD-1- 6354 (Polygram)		POL
22	5	5	HEARTBREAKER Dionne Warwick, Arista AL 9609		IND	56	48	8	SUNRIZE Sunrize, Boardwalk NB-332- 56-1		IND
20	11	13	IF THAT'S WHAT IT TAKES Michael McDonald, Warner Bros. 23703-1		WEA	57	57	9	UPSTAIRS AT ERIC'S Yaz, Sire 1-23737 (Warner Bros.)		WEA
21	21	6	THE BAD C.C. Carl Carlton, RCA AFL1- 4425		RCA	58	60	63	USED TO BE Charlene, Motown 6027ML		IND
22	17	14	SNEAKIN' OUT Stacy Lattisaw, Cotillion 90002-1 (Atlantic)		WEA	59	60	63	NEVER TOO MUCH Luther Vandross, Epic FE 37451		CBS
25	5	5	JUST AIN'T GOOD ENOUGH Johnnie Taylor, Beverly Glen BG 10001		IND	60	54	8	TOUGH Kurtis Blow, Mercury MX-1- 505 (Polygram)		POL
24	20	15	THIS ONE'S FOR YOU Teddy Pendergrass, P.I.R. FZ 38118 (Epic)		CBS	61	61	36	BRILLIANCE Atlantic Starr, A&M SP- 4883		RCA
43	2	2	PROPOSITIONS The Bar-Kays, Mercury SRM-1-4065 (Polygram)		POL	62	67	19	SO EXCITED Pointer Sisters, Planet BX11-4355 (RCA)		RCA
28	5	5	WILD NIGHT One Way, MCA MCA 5369		MCA	63	62	8	HONESTY Curtis Mayfield, Boardwalk NB-332-57-1		IND
27	27	9	I FOOLED YOU THIS TIME Alicia Meyers, MCA MCA- 5361		MCA	64	63	7	ABRACADABRA The Steve Miller Band, Capitol ST-12216		CAP
34	3	3	THE NIGHTFLY Donald Fagen, Warner Bros. 23730-1		WEA	65	65	24	I'M THE ONE Roberta Flack, Atlantic SD 19354		WEA
29	19	20	INSTANT LOVE Cheryl Lynn, Columbia FC 38057		CBS	66	58	29	MY FAVORITE PERSON The O'Jays, P.I.R. FZ 37999 (Epic)		CBS
30	26	16	LET ME TICKLE YOUR FANCY Jermaine Jackson, Motown 6017ML		IND	67	64	26	STREET OPERA Ashford & Simpson, Capitol ST-12207		CAP
31	24	26	THROWIN' DOWN Rick James, Gordy 6005GL (Motown)		IND	68	66	36	KEEP IT LIVE Dazz Band, Motown 6004ML		IND
38	3	3	SEVENTEEN Bill Summers & Summers Heat, MCA MCA 5367		MCA	69	69	20	AS WE SPEAK David Sanborn, Warner Bros. 1-23650		WEA
33	33	6	EVERY HOME SHOULD HAVE ONE Patti Austin, Q West QWS 3691 (Warner Bros.)		WEA	70	70	32	D TRAIN D Train, Prelude PRL 14105		IND
36	42	2	DOWN HOME Z.Z. Hill, Malaco MAL 7406		IND	71	72	6	TRAVELIN' L.J. Reynolds, Capitol ST- 12223		CAP
49	2	2	TO THE MAX Con Funk Shun, Mercury SRM-1-4067 (Polygram)		POL	72	73	32	ALLIGATOR WOMAN Cameo, Chocolate City CCLP 2021 (Polygram)		POL
36	29	20	WE ARE ONE Pieces Of A Dream, Elektra 60142-1		WEA	73	59	10	MOVING TARGET Gil Scott-Heron, Arista AL 9606		IND
45	2	2	HARD TIMES Millie Jackson, Spring SP- 1-6737 (Polygram)		POL	74	74	67	BREAKIN' AWAY Al Jarreau, Warner Bros. BSK 3576		WEA
						75	68	23	WINDSONG Randy Crawford, Warner Bros. 1-23687		WEA

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Publishing

KAYE SEES STRONG '82 TOTALS

Outlook Bright At Warner Music

By IRV LICHMAN

NEW YORK—Warner Bros. Music will achieve 1982 revenues and profits "equal to its best years," according to chairman Chuck Kaye.

Kaye joined the publishing giant—with an estimated \$50 million in annual revenues—in June, 1981 and is about to complete his first full financial year at Warners. He reports that the division of Warner Communications Inc. overcame the general downturn in mechanicals with improved performance royalties, international dollars and music print activities. Further international gains were impeded, he notes, by the strong U.S. dollar abroad.

Kaye declares that Warners will enter 1983 with several key publishing associations, highlighted by last year's acquisition of 20th Century Music. A joint venture is about to be complete with hitmaker Quincy Jones, and Geffen/Warner Music will be formally established. Latter arrangement is an outgrowth of the absorption into Warners of David Geffen's music publishing interests, which Kaye headed—as Geffen/Kaye Music—before he joined Warners. He replaced Ed Silvers, who retired after 10 years.

Since Kaye joined Warners, the company has had five No. 1 singles: "Eye Of The Tiger" by Survivor, "Heat Of The Moment" by Asia, "Don't You Want Me" by Human League, "Theme From 'Chariots Of Fire'" by Vangelis, and the current No. 1 single, "Up Where We Belong" by Joe Cocker and Jennifer Warnes (co-written by Warner staff writer Will Jennings). In addition, there's been strong singles movement on songs by such acts as Barry Manilow, Rick Springfield, Sister Sledge, Conway Twitty, and Donna Summer, among others, and numerous chart albums containing Warner titles.

Although the publishing division's parent quit its attempt to acquire United Artists Music this year (CBS Inc. is currently negotiating a buy), the acquisition of 20th Century Music provided already evergreen-rich Warners with many

standards by such writers as Johnny Mercer, Jimmy Van Heusen, Walter Donaldson, Harold Arlen, and Ted Koehler. In addition, the deal brought in the scores of "Star Wars" and "The Empire Strikes Back," and Kaye adds a publishing deal for the next George Lucas project, "Revenge Of The Jedi."

The print division greatly benefited—in what is considered a weak print market—by its association with singles successes, many of which lend themselves to the sheet music area, including "Chariots" and the still successful "Arthur's Theme."

While confronting the exchange rate, Kaye has no complaints on the international scene. This is particularly so with regard to the U.K. operation, where Kaye credits branch chief Rob Dickens with signing such acts as Human League and Soft Cell. Other newer pacts to the company include Sammy Hagar; Marvin & Ross from Quarterflash; Jim Peterik, who writes for both Survivor and .38 Special; and John Wetton and Steve Howe of Asia.

Although new technologies such as cable tv and home video have "altered in a moment of time" concepts of music publishing, Kaye is optimistic over the industry's future vitality. He also cites progress in the "unsettled area" of home video rights. Overall, he adds, music publishing remains largely a hits game. "No hits, no grits" is the way he puts it.



NEW AFFILIATE—Meadowgreen Music, a division of Tree International, has launched Stonewood Music, a new SESAC affiliate. Checking over the new deal are, from left, songwriter Wayne Hilliard, Tree vice president Donna Hilley, Joe Huffman, producer for Meadowgreen, Roger Sovine, Tree vice president, SESAC vice president Jim Black and Randy Cox, general manager of Meadowgreen.

FEWER STAFF POSITIONS SEEN

Cutbacks Hit Nashville Writers

• Continued from page 44

gaged in co-writing with both freelancers and those on other staffs.

Picalic, too, is continually working with outside writers. Professional manager Ralph Murphy explains, "The economics of signing someone and paying them for 18 months or two years is too tough now." Murphy won't keep the door closed to any "genius" who might walk in with songs, but he prefers increasing the company's volume of hits by co-administering the collaborations between his writers and those outside.

Charlie Feldman, at Screen Gems keeps his three Nashville songwriters active with other publishers' writers who have good track records, to improve their songs' chances in a market where "fewer and fewer slots are open." However, he adds, "I don't want them writing with just any new writer who's moved into town."

At House Of Gold, also, more unsigned writers have been getting songs published lately. But several publishers are taking on few, if any, new contracts from outside their

staffs, including MCA Music, Acuff-Rose, Warner Bros., Music and Welk Music Group.

Welk, winner of top country publisher awards from both ASCAP and BMI in October, is in a holding pattern for November and December. Vice president Bill Hall says the

VAAP Pacts Austrian Firm

MOSCOW — Soviet copyright agency VAAP has signed a new agreement with Austrian publishing firm Universal Edizion, which provides for the publication of Russian works and the promotion of Russian musical performances in Austria and other European countries.

Universal Edizion president Stefan Harpner said in Moscow that the agreement continued a long tradition of fruitful contact with Soviet artists and composers going back to the '30s, when the company began promoting the work of Shostakovich and other major composers.

company will assess its situation in January, but is not closing the door to new writers. Co-writing between his staff and others is strictly the prerogative of the writers, he says.

Some Acuff-Rose writers work with those on other staffs, but professional manager Ronnie Gant prefers that co-authorship be in-house. He currently works with a roster of 15 writers, considering that more efficient than handling the 50 or so on hand two years ago.

Although few at this point cite major problems stemming from the moratorium on royalty advances enacted in September by ASCAP and BMI, all agree that the freeze (taken in response to a federal court ruling striking down blanket licensing for independent tv stations) does hurt individual writers who were depending on advances.

Warner Bros. Music professional manager Johnny Wright says the moratorium worsened the pressures in this publishing community "by making writers turn more to us for help, while we are turning to them for more hit songs."

PITCHFORD POPS *Lyricist Runs The Gamut From Theatre To Rock*

By PAUL GREIN

LOS ANGELES—For someone who's been writing songs for just four years, Dean Pitchford has covered a lot of ground, from upscale, theatrical tunes to mainstream pop and r&b to uptempo rock-oriented material.

The 31-year-old lyricist is happy about the recent rock hits that completed the progression—Melissa Manchester's "You Should Hear How She Talks About You" and Kenny Loggins & Steve Perry's "Don't Fight It."

Pitchford began writing songs in his late 20s, after having worked as an actor and dancer. His first collaborators were Alan Menken, a New York-based theatre writer with the hit, "Little House Of Horrors," to his credit, and Rupert Holmes. His big break came in May, 1979 when he wrote songs with Peter Allen for his Broadway show, "Up In One."

"With those three collaborators my approach to songwriting was kind of sophisticated and Sondheim-ish," says Pitchford. "But working with Michael Gore on 'Fame' (which brought the team a 1980 Oscar for best song) and then with Tom Snow gave me an educa-

tion in pop-rock."

This diversity reflects Pitchford's early musical interests, which included both pop and Broadway shows. His favorite writers included Rodgers & Hammerstein and Gilbert & Sullivan, as well as Laura Nyro and, especially, Barry Mann & Cynthia Weil. "They're like the Lunt & Fontanne of pop music," Pitchford says. "They're so classy."

Pitchford signed with Warner Bros. Music 18 months ago. Before that, he was affiliated with Steve Bedell, who controls Pitchford's most-covered tune, "Don't Call It Love." That song has been cut by Kim Carnes, Dusty Springfield, Toni Tennille and Tom Snow. "Fame," on the other hand, has yet to be covered in the U.S., according to Pitchford. "Irene Cara's record was a hard act to follow," he reasons. "Fame" is handled by MGM Music.

Pitchford enjoys the challenge of writing songs. "They're like crossword puzzles for me," he says. "But in a way it's harder to write songs now. The anticipation leading up to the first date and the first kiss that was so much a part of pop music in the '50s and '60s is gone now. When the rules go and the boundaries bear down, it's hard to convey the wistfulness and wonder and thrill of 'This

Diamond Ring' or 'Bobby's Girl' or 'Johnny Angel.'"

Pitchford is now branching out into writing for film and Broadway musicals. He wrote the screenplay to "Footloose," a "drama with a musical background" which Paramount will begin filming early next year. Pitchford is also writing songs for "Footloose" with Loggins, Snow and Gore. He says Steve Perry and Daryl Hall & John Oates have also agreed to write songs for the film.

Relatively few lyricists have written dramatic screenplays (the short list includes Paul Simon and Stephen Sondheim), though many have written the books for musicals. But Pitchford finds it to be a natural progression.

"It's nice, because I can write prose until it's coming out of my ears and then go back to writing songs. And when I've had enough of the rhyming dictionary I can go back to writing characters."

Pitchford and Gore are also collaborating on a Broadway musical slated to open next fall. And he will have two songs on Peter Allen's debut Aristà album, "Peter Allen: Not The Boy Next Door"—the title track and "Once Before I Go," which he wrote as the closing number for Ann-Margret's nightclub act.

MTV Synch Fees Mulled

NEW YORK — Will music publishers demand synchronization fees for their copyrights aired via MTV's use of video promotion clips?

"There's no question that they should," maintains Al Berman, president of the Harry Fox Agency, which represents publishers in establishing synch fees, "but it's now in the murmur stage."

According to Berman, MTV has been obtaining video clips from manufacturers "on the premise that the label has cleared music rights." This is true in some cases, but not all, Berman adds.

He feels that the cable tv broadcast of promo clips may evolve into the creation of specialty shows of a half-hour or hour duration for use through other cable means, thus creating

a need to establish synch fee guidelines now. But, Berman stresses, his office has received no formal requests yet to develop such guidelines.

Demands for promo clip fees by publishers could be enhanced if the attempt by some labels to obtain a fee for the promo clip itself is realized. Both music publishers and labels face a similar dilemma, however, in deciding whether to seek payment on ownership of either the clip or the copyright performed. Is the exposure of a recording on the increasingly popular MTV channel too good to pass up for monetary gains in the short run?

Berman indicates publishers could hedge by granting labels limited rights to the use of a copyright on a clip—over a period of, say, six to nine months in the U.S. and Canada.

Print On Print

Music publishers like to see demos evolve into commercial recordings, of course, but Big 3 Music has seen a professional folio of songs associated with writer Richard ("Don't It Make My Brown Eyes Blue") Leigh make it to the retail print market. After the folio was given to parent United Artists Music professional staffers for a general mailing, Big 3 tested the 20-song folio—including the Leigh-Wayland Holyfield hit, "Put Your Dreams Away"—at retail. The result: it's out there at a \$6.95 list.

Cherry Lane Music's latest inspirational folio is "Light Eternal" (\$4.50), a 106-page project that matches a Birdsong album by John

Michael Talbot featuring the National Philharmonic Orchestra of London and the Cathedral Choir of the First Presbyterian Church of Hollywood. Folio is for tenor soloist, choir and orchestra.

Wanna try a Columbia Pictures Publications grab-bag? The music print house has four offers: the personality pack at \$37.88 (retail value, \$126.25); the easy piano pack at \$31.26 (retail value, \$104.20); the piano/vocal pack at \$41.49 (retail value, \$138.30); and the jumbo mixed bag at \$58.17 (retail value, \$193.90). Newcomers from the company include "Dolly/Greatest Hits" (\$8.95); "Popeye/Souvenir Vocal" (Continued on page 76)

Yamaha Entering Audio Market New Division Will Produce, Sell Sound Equipment

By RADCLIFFE JOE

ANAHEIM—The Yamaha Corp., best known for its musical instruments, motorcycles, and some consumer electronics products, is moving into the professional sound equipment market.

The firm has established a new division, Yamaha Combo Products, to produce and market this line of equipment. First products in the line were unveiled at the AES Show at the Disneyland Hotel here, Oct. 23-27. Products in the line include two recording mixers, monitor speaker systems, a pair of power amplifiers, and several "combo" musical instruments.

Yamaha's model RM1608, is a recording mixer with 16 input channels, each with an electronically balanced XLR mic input, and an unbalanced RCA jack tape input. Two switch selectable banks of output jacks are provided for the eight main program mixing busses. This enables 16-track recordings to be built up to successive overdubs without repatching. Separate two-track tape inputs and outputs are provided for mixdown and monitoring of the stereo master tape.

The unit, with a price tag of \$6,600, also includes individual inputs in the multitrack model that may be switched to tape or mix. The unit's "mixdown" button not only selects tape return on all channels, but also simultaneously assigns those channel outputs to the stereo mixing bus. This feature, according to Bob Sandell, Yamaha's division manager, allows for instant change-over from overdubbing to mixdowns of multitrack tapes.

Yamaha's model RM4804 is also a recording mixer with eight input channels. The unit, with a price tag of \$1,295, incorporates many features found in the model RM1608.

The unit's inputs have continuous variable grain trim controls which, according to Sandell, allow the sensitivity to be optimized for levels from minus 60 to minus 20dB. The model RM4804 also includes echo send and stereo bus.

Yamaha's new track mountable mixer, model M206, is said to be the simplest unit of its kind for commercial use. It is a compact mic/line mixer with six electronically balanced XLR inputs that can be adjusted for levels from minus 60dB for microphones, to minus 20dB for lines.

Sandell explains that the model M206 is designed to provide mixing capability for small clubs, churches, meeting rooms and similar sound reinforcement applications. He adds that it can be used as an auxiliary mixer or add inputs to larger sound reinforcement or recording systems.

There are three power amplifiers in the new Yamaha line, models PC5002M, PC2002M, and PC1002. The model 5002M is designed for use in very large sound systems, or for studio monitor systems where extra headroom is required.

The unit delivers 500 watts per channel into eight ohms, or 750 watts per channel into four ohms. By sliding a rear panel mono switch the unit can be bridged to deliver 1500 watts into eight ohms. The amplifier weighs more than 100 pounds, and its steel chassis and aluminum front panel are heavily reinforced to prevent twisting and bending. Like other units in the line, the model PC5002M will be available in the late winter or early spring of 1983.

Yamaha's model PC2002M

power amplifier was built specifically to satisfy the requirements of professional sound contractors, acoustical consultants, and other users of sophisticated, professional sound products, according to Sandell.

The unit can deliver up to 240 watts per channel into an eight-ohm load and, by sliding a rear panel mono switch, its outputs can be bridged to deliver up to 480 watts per channel into 16 ohms, or 700 watts per channel into eight ohms. The unit weighs about 45 pounds and will sell for about \$1,350.

Yamaha's model PC1002 power amplifier was designed for use as the mid or top end amplifier in bi- and tri-amplified systems. It can also be used as a stand-alone unit in lower level monitoring and reinforcement applications.

The unit delivers up to 120 watts per channel into eight ohms, and can be bridged to deliver up to 220 watts into 16 ohms or 400 watts into eight

ohms. Sandell says the PC1002 is designed to the same standards as its more powerful counterparts, the models PC2002M, and PC5002M.

Yamaha's slant-type monitor speaker, model S2112H, is said to be ideal for small clubs, or for anyone with low to medium level monitoring requirements. The unit features the Yamaha model JA3105 12-inch woofer, and a built-in crossover network protects its compression driver from frequencies below 2.5kHz. It will sell for \$365.

Also in Yamaha's new speaker line is the model S3112H, which according to Sandell, is designed for use in small clubs and can also be used as a side fill monitor speaker. It will sell for \$345.

According to Sandell, Yamaha has restructured its nationwide sales force to push the new line of products, and has also instituted a second sales force initially comprised of four district sales managers, who will concentrate heavily on the commercial sound market.

STUDIO REORGANIZATION

Fantasy Sound Facilities Merged

By JACK McDONOUGH

BERKELEY—In response to requests from the marketplace, the sound services division of the Saul Zaentz Co. Film Center and Fantasy Recording Studios will now be operated as a single concern, rather than as two separate companies.

In the reorganization, studio manager Roy Segal becomes executive vice president of the Saul Zaentz Co. He will be in charge of all post-production audio facilities. Reporting to him are new studio managers Nina Bombardier and Terry Bailey, who continue as production and operations manager.

Segal explains, "There is so much overlapping in the work we do that it seems a little crazy running the studios as one company and the film center as another."

As part of this shift, Fantasy has also completely refurbished its Studio A as a 24-track Neve/Studer room (with Neve's computer-assisted mix capabilities) to complement its newer Studio D. Segal explains that the newer Studio D was designed to accommodate orchestras and soundtrack scoring work. "But now we're getting so many calls from major rock acts for Studio D that sometimes it's blocked out for a month at a time. So part of our plan for A was to make it a place where you could comfortably record a full orchestra. It was set up specifically for video and audio sweetening and has permanently installed video monitors."

The video capabilities are important, says Bailey, both because the company has moved aggressively into sound sweetening for video properties and because so many film people now prefer to monitor themselves on video when faced with the necessity of doing automated dialog replacement (ADR), a process by which an actor may revoice dialog after a scene has been filmed.

"The market is determining what we're going into," says Bailey. "We had so many requests for video ADR that we wanted to make that part of what was available in our studios."

While the ADR work can now be done in the Fantasy studios, it can also still be done upstairs in the 52-seat theatre that serves as the main post-production area in the six-story Film Center (the studios are all on the ground floor). ADR is, in fact, the only live recording work what can be done in the theatre, which is used principally for editing and mixing.

The theatre is equipped with a Harrison PP-1 console with 42 inputs and eight outputs. The master dubbing recorder is a Magna-Tech 1000 series multi-track (one, three, four or six) machine, with a separate recorder (one, three or four-track) available for simultaneous double mastering in different formats. Sixteen playback dubbers can provide up to 62 35mm or 11 16mm playback channels. Forty-eight playback channels are available with Dolby or dbx. An Ampex MM1200 24-track tape machine may be interlocked with the film chain by a Q-Lock 210 SMPTE Time Code synchronizer for mixing music to picture. The theatre also has an impressive sound monitoring system and a full range of out-

IN LONG ISLAND CITY

Silvercup Studios Cooking Up Projects

By LAURA FOTI



Billboard photo by Chuck Pullin

SILVERCUP PLANS—President Frank Streich, right, discusses plans for the new studio with vice president Alan Suna.

This is the second of two profiles of new audio/video/film facilities in New York City. Last week's issue covered Metropolis Studios in Manhattan, set to open in 1983; this week Silvercup Studios is examined.

When is a bakery not a bakery? The answer: when its cavernous spaces are used to cook up films, commercials and video projects, not bread.

The Long Island City area of Queens, just over the 59th St. Bridge from Manhattan, has been the scene of urban renewal of late, with property values skyrocketing. Fueling that trend even more will be Silvercup Studios, now being designed on the site of the former Silvercup Bakery, just a few blocks away from the famed Astoria Studios.

The new \$50 million facility, opening in part next spring, will consist of seven sound stages and more than 100,000 square feet of support and ancillary services for feature films, television, cable and video. Dressing rooms, rooms for makeup, wardrobe and rehearsal, commissary, production offices, editing and control rooms, a carpentry shop and a 120-seat legitimate theatre complete the picture.

Funding comes partially from city, state and federal coffers, due to the fact that Silvercup Studios will be creating more than 500 new jobs.

One of the more unusual features is the theatre, which will be used to showcase works by new writers and to hold backers' auditions. "We hope people getting their start here will remember us later," says Mersh Greenberg, vice president marketing. He also talks about the possibility of telecasting backers' auditions.

In addition, Silvercup will have a music division, headed by Sid Bernstein. This division will focus on the production of clips, short features and full-length shows for television, pay tv, cable and home video. Emerging artists can also be showcased in the studio's special theatre.

"I want to do a lot of promotional clips," says Bernstein, "of people with or without labels. I'd like to speculate on some people I've seen and heard, to help discover people with special merit." He envisions a possible series for MTV or other markets of new artists.

"The greatest wealth of talent in the world resides in this city, so we're inviting people to come in and use the facilities. Everything springs from talent, and we're willing to make deals with people and lend our facilities. The possibilities are enormous," Steinberg says.

Principals in the studio are chairman of the board Harry Suna, president Frank Streich, executive vice president and architect Alan Suna and corporate directors Harvey and Edward Simpson.

(Continued on opposite page)

board gear.

"We can take anything recorded either in our studios or outside, on eight-track or 24-track and read the time code here for the transfer. We can lock anything up to the film recorder," Bailey says.

In addition to the improvements in Studio A, Zaentz/Fantasy is also planning to create a Foley stage (a portable floor with gravel or other covering, used to create special footstep sounds and others effects) that would go into either Studio A or B ("we've had many requests for such a stage"). In addition, the firm is building a new sound transfer room and sound effect library.

The company will also take over another floor of the building to lease as production offices for the many independent filmmakers who desire to set up shop in the Bay area while production or postproduction work goes on.

The Zaentz Company produces films itself ("One Flew Over The Cuckoo's Nest" is its best-known creation), but most of the daily work at the Film Center comes from a wide variety of outside clients.

Telex Acquires Singer Systems

MINNEAPOLIS, Minn.—Telex Communications has acquired the assets of Singer Educational Systems, according to Ansel Kleiman, Telex's president.

Singer Educational Systems, a division of the Singer Co., manufactures and markets audiovisual equipment, primarily 35mm sound slide projectors, 35mm film strip projectors, and 16mm motion picture projectors. The company began developing audiovisual products under the Graflex name in the 1960s. According to Kleiman, it has earned a reputation as a product innovator with its 35mm sound slide Caramate projectors and other projection systems. The company has also emerged with a strong domestic and international dealer/distributor network, says Kleiman.

Kleiman says that Singer Educational Systems has also gained industry credibility for early advances

in combing cassette tape sound in its film strip projectors. "This dramatic synchronization of sight and sound in low-cost study devices made the film strip a more valuable tool for reinforcing curriculum in the classroom," he says.

Kleiman feels that the combined marketing strengths of Telex and Singer Educational Systems will result in "rapid growth for Telex's Audio Visual Marketing Group, and will enable Telex to improve its services to all audiovisual market segments."

Telex Communications is a wholly-owned subsidiary of the Telex Corp. It manufactures a wide range of audiovisual and communications equipment under such brand names as Telex, Turner, Hy-Gain and Magnecord. The firm is also active in the fields of broadcasting, professional audio and two-way communications systems.

Studio Track

By ERIN MORRIS

In Los Angeles at Lion Share Recording Studios, Kenny Rogers laying tracks for upcoming album release with Reggie Dozier engineering and Al Schmitt Jr. assisting. . . . Tommy LiPuma producing Brenda Russell for Warner Bros. Schmitt is engineering with Bob Bullock assisting. . . . Dave Mason cutting LP tracks with producer Chris Bond and engineer Brian Christian. Tom Fouce is assisting.

Mastering at Artisan Sound Recorders by Greg Fulginiti include: John Lennon LP for Geffen. . . . Barry Manilow with producer Bill Drescher on Arista. . . . Nantucket on RCA with producer Mike Flicker. . . . A&M artist Robert Williams with producer Joe Chiccarelli. . . . John O'Banion with producers Richie Zito and Joe Carbone on Elektra. . . . Toni Basil on Chrysalis, produced by Greg Mathison. . . . RCA artist Rick Springfield, produced by Wes Farrell.

Enactron Mobile Studio Division of California's Magnolia Sound Studio has J.J. Cale finishing new album with Stuart Taylor engineering and Alan Vachon assisting. Cale is producing the project. . . . Producers Lorne Render and W. Michael Lewis working with Eloise Whitaker for

Destiny. Behind the board is Paul Lewinson. . . . Bob Burnham producing and engineering an LP for the Robb Mullans Band. . . . The Enactron Truck recorded Patrice Rushen at the Roxy with John Stronach and Allen Curry producing and Stronach engineering.

Stephanie Winslow and producer Ray Ruff at EFX Studio to finish her debut pop album.

At Fantasy Studios in Berkeley, Sonny and Lucille Rollins producing Sonny Rollins' new Milestone album release with engineer Richie Corsello. . . . Azymuth self-producing their latest project for Fantasy Records with Danny Kopelson behind the board. . . . George Duke and Tommy Vicari producing a Duke project, with Vicari also engineering. . . . Huey Lewis & the News working on new album, with Jim Gaines co-producing and engineering.

In San Francisco at Hyde Street Studios, Flipper cutting tracks for Subterranean with Gary Creiman engineering. . . . Producer Bob Heyman working on soundtrack for "Planet Of The Enchained Guitarists," a science fiction, heavy metal rock movie. Engineering are Scott Church and Ricky Lynd. . . . Producers Helios Creed and Damon Edge completing Chrome's new LP with Mark Wallner engineering.

Carlos Santana at the Automatt working on a self-produced solo LP for Columbia with Ken Kessie engineering and Maureen Dronery assisting. . . . The Whispers laying Solar tracks with producer Nicholas Caldwell and engineers Leslie Ann Jones and Wayne Lewis. . . . Angela Bofill and Narada Michael Walden co-producing her latest Arista LP with engineers Dave Frazer and Jones. . . . Tammy Comstock laying U.S. tracks with producer Elliott Mazer and Fred Catero engineering.

Silvercup Studios Cooking Up Projects

Continued from opposite page

Alan Suna and others from Silvercup traveled around the country visiting other film studios before developing the final design. "We realized that with the high cost of video equipment, it would have to be utilized all the time in order to be worth buying. So we changed our configuration to allow for four mobile facilities to be set up here," he says.

"We'll supply the largest need—the stages—and all supports, so that independent producers can come in and shoot with equipment we've arranged to have brought in. There are plenty of experts who can take care of that area." Suna has, in fact, already been approached by existing studios in the city who wish to provide their services.

"There's no point in spending a lot of money on equipment," Suna says. "As soon as the receipt is signed it's out of date, and you also have to maintain it. We're not experts in that. The money here is being spent to build the soundstages and support facilities."

Adds Greenberg, "Trying to build a studio that will still be up to date in 1990 is not easy. One thing we did learn was not to build a movie studio only, but to put everything under one roof."

He adds that Silvercup will invest in many of the projects produced here. "Broadway in particular is becoming too risky. People can't afford to put together a whole show and have it die its first night."

Designing the building, says Suna, has been aided by the fact that "so many facets of the building designed for baking have turned out to translate for us." He speaks specifically about the soundproof walls and a 45-foot-high former flour silo, to be used as a special effects studio.

"We've also had the good fortune to have the location we do," says Suna. "We're visible from the city, and to people on the 59th St. Bridge, which has more vehicular traffic than any other bridge in the world."

To take advantage of that traffic, Silvercup will install a large sign on which it will project the name of various projects in progress there. Also in the neighborhood are set designers and a large costume company.

Nashville NARAS Sponsors Seminar

NASHVILLE—The local chapter of NARAS sponsored a Master Song Recording Seminar at Bullet Studio recently for more than 50 Belmont College students majoring in the music business program.

With the help of vocalist Karen Taylor, engineers Travis Turk and Scott Hendricks and guitarist John Knowles, participants spent eight hours in the studio recording and learning.

Carolyn McClain, executive director of the Nashville chapter of NARAS, noted that the class was completely filled within 24 hours of its announcement.

The tapes from the day-long session have been donated to the Country Music Foundation to be kept on file in its library.

Gladys Knight at Commercial Sound Studio in Las Vegas finishing Columbia project. She is co-producing with Leon Sylvers III. Bob Brown and Mark Harman are engineering, with Don Whitbeck seconding. . . . Paul Anka and producer Frank Leoni finishing tracks with engineers Bob Lentini and Artie Congerow.

In Nashville at Sound Emporium Studios, Columbia artists Lacy J. Dalton and Bobby Bare cutting some duets with producer Billy Sherrill. Engineering are Ron Reynolds and Ed Hudson. . . . Roy Clark working on new Churchill project with Joe Bob Barnhill producing and Mike Poston engineering. . . . Terri Gibbs finishing vocal overdubs for her next MCA release. Ed Penney is producing with Jim Williamson engineering. . . . Johnny Cash and producer Marty Stuart finishing Cash's gospel album for Priority with engineer Jack Grochmar.

At the Shock House, Cooter Daniel completing latest album project with engineer/producer

Mike Shockley. . . . Faron Young laying Union tracks with Cayce and Liz Anderson producing. Jon Hines is engineering. . . . Stoney Point and producer Dave Haney laying album tracks, with Shockley engineering. . . . Shockley also producing and engineering Bonnie Hogan for Part 2 Records.

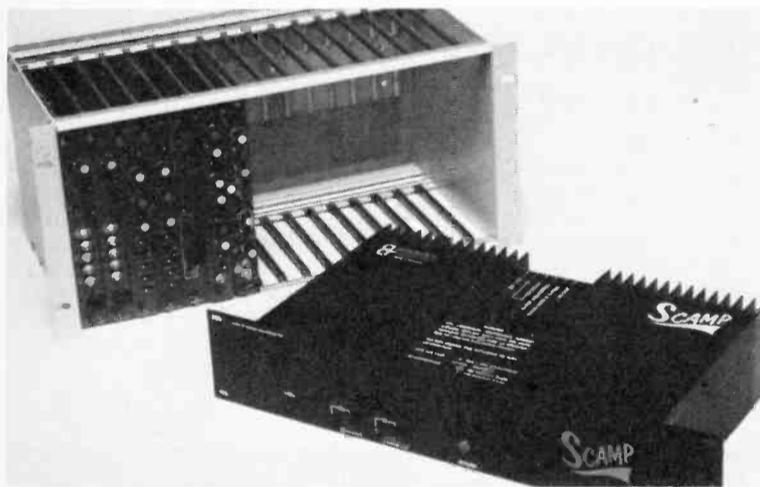
In Madison, Tenn. at Hilltop, Ray Pennington mixing the new Ray Price album with Kevin McManus engineering. . . . Nelson Parkerson producing the Hinsons' latest release, with McManus behind the board. . . . Pennington producing Arvis Austin for Dimension, with McManus engineering. . . . Brentwood being produced by Earl Spielman also with McManus engineering.

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

New Products



DYNAMIC PROCESSOR—This Transdynamic Processor from Audio & Design Recording Ltd., is designed essentially for broadcast engineers. However, according to the firm's engineers it is also suitable for sound balance of large orchestral works, final mixdown processing, tape duplication masters, disk cutting, film and video recording and sound reinforcement.



SCAMP SYSTEM—This Scamp card modular signal processing system will be among products shown by Audio & Design Recording Ltd., at the upcoming AES show. The unit embodies the card-module concept within a standard rack-mount frame. It provides a range of signal processing equipment in a space saving, high density format.



UNICORD-TUBE—Westbury/Unicord has introduced an effects pedal (pictured) called the Tube, designed to give guitarists an authentic tube amp overdrive sound in a floor pedal unit. The product uses a 12AX7 tube as the basis of its circuitry. According to Unicord engineers, guitarists can achieve many different types of overdrive sounds by using the provided gain and level controls. An LED indicator is included for easy on-stage identification of the effect's status.

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L.A. Station Scores With Mexican Format

By EUNICE VALLE

LOS ANGELES—A programming shift toward a traditional Mexican format seems to be behind KWKW's No. 1 position among Los Angeles Spanish language stations in the fall Arbitron.

Until a year ago, the 40-year-old station was programming the same mix as competing stations: Mexican *rancheras*, tropical dance music, nostalgia numbers, and contemporary romantic ballads, with an emphasis on the latter. But last year, KWKW

hired Mexican radio consultant Ramiro Garza, who set out to give the station a well-defined Mexican identity, renaming it "La Mexicana."

"When we studied the Los Angeles market," Garza explains, "we realized that it was dominated by the ballad, so we decided that KWKW had to be different." Today KWKW programs only traditional Mexican music like *rancheras*, *norteño* music and numbers from the Mexican folk repertoire. In addition, all station IDs have a mariachi accompaniment.

Nine months after the program shift, KWKW had seized the top spot, a surprising development given the station's past performance and the fact that it broadcasts on 5,000 watts by day and 1,000 watts by night, while competing stations boast as much as 50,000 watts of power.

Garza, a veteran of 30 years of Mexican radio, was hired by KWKW president Howard Kamelson and vice president and general manager Jose Cabrera, on the recommendation of musical director Edgar Madrigal. Garza recently moved to Los Angeles permanently to occupy the position of program director, previously held by Hernan Quezada Escandon, who is now assistant to the general manager. Edgar Madrigal continues as musical director.

Garza says that he may soon be performing similar services for KWKW's sister stations in the Lotus Corp. network.



ROYAL TRIBUTE—The queen of salsa, Celia Cruz, sings at a recent concert in her honor at Madison Square Garden, accompanied by Willie Colon and his orchestra. Tito Puente, Johnny Pacheco and Conjunto Clasico, and Celia's first band, La Sonora Matancera, joined in the celebration.

HOLIDAY TURNAROUND HOPED FOR

'82 Sales Down In Venezuela

CARACAS — Venezuela's early-starting holiday season is boosting record sales in the latter part of what has been seen as a generally weak year for the country's music industry. Venezuelan carols (*aguinaldos*) already account for 90% of radio and tv programming in this country, where the holiday season traditionally begins around mid-November.

The drop in record and cassette sales this year is seen as a consequence of the Venezuelan government's austerity program, prompted by the reduction in income generated by the oil industry, as well as by the country's fiscal crisis and galloping inflation. However, most forecasts for 1983 are marked by optimism.

Two Venezuelans, Jose Luis Rodriguez and Soledad Bravo, had hit LPs here this year. Jose Luis' "Dueño de nada" album (CBS) was an outstanding seller in Venezuela, as it was in the rest of Latin America. Soledad Bravo's collaboration with New York salsa star Willie Colon resulted in a TH album, "Caribe," that topped most of the nation's charts for several weeks.

The most controversial event in the Venezuelan music industry this year was the dispute over Jose Feliciano's personal appearance. Arguing that the artist's representatives had raised the fee after his successful Motown Latino release, the show's promoter asked for and got the support of radio and tv unions, managers' association and the press in severely limiting Feliciano's appearances.

Among the nation's record com-

panies, CBS put most of its promotional efforts into the Jose Luis Rodriguez LP, with the recent release by Julio Iglesias, "Momentos," showing increasing sales strength. Other important releases in Venezuela for the major are Carmelita Medina's "Coco seco" and Survivor's "Eye Of The Tiger."

Promus' roster this year has been headed by Nancy Ramos, who brought the company two major

hits, a Spanish cover of Rita Lee's "Lanzaperfume" and "Ella no me quiere." The folk group Un Solo Pueblo is showing its traditional strength during the holiday season with "La Burra," and a new release of typical Caracas music by Cecilia Todd is also showing promise for the season.

Palacio de la Musica's ace for 1982 was the aforementioned Jose

(Continued on page 64)

Survey For Week Ending 11/27/82

Billboard[®] Hot Latin LPs[™] Special Survey

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CALIFORNIA					FLORIDA				
This Week	Last Report	TITLE—Artist, Label & Number (Distributing Label)	This Week	Last Report	TITLE—Artist, Label & Number (Distributing Label)				
1	1	JULIO IGLESIAS Momentos, CBS 50329	1	3	JULIO IGLESIAS Momentos, CBS 50329				
2	3	ROCIO DURCAL Canta lo romantico de Juan Gabriel, Rrnto 0703	2	—	NAPOLEON Frente a frente, Profono 9091				
3	5	JOSE LUIS RODRIGUEZ Historia del idolo, CBS 30302	3	2	HANSEL Y RAUL TH 2211				
4	2	JUAN GABRIEL Cosas de enamorado, Pronto 0702	4	5	CELIA CRUZ Y LA SONORA MATANCERA Feliz encuentro, Barbaro 212				
5	6	LOS BUKIS Yo te necesito, Profono 3090	5	9	JOSE LUIS RODRIGUEZ Dueño de nada, CBS 30301				
6	9	MENUDO Profono 9089	6	—	ARIOS ARTISTAS Salsa del barrio, Profono 1403				
7	—	LOS FREDDIES El tren, Peerless 10064	7	8	MILLIE Y LOS VECINOS Acabando, Algar 32				
8	—	CAMILO SESTO Mas y mas, Pronto 0700	8	7	ALEJANDRO JAEN No quiero nada de ti, Musart 1829				
9	—	JOSE JOSE Y LANI HALL Te quiero así, A&M 3002	9	12	RODOLFO Disimula, Fuentes 201388				
10	—	LOS FELINOS Musart 10856	10	—	ROLANDO LASERIE Y JOHNNY PACHECO De película, Fania 613				
11	—	JUAN GABRIEL 15 éxitos originales, Caytronics 2000	11	—	SONORA PONCENA Determinación, Inca 1080				
12	—	SABU Quizas si quizas no, Borinquen 1421	12	6	RICHIE E POVERI Donde estaras, Musart 14525				
13	—	LOS DIABLOS Con quien sea, Raff 9087	13	14	LANI HALL & JOSE JOSE A&M 30002				
14	—	MARIO ALBERTO MILAR El triunfador, TH 2222	14	—	WILFRIDO VARGAS & SANDY REYES Karen 70				
15	4	JOSE LUIS RODRIGUEZ Dueño de nada, CBS 30301	15	—	ARIOS ARTISTAS Aqui esta el merengue, Karen 67				

NEW YORK					TEXAS				
This Week	Last Report	TITLE—Artist, Label & Number (Distributing Label)	This Week	Last Report	TITLE—Artist, Label & Number (Distributing Label)				
1	1	GRAN COMBO Nuestro Aniversario, Combo 2026	1	2	JOSE LUIS RODRIGUEZ Historia del idolo, CBS 30302				
2	3	JOHNNY VENTURA El sueño, Combo 2028	2	10	VICENTE FERNANDEZ Es la diferencia, CBS 20628				
3	4	JULIO IGLESIAS Momentos, CBS 50329	3	12	JUAN GABRIEL 15 éxitos originales, Caytronics 2000				
4	2	JOSE LUIS RODRIGUEZ Dueño de nada, CBS 30301	4	4	JOSE LUIS RODRIGUEZ Dueño de nada, CBS 30301				
5	6	MARLENE Amame, Sonorodven 009	5	6	RAMON AYALA Mi golondrina, Freddie 1240				
6	9	RODOLFO Disimula, Fuentes 201388	6	9	LOS TIGRES DEL NORTE Carrera contra la muerte, Fama 615				
7	7	CELIA CRUZ Y LA SONORA MATANCERA Feliz encuentro, Barbaro 212	7	1	JULIO IGLESIAS Momentos, CBS 50329				
8	8	OSCAR D'LEON El discovolo, TH 2207	8	—	GRUPO MAZZ Pesado, Cara 046				
9	—	RICO LOPEZ Sigamos haciendo la fiesta, Kubaney 40005	9	11	JUAN VALENTIN Como le hago, Musart 10877				
10	—	RICARDO JOSE La vecinita, Sonomax 213	10	—	GRUPO ROMANCE Hacienda 6996				
11	15	SANDRO Fue sin querer, Caytronics 200	11	—	LOS HUMILDES Decimo aniversario, Fama 617				
12	—	ARIOS ARTISTAS Disco de oro vol. 2, CBS 10327	12	15	LUCHA VILLA De parte de quien, Musart 1828				
13	—	LUIS OVALLE La fosforera, Sonomax 211	13	—	MENUDO Menuo, Profono 9089				
14	—	ISMAEL MIRANDA Éxitos de los 50, Fania 612	14	7	BEATRIZ ADRIANA La reina es el rey, Peerless 2251				
15	—	RAFAEL SOLANO Kubaney 40004	15	3	LA MAFIA Carino, Cara 043				

Notas Rocio Jurado: Solidly Spanish

By ENRIQUE FERNANDEZ

Sometimes, Spanish singer Rocio Jurado speaks a few words in Italian as a joke, sounding just like one of those over-luscious Italian actresses who call everyone *caro*. With her furs, her boots, her marked Mediterranean features, and her earthy voice, Rocio plays the Latin diva to the hilt.

Rocio's image, however, is solidly Spanish. More than almost any contemporary Spanish-language balladeer, she boasts a connection with the roots of Spanish song. Last year, accepting her award from New York's Latin show business journalism association, ACE, she sang a couple of phrases from a traditional Spanish lullaby *a capella*, shaking the emotional fiber of the gathering of Latin Americans and U.S. Latins. Her unadorned voice touched them; it was the voice of Spanish mothers and grandmothers intoning their ancestral song.

Rocio Jurado began her career as a singer of traditional Spanish material. Today she is primarily considered a pop balladeer, but she has managed to keep up a career as a traditional singer. Her most recent effort in the folk idiom is a Biblical gypsy opera titled "Ven y sígueme" (come and follow me); in the pop vein, Rocio's hit LP of the year is "Como una ola" (Like A Wave). Both are on RCA.

In New York recently for a Lincoln Center performance, Rocio kept a grueling schedule of visits to tv and radio stations, receptions, luncheons, rehearsals, interviews.

"They keep asking me what I think of the Spanish elections," she says, surprised at how the press expects every Spaniard abroad to have a ready opinion about her country's electoral turn toward socialism. "I tell them I'm optimistic; after all, we Spaniards are all in the same boat."

At a press reception, she was asked if it was true that she was Spain's highest paid female vocalist. "I don't know what the others get," she replied, "but if they say so, it must be true." Rocio is rich stuff indeed; dressed, coiffed, and made up to kill for the reception she looked more Italian-movie-star than ever.

Earlier in the day she had sat at the Toledo restaurant, her face scrubbed clean and slightly flushed with fever from fighting off a cold, while an army of waiters surrounded her and her guests with every conceivable Spanish delicacy, occasionally slipping her a card for her to autograph. The feast was more than the party could consume, but an excessive, sensual bounty is what becomes this exuberant woman.

And at one of her tv station visits, Rocio found herself momentarily standing on a wooden studio floor while the set was readied. She raised one of her expensive (Italian?) boots, thrust her head forward in a taurine pose, held her fur coat at waist height and stomped on the floor in a classic flamenco step. This brief impromptu performance, aimed at no one in particular, was a reflex action by an artist who satisfies her Spanish-American public's hunger for a connection with their Iberian roots.

Survey For Week Ending 11/27/82

Puerto Rico Top LPs[™]

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This Week	Last Report	TITLE—Artist, Label & Number (Distributing Label)
1	2	JOHNNY VENTURA El sueño, Combo 2028
2	—	MENUDO Una aventura llamada Menuo, Padosa 1018
3	—	SOLEDAD BRAVO Caribe, TH 2195
4	7	TONY CROATTO Jibaro, Velvet 6022
5	1	BOBBY VALENTIN Presenta al Cano Estremera, Bronco 124
6	3	OSCAR D'LEON El discovolo, TH 2207
7	13	JOSE LUIS RODRIGUEZ Dueño de nada, CBS 30301
8	9	ARIOS ARTISTAS Aqui esta el merengue, Karen 67
9	—	CHUCHO AVELLANET Yo siento yo canto, TH 2204
10	—	SOPHY Nostalgia, Velvet 6018
11	11	EL GRAN COMBO Nuestro aniversario, Combo 2026
12	—	FELIPE RODRIGUEZ, GRAN COMBO, LOS CONDES Los tres grandes, Gema 035
13	—	SONORA PONCENA Determinación, Inca 1080
14	14	FREDDIE KENTON Olala, TH 2192
15	15	JOSE LUIS RODRIGUEZ Historia del idolo, CBS 30302

Best Selling Classical LPs™

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number	WEEKS AT #1
1	4	5	BACH: Goldberg Variations Glenn Gould, CMS IM 37779	1
2	5	155	PACHELBEL: Canon Paillard Chamber Orchestra, RCA FRL 1-5468	
3	2	5	"YES, GIORGIO" (soundtrack) Luciano Pavarotti, London PDV 9001	
4	12	9	SOLITUDE Zamfir, Philips 6312238	
5	NEW ENTRY		VIVALDI: The Four Seasons (Pinnock), DG 2534 003	
6	3	41	PACHELBEL: Canon Academy Of Ancient Music (Hogwood), L'Oiseau Lyre DSLO 594	
7	1	25	THE TANGO PROJECT: Schimmel Sahl Kurtis, Nonesuch Digital D-79030	
8	15	17	ADORO (Popular Mexican Songs) Placido Domingo, CBS FM 37284	
9	10	355	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano CBS Masterworks M 33233	
10	17	25	STRAUSS: Alpine Symphony Berlin Philharmonic (Karajan), DG Digital 2532 015	
11	6	9	PUCCINI: Turandot Ricciarelli, Hendricks, Domingo (Karajan), D.G. (Digital) 2241.013 (3)	
12	34	54	BEETHOVEN: Violin Concerto in D (Perlman, Guilini), Angel DS-37471	
13	8	33	A LITTLE STREET MUSIC The Cambridge Buskers, DG 2536-414	
14	NEW ENTRY		KARAJAN DIGITAL SAMPLER (Karajan), DG 2560 081 (Digital)	
15	NEW ENTRY		BEETHOVEN: Symphony #5 (Guilini), Los Angeles Philharmonic, DG 2532 049	
16	NEW ENTRY		CELEBRATION OF BRASS Philip Jones Brass Ensemble, London LDR 71100	
17	NEW ENTRY		MAHLER: Symphony #3 (Abbado), DG 2741 010	
18	7	25	PLACIDO DOMINGO SINGS TANGOS: Placido Domingo DG Digital 2536 416	
19	13	13	NOT LIVE FROM NEW YORK The Cambridge Buskers, DG 2536417	
20	NEW ENTRY		BACH: B Minor Mass The Bach Ensemble (Rifkin), Nonesuch 79036 (Digital)	
21	32	9	THOMSON: Four Saints In Three Acts Orchestra of Our Time (Thome), Nonesuch Digital 79035	
22	23	21	MOZART CONCERT ARIAS Te Kanawa, Vienna Chamber Orch. (Fischer), London DS 26661	
23	26	13	ORIGINAL BOOGIE-WOOGIE Claude Bolling, Philips 6313370	
24	18	5	GROFE/TOMITA: Grand Canyon Suite Tomita, RCA ARL1 4317	
25	25	5	BRAHMS: Violin Concerto Mutter (Karajan), DG 2532 032	
26	27	9	GREATEST HITS Placido Domingo, RCA-AGL 1-4364	
27	35	37	PICNIC SUITE Bolling, Rampal, LaGoya CBS Masterworks M37228	
28	9	5	MOZART: Piano Concertos Nos. 15 & 21 Brendel (Marriner), Philips 6514148	
29	21	5	WAGNER: Die Walkure Norman Aftmeyer, Jerusalem Adam, Minton Moll, Dresden Staatskapelle (Janowski), Eurodisc 301 143	
30	16	159	O SOLE MIO: Neapolitan Songs Pavarotti, London DS 26560	
31	30	21	MAHLER: Symphony #2 Mathis, Soffel, London Philharmonic (Tennstedt), Angel DSB 3916	
32	11	25	LUCIANO: Luciano Pavarotti London PAV 2013	
33	14	9	MOZART: Symphonies (Vol. 1) Academy of Ancient Music (Hogwood), L'Oiseau-Lyre D16703	
34	20	50	HOLST: The Planets (Karajan), DG Digital 2532019	
35	22	5	TRIO SONATAS Perlman, Zuckerman (et al.), Angel DS 37815	
36	29	59	THE UNKNOWN KURT WEILL Teresa Stratas, Nonesuch Digital D 79019	
37	40	9	BORDODIN: Quartet #2 In D Guanieri Quartet, RCA ARL 1-4331	
38	19	9	BERLIOZ: Nuits d'Ete, Cleopatra (et. al.) Norman, Te Kanawa, DG 2532.047	
39	24	9	GRIEG/SCHUMANN: Piano Concertos Claudio Arrau, Philips 9500.891	
40	28	29	BACH: The Brandenburg Concertos (Marriner) Philips 6769-058	

Classical

Offbeat Titles Attract Import \$\$ Joint Int'l Action Restores Danish 'Salome' To Print

By IS HOROWITZ

NEW YORK—In a unique international combination to shake loose a re-pressing of an out-of-print album, an importer here has joined with an importer in the U.K. and a label in Germany to place an order with a Danish record company.

"We wanted the album," says Tom Faitos of International Book & Records, "but couldn't order enough on our own to make it worthwhile for EMI Denmark to re-press the set."

He was speaking of the ballet "Salome" by contemporary composer Peter Maxwell Davies, a three-record album which he found in continuing demand as an import item until the original pressing ran out. The album had never been released on a domestic label.

Faitos contacted John Deacon of Conifer Records Ltd. in London, who said he could use some of the Davies albums. Together, their requirements were still not sufficient to interest EMI Denmark. Deacon then contacted EMI Electrola, which agreed to make up the balance.

Faitos now feels the formula they established could be used again to return to print deleted product for which modest demands surface.

While the bulk of IBR's business involves more standard fare, Faitos credits much of the firm's success to its ability to search out unusual repertoire and performances. He points to the Second Symphony of Vincent d'Indy, as a current example. Imported in a performance conducted by Michel Plasson on Pathe Marconi, the work has not been available to collectors since the 78 r.p.m. era, when a performance led by Pierre Monteux circulated.

Another is the only recording of the Symphony No. 1 by Manolis Kalomiris, which so far is also the only album to be issued by the Greek label Concert Athens. Was there much demand? No, but enough to keep collectors curious.

With cassettes surging ahead, a trend Faitos notes also in imports,

the IBR exec found that only Caliope Records in France could furnish buyers the complete set of Beethoven Quartets on tape. So he brought them in. The performing ensemble is the Talich Quartet.

EMI U.K. remains the largest single source of product handled by IBR, and the increase in cassette sales has been noticed particularly in this line. Faitos says that in some cases imported EMI cassettes already outsell their disk counterparts.

One line for which IBR claims exclusive import rights is Italy's Bongiovanni, which specializes in "authorized" recordings of live vocal performances. Among the series it offers are first recordings of operas,

top sales going to Respighi's "Maria Egiziaca" and Rossini's "Demetrio e Polibio," says Faitos.

The Bongiovanni product, pressed by Philips in Italy, includes live tapings of recitals by such artists as Marilyn Horne, Mirella Freni and Katia Ricciarelli, all done "with full knowledge of the performers," says Faitos.

Also due soon from Italy are an RCA series of vintage opera performances, once staples of the label's catalog here. Among the artists featured in the line, to be pressed from half-speed mastered lacquers, are Jussi Bjoerling, Zinka Milanov and Leonard Warren. They will be available on imported cassettes as well.



MUNICIPAL PRIDE—San Francisco mayor Dianne Feinstein presents a plaque to Edo de Waart, music director of the San Francisco Symphony, to mark the return of the orchestra to an active recording schedule. First album under a 10-disk pact with Philips is a digital production of Mahler's Fourth Symphony, with Margaret Price as soloist.

LEADING GERMAN TENOR

Hofmann's Rock LP Hot

By JIM SAMPSON

MUNICH—Peter Hofmann, a classical tenor noted for his Wagner performances, is a hot music business talking point here as a result of the success of his first pop LP for CBS.

"Rock Classics" has moved rapidly up the sales charts of West Germany, Austria and Switzerland and is now set for December release in the U.S. and Canada. Total volume quickly reached the 200,000 unit mark, and the album looks like a sure bet to go gold (250,000) before Christmas.

The idea for "Rock Classics" came from CBS Germany's Jochen Leuschner, who, as a student, played in a rock band with Hofmann's brother Fritz. Leuschner eventually became CBS's a&r/marketing chief, while Fritz Hofmann took over

management of his younger brother, who'd established himself in such roles as "Parsifal," "Siegfried" and "Lohengrin" on the stages of the Royal Opera House in London, Bayreuth and the Metropolitan in New York.

Peter Hofmann's long-standing desire to record rock music was not diminished by his classical success. "Long before I came to classical music, I played and sang rock'n'roll," he says. "I don't have to tickle this music out of my throat. What especially appeals to me is the freedom and creativity of pop music. I can vary and improvise, possibilities I don't have with the classics."

Leuschner finished the project a year ago, and the record was released early last month. The set in-

(Continued on page 64)

In France, Opera Rides The Rails

PARIS—Live concerts and videotapes of grand opera are the latest inducements offered to passengers on French railways. A first experiment with Verdi's "Otello" on the 400-mile trip between Paris and Toulouse was reportedly a great success, with all seats taken and many travelers sitting on the carpets. Rail company SNCF eschews disco, rock and jazz, judging classical fans more likely to be weaned from alternative transport.

With express trains reaching 125 miles an hour, however, the live concerts pose certain technical problems. Asked how the performers cope with swaying on curves, one official said, "The pianist clings to the piano and the singer clings to the pianist." Shoehorning grand pianos into railway carriages also proved difficult.

But with no extra charge made, the musical interludes are bound to be popular. Unlike concert audiences, though, SNCF does not wait, and the main snag to date came when a well-known pianist due to appear missed his train, and the passengers their concert.

Bookspan Named AfCM Chairman

NEW YORK—Martin Bookspan, ASCAP executive and well-known arts commentator, has been elected chairman of the board of the newly formed Assn. for Classical Music.

At its first meeting last week, the board also named artist manager Gerald Widoff president, and Moss Music Group chief Ira Moss and music industry attorney Harold Orenstein vice presidents. Two more directors were added to the board—concert pianist Ruth Laredo and Elizabeth Ostrow of New World Records—to bring the strength of the governing body to 14.

Formation of working committees is now in the planning stages, says Widoff, with one devoted to attracting new members high on the agenda. Others to be given early attention are a publicity committee, a radio and television committee, and financial and executive committees.

The AfCM board meets again early in December, at which time it is slated to name another vice president, a treasurer and a secretary. Widoff reports that the Mutual Broadcasting System and the Manhattan School of Music in New York have joined the association, bringing the number of corporate members to 15.

MANAGING DIRECTOR SAYS

Local Acts Help Ariola Austria

By MANFRED SCHREIBER

VIENNA—Concentration on local acts has apparently helped Ariola here buck the downward trend of the Austrian market and score a 4% turnover increase in the first three quarters of 1982.

Managing director Stephan Von Friedberg says: "Our international hits have played a large part, but it is due to local artists like Minisex and White Stars that we have been successful."

Von Friedberg sees promotion of local talent as a means to combat the expected stagnation of the Austrian sound carrier market. "More local artists have reached the charts this year than before, and local production is a good strategy for companies

that want to enlarge market share."

Ariola itself set up two domestic labels, Schallter and Panza-Platte. The former has proved successful, but the latter is causing a few headaches. Says Von Friedberg: "The records on this label are not selling well, because it is deliberately not the most commercial music. Originally we thought that such music would require lower production costs, but the first releases have tended to show that recording is just as expensive."

"With a market in which we cannot increase prices, we are caught in the scissors of costs and prices. It is not so much turnover that is the problem as profits. But again, Austrian repertoire can be more profitable, because normally there are

lower royalties."

Ariola has been hampered by the conservatism of state-owned broadcasting organization ORF, which refuses to play "aggressive" music and lyrics, and has therefore denied some songs a radio hearing.

Price cuts are no solution to the difficulties of the marketplace, according to Von Friedberg: "We have not run any low price campaigns up till now, because I don't think that's good for the industry. Instead, we have concentrated on offering a good catalog."

Sales Decline In Venezuela

• Continued from page 62

Feliciano LP, "Escenas de amor." For the Christmas season, Palacio is concentrating on releases of traditional Venezuelan music.

Sonográfica, the record company of Radio Caracas Television, claims good sales for its roster of Spanish artists, notably Trino Mora. And Venevision's Love Records used its tv and radio resources to promote such artists as Marlene, Jose Luis Perales and Los Tigres.

Willie Colon showed up on both TH and Fania on the former with the Soledad Bravo LP and on the latter with a collaboration with Ruben Blades. Though RCA has not enjoyed a good year, the end of the year is showing possibilities for Evelyn King.

French Cassette Sales Up

• Continued from page 9

software and illegally used hardware, as well as the concerted efforts of the French IFPI branch SNEP and copyright society SACEM, have helped keep piracy and counterfeiting in check.

Home copying remains a problem. But after a couple of false starts in recent years, draft legislation has been drawn up to protect audio and video rights through a blank tape levy. This could eventually turn out to be as high as \$1.60 per audio tape unit sold. The money brought in by

any such levy here is set to be shared among all rights holders, with some kept aside for a national audio/visual creativity fund.

Inevitably, the hardware/blank tape manufacturers' association Syndicat des Industries Electroniques de Reproduction et d'Enregistrement (SIERE) is marshalling its forces for a counter-attack.

Sales of all types of tape recorders in France last year totalled 2.5 million, up 200,000 on 1980, but precise figures for individual types of player are not available here.

BROADCAST ROYALTIES CONTESTED

Aussie Labels, Stations In Row

• Continued from page 1

exist, including Britain, Germany and Japan. Excluded are the U.S., Canada, Holland and France, among others.

Record companies were unsuccessful in securing payments from AM broadcasters on two previous occasions. Both times, airplay bans forced labels to accept a certain amount of free advertising in lieu of royalties.

The introduction of FM broadcasting to Australia in 1980 spurred the industry to seek again enforcement of the Copyright Act provision. Represented by the Phonographic Performance Co. of Australia (PPCA), they brought legal action against Sydney station 2MMM-FM as a test case.

This action has now reached the point of special hearings before a tribunal of three federal court judges, which began Oct. 13. The broadcasters' stance is the same as it was in the two previous disputes: that their role in disseminating and promoting records negates the labels' royalty demands.

Yet even as the tribunal hears evidence, both sides are feuding openly in the marketplace. FM and AM stations in Sydney and Melbourne apparently intend to ban all protected records released by the nation's six major record companies, on a rotating basis. First affected is PolyGram, followed by WEA. Neither company has officially commented on the ban.

At Sydney's 2MMM, executive director Rod Muir has banned all record company staff from entering station premises. He describes his and other broadcasters' airplay ban as a "retaliatory move," talking of "a purge by multinational companies with billions of dollars behind

them."

Although it has never been publicly declared, AM broadcasters see the current court action as a preliminary to another battle against them; hence the participation in the airplay ban of some AM stations.

Coincidentally, license renewal for a number of AM outlets is due, usually seen here as a "rubber stamp" procedure. Last week, however, John Hayes, executive director of PPCA, disclosed that the organization will lobby against automatic renewal. In a prepared statement, Hayes said, "PPCA and its members will today (17) seek audience at the Australian Broadcasting Tribunal to oppose the unconditional renewal of the broadcast license of 2UW, and will seek to have imposed on the renewed license a condition that the ban in

which it and all other Sydney stations are participating, which at the moment affects WEA and PolyGram, is limited forthwith."

2UW is the highest-rated pop AM outlet in Sydney, and one of six stations currently due for license renewal. The others are 2SM, 2UE, 2CH, 2GB and 2KY.

Hayes' statement added a further condition: "That 2UW will not enter into any other ban during the currency of the renewed license, which is three years. PPCA will be making similar applications this week in respect of all other stations."

The court hearings are expected to last at least through December. Estimated legal fees on both sides of the case are \$1 million, which sum doesn't take into account the cost to the Australian government of the three-judge tribunal.

German Classical Tenor Scores With Rock Album

• Continued from page 63

cludes such pop/rock standards as "MacArthur Park," "House Of The Rising Sun" and songs by Billy Joel, Lennon and McCartney and Paul Simon. Hofmann's 60-piece backing group includes top studio musicians, plus members of the Orchestra of the Deutsche Opera, Berlin, with production and arrangements by Roland Heck and Gerd Koethe.

Promoted by Munich-based promoter/publisher Hans R. Beierlein, Hofmann's experiment in rock became the focus of dozens of magazine articles and nine television shows, including a one-hour prime time special Oct. 21. But Leuschner was still far from sure about the LP's

commercial potential. "We all knew it was a risk," he says. "It's not a rock LP and not a classical LP. It's closer to MOR. At the worst, both rock and classical buyers could have rejected it. But the opposite has happened."

Indeed, record stores report remarkable statistics. A Munich shop specializing in progressive rock has sold more than 500 copies of "Rock Classics" in one week. A second pop album is now being prepared, says Leuschner, and it will probably be a mix of standards and new material.

But the big problem, says Leuschner, is finding time for Hofmann to record it. He's in San Francisco until mid-December singing "Lohengrin," and is completely booked out through 1984.

MOR FANS TARGETED

PolyGram In Rack Test For In-Store Display Unit

MONTREAL—PolyGram Records is testing an automatic in-store display unit (AID) in racked department stores nationwide. For use in high traffic, non-specialty outlets, it's designed to tap the passive record-buying audience—specifically, the MOR fans who are said to represent 60% of the Canadian music market, and to whom PolyGram's catalog (with acts like James Last, Zamfir, the Fischer Choir, etc.) is most likely to appeal.

With A-frame construction standing more than five feet high, AID features a screen displaying slides of album sleeves and cassette packages, plus an audio device which airs music excerpts. It is button-operated or self-activating in response to noise.

New merchandising concepts in Canada are generally imported from the U.S. or Europe; AID was developed here under PolyGram auspices. Label vice president Dieter Radecki will disclose no investment figure, other than to say it's "substantial."

According to Radecki, the unit is an extension of the company's commitment to MOR that was necessary after the late '60s rock boom. "We've sold over \$10 million worth of James Last since then, and over half a million Zamfir albums," he says.

Radecki estimates that a good in-store promotion can capture impulse sales that far outstrip regular business in stores' record departments.

The passive, 30-plus and predominantly female audience targeted by PolyGram doesn't buy off the charts, the executive continues. "They aren't subject to the same kind of peer pressures. They like music, but they generally don't like to frequent record stores because of the youth orientation. These are the people we need to reach."

Among the artists whose product is featured in the AID test are Last, Zamfir, the Fischer Choir, Meco, the Ballroom Orchestra and Vangelis. The test also includes a classical collection entitled "Virtuoso Mandolin."

New Government Report Urges Blank Tape Royalty

• Continued from page 3

broadcasting, holding that the Canadian Broadcasting Corp. tv network should get out of production and turn its annual budget over to independent local film houses to supply programming. In radio, Applebaum-Hebert recommends that Canadian content quotas be retained because they "release an immense volume of creativity in the Canadian music world."

It also says, "substantial" subsidies are needed for the recording of symphonic works, noting that the disk industry has generally been overlooked by government in this respect; that a blank tape royalty is needed to compensate creators for the estimated \$100 million annual loss attributed to home taping; and that some kind of funding process be established to aid Canadian record companies which are responsible for an estimated 50% of the total supply of domestic recordings.

Other points of interest include a recommendation that government grants to authors, book publishers and magazines should continue; that better foreign exposure for Ca-

nadian artists (via trade shows, embassy showcases, etc.) be sought; and that a self-generating fund to compensate writers for loss of income due to photocopying be created.

Industry reaction is expected to be positive, but most are still mulling over the contents. Brian Robertson, president of the Canadian Recording Industry Assn., lauded the document for its sensitivity in understanding the plight of Canadian record companies today.

"We strongly endorse the recommendations of the federal cultural policy review committee," said Robertson. "They demonstrate a sensitivity to the needs of the Canadian-owned segments of the recording industry. It has been a cultural orphan for too many years, and we hope that all levels of government will react positively to the committee's recommendations."

The report has generated a great deal of media response, but most industry insiders believe that whatever changes it generates on a legislative level will be relatively minor.

Labels In 'Kommissar' War

TORONTO—The song "Der Kommissar" is providing the record industry here with some diverting moments in an otherwise lackluster season. A&M and CBS are pitching the same tune by different groups, and A&M is scoring points with its version—which is not in English or French, but German.

CBS was first on the street with its English recording by After The Fire. Early in November, the label started gearing up for radio acceptance on the LP track "Der Kommissar" and mailed out an advance single to stations and to key singles racks.

Around the same time, A&M vice president Bill Ott was in Montreal, heard a German version of the same song on CKOI-FM by the group Falco, and found out it was an import and an A&M Europe signing to boot. Within days, Ott was back in Toronto and had a copy of the song on cassette delivered to CHUM-AM—which, in turn, liked the Falco

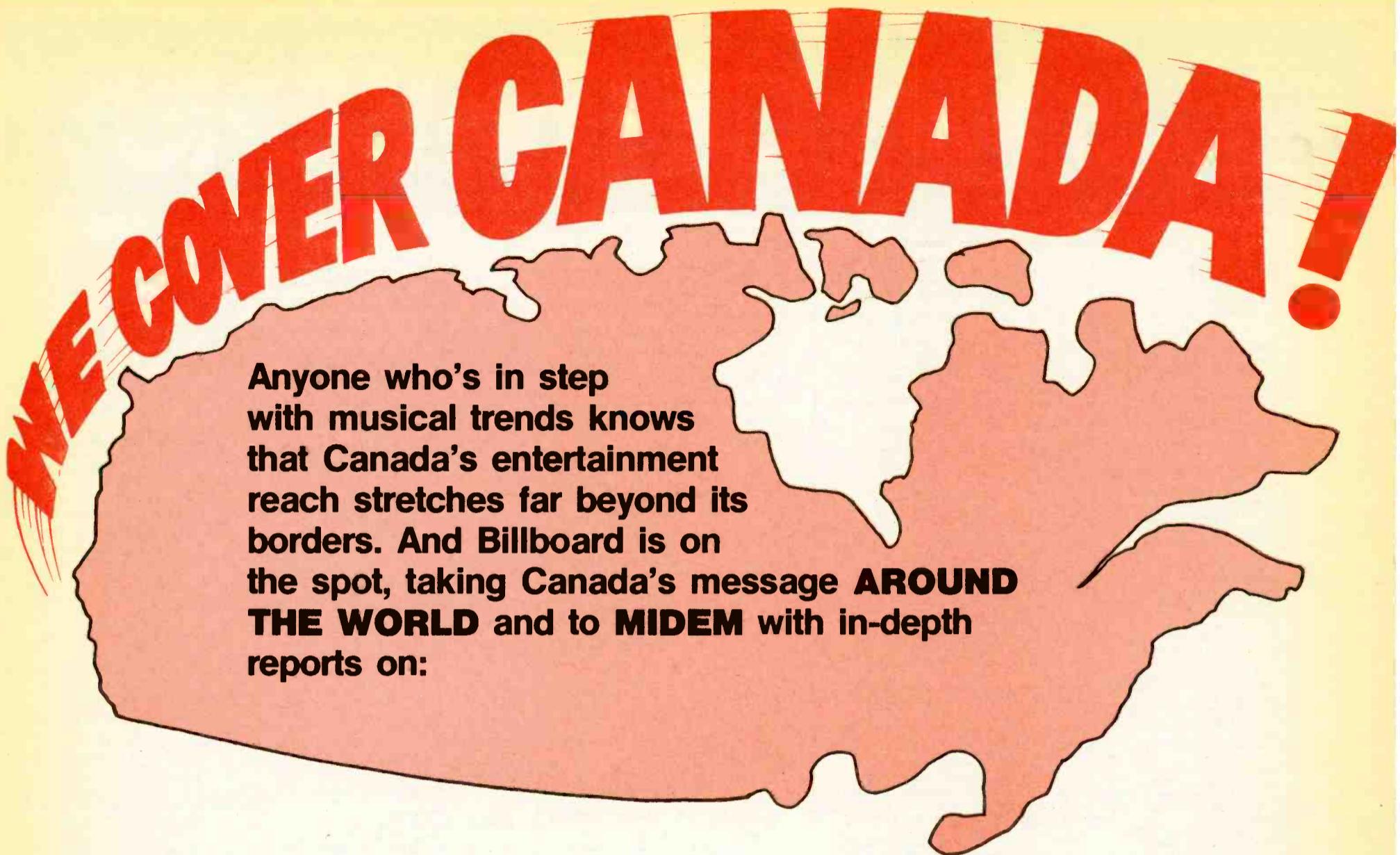
version better than After The Fire and added it to the playlist.

CBS explains that CHUM's off-beat add was designed to "out-weird" the progressive CFNY-FM, a station that likes to pride itself on discovering new music and playing records that nobody else would. CFNY was airing After The Fire. CHUM program director Jim Waters says this explanation is nonsense: "I liked it better when I heard it over the air. It's that simple."

As of the beginning of last week, both versions were neck and neck, with CBS locking up most of Ottawa and Montreal and A&M getting equal status in Toronto and Vancouver.

New LP & Tape Releases, page 51

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BRITAIN

(Courtesy of Music & Video Week)
As of 11/20/82
SINGLES

This Week	Last Week	Title	Artist
1	1	I DON'T WANNA DANCE	Eddy Grant, Ice
2	2	HEARTBREAKER	Dionne Warwick, Arista
3	3	MAD WORLD, Tears For Fears	Mercury
4	5	(SEXUAL) HEALING	Marvin Gaye, CBS
5	11	THEME FROM HARRY'S GAME	Clannad, RCA
6	10	MANEATER	Daryl Hall & John Oates, RCA
7	4	DO YOU REALLY WANT TO HURT ME	Culture Club, Virgin
8	9	THE GIRL IS MINE	Michael Jackson/Paul McCartney, Epic
9	NEW	MIRROR MAN	Human League, Virgin
10	24	YOUNG GUNS (GO FOR IT)	Wham!, Innervision
11	6	OOH LA, LA, LA (LET'S GO DANCIN')	Kool & Gang, De-Lite
12	19	LIVING ON THE CEILING	Blancmange, London
13	32	RIO	Duran Duran, EMI
14	29	STATE OF INDEPENDENCE	Donna Summer, Warner Bros.
15	23	MUSCLES	Diana Ross, Capitol
16	8	I WANNA DO IT WITH YOU	Barry Manilow, Arista
17	14	CAROLINE	Status Quo, Vertigo
18	27	DO IT TO THE MUSIC	Raw Silk, KR
19	7	STARMAKER	Kids From "Fame", RCA
20	17	ZAMBEZI	Piranhas Featuring Boring Bob Grover, Dakota
21	21	CRY BOY CRY	Blue Zoo, Magnet
22	13	I'LL BE SATISFIED	Shakin' Stevens, Epic
23	12	ANNIE, I'M NOT YOUR DADDY	Kid Creole & Coconuts, Ze
24	38	SAVE YOUR LOVE	Renee And Renato, Hollywood
25	20	NEVER GIVE YOU UP	Sharon Redd, Prelude
26	16	LOVE'S COMIN' AT YA	Melba Moore, EMI America
27	25	JACK & DIANE	John Cougar, Riva
28	NEW	WISHING	Flock Of Seagulls, Jive
29	15	LOVE ME DO	Beatles, Parlophone
30	22	BACK ON THE CHAIN GANG	Pretenders, Real
31	NEW	YOUTH OF TODAY	Musical Youth, MCA
32	NEW	BEST YEARS OF OUR LIVES	Modern Romance, WEA
33	33	IT'S RAINING AGAIN	Supertramp, A&M
34	NEW	THE OTHER SIDE OF LOVE	Yazoo, Mute
35	NEW	TRULY	Lionel Richie, Motown
36	NEW	SOMEONE SOMEWHERE	Simple Minds, Virgin
37	35	THE DAY BEFORE YOU CAME	Abba, Epic
38	30	HARD TO SAY I'M SORRY	Chicago, Full Moon
39	NEW	TALK TALK	Talk Talk, EMI
40	NEW	HERE I GO AGAIN/BLOODY LUXURY	Whitesnake, Liberty

ALBUMS

1	1	THE KIDS FROM FAME	Various, BBC
2	2	HELLO, I MUST BE GOING!	Phil Collins, Virgin
3	5	HEARTBREAKER	Dionne Warwick, Arista
4	3	SINGLES-45's AND UNDER	Squeeze, A&M
5	10	"FROM THE MAKERS OF..."	Status Quo, Vertigo
6	NEW	THE SINGLES-THE FIRST TEN YEARS	Abba, Epic
7	8	REFLECTIONS	Various, CBS
8	7	FAMOUS LAST WORDS	Supertramp, A&M
9	4	THE KIDS FROM "FAME" AGAIN	Kids From "Fame", RCA
10	13	THE RISE & FALL	Madness, Stiff
11	17	CHART HITS '82	Various, K-tel
12	12	GIVE ME YOUR HEART TONIGHT	Shakin' Stevens, Epic
13	6	LOVE OVER GOLD	Dire Straits, Vertigo
14	11	A KISS IN THE DREAMHOUSE	Siouxie & Banshees, Polydor
15	NEW	LIVING MY LIFE	Grace Jones, Island
16	23	RIO	Duran Duran, EMI
17	NEW	MIDNIGHT LOVE	Marvin Gaye, CBS
18	9	KISSING TO BE CLEVER	Culture Club, Virgin
19	NEW	PEARLS II	Eikle Brooks, A&M
20	NEW	THE JOHN LENNON COLLECTION	Parlophone
21	16	TROPICAL GANGSTERS	Kid Creole & Coconuts, Ze
22	20	WARRIOR ROCK-TOYAH ON TOUR	Toyah, Safari
23	18	20 GREATEST HITS	Beatles, Parlophone
24	15	GREATEST HITS	Olivia Newton-John, EMI
25	33	UPSTAIRS AT ERIC'S	Yazoo, Mute
26	21	LOVE SONGS	Commodores, K-tel
27	31	QUARTET	Ultravox, Chrysalis
28	26	DISCO DANCER	Various, K-tel
29	14	PETER GABRIEL	Charisma
30	19	FLASH TRACKS	Various, TV Records

31	24	HITS OF THE SCREAMING 80'S	Various, Warwick
32	30	H2O	Daryl Hall & John Oates, RCA
33	25	THE LEXICON OF LOVE	ABC, Neutron
34	NEW	20 GREATEST LOVE SONGS	Nat King Cole, Capitol
35	28	AMOR	Jullo Iglesias, CBS
36	35	ABSOLUTELY LIVE	Rod Stewart, Riva
37	NEW	HAPPY FAMILIES	Blancmange, London
38	NEW	BEST FRIENDS	Various, Impression
39	NEW	RIP IT UP	Orange Juice, Polydor
40	37	AMERICAN FOOL	John Cougar, Riva

CANADA

(Courtesy Canadian Broadcasting Corp.)
As of 11/17/82
SINGLES

This Week	Last Week	Title	Artist
1	3	THE LOOK OF LOVE	ABC, Mercury
2	5	UP WHERE WE BELONG	Joe Cocker & Jennifer Warnes, Island
3	2	HEART ATTACK	Olivia Newton-John, MCA
4	6	PRESSURE	Billy Joel, CBS
5	7	STEPPIN' OUT	Joe Jackson, A&M
6	8	DA DA DA	Trlo, Mercury
7	1	NEW WORLD MAN	Rush, Anthem
8	16	IT'S RAINING AGAIN	Supertramp, A&M
9	11	WATCHA GONNA DO	Chilliwack, A&M
10	4	DOWN UNDER	Men At Work, CBS
11	12	HEARTLIGHT	Neil Diamond, CBS
12	19	GLORIA	Laura Branigan, Atlantic
13	15	ROCK THIS TOWN	Stray Cats, Arista
14	24	MANEATER	Daryl Hall & John Oates, RCA
15	9	DON'T FIGHT IT	Kenny Loggins & Steve Perry, CBS
16	13	THE ONE YOU LOVE	Glenn Frey, Asylum
17	18	START TELLIN' THE TRUTH	Toronto, A&M
18	NEW	DIRTY LAUNDRY	Don Henley, Asylum
19	14	SOMEBODY'S BABY	Jackson Browne, Asylum
20	NEW	LOVE ME TOMORROW	Chicago, Full Moon

ALBUMS

1	2	FAMOUS LAST WORDS	Supertramp, A&M
2	1	BUSINESS AS USUAL	Men At Work, CBS
3	3	AMERICAN FOOL	John Cougar, Riva
4	5	I CAN'T STAND STILL	Doni Henley, Asylum
5	4	SIGNALS	Rush, Anthem
6	6	LOVE OVER GOLD	Dire Straits, Mercury
7	7	AVALON	Roxy Music, Warner Bros.
8	9	SECURITY	Peter Gabriel, Atlantic
9	8	NEBRASKA	Bruce Springsteen, CBS
10	10	LEXICON OF LOVE	ABC, Mercury

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 11/22/82
SINGLES

This Week	Last Week	Title	Artist
1	1	WORDS	F.R. David, Carrere
2	2	NUR GETRAEUMT	Nena, CBS
3	3	STERNENHIMMEL	Hubert Kah, Polydor
4	6	JOHN WAYNE IS BIG LEGGY	Haysi Fantayzee, Regard
5	7	ANNA-LASSMICHREIN	LASSMICHREIN, Trio, Mercury
6	15	THE DAY BEFORE YOU CAME	Abba, Polydor
7	12	MANCHMAL MOECHTE ICH SCHON MIT DIR	Roland Kaiser, Hansa
8	8	WEIL I DI MOG	Relax, Ariola
9	10	COME ON EILEEN	Dezy's Midnight Runners, Mercury
10	NEW	ARRIVEDERCI CLAIRE	Andy Borg, Papagayo
11	4	DON'T GO	Yazoo, Mute
12	5	ADIOS AMOR	Andy Borg, Papagayo
13	17	ICH WILL	UKW, Telefunken
14	9	HARD TO SAY I'M SORRY	Chicago, Full Moon
15	11	JEDE STUNDE	Karat, Pool
16	13	I KNOW THERE'S SOMETHING GOING ON	Frida, Polydor
17	20	DIE WEISSEN TAUBEN SIND MUEDE	Hans Hartz, Phillips
18	22	AFRICA	Toto, CBS
19	19	DISCO PROJECT	Pink Project, Ultraphone
20	14	DER HIMMEL BRENNT	Wolfgang Petry, Coconut
21	NEW	DO YOU REALLY WANT TO HURT ME	Culture Club, Virgin
22	NEW	VERLORENES PARADIES	Vicky Leandros, Phillips

23	18	DESIRE	Roni Griffith, Vanguard
24	24	EYE OF THE TIGER	Survivor, Scotti Bros.
25	27	PUTTIN ON THE RITZ	Tacco, RCA
26	21	MARIE MARIE	Olsen Brothers, RCA
27	NEW	I'LL BE SATISFIED	Shakin' Stevens, CBS
28	29	LONG TRAIN RUNNING	Traks, Polydor
29	NEW	IT'S RAINING AGAIN	London
30	23	ZAUBERSTAB	Zaza, Blow Up

ALBUMS

1	1	YOUR SONGS	Elton John, Polystar
2	2	VUN DRINNE NOH DRUSSE	Bap, Muskant
3	3	ROCK CLASSICS	Peter Hoffmann, CBS
4	5	FAMOUS LAST WORDS	Supertramp, A&M
5	4	LOVE OVER GOLD	Dire Straits, Vertigo
6	6	TUTTI FRUTTI	Spider Murphy Gang, EMI
7	7	FUER USSZESCHINIGGE	Bap, Muskant
8	15	SOMEWHERE IN AFRICA	Manfred Mann's Earthband, Bronze
9	8	NIMM MICH MIT KAEPT'N	JAMES, James Last, Polystar
10	9	THE GETAWAY	Chris De Burgh, A&M
11	11	IN GEDANKEN BEI DIR	Roland Kaiser, Hansa
12	10	HAPPY GUITAR DANCING	Ricky King, Arcade
13	14	IV, Toto	CBS
14	13	GIVE ME YOUR HEART TONIGHT	Shakin' Stevens, CBS
15	12	FACE TO FACE	Frank Duval, K-tel
16	NEW	MOMENTOS	Jullo Iglesias, CBS
17	18	DER BLAUE PLANET	Karat, Pool
18	NEW	IN THE HEAT OF THE NIGHT	Imagination, Red Bus
19	NEW	UPSTAIRS AT ERIC'S	Yazoo, Mute
20	20	FIVE MILES OUT	Mike Oldfield, Virgin

JAPAN

(Courtesy Music Labo)
As of 11/22/82
SINGLES

This Week	Last Week	Title	Artist
1	1	NOBARANO ETUDE	Seiko Matsuda, CBS-Sony/Sun
2	2	YAKUSOKU	Toru Watanabe, Epic-Sony/NTV
3	7	NATSUO AKIRAMETE	Naoko Ken, Canyon/Amuse-PMP
4	3	YUWAKU SURESURE	Toshihiko Tahara, Canyon/Janny's
5	13	SAN-NENMENO UWAKI	Hiroshi V Kilbo, RCA/Total
6	4	HORETAZE KANPAI	Masahiko Kondo, RVC/Janny's
7	NEW	SECOND LOVE	Akina Nakamori, Warner-Pioneer/Ken on-Nichion
8	6	ZIGZAG SEVENTEEN	Shibugakitai, CBS-Sony/Janny's
9	5	SUMIRE SEPTEMBER LOVE	Ippu-Do, Epic-Sony/JCM-Hakuhodo
10	10	YA YA	Anotokio Wasurenai, Southern All Stars, Victor/Amuse
11	8	ASEKAKI BESOKAKI ROCK'N ROLL	Run, Yokohama Ginbae, King/Crazy Rider
12	17	DAKISHIMETA I	Iyo Matsumoto, Victor/Fuji
13	9	SHOJO A	Akina Nakamori, Warner-Pioneer/NTV-Nichion
14	12	YOKORENBO	Miyuki Nakajima, Canyon/Yamaha
15	11	MATSUWA	Aming, Nippon Phonogram/Yamaha
16	NEW	TOMADOINO SHUMATSU	Chiemi Hori, Canyon/Top
17	14	ROKU-BANMENO YU U U TSU	Kenji Sawada, Polydor/Watanabe-Anima
18	15	KARIN	Yoshie Keshiwabara, Nippon Phonogram/Noeru
19	NEW	KOIBITOMO NURERU	MACHIKADO, Masatoshi Nakamura, Nippon Columbia/NTV
20	16	ROCKING MY HEART	Eikichi Yazawa, Warner-Pioneer/Sunrise

ALBUMS

1	NEW	CANDY	Seiko Matsuda, CBS/Sony
2	1	VARIATION	Akina Nakamori, Warner-Pioneer
3	2	NYLON CURTAIN	Billy Joel, CBS-Sony
4	4	NEXT	Oh Course, Toshiba-EMI
5	5	H2O	Daryl Hall & John Oates, RVC
6	9	SHIOSAI	Mayumi Itsuwa, CBS-Sony
7	6	NUDE MAN	Southern All Stars, Victor
8	3	BEAT POPS	RC Succession, London
9	8	LUNATIC MENU	Ippu-Do, Epic-Sony
10	10	TAIYOGA IPPAI	Tatsuhiko Yamamoto, Toshiba-EMI
11	7	TORIKO	Kai Band, Toshiba-EMI

12	11	SPECIAL LIVE	Shinji Tanimura & Masahi Sada, Polystar/Warner-Pioneer
13	13	MOMENTOS	Jullo Iglesias, Epic-Sony
14	NEW	LOVE LETTER	Hironi Iwasaki, Victor
15	NEW	YUHODO	Takao Kisugi, Kitty
16	15	MADNESS, MONEY AND MUSIC	Sheena Easton, Toshiba-EMI
17	14	GREATEST HITS VOL.2	Olivia Newton-John, Toshiba-EMI
18	17	NIGHT BIRDS	Shakatak, Polydor
19	12	ASSAULT ATTACK	Michael Schenker Group, Toshiba-EMI
20	16	CHICAGO 16	Chicago, Warner-Pioneer

AUSTRALIA

(Courtesy Kent Music Report)
As of 11/22/82
SINGLES

This Week	Last Week	Title	Artist
1	1	COME ON EILEEN	Dezy's Midnight Runners, Mercury
2	2	SHY BOY	Bananarama, Liberation
3	12	PASS THE DUTCHIE	Musical Youth, MCA
4	7	ROCK THE CASBAH	Clash, Epic
5	3	EYE OF THE TIGER	Survivor, Epic
6	4	YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU	Melissa Manchester, Arista
7	9	JACK DIANE	John Cougar, Riva
8	5	I KNOW THERE'S SOMETHING GOING ON	Frida, RCA
9	13	SOLID ROCK	Goanna, WEA
10	6	DA DA DA I DON'T LOVE YOU	Trlo, Mercury
11	11	TAXI MARY	Jo Jo Zep, Mushroom
12	NEW	THIS GUY'S IN LOVE (WITH YOU)	Reese, RCA
13	8	HARD TO SAY I'M SORRY	Chicago, Full Moon
14	14	WINNERS	Moving Pictures, WBE
15	NEW	THE GIRL IS MINE	Michael Jackson/Paul McCartney, Epic
16	10	DON'T GO	Yazoo, Mute
17	18	TRUE LOVE	Billy Field, WEA
18	16	PRESSURE	Billy Joel, CBS
19	NEW	I'M SO EXCITED	Pointer Sisters, Planet
20	NEW	IT STARTED WITH A KISS	Hot Chocolate, Rak

ALBUMS

1	1	LOVE OVER GOLD	Dire Straits, Vertigo
2	3	FAMOUS LAST WORDS	Supertramp, A&M
3	6	PRIMITIVE MAN	Icehouse, Regular
4	2	TOO-RYE-AY	Kevin Rowland & Dezy's Midnight Runners, Mercury
5	4	AVALON	Roxy Music, Polydor
6	11	HOTTEST HITS	Hot Chocolate, Rak
7	5	SHABOOH SHOOBAH	Inxs, WEA
8	7	THE NYLON CURTAIN	Billy Joel, CBS
9	NEW	H2O	Daryl Hall & John Oates, RCA
10	9	NIGHT AND DAY	Joe Jackson, A&M
11	8	NEBRASKA	Bruce Springsteen, CBS
12	12	THE VERY BEST OF DON McLEAN	Don McLean, Intersun
13	NEW	SCARRED FOR LIFE	Rose Tattoo, Albert
14	13	MIRAGE	Fleetwood Mac, Warner Bros.
15	14	SHEFFIELD STEEL	Joe Cocker, Liberation
16	16	THE LEXICON OF LOVE	ABC, Mercury
17	NEW	GREATEST HITS VOL.3	Olivia Newton-John, Intersun
18	10	COMPLETE MADNESS	Madness, Stiff
19	18	THE JOE COCKER COLLECTION	Joe Cocker, Cube
20	15	NEW GOLD DREAM	Simple Minds, Virgin

ITALY

(Courtesy Germano Ruscitto)
As of 11/16/82
SINGLES

This Week	Last Week	Title	Artist
1	1	DER KOMMISSAR	Falco, CGD-MM
2	2	MASTER PIECE	Gazebo, Baby/CGD-MM
3	6	I WON'T LET YOU DOWN	Ph.D., WEA
4	3	MUSIC AND LIGHTS	Imagination, Panarecord
5	10	TWIST '82	Various, Five/CGD-MM
6	19	DISCO PROJECT	Pink Project, Baby/CGD-MM
7	9	EYE IN THE SKY	Alan Parsons Project, Arista/CGD-MM
8	18	SONO UN VAGABONDO	Jullo Iglesias, CBS
9	4	AVRAI	Claudio Baglioni, CBS
10	14	HARD TO SAY I'M SORRY	Chicago, WEA
11	5	BRAVI RAGAZZI	Miguel Bose, CBS
12	NEW	EYE OF THE TIGER	Survivor, SB/CBS
13	7	DA DA DA	Trlo, PolyGram

14	NEW	BALLO ballo	Raffaella Carrà, CGD-MM
15	12	HE GIA	Lucio Battisti, No.1/RCA
16	11	TANZ BAMBOLINA	A. Camerini, CBS
17	NEW	ROSEANNA	Toto, CBS
18	NEW	EYE OF THE TIGER	Night Hawk, Baby/CGD-MM
19	NEW	PER I TUOI OCCHI	Loredana Bertè, CGD-MM
20	NEW	PIENO D'AMORE	Loretta Goggi, WEA

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)
As of 11/20/82
SINGLES

**World
Popular Song
Festival
in Tokyo
'82**

**13th WPSF:
THEY CAME, THEY SANG,
THEY CONQUERED**

The 13th annual World Popular Song Festival climaxed Oct. 31 at Tokyo's Budokan with a succession of dazzling performances by artists from all over the world. The World Popular Song Festival will be back next year, bigger and better than ever. Details for entry will be announced soon.



Grand Prix
Anne Bertucci (U.S.A.)

Grand Prix
Asuka (Japan)

**Most Outstanding
Performance Award**
Best Song Award
Yoshio (Mexico)

Best Song Award
Céline Dion (France)

Outstanding Song Award
Mio Honda (Japan)



Outstanding Song Award
John Rowles (New Zealand)

Outstanding Song Award
Ronen (Israel)

Outstanding Song Award
Mikiyoshi Iwakiri (Japan)

Kawakami Award
Harvey Malaeholo &
Geronimo Singers (Inconesia)

Kawakami Award
Piero Cassano (Italy)



For further information:

FESTIVAL COMMITTEE '82

YAMAHA MUSIC FOUNDATION

3-24-22, Shimomeguro, Meguro-ku, Tokyo 153, Japan
TEL: Tokyo (03) 719-3101
CABLE: WORLD FESTIVAL TOKYO
TELEX: 2466571 YAMAHA J



E. T.—The Extra-Terrestrial, MCA MCA-7000. Produced by Quincy Jones. How long can the "E. T." boom last? MCA's banking that the appeal of the "squashy little guy from outer space" will continue ringing up box office and merchandise sales beyond the holidays. This lavishly packaged, lovingly produced condensation of the action from the Steven Spielberg movie boasts a new love song and narration from Michael Jackson, as well as an artful blend of soundtrack dialogue, sound effects and new script. The only possible villains: resistance to its justifiable \$11.98 list tag, and legal storm clouds (see separate story, page one) that could dampen market momentum.

LITTLE RIVER BAND—Greatest Hits, Capitol ST12247. Produced by John Boylan, Little River Band, Glenn Wheatley, George Martin, Ernie Rose. The consistent hitmakers follow the gold. "Time Exposure" LP with this impressive hits collection. LRB has assembled some of the catchiest, punchiest pop singles of the past few years, with the standouts including "Man On Your Mind" and "Help Is On Its Way" (both written by departed lead singer Glenn Shorrock). The group had hoped to have a studio album out for Christmas featuring its new lead singer, John Farnham, but it didn't make the deadline. This album does feature two new songs, though, including the loping midtempo tune "The Other Guy," which is already climbing the Hot 100.

DEVO—Oh no! it's DEVO, Warner Bros. 23741. Produced by Roy Thomas Baker. Yesterday's rock oddballs now loom as new traditionalists indeed, thanks to the swell in techno-pop bands following in their wake. If anything, Devo's brand of high-tech dance rock has already staked its musical horizons on its earliest albums, so that here the Akron quintet and producer Baker only refine the whipcrack electronic pulse that took "Whip It" into top sales and airplay. Topics this time include modern toys ("Speed Racer"), pyrotechnics ("Explosions") and other new twists in the band's jaundiced world view.

SQUEEZE—Singles 45's And Under, A&M SP-4922. Various producers. Their recent and untimely disbanding makes Squeeze's new anthology both pointed and poignant: at a time when radio here is finally opening its doors to new pop and rock, this even dozen captures their most accessible work from their formation forward. As such, with any care at retail and astute promotion, gems like "Take Me, I'm Yours," "Slap And Tickle," "Another Nail In My Heart" and "If I Didn't Love You" could belatedly earn true hit stature here. Add better known recent releases and one new track, their last, and this is primary pop.



PEABO BRYSON—Don't Play With Fire, Capitol ST-12241. Produced by Peabo Bryson. When Peabo sings, ladies listen. And when Bryson writes his own ticket on "Give Me Your Love," "Don't Play With Fire" and "We Don't Have To Talk," produces, and sings them his way, you know you're hearing the artist the way he wants to be heard. Bryson's voice is the strong magnetizing force, as he builds songs to stretch his talent and his voice to the benefit of his career. His last set edged the top 40, pointing up his style's traditional appeal to pop programmers and consumers, too.

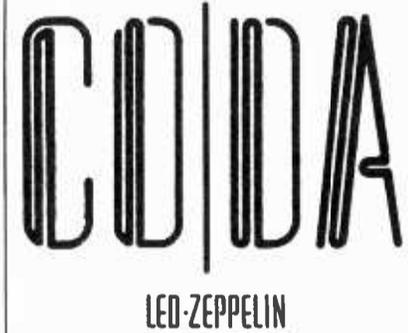
CHIC—Tongue In Chic, Atlantic 80031-1. Produced by Bernard Edwards and Nile Rodgers. Chic's latest is far short of past creative and commercial peaks. Problem may lie with the apparent reluctance of Rodgers and Edwards to showcase the talents of vocalists Alfa Anderson and Luci Martin, except on "Hey Fool," a catchy, melodic tune that's the best cut on display, and "When You Love Someone," a mellow ballad. Instrumentation is faultless, of course, but the spark is missing, even on the first single, "Hangin'." The Chic reputation will probably ensure reasonable sales activity, however.

SONNY CHARLES—The Sun Still Shines, Highrise HR102AE. Produced by Bobby Paris. Sonny Charles returns to the black and pop charts with "Put It In A Magazine," a mid-tempo tour de force that could be one of his biggest. Arranger/conductor Gene Page sweetens the beat, producer Paris surrounds with universal sounds and co-writes with Charles—and Charles sings for the surprising Highrise label and brings home the bacon on "Put It In A Magazine," "Treasure Of Your Pleasure" and "Personally."



POWER PLAY—Avanti, Epic ARE38245. (CBS). Produced by Hans Vermeulen. Of all the bands to emerge from continental Europe, this trio is perhaps the most commercial. From the playing and style, there is nothing stereotypically "European" about this Dutch band: Power Play specializes in smooth yet hard-edged pop which is reminiscent of the Police, Paul McCartney and Toto at various times. There is something for everyone: new music fans ("You Want It, You'll Get It"), lovers of country-tinged rock ("Waiting"), r&b/jazz-inflected rock ("Stop"), and standard AOR listeners ("Waste

Spotlight



LED-ZEPPELIN

THE J. GEILS BAND—Showtime!, EMI America SO-17087 (Capitol). Produced by Seth Justman. Even when their recording career was in a slump, this feisty Boston sextet could be relied upon for high-powered live performances. Now that they've gained a commercial second wind, that partying spirit is only enhanced, as mirrored by this shrewdly chosen single disk excerpt from their Pine Knob engagement this September: tight, fast segues and playful banter from Peter Wolf (especially on the funny, funky "Love Rap" that closes side one and sets up "Love Stinks" as opener for the reverse) explain the often thunderous involvement of their audience. The material leans largely on their recent EMI America output, a move both market-wise and musically appropriate, since they delivered an earlier live set while on Atlantic.



of Time"). Overall, they offer fresh proof of the continued internationalization of rock.

PHAROAH—Point Of Entry, Scarab Records SR1001. Produced by Sam & Joe Locricchio. If "Eye Of A Tiger" was such a big hit, why not try to see what "Eye Of A Needle" can do. It's the opening cut in a new album by this new group, and it is in the same pop AOR mainstream mode. It is followed by "Bitter Taste Of Orange," a Southern rock song about Vietnam. Throughout big chords and big vocals keep the band on a straight commercial path.

RESURRECTION BAND—DMZ, Elektra/Light 60207 (WEA). Produced by Resurrection Band. If for no other reason, this Chicago-based sextet deserves a place in the history books for being one of the first hard rock Christian acts to be marketed by a major label. Perhaps as a concession to secular hard rockers, the "message" is kept in the background though it is definitely there for those who want it. "Military Man," "Reluctance," and "White Noise" are the best tracks. The alternation of vocals between Wendi Kaiser and Glenn Kaiser however leads to a certain schizophrenia though the playing is expert (and bone-crushingly heavy) throughout. Elektra is planning to focus on secular stations and regular rock bins with this project.

D.O.A.—War On 45, Alternative Tentacles/Faulty Products (I.R.S.). VIRUS 24. Produced by Thom Wilson & D.O.A. Once in while two acts cover the same song. In this case it is Edwin Starr's "War," which is also on the new Jam EP. While the Jam does it pretty straight with horns, D.O.A. distorts the vocals. Or maybe singer Joey Sh*thead's rumble from the grave vocals are natural: He uses them elsewhere on such spiffy tunes as "Class War," "I Hate You," and "Let's F**k." The cover graphic, suggesting the Zap comics tradition, is both grim and darkly funny, meriting display in appropriate new rock outlets.



BELLAMY BROTHERS—Strong Weakness, Elektra Curb 60210. Produced by Jimmy Bowen & the Bellamy Brothers. The cover of this LP shows the Bellamys partying in the

LED ZEPPELIN—Coda, Swan Song 90051-1 (Atlantic). Produced by Jimmy Page. The first side of this album was recorded at various sessions between 1969 and 1972. The second side was recorded in 1976 and 1978. Though both sides are essentially outtakes from LPs during that time, both are fascinating. In the beginning Led Zep played some hot blues, and of the early songs, one, "We're Gonna Groove," is by Ben E. King and James Bethal. The other, "I Can't Quit You Baby," is by Willie Dixon. On the second side Led Zep is already comfortable in its own unique stutter-step groove. A surprise is the use of acoustic piano in "Darlene." The late John Bonham's "Bonzo's Montreux" electronic and steel drum extravaganza will delight fans, who should be breaking down the doors for this LP.



OZZY OSBOURNE—Speak Of The Devil, Jet ZX 2 38350 (CBS). Produced by Max Norman. At once a veteran of heavy metal and a prominent leader in its current resurgence, Osbourne's outrageous image and throat-shredding vocal delivery have already translated into platinum acceptance for his first two solo albums. That base alone bodes well for a live package, given the genre's concentration of active concert-goers, but Jet adds insurance via competitive pricing (an equivalent list of about \$12.98 for both disks) and a program allowing Osbourne to trade on both his solo output and his halcyon days with Black Sabbath among the 12 predictably extended songs included. One note of warning: the cover portrait isn't entirely, er, appetizing, so stock well away from the children's section or AC.

shower with a bevy of bikini-clad beauties. The inside gives reason to suspect the duo considers itself country's answer to Jimmy Buffett: arrangements and material are light, frothy and often reggae-influenced. The duo's band does a fine job with its instrumentation—but there's a blandness here that could benefit from some sizzle and punch. Best-bet cuts: "When I'm Away From You," "The Night They Killed Country Music."

RONNIE McDOWELL—Greatest Hits, Epic FE38314. Produced by Buddy Killen. McDowell does his own liner notes for his first hits package, which contains such previous chart successes as "Older Women," "Wandering Eyes," "World's Most Perfect Woman," and "Watchin' Girls Go By." If one judged by this LP alone, it would be reasonable to assume McDowell's sole sphere of influence is the female gender; nearly every cut deals with women, sex and love. Conway Twitty makes an appearance on "It's Only Make Believe."



THE JAM—The Bitterest Pill, Polydor PX1506 (PolyGram). Produced by Peter Wilson, the Jam, Tony Taverner. It is indeed unfortunate that this dynamic trio has decided to call it quits. Each release showed the band getting a better handle on its earthy synthesis of basic rock and 1960's flavored r&b. This five-track EP is the band's strongest release to date with reworkings of the classic "Fever" and Edwin Starr's "War" more worth the price. The three originals, especially "Pity Poor Alfie," are also well done. Overall, it's a powerful final chapter in the work of an influential, it's an underappreciated band.

VOLUMATIX—Volume One, Republic Records Corp. RRC 8204. Produced by Joe Holmesly & Lee Martin. Volumatix, who come from Houston, play a combination of progressive and new wave art music that works because it still has its collective finger on the pulse of basic rock'n'roll. This six song EP shows the band able to master a variety of styles.

IAN NORTH—Rape Of Orchids, Neo Records PGEP1100. Produced by Ian North. This is the debut release from the new Neo Records label, based in New York (212) 308-1128.

North plays techno pop music which he records at home on his own Teac 80. He also writes and plays all the instruments, with additional vocals by Deborah Pell North. The music has a haunting quality to it, but is as accessible as anything coming from the new English pop acts.



STANLEY TURRENTINE—Home Again, Elektra 60201. Produced by Chuck Jackson. Turrentine's success at mating his ripe sax stylings with sleek, r&b-powered material continues to earmark this veteran as an archetype for the crossover jazz field. This latest collection continues in that vein, offering vocal hooks from Irene Cara (featured on "You Can't Take My Love") and newcomer Derald Conway (on "I Knew It Couldn't Happen") that can buttress Turrentine's stock at urban contemporary, AC and some pop stations.

AL DI MEOLA—Tour De Force—"Live," Columbia FC 38373. Produced by Al DiMeola. DiMeola's high-powered lyricism and the tough, rock punch his band and arrangements provide place this concert album squarely in the electric end of the fusion market. That focal point doesn't eclipse the guitarist's more delicate, flamenco-tinged ballads ("Nena" in particular), but it's the set's uptempo blazers that will reach the broadcast spectrum of buyers.



pop

THE FABULOUS THUNDERBIRDS—T-Bird Rhythm, Chrysalis CHR 1395. Produced by Nick Lowe. The timing in the market couldn't be better for this band's fourth and decidedly most commercial outing, on which producer Lowe has focused their rock and blues stylings with a sense of humor and history. "How Do You Spell Love" could well bring the band their first commercial hit, while elsewhere they offer numerous rockers demanding AOR attention.

JESSE COLIN YOUNG—The Perfect Stranger, Elektra 60151. Produced by Michael James Jackson. Young's velvety but soulful vocal stamp is well-suited to this program of moody pop/rock songs, dominated by new originals written by Young with a rotating cast of partners. This is crisply performed modern AC in its best sense—intelligent and mature in its outlook.

PETER ALLEN—The Best, A&M SP-3207. Produced by David Foster, Joel Dorn, Mike Post, Marvin Hamlisch, Peter Allen, Ed E. Thacker. Allen never achieved mass success as a record act on A&M, but he wrote numerous memorable compositions, as this retrospective attests. Among the highlights are "I Honestly Love You," "I Go To Rio," "Don't Cry Out Loud" and "Bi-Coastal," tunes running the gamut from tear-stained ballads to sly, witty pop rock.

BILLY PRESTON—The Best, A&M SP3205. Produced by Billy Preston, George Martin. Preston was responsible for an impressive number of hits on A&M, from funky r&b-based instrumentals like "Outa-Space" to witty uptempo pop tunes like "Will It Go Round In Circles" to lyrical ballads like "You Are So Beautiful," one of the few standards to emerge in recent years. Though Preston has since moved over to Motown, this package collects the most memorable sides from his long association with A&M.

BLOTTO—Combo Akimbo, Blotto Records BLP004 (Peter Pan). Produced by Blotto & Chris Cassone. Those who remember "I Want To Be A Lifeguard" will recall Blotto as a band with a sly sense of humor. Here, it tackles the sex, rock'n'roll and making a living with the same winning blend of musical ability and wit. Buck Dharma of Blue Oyster Cult joins in for "Metal Head."

WALTER STEDDING—Dancing In Heaven, Animal APE6003 (Chrysalis). Produced by Walter Stedding. Violinists aren't known for making quirky, spunky rock but it is precisely this stereotype which Stedding appears out to break. He plays and sings intelligent yet humorous and danceable music which could appeal to fans of such diverse acts as Warren Zevon, the Waitresses or Devo. Such tracks as "You Got It," "Flip Flop," "All The Way," and "White House" are well worth a listen.

JOHN GREAVES—Accident, Europa Records 6313 408. Produced by John Greaves & Armand Frydman. John Greaves, a member of the progressive rock group National Health, plays keyboards and bass, and does the vocals on his solo LP. The LP relies heavily on electronic keyboards, but the songs are

(Continued on page 71)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks—**predicted for the top half of the chart in the opinion of the reviewer; **recommended—**predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Reviewers: Dave Dexter Jr., Enrique Fernandez, Laura Foti, Paul Grein, Douglas E. Hall, Is Horowitz, Kip Kirby, Roman Kozak, Irv Lichtman, Ed Ochs, Tony Sabourin, Sam Sutherland, Robyn Wells, Adam White.

Vox Jox

• Continued from page 25

New WNOX Knoxville, Tenn. p.d. Jerry Howell is busy celebrating the country station's 61st birthday. To mark the event, the station has had recording artists call in congratulations. President Reagan also sent a message. The station, which claims to be the oldest in the state, originated the "Tennessee Barn Dance," which helped launch the careers of Chet Atkins and Archie Campbell, among others. The station brought the show back to life about three months ago and is using local talent for the live three-hour broadcast on Saturday nights. Howell says he expects to add name talent as it develops. As part of the birthday celebration, Howell also resurrected what had been a daily live show, "Midday Merry-Go-Round," for one day, Thursday (18). WNOX has also acquired WYSH in nearby Clinton. The FMer has changed its call letters to WNKX, moved its dial position to 95.3 mHz, and begun calling itself "Kix-95" to plug its country format. It will soon move to Knoxville with increased power.

Moving from his air personality post at WASH Washington D.C. to a position as general manager of WXAM Charlottesville, Va. is Ed Rodriguez. Also joining the station is Jackie Walker, replacing night jock, Keith Thomas. . . . Matt Ceaser is now operations manager at WPEZ Macon. He'd been doing middays on Atlanta's WSB. . . . Shelle Straus goes across town from the assistant p.d. position at San Diego's KOGO to a post as producer of the Hudson and Bauer show at KFMB. . . .

Bubbling Under The HOT 100

- 101-NASTY GIRL, Vanity Six, Warner Bros. 7-29908
- 102-IF THIS WORLD WERE MINE, Cheryl Lynn, Columbia 18-03204
- 103-DOO WA DITTY, Zapp, Warner Bros. 7-29891
- 104-NIPPLE TO THE BOTTLE, Grace Jones, Island 7-99963 (Atco)
- 105-SHE'S JUST A GROUPIE, Bobby Nunn, Motown 1643
- 106-GOT TO BE THERE, Chaka Khan, Warner Bros. 7-29881
- 107-LOVE'S COMIN' AT YA, Melba Moore, EMI-America 0126
- 108-PEEK-A-BOO, Devo, Warner Bros. 7-29931
- 109-PACK JAM, Jonzun Crew, Tommy Boy 826
- 110-WHITE WEDDING, Billy Idol, Chrysalis 2648

Bubbling Under The Top LPs

- 201-ALPHONSE MOUZON, Distant Lover, High-rise SHR 100
- 202-SHAKATAK, Night Birds, Polydor, PDI 6354 (Polygram)
- 203-SAMMY HAGAR, Rematch, Capitol ST 12238.
- 204-TAVARES, New Directions, RCA AFLI-4357
- 205-CREEDENCE CLEARWATER REVIVAL, Chooglin', Fantasy 9621
- 206-WALL OF VOODOO, Call Of The West, A&M SP 70026
- 207-GIRLSCHOOL, Screaming Blue Murder, Mercury SRMI-4066 (Polygram)
- 208-THE SPINNERS, Grand Slam, Atlantic 80020
- 209-GWEN GUTHRIE, Gwen Guthrie, Atlantic 90004
- 210-DAVID LINDLEY, Win This Record, Elektra 60178

Former KROQ p.d. turned consultant Rick Carroll has been selected to provide the musical score of 20 songs for a motion picture slated to be released next summer. Carroll's company, Carroll Schwartz & Groves, will be scoring the film "Surf II" with the help of KROQ air personalities Jed The Fish, Freddy Snake-skin and The Poorman.

NAB Files Lottery Reply

graphic standards, which "narrow the scope of the diversity preference" so that they are restricted to applicants who have ownership interests within the same geographic location. It notes that the current effect of the proposed preference is "to disadvantage broadcasters who have no co-located interests."

The broadcaster association also has filed an intervenor brief in the appeals court case here between the FCC and the NAACP, siding with the commission's decision to dismiss a recent NAACP petition to review its decision on AM-FM combinations.

The FCC this year decided not to hold a new rulemaking proceeding breaking up common ownership, operation or control of more than one AM or FM broadcast station in a market, or requiring divestiture. It reasoned that its other new deregulatory proposals will achieve similar competition and diversity, and that the regulations prohibiting programming duplication will also achieve diversity. NAB's intervenor brief states that the FCC's decision "was a lawful and reasonable exercise of its discretion" in choosing not to hold what NAB calls a "lengthy and costly rule making."

WEA U.K. To Close Plant

affairs minister, said the government would be reluctant to bring in a royalty "unless it was sure it would be of benefit." And he added: "At the moment, that does not appear to be the case."

This follows industry hopes that the government may have finally been influenced to favor a blank tape royalty through non-stop lobbying of members of Parliament and tough submissions from industry organizations.

While Vaughan seemed pessimistic about prospects of a royalty, he said no decision had been made whether a royalty on software or hardware or both would be desirable. He said in Parliament: "Comments on the Green Paper have shown that views are divided on this, and my department is now considering the situation."

The subject had been raised by MP Alan Haselhurst, who claimed that any new policy on copyright law would be better if it made a clear distinction between home taping and commercial piracy. He told the House of Commons: "To impose a levy on blank recording tapes would constitute an unjustified blow against home taping."

It is widely accepted here that there will be a general election in 1983 and that the government fears that any royalty on software or hardware would impose "an unfair burden on a large number of private individuals."

South Texas has a new adult contemporary AM outlet, KRYS Corpus Christi, managed by Gary Maricle and programmed by Russ Martin. Its FM sister station KBCK (K-99) is slated to sign on with a country format Nov. 20.

Some management realigning at Gannett, as Tom Wilson becomes general manager at WWWE/WDOK in Cleveland. He had been g.m. at WWWE. WDOK g.m. Peter Irmeter becomes station manager for both facilities. Meanwhile in Detroit, Jim Molay is upped to g.m. of WCZY/WLQV from his present post as g.m. of WCZY, and Jack Myscka goes from g.m. to station manager at WLQV. Gannett, by the way, has added another tv station to the fold: WLVI, Channel 56 in Boston. . . . There's a new director of Creative services for KGO-AM-FM in San Francisco. She's Jerri Meacham, who most recently was special events coordinator for the 1982 San Francisco Giants season. Prior to that, she had been promotion director for WBAP Fort Worth.

Status Quo Hits U.K. Musicians' Union

are good members, and we've done our best to help them over the years. It is therefore extremely irritating to find they are making unsubstantiated claims about the so-called arbitrary action of the union.

"It is quite untrue to suggest there was any union pressure to prevent their performance of 'Caroline' being shown on 'Top Of The Pops.'"

Market Quotations

As of closing, Nov. 10, 1982

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
13/16	1/2	Altec Corporation	-	68	9/16	1/2	9/16	Unch.
55	26 3/4	ABC	9	1508	55 1/2	54 1/4	54 1/4	- 1/4
35 1/2	25 1/2	American Can	5	474	34	33 1/2	33 1/2	- 1/2
9 1/4	4	Automatic Radio	5	41	8 1/2	8 1/2	8 1/2	- 1/4
55	33 1/2	CBS	10	1392	52 1/2	52 1/4	52 1/4	+ 1/4
7 1/2	5	Craig Corporation	66	40	6 1/2	6 1/2	6 1/2	Unch.
71 1/2	47	Disney, Walt	20	1681	68 1/2	66 3/4	67	Unch.
4	2 1/2	Electrosound Group	42	17	3 1/2	3 1/4	3 1/4	- 1/4
17 1/2	11 1/4	Gulf + Western	5	2612	18 1/2	17 1/2	17 1/2	Unch.
18 1/4	10 1/4	Handleman	7	249	18 1/2	17 1/2	17 1/2	- 1/4
6 1/4	1 1/2	Integrity Entertainment	9	384	3 1/2	3 1/4	3 1/4	+ 1/4
7	3 3/4	K-tel	15	54	6 1/2	6 1/4	6 1/4	- 1/4
59	36	Matsushita Electronics	10	1786	51 1/2	50 1/2	50 1/2	+ 1
78	38	MCA	18	556	76 1/2	74 1/2	75 1/2	- 1/2
79 1/2	48 1/2	3M	21	2481	78 1/2	75 1/2	76 1/2	- 1/4
92	49	Motorola	17	2116	89 1/2	85 1/2	85 1/2	- 4
49 1/2	30	North American Phillips	9	262	50 1/2	49	49	+ 3/4
14	5 1/2	Orrox Corporation	-	139	13 1/2	12 1/2	12 1/2	- 1/4
16 1/2	10	Pioneer Electronics	20	-	-	-	-	Unch.
27	15 1/2	RCA	50	2592	26	25 1/2	24 1/2	- 1/4
18	11	Sony	12	24529	17 1/2	16 1/2	16 1/2	- 1/4
34 1/2	19	Storer Broadcasting	19	768	32 1/2	31	31 1/2	- 1 1/2
3 1/2	2	Superscope	-	50	3 1/2	3 1/4	3 1/4	Unch.
44 1/2	27 1/2	Taft Broadcasting	11	62	45	43 1/2	43 1/2	- 1/2
63 1/4	34	Warner Communications	11	6141	58	59 1/2	55 1/2	- 1/2

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	1,300	1/2	1 1/4	Kustom Elec.	100	2 1/2	2 3/4
Certron Corp.	29,500	1-3/16	1 1/2	Recoton	400	3 1/2	4
Data Packaging	1,100	7 1/2	8 1/2	Reeves	-	-	-
Josephson Int'l	6,300	16	16 1/2	Comm.	53,900	39 1/2	39 3/4
Koss Corp.	5,100	5	5 1/2	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. Volmer, Associate Vice President, Los Angeles region, Dean Witter Reynolds, Inc., 4001 West Alameda, Suite 100, Toluca Lake, Burbank, California 91505, (213) 841-3761, member of the New York Stock Exchange, Inc.

NOVEMBER 27, 1982, BILLBOARD

The Rhythm & The Blues

new recordings, mostly standards, but two, "When A Child Is Born" and "The Lord's Prayer," came out as a 45 last Christmas. Producer is Jack Gold.

Short Stuff: Several people have contacted Billboard to find out when Barbara Mason's new single is due. The best way to find out is via her label, Lioness Records, 8317 Lynnewood Road, Philadelphia, Pa. 19150, (215) 248-0153. . . . Those interested in contacting the Brighter Side Of Darkness, another act profiled recently in this column, should call Mark Allen at (312) 734-3356. . . . Material's "One Down" album on Elektra could be a real sleeper. These avant-garde rock-jazzmen from Brooklyn have, in the manner of Steely Dan, hired a slew of top New York funk and jazz musicians to give their record a state-of-the-art dance-fusion sound. Nile Rodgers, Yogi Horton, Tony Thompson and Nona Hendryx are just a few of the players appearing. The gem, however, is a ballad, "Memories," featuring Cissy Houston's daughter Whitney on vocals and jazzman Archie Shepp on sax. Houston is a thrilling young singer who performs beautifully, while Shepp's solo is the closest thing to Lester Young's bedroom style heard in years. In fact, Material's "One Down" could be the Tom Tom Club of this winter.

Otis Williams, a former background singer with Isaac Hayes' Hot Buttered Soul, has a single, "I Love

The Way You Love Me," on Sound Of New York Records. . . . Tierra, the Boardwalk group, is being profiled on PBS's award-winning "Soundstage" music series this month. . . . Recent years have been hard on black fanzines, with the demise of Johnson Publications' Black Stars and of Sepia, an Ebony-styled black general interest magazine. Soul Teen, owned by the same Houston-based company as Sepia, also seemed ready for the dust bin until Lexington Library, a division of New York's Sterling Publications,

purchased rights two months ago. The magazine—which, along with Right On!, is an important link in the black artist development chain—is being revamped both editorially and visually. Karen Glover is the new New York editor. Steve Ivory, formerly of Black Radio Exclusive, is handling news on the West Coast. Glover says the magazine's name will be changed shortly and it will be seeking a somewhat classier image, with regular features on fashion and jazz, in addition to the current hot acts.

THANK YOU FOR SHARING YOUR GENIUS

PATRICK COWLEY

1950-1982

Arial Records and Cassettes
San Francisco

Photo News



CHET CHAT—Emmylou Harris gets a history lesson from Chet Atkins at a party to celebrate the 25th anniversary of RCA's Studio B in Nashville. The facility is currently run by the Country Music Foundation.



TWO TONS OF RAIN—Izora Redman, left, and Martha Wash of the Weather Girls, formerly Two Tons of Fun, autograph copies of their Columbia 12-inch single, "It's Raining Men," at a Tea Party hosted by the label.



STOLEN THUNDER—Holly Near, left, is all smiles as a young fan steals the spotlight during a recent in-store appearance at Musicland in Seattle. Her new LP is called "Speed Of Light."



PRETTY PAIR—Paul Simonon, left, of the Clash muses with David Bowie about the Miracle of the '69 Mets following the group's recent performance at Shea Stadium in New York.



GENERAL RAWLS—Lou Rawls made a recent stop at the U.S. Army base hospital in Fort Dix, N.J. It is one of several military installations he has visited this year. The Budweiser-sponsored "Lou Rawls Parade Of Stars" has generated nearly \$10 million for the United Negro College Fund.



HURRICANE NELLY—Singer Nelly Rangelova of Bulgaria takes the top prize at the recent International Talent Competition in Independence, Kan. The showcase, hosted by Jim Halsey, left, was part of the annual Neewolah Festival.

YOU CAN FINE-TUNE A FORMULA (BUT YOU STILL CAN'T TUNE A FISH)—Kevin Cronin, center, and Gary Richrath, right, of REO Speedwagon, discuss the merits of their argument with Epic topper Don Dempsey following the band's appearance at the Forum in Los Angeles.



BUENOS AIRES AFFAIR—RCA Records International recently held a marketing and product meeting in Argentina. Shown, from left, are Bernardo Garza, director of marketing and sales for RCA's distributor of Latin product in the U.S. and Puerto Rico; Ekke Schnabel, director of finance for RCA Records International; Adolfo Pino, vice president for Latin America and Spain; RCA Brazil recording artist Perla; and Renato Lopez, artistic director for RCA Mexico.

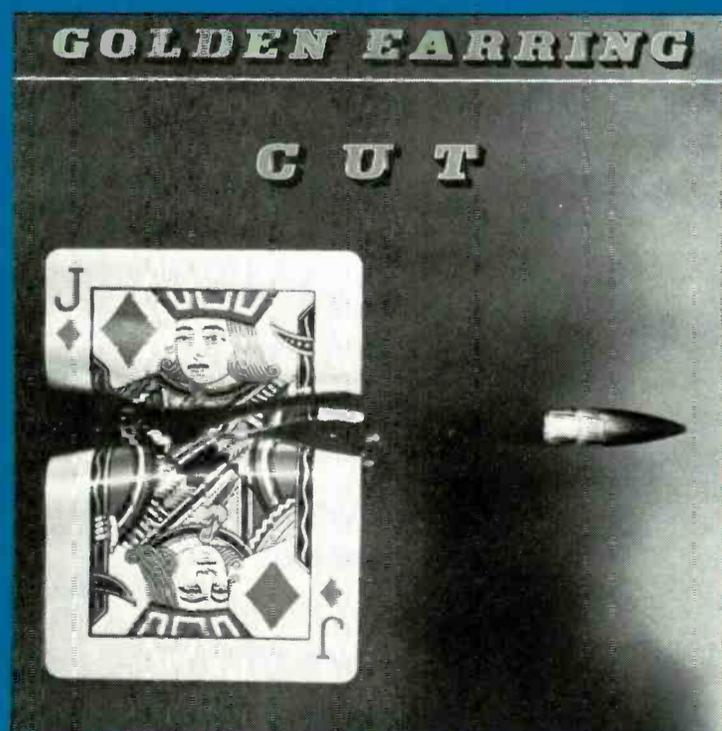


**THANKS GOLDEN EARRING,
GEORGE, BARRY, RINUS AND CESAR,
FOR COMING UP WITH ANOTHER
OUTSTANDING ROCK CLASSIC.**

"TWILIGHT ZONE"

T1103

ON 21 RECORDS



**FROM THE
ALBUM, "CUT"**

T1-1-9004

Messenger



"MESSENGER, JAB Records JAB.11. Produced by Messenger. Messenger is a power trio from Georgia recording for a small Tifton, Ga.-based label. Despite its origins, Messenger does not play southern rock; this is wall-banging hard rock, done very well. The band does a couple of covers: 'Hang On Sloopy' and 'Be-Bop-A-Lula', but mostly its original material they excel in, with guitarist Brad Sayre developing his own powerful and fluid style that demonstrates anew that there will always be room for the guitar virtuoso in rock."
 QUOTE FROM BILLBOARD MAGAZINE Oct. 30th.

"MESSENGER—'Messenger' LP—US Ind 7 Trk, JAB Records (Tifton, GA)—Knock-em-dead contenders in the New Heavy Metal Sweepstakes —George style. Superlative hot n heavy southern metal. Nc., repeat, not your standard 'boogie' (If anything more UK-styled). Messenger instead are a killer power trio in the finest of bite-the-bullet, arena rock traditions. Riff-roaring, high volume guitar heroes rule w/ Soaring, high volume tone that guaranteed to send chills down the spine. A thundering, magnificently tight rhythm section plus high flying, cry-tough vocals and refrain harmonies further accentuate the effect. On certain numbers, Messenger lighten up the pace by utilizing airy vocals and acoustic passages, but generally the tear-it-up power-house approach dominates. Stand-out trks: 'Strangers,' 'Be-Bop-A-Lula,' 'Living,' 'Lonely Nights'—A dose of regional HM at its best!" QUOTE FROM DISC TRADING CO., CARREDO, N.C.

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JAB-111 also available
on cassettes
JAB-8888 on 45 RPM
"STRANGERS" and "BE-BOP-A-LULA"

Manufactured by:
JAB RECORDS
601 Virginia Ave.
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(912) 382-8199

Management
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Tifton, GA 31794
(912) 382-8192
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DEBUT ALBUM PARTY—Nov. 30—RUMORS—ATLANTA

Lifelines

Births

Boy, Paul Michael, to Susan and Bob Emmer, Nov. 2 in Los Angeles. He is vice president of business affairs for Alive Video Inc. She works for Warner Bros. Records promotion.

★ ★ ★

Boy, Joseph David Straus, to Robin and James Straus, Oct. 30 in Highland Park, Ill. He is director of marketing for American Acoustics Labs.

★ ★ ★

Girl, Gretchen, to Lori and Mickey Fischer, Nov. 6 in Minneapolis. He is operations manager for Great American Music in Burnsville, Minn. She is a store manager there.

★ ★ ★

Girl, Diana Lynn, to Kathleen and Paul Richardson, Oct. 13 in Virginia Beach, Va. He is program director for WWDE-FM Hampton, Va.

Marriages

Eddie Burke to Nancy Lynne Sexton, Oct. 16 in Newport Beach, Calif. He is regional marketing consultant for XTRA-AM-FM San Diego.

★ ★ ★

Peter Gordon to Donna Kraut, Oct. 24 in New York. He is president of Thirsty Ear Productions.

★ ★ ★

Gary Gebler to Celeste Oken, Oct. 24 in Baltimore. He is manager of the Musicland store there.

★ ★ ★

Steven Kenger to Jennifer Miao, Oct. 22 in Brighton, Mich. He manages the Recordland store in Westland, Mich. She is a part-time employee.

★ ★ ★

Carmen Brower to Rose Iaquina, Oct. 1 in Windsor, Ont. He is a former member of Lastrada and Interiors.

★ ★ ★

Ralph Riley to Brenda Bailey, Nov. 6 in Danville, Ill. He is production director for Century 21 Programming in Dallas.

Deaths

Al Haig, 58, of a heart attack, Nov. 16 in New York. An early bebop pianist, he was a former member of the Charlie Parker Quintet. He also worked with Charlie Barnett, Jimmy Dorsey, Stan Getz and Chet Baker. He is survived by his wife, Joanne; and two sons, Alan and Daniel.

★ ★ ★

Melvin Webb, 34, of diabetes Nov. 12 in Los Angeles. He was a prominent session drummer. He is survived by his wife, Janice, and two sons.

★ ★ ★

Patrick Cowley, 32, of cancer Nov. 12 in San Francisco. He was a producer and recording artist for the Megatone label.

★ ★ ★

W.T. Babb, 59, of a heart attack Nov. 6 in Los Angeles. He was office manager for Garrett Music.

MARCH DEBUT SET

Plans Outlined For Launch Of CD System In Britain

Continued from page 4
tions from major companies and in the interests of having the maximum range of product available as soon as possible.

It was pointed out, for example, that Herbert von Karajan, who records for both DGG and EMI, was eager to have his recordings available in the CD format—a factor which is seen as helping to accelerate agreement between PolyGram and EMI.

On the question of the timing for the launch of the system in the U.S., Gout said it was too early to decide, because much depended on the response to the launch of the CD sys-

tem in Japan and Europe. If it proved highly successful, he said, the U.S. launch might have to be deferred in order to meet the demand for software. He added that the system would, in any case, not be on the market in the U.S. earlier than next fall.

Gout said that a check of 46 retail outlets in Japan three days after the launch revealed that dealers had sold 50% of their stock of CD records—a response that he said was beyond PolyGram's expectations. By the time of the launch in Europe, Gout said, there would be 300 titles available, a figure which was expected to rise to well over 500 by the end of 1983.

Chartbeat

Continued from page 6
holiday product crush—the top three albums are all the artists' first American releases. Men At Work (Columbia) holds at No. 1 for the third week, while the Stray Cats (EMI America) vault to number two and Lionel Richie's aforementioned solo debut advances to three.

Three albums enter the top 10 this week, led by Supertramp's "Famous Last Words" (A&M), which jumps nine notches to number five. That makes it to the band's second studio album in a row to crack the top five: "Breakfast In America" logged 22 weeks in the top five in 1979, on its way to winning the NARM award as best-selling album of the year.

Daryl Hall & John Oates are also looking to pick up their second straight top five album, as "H2O" (RCA) jumps nine notches to number six. The duo's "Private Eyes" spent three weeks at number five in February.

Print On Print

Continued from page 59
Selections" (\$5.95); "The Top 100 Movie Themes" (\$12.95). "Pamela Schultz Fun With Five Finger Broadway Tunes" (\$3.95); and, from Bradley, "Hooked On Classics II" (\$12.95).

Warner Bros. Publications offers "Cat Stevens Complete (Songs From 1970-1975)" (\$14.95); "110 Golden Standards" (\$12.95); and the third book of "Movie Music," with easy piano arrangements by Dan Coates (\$4.95).

Columbia Pictures Publications has acquired the exclusive worldwide rights for Sunrise Publishing Co., a specialist in guitar music. Ronny Lee, president of Sunrise, is the author of more than 80 instruction books on guitar and related fretted instruments. Columbia is also quick to capitalize on Willie Nelson Album Of The Year award from the Country Music Assn. for "Always On My Mind" with a matching folio (\$8.95) and piano/vocal and easy-play single sheets of the big hit title song (\$2.50 and \$2.25). Two other matching folios are Air Supply's "Now And Forever" and Survivor's "Eye Of The Tiger," both listing at \$8.95.

Stations Split On Rental Ads

Continued from page 3

he is averaging a new member daily. The store stocks 5,000 LPs. He rents his \$6.99 LPs for \$2.50 for 48 hours, with a \$5 deposit required. He specials 15 LPs that can be rented for 99 cents, asking a \$6 deposit. Lipton estimates that his 1,500 square foot store does 65% of its take in rentals.

Doug Halpern of the Ft. Wayne Rena's had a retail store, but his partner pulled out when the lease was up. In business since Oct. 1, Halpern carries an estimated 3,000 LP titles. He and Lipton carry about 300 different cassette titles for sale only. Halpern's sale and rental policy parallels Lipton's.

Mel Gellman opened an 800 square foot Rena's in northeast Philadelphia two weeks ago. He feels it's too soon to talk about the concept. He says he is only "speculating" about starting other Rena outlets in the area, although Nancoff had stated that Gellman would open two in early 1983.

All Rena franchisees sell a few accessories and all handle blank tape. One says he does a "brisk blanks business." They are also dabbling in alternative merchandise. All say they are buying most of their new product from nearby suppliers. Lipton notes he now buys from Universal Distributing, Philadelphia, almost exclusively.

On the Chicago radio front, WLUP's Tim Kelly, programming vice president, says his outlet is not running the Rena spots because "the station and the record industry must work together. We feel renting LPs stifles the business. You don't bite the hand that feeds you."

Seth Mason, general manager of WXRT, says he ran one spot but nixed the remainder of the schedule after hearing the rental pitch. "We thought Mark Thomas was running regular spots for The Alley stores. We don't think record rental is in the best interest of our public. Renting does not foster the creativity of the industry and isn't in the public interest."

WMET's manager Gary Brandt declares he will run approximately 120 spots by the end of the month and feels his station will continue to take Rena advertising unless some illegality can be shown.

Because LP rental is controversial, Brandt says Mark Scheerer, who produces the Sunday "Zero BS" discussion show, had calendared Thomas and representative to be chosen from Chicago retailers and distributors to appear on the 150-minute show Sunday (21).

Also squeaking into the top 10 this week is Rush's "Signals" (Mercury), the band's fourth top 10 album in a row, following "Permanent Waves" (#4, 1980), "Moving Pictures" (#3, 1981) and "Exit Stage Left" (#10, 1981).

Finally, it may be time to add Billy Joel's "The Nylon Curtain" (Columbia) to last week's list of albums that are performing below expectations. The LP holds at number seven this week, which hardly makes it a bomb, but is well below the chart performance of his last three studio sets. "The Stranger" had six weeks at two in 1978, while "52nd Street" and "Glass Houses" each had six or more weeks at No. 1.

★ ★ ★

We Get Letters: Thanks to all of you who wrote in to set the record straight regarding the Clash. We had said that "Rock The Casbah" was the band's first single to crack the top 40, inexplicably overlooking 1980's "Train In Vain (Stand By Me)," which peaked at 23.

Clash fans may be heartened to learn that that little goof generated the second-heaviest mail in this column's history, topped only by the flood of letters we got when we forgot about the Bee Gees' high chart debut with "Tragedy."

Our favorite letter came from Emery Hutson of Carthage, Mo., who, after digging into his old Billboards to verify his recollection, told us: "And Mom says that saving all those back issues is useless!"

AT ISSUE: MICHAEL JACKSON

CBS Sues To Block MCA 'E.T.' Release

Continued from page 1
reproducing, manufacturing, selling, distributing, marketing, advertising, soliciting for sale or otherwise dealing in any phonograph record albums, single records, tapes, cassettes, disks or other recordings containing any performance by Jackson."

CBS also says that the release by MCA of the album and the single interferes with its own release of "Thriller," the new solo album by Jackson, which has been preceded by a single, "The Girl Is Mine," a duet with Paul McCartney.

CBS says that album purchasers

are being misled by MCA "into believing that 'The Girl Is Mine' is included in the MCA album." CBS says that it has spent "more than \$5 million" in promoting and advertising Jackson and his group, the Jacksons.

At \$11.98 list, "The E.T. Storybook" is one of MCA's most ambitious projects in recent years, with over a million copies reportedly pressed. Taking them off the market at this time would represent a sharp financial jolt to the company. The MCA Jackson single, which was serviced to some radio stations, is being pulled back, sources say.

Sony Readies U.S. Bow For Videocassette 'Singles'

Continued from page 1

far been signed for the U.S. program. The only deal yet announced is with Jesse Rae, a Scottish video artist/musician recently signed to CBS Records. Sony's deal with Rae, for two video clips, is through his company, Scotland Video, and was not related to the CBS signing, although cross-promotion between video and record product is planned.

CBS and Sony are working more closely together in Japan, where CBS/Sony is releasing video singles. The company has termed the launch of that product "highly successful" (Billboard, Oct. 16). In four months, 32,000 units were sold, including almost 7,500 singles by pop artist Seiko Matsuda. Retail pricing in Japan is \$15.85. U.S. pricing will range from \$15 to \$19 for the 10- to 15-minute programs.

The video single, says O'Donnell, can be used in different ways than it has been to date. "Record company people have seen the clip only as a promotional tool to sell records," he says, adding that video singles would help recoup production expenses and even generate income from programming that generally is given free to users. He says record companies participating in the video single program will do so at "no financial risk."

"We're not trying to build a brand name for Sony software; we just want Sony to be known as a quality manufacturer," O'Donnell says. "The people whose product we li-

cense design their own packaging, and we spend the money for duplicating, promotion, advertising and so on." Basically, Sony and the licensor will split all royalties from sales.

At under-\$20 price points, O'Donnell says, "We're obviously talking about record store distribution. This will bring into the video market the 15- to 20-year age group that can't afford a \$60 concert tape."

Sony is also banking on its video music programs to help sell its new stereo Beta system, which will be introduced in early 1983. The official announcement and demonstration of the video single will also take place at that time.

Says O'Donnell, "The action in video now is in movies, even though music is much more repeatable. Music is not doing well, though, because the sound quality of videotapes is not even as good as FM stereo. But the stereo Beta system is better than most records, with an 80 dB signal-to-noise ratio, frequency response from 20 to 20,000 Hz, and unmeasurable wow and flutter and distortion. This will allow the tapes to be played as music taped without pictures, if desired."

O'Donnell adds that other problems hampering the acceptance of video music have been the length of the programs and their prices. "We're working with the record companies, with the bands themselves and with agents, managers and lawyers. There's a lot of interest in the idea, but people are waiting for us to show them it can be done."

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
106	106	24	LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA Hooked On Swing RCA AFL1-4343	RCA	●	8.98	
107	108	55	ROYAL PHILHARMONIC ORCHESTRA CONDUCTED BY LOUIS CLARK Hooked On Classics RCA AFL1-4194	RCA	▲	8.98	
109	89	14	JERRY GARCIA Run For The Roses Arista AT 9603	IND	●	8.98	
110	91	37	WILLIE NELSON Always On My Mind Columbia FC 37951	CBS	▲	8.98	CLP 3
111	111	26	RICHARD SIMMONS Reach Elektra EI-60122	WEA	▲	10.98	
112	92	9	YAZ Upstairs At Eric's Sire 1-23737 (Warner Bros.)	WEA	●	8.98	BLP 57
113	97	68	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atco)	WEA	▲	8.98	
114	114	3	HANK WILLIAMS JR. Greatest Hits Elektra/Curb 1-60193		●	8.98	
115	99	25	GAP BAND Cap Band IV Total Experience TE 1-3001 (Polygram)	POL	●	8.98	BLP 15
116	116	3	PSYCHEDELIC FURS Forever Now Columbia FC 38261	CBS	●	8.98	
117	117	5	THE BLASTERS Over There—Live At The Venue, London Slash 1-23735 (Warner Bros.)	WEA	●	5.99	
118	119	36	SCORPIONS Blackout Mercury SRM-1-4039	POL	●	8.98	
119	NEW ENTRY		GEORGE HARRISON Dark Horse 1-23734 (Warner Bros.)	WEA	●	8.98	
120	104	16	THE GO-GO'S Vacation I.R.S. SP 70031 (A&M)	RCA	●	8.98	
121	161	2	SKYY Skyjammer Salsoul SA 8555 (RCA)	RCA	●	8.98	BLP 40
122	113	32	TOTO Toto IV Columbia FC 37728	CBS	●	8.98	
123	146	4	ORIGINAL CAST Cats Geffen 2GHS 2017 (Warner Bros.)	WEA	●	16.98	
124	127	24	AIR SUPPLY Now And Forever Arista AL 9587	IND	●	8.98	
125	126	19	ELVIS COSTELLO Imperial Bedroom Columbia FC 38157	CBS	●	8.98	
126	120	10	KIM CARNES Voyeur EMI-America SO 17078	CAP	●	8.98	
127	128	22	SOUNDTRACK E.T. MCA MCA 6109	MCA	●	8.98	
128	124	16	ZAPP Zapp II Warner Bros. 1-23583	WEA	●	8.98	BLP 16
129	130	19	KENNY ROGERS Love Will Turn You Around Liberty LO 51124	CAP	●	8.98	CLP 30
130	131	30	ELTON JOHN Jump Up Geffen GHS 2013 (Warner Bros.)	WEA	●	8.98	
131	118	25	RICKY SKAGGS Waitin' For The Sun To Shine Epic FE 37193	CBS	●	8.98	CLP 10
132	132	11	TALK TALK The Party's Over Liberty ST-17083	CAP	●	8.98	
133	133	6	CARL CARLTON The Bad C.C. RCA AFL1-4425	RCA	●	8.98	BLP 21
134	134	54	OZZY OSBOURNE Diary Of A Madman Jet FZ 37492 (Epic)	CBS	▲	8.98	
135	122	70	THE GO-GO'S Beauty And The Beat I.R.S. SP 70021 (A&M)	RCA	▲	8.98	
136	135	32	HAIRCUT ONE HUNDRED Pelican West Arista AT 6600	IND	●	6.98	

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
137	137	26	DURAN DURAN Rio Capitol ST-12211	CAP	▲	8.98	
138	145	63	WILLIE NELSON Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542	CBS	▲	8.98	CLP 23
139	129	14	SOUNDTRACK Fast Times At Ridgmont High Full Moon/Asylum 60158-1 (Elektra)	WEA	▲	12.98	
140	141	30	VAN HALEN Diver Down Warner Bros. BSK 3677	WEA	▲	8.98	
141	144	21	JOE COCKER Scheffield Steel Island IL 9750 (Atco)	WEA	▲	8.98	
142	143	67	AL JARREAU Breakin' Away Warner Bros. BSK 3576	WEA	▲	8.98	BLP 74
143	147	3	NEIL DIAMOND The Jazz Singer Capitol SW 12120	CAP	▲	8.98	
144	109	12	PAUL CARRACK Suburban Voodoo Epic ARE 38161	CBS	▲	8.98	
145	151	2	VARIOUS ARTISTS Annie: Children's Christmas Columbia CR 38168	CBS	▲	8.98	
146	121	21	PETE TOWNSHEND All The Best Cowboys Have Chinese Eyes Atco SD 38149 (Atlantic)	WEA	▲	8.98	
147	153	443	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	CAP	▲	8.98	
148	149	6	BOBBY NUNN Second To Nunn Motown 6022 ML	IND	▲	8.98	
149	136	50	JOAN JETT AND THE BLACKHEARTS I Love Rock 'N' Roll Boardwalk NBL1-33243	IND	▲	8.98	
150	152	18	KENNY ROGERS Greatest Hits Liberty LOO 1072	CAP	▲	8.98	CLP 31
151	140	52	LOVERBOY Loverboy Columbia JC 36762	CBS	▲	8.98	
152	154	58	POLICE Ghost In The Machine A&M SP-3730	RCA	▲	8.98	
153	156	17	STEPHANIE MILLS Tantalizing Hot Casablanca NBLP 7265 (Polygram)	POL	▲	8.98	BLP 17
154	87	13	MICHAEL MURPHY Michael Martin Murphy Liberty LT-51120	CAP	▲	8.98	CLP 27
155	162	59	KOOL & THE GANG Something Special De-Lite DSR 8502 (Polygram)	PDL	▲	8.98	
156	150	10	DEF LEPPARD High & Dry Mercury SRM-1-4021 (Polygram)	POL	▲	8.98	
157	157	3	KATE BUSH The Dreaming EMI-America ST 17084	CAP	▲	8.98	
158	107	15	JERMAINE JACKSON Let Me Tickle Your Fancy Motown 6017 ML	IND	▲	8.98	BLP 30
159	142	24	ROXY MUSIC Avalon Warner Bros. 1-23686	WEA	▲	8.98	
160	NEW ENTRY		ANNE MURRAY Greatest Hits Capitol SO-12225	CAP	▲	8.98	
161	164	27	NEIL DIAMOND 12 Greatest Hits Vol. II Columbia TC 38068	CBS	●	8.98	
162	138	28	ORIGINAL CAST Dreamgirls Geffen GHSP 2007 (Warner Bros.)	WEA	●	9.98	
163	165	34	IRON MAIDEN The Number Of The Beast Capitol ST-12202	CAP	●	8.98	
164	169	3	FOGHAT In The Mood For Something Rude Bearsville Distributor Warner Bros. 1-23747	WEA	●	8.98	
165	167	21	DAVID SANBORN As We Speak Warner Bros. 1-23650	WEA	●	8.98	BLP 69
166	166	3	MELBA MOORE The Other Side Of The Rainbow Capitol ST 12243	CAP	●	8.98	
167	173	85	OZZY OSBOURNE Blizzard Of Ozz Jet JZ 36812 (Epic)	CBS	●	8.98	
168	170	27	STEVIE WONDER Stevie Wonder's Original Musiquarium I Tamla 60021L2	IND	●	13.98	BLP 49

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
169	174	10	MERLE HAGGARD/GEORGE JONES A Taste Of Yesterday's Wine Epic FE 38203	CBS	▲	8.98	CLP 6
170	172	18	BILLY IDOL Billy Idol Chrysalis CHR 1377	IND	▲	8.98	
171	171	2	LYNRD SKYNYRD Best Of The Rest MCA MCA 5370	MCA	▲	8.98	
172	180	3	FRIDA Something's Going On Atlantic 80018-1	WEA	▲	8.98	
173	163	71	FOREIGNER 4 Atlantic SD 16999	WEA	▲	8.98	
174	NEW ENTRY		CHILLIWACK Opus X Millennium BXL1-7766 (RCA)	RCA	▲	8.98	
175	139	7	SHEENA EASTON Madness, Money And Music EMI-America ST 17080	CAP	▲	8.98	
176	175	110	THE POLICE Zenyatta Mondatta A&M SP 3720	RCA	▲	8.98	
177	177	20	CHERYL LYNN Instant Love Columbia FC 38057	CBS	▲	8.98	BLP 29
178	178	3	THE POINTER SISTERS Greatest Hits Planet 60203-1	WEA	▲	8.98	
179	NEW ENTRY		ELVIS PRESLEY The Elvis Medley RCA AHL1-4530	RCA	▲	8.98	
180	NEW ENTRY		THE JAM The Bitterest Pill I Ever Had To Swallow Mercury PXL 506 (PolyGram)	POL	▲	5.98	
181	182	55	THE J. GEILS BAND Freeze-Frame EMI-America SOD-17062	CAP	▲	8.98	
182	191	3	THE FIXX Shattered Room MCA MCA 5345	MCA	▲	8.98	
183	188	3	THE ROCHES Keep On Doing Warner Bros. 1-23735	WEA	▲	8.98	
184	NEW ENTRY		THE OUTLAWS Greatest Hits Arista AL 9614	IND	▲	8.98	
185	185	57	OLIVIA NEWTON-JOHN Physical MCA MCA 5229	MCA	▲	8.98	
186	186	27	SQUEEZE Sweets From A Stranger A&M SP 4899	RCA	▲	8.98	
187	176	14	PIECES OF A DREAM We Are One Elektra EI-60142	WEA	▲	8.98	BLP 36
188	NEW ENTRY		CHARLENE Used To Be Motown 6027 ML	IND	▲	8.98	
189	190	27	CHEAP TRICK One On One Epic 38021	CBS	▲	8.98	
190	NEW ENTRY		DONNIE IRIS The High And The Mighty MCA MCA 5340	MCA	▲	8.98	
191	179	23	ROLLING STONES Still Life Rolling Stones Records COC 39113 (Atlantic)	WEA	▲	8.98	
192	184	15	TEDDY PENDERGRASS This One's For You P.R. FZ 38118 (Epic)	CBS	▲	8.98	BLP 13
193	168	27	MARSHALL CRENSHAW Marshall Crenshaw Warner Bros. BSK 3673	WEA	▲	8.98	
194	181	27	SOUNDTRACK Annie Columbia JS 38000	CBS	▲	8.98	
195	123	9	GIL SCOTT HERON Moving Target Arista AL 9606	IND	▲	8.98	BLP 73
196	198	35	KARLA BONOFF Wild Heart Of The Young Columbia FC 37444	CBS	▲	8.98	
197	159	29	PAUL McCARTNEY Tug Of War Columbia TC 37462	CBS	▲	8.98	
198	160	28	PAT METHENY GROUP Off Ramp EJC ECM-1-1216 (Warner Bros.)	WEA	▲	8.98	
199	193	24	JUICE NEWTON Juice Capitol ST-12136	CAP	▲	8.98	
200	192	13	ROMEO VOID Benefactor Columbia ARC 38182	CBS	▲	8.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

ABC	36
Aerosmith	76
Air Supply	124
Alabama	66, 100
Alan Parsons Project	38
America	41
Adam Ant	47
Asla	33
Bad Company	88
Bar-Kays	90
Toni Basil	37
Beasties	93
Pat Benatar	23
Blasters	117
Karla Bonoff	196
Laura Branigan	40
Kate Bush	157
Carl Carlton	133
Kim Carnes	126
Paul Carrack	144
Charlene	188
Cheap Trick	189
Chicago	51
Chilliwack	174
Clash	12

Joe Cocker	141
Phil Collins	73
Elvis Costello	125
Air Cougar	14
Marshall Crenshaw	193
Crosby, Stills & Nash	18
Def Leppard	156
Devo	59
Neil Diamond	9, 143, 161
Dire Straits	19
Duran Duran	98, 137
Eagles	77
Sheena Easton	175
Larry Elgart	106
English Beat, The	81
Donna Fagen	11
Flux, The	182
Fleetwood Mac	13
A Flock Of Seagulls	20
Dan Fogelberg	27
Fog Hat	164
Jane Fonda	55
Foreigner	173
Aretha Franklin	78
Glenn Frey	45
Frida	172
Peter Gabriel	28
Gap Band	115
Jerry Garcia	108
Marvin Gaye	15
Genesis	99

Go-Go's	120, 135
Grand Master Flash	53
Merle Haggard	169
Haircut One Hundred	136
Daryl Hall & John Oates	19
Emmylou Harris	18
George Harrison	65
Don Henley	25
Billy Idol	170
Donnie Iris	190
Iron Maiden	163
Janet Jackson	95
Jermaine Jackson	158
Joe Jackson	4
Jam	180
Al Jarreau	142
Jefferson Starship	32
Joan Jett	92, 149
Billy Joel	7
J. Geils Band	181
Elton John	130
Journey	101
Judas Priest	198
Evelyn King	67
Kiss	96
Earl Klugh & Bob James	49
Kool And The Gang	34, 155
Stacy Lattisaw	89
Kenny Loggins	44
Loverboy	71, 151
Cherry Lynn	177

Lynyrd Skynyrd	171
Melissa Manchester	91
Paul McCartney	197
Michael McDonald	63
Men At Work	1
Stephanie Mills	153
Missing Persons	26, 104
Jon Mitchell	43
Eddie Money	48
Melba Moore	166
Motels	105
Michael Murphy	154
Anne Murray	160
Willie Nelson	110, 138
Juice Newton	70, 199
Olivia Newton-John	16, 185
Stevie Nicks	113
Bobby Nunn	148
Jeffrey Osborne	97
Ozzy Osbourne	134, 167
Outlaws	85
Dolly Parton	184
Pat Metheny Group	198
Teddy Pendergrass	192
Tom Petty & The Heartbreakers	30
Pieces Of A Dream	187
Pink Floyd	82, 147
Robert Plant	72
Pointer Sisters	103, 178
Police	152, 176
Elvis Presley	179

Prince	35
Psychadelic Furs	116
Eddie Rabbitt	64
RED Speedwagon	93
Lionel Richie	3
Roches, The	183
Kenny Rogers	129, 150
Rolling Stones	191
Romeo Void	200
Linda Ronstadt	31
Diana Ross	29

Lawyers Move To Appeal Stolon's Prison Sentence

NEW YORK—Attorneys for Samuel Stolon have moved to dismiss the one-year prison term imposed on the former Sam Goody Inc. official for his role in the counterfeit tape trafficking case.

They base their motion on the ground that Stolon, who pleaded no contest to one count of criminal copyright infringement earlier this month in Brooklyn Federal Court, "neither obtained nor intended any commercial advantage or financial gain" from the purchase of 23,000 bogus "Grease" tapes between 1978 and 1980.

Stolon, who is scheduled to surrender to officials at the minimum security Federal Penitentiary in Allenwood, Pa., on Jan. 4, was accused of personally profiting from the infringement of the "Grease" copy-

right in a 16-count indictment handed up by a Federal grand jury in 1980. Criminal copyright infringement occurs when an individual "infringes a copyright willfully and for purposes of commercial advantage or private financial gain," the motion states.

His attorneys argue that "repeated judicial admissions" from government prosecutors "confirm that Stolon did not personally profit at all from the transaction." Consequently, they assert, "judgment cannot properly be entered" and the case should be dismissed.

Stolon pleaded no contest to the copyright charge Nov. 5 before Judge Thomas C. Platt in a plea arrangement negotiated with the government (Billboard, Nov. 13). The judge set Dec. 10 for a hearing on the motion. **LEO SACKS**

Live Telecast Of 'Ladies' Causes Problems, Pickets

• Continued from page 6

ment is not accurate. The two unions negotiated differently, and since the musicians ended up with more money than the members of Actors Equity were offered, I don't know where the term 'exorbitant' comes from." He claims the musicians received in excess of \$160,000 to appear in the show, while the actors were not offered that sum.

Wagman points out a major difference in the negotiations with the actors and musicians: the musicians approached negotiations as a union, while individual members of the Broadway cast approached Oak separately, with separate demands. Ac-

tors Equity did not become involved in negotiations until later on in the bargaining process.

And, although the deal with the musicians was worked out almost two weeks before the performance, the cast was not finalized until a few days before. "They were rehearsing, but there was still a question of whether Equity was going to interfere," Wagman says. He feels it is "inevitable" that contracts between Broadway and the unions will change, to cover this kind of eventuality.

As for the Nov. 5 show itself, it was an artistic success and a financial disappointment, with an audience of about 60,000 homes, only one-tenth of its potential. The cost per household was \$15, meaning income of about \$1 million for a show that cost well over \$2 million to set up. Home video sales, however, will mean additional income. (The show is currently in post-production at Regent Sound Studio, being remixed.)

Because the program was being mixed for home video, it was recorded in stereo. But even if that hadn't been the case, music producer Matt Kaplowitz, who owns production company Onomatopoeia, notes that special changes had to be made for the telecast.

"When you compare the mind-boggling capabilities of satellite broadcasting and the five-inch tv speaker that it all comes down to, you have to ask yourself if anything can be done to make it sound good," Kaplowitz says.

Computerized Ticket System In Big-City Bow

• Continued from page 4

Rose Records stores.

Observers are saying Ticketmaster could prove to be stiff competition for Ticketron, which up until now has been the only ticket-selling game in town. Owned by Control Data Corp., Ticketron has outlets in 400 cities and more than a decade of public recognition.

Ticketmaster's primary advantage over Ticketron, says Rosen, is access to a facility's entire inventory of seats from any outlet in the city—unlike Ticketron, which allocates different blocks of tickets to different outlets. In addition, Ticketmaster will take telephone charge orders, unlike the competition.

"This is a way to put tickets in the public's hands more easily," says Rosen. "How many times have you been first in line when tickets go on sale, and end up with row X? From the time the event goes on sale, every person everywhere in the area has an equal chance for good seats, provided they arrive early enough."

A central computer facility, recently installed in Chicago's Loop, makes this new ticketing system possible. "From a management point of view as well as the ticket buyer's," says Rosen, "the system is extremely useful. There is total control of inventory, due to Ticketmaster's hands-on local boxoffice control; audit reports can show by the minute where the most tickets are being sold, how many are being sold, even which operator is selling them, from the time they go on sale."

• Continued from page 3

tually we'll be strong enough to pay you back." He noted that when the first film deals were made with Home Box Office, no one knew how cable tv would grow.

Michael Clark, program development vice president of Showtime, said that organizing a consortium of sorts with STV set-ups could prove one way to go. His firm recently was partnered in a Frank Sinatra broadcast from the Dominican Republic, also aired over some STV systems. "When Paramount brought in the Frank Sinatra special, we felt it was viable to work with STV. Together, Showtime and the others meant very significant dollars in total and proved we could compete with HBO, who could handle the price

WEA Wallop: Expect a bombshell in your mailbox early this week. Buzz is heavy that Henry Droz is coming with a major program to stimulate "catalog sales." Nobody at 111 N. Hollywood Way, Burbank, was talking at deadline. However, in the past week, Track has picked up enough talk to put blue chips on a \$6.98 LP and cassette price for WEA "catalog." What are the limits of "catalog" in this instance? Industryites feel it will be a general drop of present \$8.98 list "catalog" albums to \$6.98.

Any such decrease means devaluation of present inventory in retail locations and warehouses. Beleaguered accounts, already scrounging for bucks, who have lamented to their WEA reps, were told in cases where the locals talked "not to worry." There is even talk that WEA will allow a selloff period, maybe through Christmas. All in all, industry sources contacted on the anticipated revolutionary price slash on "catalog" are generally ecstatic, feeling that a powerhouse like WEA cutting "shelf" stock wholesale means a lower store price, which is just what industry doctors would like for the strategic Christmas buying season. Good WEA sellthrough would prompt other cuts. Then, too, there's the possibility that present \$5.98 WEA midlines might go up to \$6.98 simultaneously. This is not too farfetched. WEA is 10 cents to 15 cents more than others, so it would not mean that big a wholesale price increase on the \$5.98s. Another twist being pondered in the rumor mill is speculation that WEA might impose a regular cut-off point—nine months after initial release—when titles would automatically dip to the lower deep catalog figures. While such a plan might work with established acts, there's some concern that new artists would pose a problem, since it can now take that much time or longer to break an artist.

Since Nov. 5, Light Signatures has processed more than 10,000 consumer cards contained in Pat Benatar's "Get Nervous" album. Expect a report soon on whether counterfeits were found. Track suspects it's too early for the counterfeiters to find a way to mimic the legit versions. . . . Thoughtful Marketing Pays: Paramount had shipped 80,500 copies of "Star Trek II: The Wrath Of Khan" as of Nov. 8. This makes the \$39.95 list title the largest initial mover ever, according to Richard Childs, the firm's vice president and general manager.

Indie Distrib Doings: Joe Voinow and his right arm, Bill Norman, of Bib in Charlotte and Tony Dalasandro and John Salstone of M.S. in Chicago are in separate huddles, debating whether it's time to open an outlet in Atlanta. . . . Meanwhile, Lenny Silver of Transcontinent in Buffalo sold his holdings in Cleveland's Northern One-Stop to Joe Simone of Progress in Cleveland Monday (15). Silver keeps his Action, also in Cleveland. Watch for Simone to announce his entry into the label business in about two weeks. . . . Track forgot to report NARM president Harold Okinow's statement to the recent NARM Florida conference that his Lieberman Enterprises has shelled out over \$100,000 to the "Gift Of Music" on the half-cent per album sale stipend.

Boston's First U.S. Circuit Court Of Appeals has reversed a \$210,000 libel judgment awarded the Bose Corp. by Boston Federal Judge Anthony Julian. Julian had ruled in favor of the speaker maker who charged injury from a 1970 Consumer Reports magazine article that described the 901 model as tending "to wander around the room." Appeals Judge Hugh H. Bowens wrote: "Given the subjective nature of a listener's perceptions and the imprecise language employed in the article, we aren't sure that the statement that the instrument tended to wander about the room is false."

Track found former PolyGram president Dave Braun, who has returned to L.A. to resume his law practice with

Inside Track

Wyman, Bautzer, etc. . . . In speaking with Tim Kelly, vice president of programming at Heffell Broadcasting, Track also found former Minneapolis radio titan Sam Sherwood. He's now general manager of KHOW-AM Denver. Sherwood is Kelly's pappy. . . . Al Geigle, the onetime Wards and Sears record/tape nabob, who's now with Charley Sutton's Adele Distributing, the schlock firm, reports Charley Staley, Woolco topper before that chain went belly-up, has joined Adele in the East. . . . New Racked Faces: Pete Gillespie has replaced Chuck Cebuhar at Sears, while Kent Reeves is the new recorded product maven at WalMart, and Rex Holloway has taken over record department reins for the many TG&Y stores in the U.S. . . . Name-Alikes: George C. Scott is head of records and tapes for the 40 S.E. Nichols' discount store departments.

Track's proud to relay that fellow Fond du Lacian John Brandmeier, the 26-year-old who's being touted as the next Carson or Letterman by many, has moved up from KZZP-FM Phoenix to drive time at WLUP-FM Chicago, replacing Mark McEwen, who hied off to Gotham City recently.

ASCAP and BMI won an important round in the legal battle with independent television stations over music licensing last Thursday (18). New York Federal Judge Lee P. Gagliardi rejected a proposed order to implement his antitrust findings against the rights groups by voiding all performance royalty payments for a year, scuttling blanket licensing immediately and returning license money held in escrow. He asked ASCAP and BMI to meet with tv reps to see if they can agree on interim royalty payments during pendency of the action. They are to meet with him again on Dec. 2. Judge Gagliardi also promised to expedite the appeals procedure, which will be launched just as soon as his order is issued.

Edited by JOHN SIPPEL

Back Track

30 years ago this week: WLS Chicago, staged its third annual square dance festival, drawing 5,000 cloggers at \$1.50 each. . . . Joni James got \$1,000 per week at the Copa, Pittsburgh, exactly a year after she was finalist in a talent contest there, which netted her \$12.50. . . . Paul Cohen signed the Maddox Bros. and Rose, Hank Loughlin, T Tex Tyler and Tommy Hill to Decca. . . . Dick Smith of WORC Worcester, Mass., was honeymooning.

20 years ago this week: Paul Anka rumored ready to shell out \$250,000 to \$400,000 for his masters as he ankle ABC in a precedential deal. . . . Jay Lasker departed as sales chief at Reprise Records. . . . Billboard opened a Nashville office. . . . Larry Uttal joined Edward B. Marks Music in a new record album slot. . . . Ike Turner and Ann "Tina Turner" Bullock sued Sue Records for \$300,000 alleging royalty shortages. . . . Jim Stagg, Spec Howard and Jim Runyon were walking the picket line at KYW Cleveland, in an AFTRA strike.

10 years ago this week: David Geffen, Lou Adler, Peter Asher and two unidentified others pooled their bucks to buy the Largo, a onetime Sunset Blvd. strip-tery, which they are converting to the Roxy. . . . Andy Miele appointed marketing director at Famous Music Corp. . . . H.H. Scott, the hi fi components vet, filed a Chapter XI petition. . . . Rudolf Friml, 92, died. . . . Warner Communications acquired Asylum Records and hired David Geffen in seven-year deal.

Optimism Marks Cable Programming Meet

themselves."

John Pike, video programming vice president of Paramount, noted that music is difficult to program. "In music, what is the realistic back-end? No one knows that answer. A concert that is hot today may not be hot five years from now when it is in syndication," he said.

In his opening remarks, NCTA president Tom Wheeler told his reasons for being bullish. "Cable has embarked on a \$4.4 billion construction program that will provide a 60% increase in cable plant at new and upgraded systems by 1987. This in turn will increase subscriber households to around 55 million by 1990," he noted.

"Until recently, cable was adding subscribers at a nationwide rate of

250,000 per month. That rate has now jumped to a monthly net gain in subscribers in excess of 300,000 homes. Since last November, subscriber counts have soared: ESPN, up 48%; CNN, up 68%; USA Network, up 44%; MTV, up 170%; ACSN, up 45%; HBO, up 33%; Showtime, up 40%; Movie Channel, up 33% and Cinemax, up 114%," Wheeler said.

Backing up Wheeler's remarks was Arthur C. Neilsen Jr., chairman of the A.C. Neilsen Co. He noted that the growth rate for the cable industry is faster than that seen for broadcast tv in its early years: "In 1949, 2% of the population had tv, now 2% do not. In 1970, 7% of the population had cable; now 34% have cable." He added that as of

February, 1981, over 50% of these with cable had basic cable while as of July 1982, 55% of those with cable had the premium channels as well.

At the ACE (Awards For Cablecasting Excellence) Nov. 15, MTV garnered the most innovative programming genre award. Other key music-oriented winners included: CBS Cable's "Bernstein/Beethoven" (best general entertainment or variety, music series); Showtime Entertainment's "Marvin Hamlisch: They're Playing My Song" (best general entertainment or variety music single program); "Purlic" (best theatrical presentation, single program); and "Twyla Tharp: Confessions Of A Cornermaker" (best innovative program, single program).



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